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SCMS



2006 Conference Program  Vancouver, British Columbia

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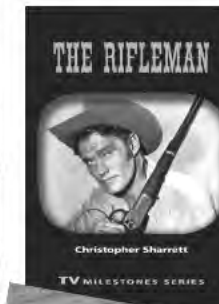
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THE SOCIETY FOR CINEMA AND MEDIA STUDIES

SCMS



2006 Conference Program  **Vancouver, British Columbia**

Society for Cinema and Media Studies Conference Program

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

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There will be boards for 'Conference Updates', 'Personal Messages' and 'Employment/Networking' adjacent to Registration. Please check them daily for information.

Replacement conference programs are available at Registration for \$10 (subject to availability).

Unless otherwise noted, all meetings, panels, workshops and events will take place at the Sheraton Vancouver Wall Centre.

2006 Audio Visual Policy

The following equipment is standard in all rooms at the Sheraton Vancouver Wall Centre:

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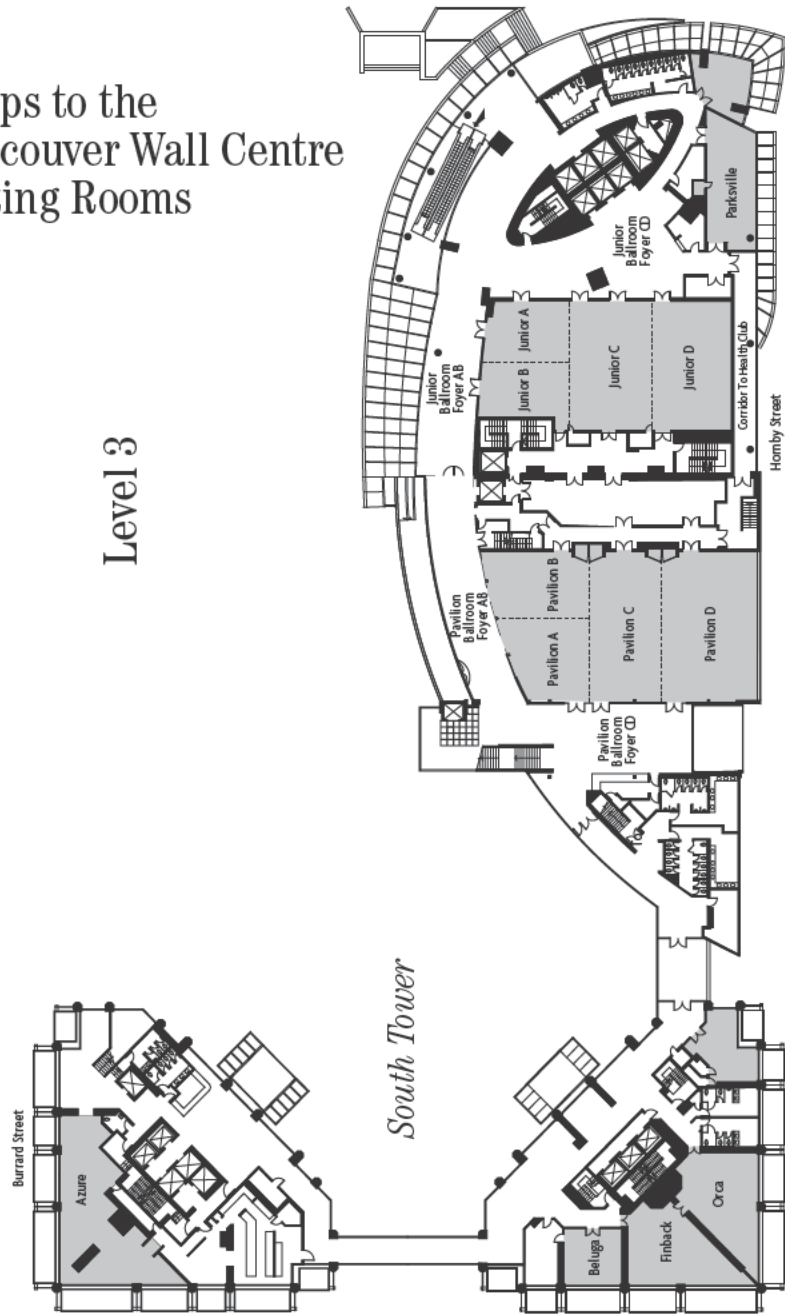
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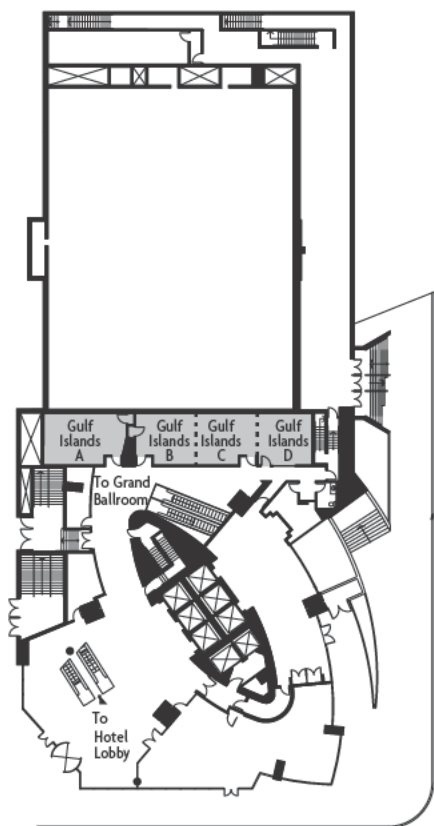
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Level 3

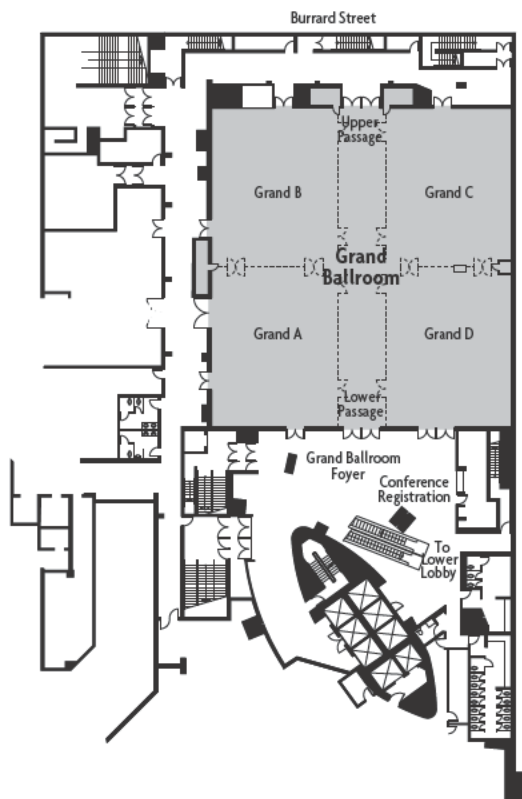


Grand Ballroom Level

North Tower



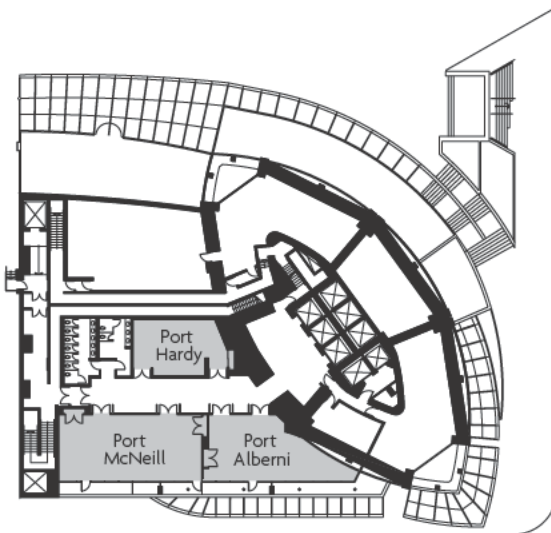
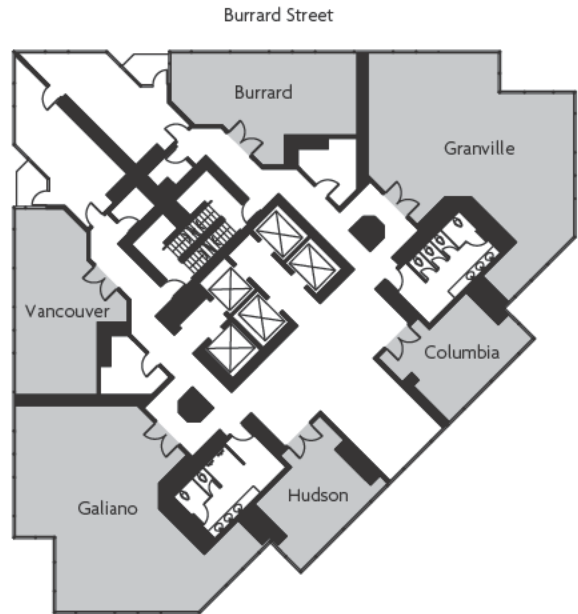
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Lower Lobby Level

North Tower

Level 4 *South Tower*



Level 4 *North Tower*

Hornby Street

Schedule of Events at a Glance

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

Exhibit Hours*

ROOM: Grand Ballroom C & D
Friday, March 3 ❖ 10:00 am-6:00 pm
Saturday, March 4 ❖ 10:00 am-5:00 pm
Sunday, March 5 ❖ 8:00 am-11:00 am

*Hours subject to change

This year's conference will once again feature a special book exhibit. The exhibit will provide a comprehensive collection of the latest and most significant titles in the field and will contribute substantially to the excitement and intellectual value of our conference. Please stop by early and often, and browse to your heart's content. All books are on sale at special, discounted rates.



Thursday, March 2, 2006
12:00 noon–1:45 pm

A2 Rethinking American Genres

ROOM: Pavilion B—Level 3
CHAIR: Mark Lynn Anderson ♦ *University of Pittsburgh*

William Siska ♦ *University of Utah* ♦ “The American West in Film (Not the Western)”

Jean O'Reilly ♦ *University of Connecticut* ♦ “CSI Tarrytown: Literary Adaptation, Sleepy Hollow, and the Detective Story Tradition”

Neal King ♦ *Virginia Tech University* ♦ “Hollywood Visions of Women Doing Men's Work”

Mark Lynn Anderson ♦ *University of Pittsburgh* ♦ “Devastatingly Beautiful: Glamour, Deviance, and *The Devil Is a Woman*”

A4 Performance, Affect, Fold: Deleuze In-Between Media

ROOM: Pavilion D—Level 3
CHAIR: Amy Herzog ♦ *Queens College, City University of New York*

Amy Herzog ♦ *Queens College, City University of New York* ♦ “Suspended Gestures: Performance, Affect, and the Face in Cinema”

Elena del Rio ♦ *University of Alberta* ♦ “Mulholland Drive: Powers of Affection, Powers of the False”

Laura Marks ♦ *Simon Fraser University* ♦ “Algorithmic Abstraction, Perceptual Unfolding, and Artificial Life”

Suzanne Buchan ♦ *University College for the Creative Arts* ♦ “Mindscales, Dreamscapes and Impossible Places: The Spatial Imagination of Animation”

A1 Identity and Subjectivity in Global Media

ROOM: Pavilion A—Level 3
CHAIR: Alison Patterson ♦ *University of Pittsburgh*

Zala Volcic ♦ *University of Queensland, Australia* and *Mark Andrejevic* ♦ *University of Iowa* ♦ “That's Me: Reality TV and Its Democratic Promise in Former Yugoslavia”

Bjorn Ingvaldstad ♦ *Indiana University* ♦ “The Paradox of ‘National Cinema’ in Lithuania”

Willow Mullins ♦ *University of Missouri, Columbia* ♦ “Re-Presentation of Identity in Modern Kyrgyz Film”

Alison Patterson ♦ *University of Pittsburgh* ♦ “To Think, To Eat, To Speak: The ‘Language’ of Jan Svankmajer's Surrealist Cinema”

A3 Class Issues in Reality TV

ROOM: Pavilion C—Level 3
CHAIR: Susan Ryan ♦ *College of New Jersey*

Joy Fuqua ♦ *Tulane University* ♦ “Miracle Work and Real(ity) Estate: *Extreme Makeover: Home Edition*'s Renovation of Class”

Beth Pentney ♦ *Simon Fraser University* ♦ “Inscribing Class onto the Female Body: North American Reality-Based Makeover Shows”

Helen Wood ♦ *University of Manchester, UK* and **Nancy Thumim** ♦ *Goldsmith College/University of London* ♦ “Telling the Classed Self: Reality Television and Audience Negotiations of Ethics.”

Brian Gibson ♦ *Independent Scholar* ♦ “Organizing Reality: Labor Struggles in Reality TV”

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A5 Swedish Side Tracks: The Case of Experimental Cinema

ROOM: Junior A—Level 3, North Tower
CHAIR: Astrid Widding ♦ *Stockholm University*

John Sundholm ♦ *Karlstad University* ♦ “Swedish Film Culture in the Early 50s: The Open Discourse of Experimental Film and the Closed Discourse of Film Historiography”

Lars Gustaf Andersson ♦ *Lund University* ♦ “Movements and Mirrors: Peter Weiss and the Emergence of Swedish Experimental Cinema”

Astrid Widding ♦ *Stockholm University* ♦ “Experimental Film in Sweden—National cinema or International Avant-garde?”

A6 Film Theory in the Digital Age

ROOM: Junior B—Level 3, North Tower
CHAIR: **James Tobias** ♣ *University of California, Riverside*

Jay Douglas ♣ *University of Southern California* ♣ “Narrative in the Age of Artificial Intelligence”

Anton Soderman ♣ *Brown University* ♣ “The Index and the Algorithm”

James Tobias ♣ *University of California, Riverside* ♣ “Alice, at Play: Media Transitions and Medial Agency, from the Photographs of Charles Dodgson to ‘American McGee’s Alice’”

A8 Workshop: A Future for Theory

ROOM: Junior D—Level 3, North Tower
CHAIR: **Brian Price** ♣ *Oklahoma State University*

WORKSHOP PARTICIPANTS:

Catherine Benamou ♣ *University of Michigan*

Edward Branigan ♣ *University of California, Santa Barbara*

Meghan Sutherland ♣ *Northwestern University*

Amy Villarejo ♣ *Cornell University*

A10 Beyond the Passion and the Fury: The ‘Everyday Sacred’ on Screen

ROOM: Granville—Level 4, South Tower
CHAIR: **Linda Ehrlich** ♣ *Case Western Reserve University*

Linda Ehrlich ♣ *Case Western Reserve University* ♣ “Kore-eda Hirokazu and the Paradoxical Everyday”

Patrick Brereton ♣ *Dublin City University* ♣ “‘Everyday Sacred’ and Childhood Innocence in *Into the West* and *In America*”

S. Brent Plate ♣ *Texas Christian University* ♣ “The Footprints of Film: After Images of Religion in American Topographies”

James Quandt ♣ *Cinematheque Ontario* ♣ “What the Devil? Bresson’s *Le diable probablement*”

A7 Exotic and Erotic

ROOM: Junior C—Level 3, North Tower
CHAIR: **Drew Todd** ♣ *San José State University*

Hoang Tan Nguyen ♣ *University of California, Berkeley* ♣ “GAM4SEX: Cruising Asian Male Bodies Online”

Drew Todd ♣ *San José State University* ♣ “Pansies, Psychos, and Playboys: An Historical Overview of Dandyism in Twentieth-Century Popular Culture”

A9 Traveling Films: Film Festivals in the Global Economy

ROOM: Parksville—Level 3, North Tower
CHAIR: **Soojeong Ahn** ♣ *University of Nottingham*

Soojeong Ahn ♣ *University of Nottingham* ♣ “Contemporary South Korean Cinema and Pusan International Film Festival”

Li Yang ♣ *University of Texas, Austin* ♣ “International Film Festivals and China’s Two Art Waves”

Julian Stringer ♣ *University of Nottingham* ♣ “Genre Films and Festival Communities: Lessons from Nottingham, 1991–2000”

Elizabeth Czach ♣ *University of Rochester* ♣ “Official Selection: Film Festivals, Canadian Film, and Globalized Networks of Film Distribution”

A11 Women of the International Star System

ROOM: Galiano—Level 4, South Tower
CHAIR: **Antje Ascheid** ♣ *University of Georgia*

Ethan de Seife ♣ *Wesleyan University* ♣ “The Director and the Bombshell: Jayne Mansfield in the Films of Frank Tashlin”

Christopher Loftus ♣ *George Mason University* ♣ “‘Like Water, Like Wine, Like Life’: Monica Bellucci, the Italian Female Star, and the Ideology of the Body.”

Antje Ascheid ♣ *University of Georgia* ♣ “Post-War Princess: Romy Schneider and Sissi as Political Myths”

A12 Racial Negotiations in Television and Film

ROOM: Orca—Level 3, South Tower
CHAIR: **Miriam Petty** * *Rutgers University*

Adam Segal * *New York University/Tisch* * “Diluted ‘Blackness’: The Rise of the Black Urban Romantic Comedy”

Derek Kane-Meddock * *New York University* * “Never Touch a Black Man’s Radio: *Rush Hour* and the New Cultural Politics of the Biracial Buddy Film”

Josh Stenger * *Wheaton College* * “From Beach Parties to Blaxploitation: American International Pictures, Exploitation Film and Geographies of Race”

Racquel Gates * *Northwestern University* * “‘Sampling’: A New Metaphor for Understanding Black Film and Television”

A14 Diaspora and Immigration

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Daisuke Miyao** * *University of Oregon*

Catherine Portuges * *University of Massachusetts, Amherst* * “Michael Curtiz: A Budapest Émigré in Hollywood”

Vinay Swamy * *University of Washington* * “Marivaux in the Suburbs : Reframing Language in Kechiche’s *L’Esquive* (2003)”

Karin Hamm-Ehsani * *Union College* * “No Home in Sight: Moving Images of Kurdish Diasporic Experience in Yüksel Yavuz’ German Film *Kleine Freiheit* [A Little Bit of Freedom] (2002)”

Daisuke Miyao * *University of Oregon* * “The Mask: Transnational Stardom of Sessue Hayakawa and Redefinition of Silent Film Acting”

A16 Space, Place, and Media: Lived Environments On Screen and Off

ROOM: Beluga—Level 3, South Tower
CHAIR: **David Coon** * *Indiana University*

Adrienne L. McLean * *University of Texas, Dallas* * “Our Eyes Met Across the Footlights: Theatrical Space(s), Performance, and Intimacy in Hollywood Film”

David Coon * *Indiana University* * “Building Suspense: Architecture, Space, and Drama in *Psycho*, *Rear Window*, and *Lifeboat*”

Emily Pugh * *City University of New York Graduate Center* * “Space, Film, and Urban Identity: The Berlin State Library in *Wings of Desire*”

Max Dawson * *Northwestern University* * “‘Do More. Miss Nothing.’ Television, New Media, and Domestic Space”

A13 Asian Cinema in a Transnational Context

ROOM: Finback—Level 3, South Tower
CHAIR: **Peter X Feng** * *University of Delaware*

Brian Ruh * *Indiana University* * “Complicating Transnational Asian Cinema: Nationality, Technology, and Authorship in Pen-Ek Ratanaruang’s *Last Life in the Universe*”

Ling Yen Chua * *Nanyang Technological University* * “Globalization, Pan-Asian Co-productions and Singapore National Cinema”

Kim Worthy * *Wagner College* * “Magical Socialism: Vietnamese Cinema after Reforms”

A15 Utopias Lost and Found

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Scott Bukatman** * *Stanford University*

Ernesto Acevedo-Muñoz * *University of Colorado, Boulder* * “Chasing Ché: *The Motorcycle Diaries* and the New Pan American Utopia.”

Linda Robinson * *Northwestern University* * “Playground or Lost Utopia: The Nostalgia of Walt Disney and Rod Serling for America’s Turn-of-the-Century Small Town”

Steve Spence * *Clayton State University* * “New Media and Social Justice: Digitizing Martin Luther King”

Scott Bukatman * *Stanford University* * “A Day in New York: *On the Town* and *The Clock*”

A17 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Antonio Negri: A Revolt That Never Ends
 (Alexandra Weltz/Anreas Pichler, 2004, 52 min)

Jean-Paul Sartre and Simone De Beauvoir
 (Max Cacopardo, France 1967, 60 min)



Thursday, March 2, 2006
2:00–3:45 pm

B2 Aesthetics of the Contemporary Hollywood Blockbuster

ROOM: Pavilion B—Level 3
CHAIR: **Warren Buckland** ♦ *New Review of Film and Television Studies*

Alison McMahan ♦ *Homunculus Productions* ♦ “The Pataphysical Films of Tim Burton”

Bradley Schauer ♦ *University of Wisconsin-Madison* ♦ “Critics, Clones, and Narrative in the Franchise Blockbuster”

Warren Buckland ♦ *New Review of Film and Television Studies* ♦ “The Secular Magic of Steven Spielberg”

Barbara Klinger ♦ *Indiana University* ♦ “Sending Up the Blockbuster: Film Shorts and the Internet Parody Industry”

B4 Educational Film: Spectatorship, Film Culture, and Cinematic Knowledge

ROOM: Pavilion D—Level 3
CHAIR: **Elizabeth Wiatr** ♦ *Boise State University*

Jennifer Horne ♦ *Bryn Mawr College* ♦ “Borrowing Privileges: The Post-theatrical Film, The Public Library, and Educational Viewership”

Anna McCarthy ♦ *New York University* ♦ “Mortimer Adler, Thor Heyerdahl, and Stanley Milgram: Experimental Filmmakers of the Cold War”

Charles Acland ♦ *Concordia University* ♦ “Celluloid Classrooms and Everyday Projectionists:”

Elizabeth Wiatr ♦ *Boise State University* ♦ “Documentary’s Other: Educational Sound Film and Citizenship”

B1 Post-Auteur Auteurs

ROOM: Pavilion A—Level 3
CHAIR: **Corinn Columpar** ♦ *University of Toronto*

Marwa Maziad ♦ *University of Washington* ♦ “Youssef Chahine’s Cinema: ‘The Hospitable Space between Self and Other’”

Imke Meyer ♦ *Bryn Mawr College* ♦ “Empire’s Remains: Michael Haneke’s *Time of the Wolf*”

Katrina Boyd ♦ *University of Oklahoma* ♦ “Collision, Collusion and Collage in *Beyond the Sea*, or Can the Biopic and the Musical Coexist in a Postmodern Star-vehicle?”

Corinn Columpar ♦ *University of Toronto* ♦ “Substantiating the Superficial: The Politics of Beauty in Sally Potter’s *The Man Who Cried*”

B3 Audiences, Space, and Cultural Geographies of Fandom

ROOM: Pavilion C—Level 3
CHAIR: **Derek Johnson** ♦ *University of Wisconsin, Madison*

Will Brooker ♦ *Kingston University* ♦ “I Want To Believe: *The X-Files* and Symbolic Pilgrimage”

Derek Johnson ♦ *University of Wisconsin, Madison* ♦ “Story World, Cultural Citizenship, and the Public Sphere: Fan Navigation of Institutional Spaces in 24”

Brian Longhurst ♦ *University of Salford* ♦ “Audiences, Cultural Change and the Performance of the Ordinary”

Denise Bielby ♦ *University of California, Santa Barbara* and **C. Lee Harrington** ♦ *Miami University* ♦ “Fandom: Sport Studies and Fan Studies Perspectives”

B5 Italian Cinema and Media

ROOM: Junior A—Level 3, North Tower
CHAIR: **Lance Rhoades** ♦ *University of Washington*

Michela Ardizzoni ♦ *University of Louisville* ♦ “Global Formats, Regional Accents: When Television Reinvigorates the Nation”

Gloria Monti ♦ *Los Angeles, California* ♦ “Blasetti & Rossellini: The Two Italies of 1945”

Lance Rhoades ♦ *University of Washington* ♦ “Joined at the Ship: Opera and Politics in Fellini’s *E la nave va*”

B6 Media Convergence across the Americas: Myths, Contradictions and Challenges

ROOM: Junior B—Level 3, North Tower
CHAIR: **John McMurria** ♣ *DePaul University*

Vanda Rideout ♣ *University of New Brunswick* ♣ “Social Impact of Canada’s Communication Convergence Policy”

John McMurria ♣ *DePaul University* ♣ “Regulatory Legacies and Recent Challenges to the Neo-liberal Consensus in Media Convergence Policies in the US”

Alison Beale ♣ *Simon Fraser University* ♣ “Creative Cities and Gender: Toward an Evaluation of Policy”

Alex M. Saragoza ♣ *University of California, Berkeley* ♣ “Televisa and the Transnational Spanish-language Broadcasting Market: Challenges to Mexico’s Dominant Media Conglomerate”

B8 Workshop: The Public Intellectual in the 21st Century

ROOM: Junior D—Level 3, North Tower
CHAIR: **Marsha Cassidy** ♣ *University of Illinois, Chicago*
Norma Coates ♣ *University of Western Ontario*

WORKSHOP PARTICIPANTS:

Anne Penman ♣ *Independent Scholar*

Michael Kackman ♣ *University of Texas, Austin*

Sarah Churchwell ♣ *University of East Anglia*

Mark Anthony Neal ♣ *Duke University*

Virginia Wexman ♣ *University of Illinois, Chicago*

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B10 Television, Reality, and the Limits of Reality TV

ROOM: Granville—Level 4, South Tower
CHAIR: **Christine Sprengler** ♣ *University of Western Ontario*

Julie Russo ♣ *Brown University* ♣ “Inside Out: Television on Television”

Elizabeth Nathanson ♣ *Northwestern University* ♣ “You Dirty, Dirty People’: Contemporary Television Shows Us How To Clean Up Our Act”

Christine Sprengler ♣ *University of Western Ontario* ♣ “Consumer Capitalism, Postwar Television and the Aesthetics of the New Nostalgia Film”

B7 Indian Cinema

ROOM: Junior C—Level 3, North Tower
CHAIR: **Aswin Punathambekar** ♣ *University of Wisconsin, Madison*

Jyotika Virdi ♣ *University of Windsor* ♣ “Ominous Beginnings in *Nishant/Night’s End* (Shyam Benegal, 1975)”

Neepa Majumdar ♣ *University of Pittsburgh* ♣ “Immortal Story or Nightmare? *Dr. Kotnis* between Art and Exploitation”

Aswin Punathambekar ♣ *University of Wisconsin, Madison* ♣ “Filmi Addas: Indian Cinema, New Media, and Participatory Culture”

B9 The Culture of Torture

ROOM: Parksville—Level 3, North Tower
CHAIR: **Julia Lesage** ♣ *University of Oregon*

John Mowitt ♣ *University of Minnesota* ♣ “Retaking *The Battle of Algiers*”

Sasha Torres ♣ *University of Western Ontario* ♣ “The Culture of Torture: 24 and *Threat Matrix*”

Julia Lesage ♣ *University of Oregon* ♣ “*Law and Order* and Abu Ghraib”

B11 Comedy, Gender, and Transgressive Bodies

ROOM: Galiano—Level 4, South Tower
CHAIR: **Emily Fox-Kales** ♣ *Northwestern University/Harvard Medical School*

Linda Mizejewski ♣ *Ohio State University* ♣ “Queen Latifah and Josephine Baker: Race, the Unruly Woman, and Romantic Comedy”

Emily Fox-Kales ♣ *Northwestern University/Harvard Medical School* ♣ “How Shallow is *Shallow Hal*? : Defending Against the Big Mama”

Raphael Raphael ♣ *University of Oregon* ♣ “Our Exceptional and Grotesque Body: Considering the Grotesque Tradition in *There’s Something About Mary*”

RESPONDENT: **Kathleen Rowe Karlyn** ♣ *University of Oregon*

SPONSOR: Women’s Caucus

B12 New Views on African American Films and Filmmakers

ROOM: Orca—Level 3, South Tower
CHAIR: Tonia Edwards ♣ *Indiana University*

Elizabeth Reich ♣ *Rutgers University* ♣ “Doing Time in the Post–9/11: Race and Time and American Space in Spike Lee’s *25th Hour*”

Tommy Gustafsson ♣ *Lund University* ♣ “The Visual Re-creation of Black People in a ‘White’ Country, Oscar Micheaux in Swedish Film Culture in the 20s.”

Michael Gillespie ♣ *New York University* ♣ “Blackness, Noir, and the Absurd: *Deep Cover* and *Clockers*”

Tonia Edwards ♣ *Indiana University* ♣ “Counter Narratives: Zora Neale Hurston, Ethnographic Filmmaking, and a Hyperrealist Everyday”

B14 Aboriginal Peoples Television Network (APTN)

ROOM: Port Alberni—Level 4, North Tower
CHAIR: Sigurjon Baldur Hafsteinsson ♣ *Temple University*

Kelly Harrison ♣ *Trent University* ♣ “From Wumpa to Katchwa: Indigenous Knowledge and the Aboriginal Peoples Television Network”

Christine Ramsay ♣ *University of Regina* ♣ “APTN’s *Moccasin Flats*: Masculinity, Race, and Aboriginal Identity in Regina’s Urban ‘Hood’”

Sigurjon Baldur Hafsteinsson ♣ *Temple University* ♣ “The Social Mandate of APTN”

Doris Baltruschat ♣ *Simon Fraser University* ♣ “First Nations’ Narratives in International Film and TV Co-productions”

Marian Bredin ♣ *Brock University* ♣ “APTN and Its Audiences”

B16 The Geopolitics of Art Cinema: Postwar Cinema, History, and the Political Image

ROOM: Beluga—Level 3, South Tower
CO-CHAIRS: Rosalind Galt ♣ *University of Iowa*
Karl Schoonover ♣ *Independent Scholar*

Karl Schoonover ♣ *Independent Scholar* ♣ “‘Inevitably Obscene’: Or How the Corporeal Defined Neorealism”

Manishita Dass ♣ *Swarthmore College* ♣ “Dwelling in Loss: Ritwik Ghatak’s Cinema of Displacement”

Rosalind Galt ♣ *University of Iowa* ♣ “Negative Spaces: Catalan Identity, Historical Trauma and the Barcelona School”

RESPONDENT: **Adam Lowenstein** ♣ *University of Pittsburgh*

B13 “Media Asia”: Transmedia Interactions in East Asian Cinema

ROOM: Finback—Level 3, South Tower
CHAIR: James Udden ♣ *Gettysburg College*
Jinhee Choi ♣ *Carleton University*

Jinhee Choi ♣ *Carleton University* ♣ “(Impossible) Romance of Their Own? Korean Romantic Teen Pics and the Guiyeoni Syndrome”

Mitsuyo Wada-Marciano ♣ *Carleton University* ♣ “Documenting New Japan: Trans-Media Aesthetic in the Contemporary Japanese Cinema”

Hiroshi Kitamura ♣ *College of William and Mary* ♣ “*Eiga no tomo*, Hollywood Fandom, and Post-World War II Japan”

James Udden ♣ *Gettysburg College* ♣ “Brink of Extinction: Can Taiwanese Television Save the Local Film Industry?”

B15 New Research in (Screen) Performance Studies

ROOM: Port Hardy—Level 4, North Tower
CHAIR: Cynthia Baron ♣ *Bowling Green State University*

Martin Shingler ♣ *University of Sunderland* ♣ “The Moon and the Stars at the End of Now *Voyager*: Performing Melodramatic Dialogue in the Studio Era”

Philip Drake ♣ *University of Stirling* ♣ “Re-conceptualizing Method Acting: Stars and Supporting Characters in *The Godfather* (1971)”

Kevin Esch ♣ *University of Iowa* ♣ “On the Synthespian”: Digital Acting and Proprietary Culture”

Cynthia Baron ♣ *Bowling Green State University* ♣ “Strasberg’s Method: A Fraction of the Stanislavsky System”

B17 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

I Wonder What You’ll Remember of September

(Cecilia Cornejo, Chile, 2004, 27 min)

SPONSOR: Latino/a Caucus

La Cueca Sola

(Marilu Mallet, Chile/U.S., 2003, 52 min)

SPONSOR: Latino/a Caucus



Thursday, March 2, 2006
4:00–5:45 pm

C2 Resituating Film Noir

ROOM: Pavilion B—Level 3
CHAIR: **Kevin Hagopian** ♦ *Penn State University*

John Orr ♦ *University of Edinburgh* ♦ “Californian Noir—Is it European?”

Sam Mithani ♦ *University of Southern California* ♦ “Giving Voice to Ben Chaplin: African-American Representation in Abraham Polonsky’s *Body and Soul* (1947)”

Joshua Hirsch ♦ *University of North Texas* ♦ “Ideological Hermeneutics of *Force of Evil*”

Kevin Hagopian ♦ *Penn State University* ♦ “We’re Both Part of the Same Hypocrisy, Senator”

C4 Professing Film Studies: Disciplinary Explorations

ROOM: Pavilion D—Level 3
CHAIR: **Michael Zryd** ♦ *York University*

John Frankfurt ♦ *Columbia University* ♦ “Cinema Studies in the Age of Digital Learning”

Fernando Mascarello ♦ *UNISINOS, Brazil* ♦ “Film Studies in Brazil: Textualism and Glauberianism”

Elizabeth Conley ♦ *University of Utah* ♦ “Film Studies Under Attack: Academic Integrity in Conflict with Students’ Sincerely-held Core Beliefs”

Michael Zryd ♦ *York University* ♦ “Non-fiction Film and the Development of North American Film Studies in the 1960s”

C1 The Moving Picture: Cinematic Motion and Emotion

ROOM: Pavilion A—Level 3
CHAIR: **Patrick Keating** ♦ *Stanford University*
Lisa Dombrowski ♦ *Wesleyan University*

Patrick Keating ♦ *Stanford University* ♦ “The City in Motion: Dynamism, Simultaneity, Seriality.”

Jennifer Barker ♦ *University of Wisconsin, Milwaukee* ♦ “Running Like a Girl”

Lisa Dombrowski ♦ *Wesleyan University* ♦ “Adrift in Time: Free Floating Camera Movement, Memory, and Loss”

Kaveh Askari ♦ *University of California, Berkeley* ♦ “On the Contemplation of Static Pictures in Early American Film Theory”

C3 Advertising and Promotion

ROOM: Pavilion C—Level 3
CHAIR: **Amy Lawrence** ♦ *Dartmouth College*

Melanie Selfe ♦ *University of East Anglia* ♦ “Going West with ‘Stetson’: The Pioneering Role of Product Placement in Marketing ‘Whoopee!’ and Its New York Icons across America”

Stephen Groening ♦ *University of Minnesota* ♦ “Virtual Shopping versus Actual Merchandising: The (New) Spaces and Places of Television Consumption”

Paul Young ♦ *Vanderbilt University* ♦ “‘How Far Is Realism To Be Carried?’: An Intermedia Approach to Realism in Early U.S. Cinema”

Amy Lawrence ♦ *Dartmouth College* ♦ “The Beating Human Heart: GE and the Image Archive”

C5 The Undercurrents of Danish Dogma Style

ROOM: Junior A—Level 3, North Tower
CHAIR: **Johannes Riis** ♦ *University of Copenhagen*

Torben Grodal ♦ *University of Copenhagen* ♦ “Dogma, Heresy, and Lars von Trier’s Anti-Realism”

Johannes Riis ♦ *University of Copenhagen* ♦ “Acting Styles in Recent Danish Cinema: Two Approaches to Improvisation”

C6

Workshop: Not Just Funny Bunnies:

The Interdisciplinary Futures of Animation Publishing and Opportunities for New Scholarship

ROOM: Junior B—Level 3, North Tower

CHAIR: Suzanne Buchan ♣ *University College for the Creative Arts*

WORKSHOP PARTICIPANTS:

Bob Rehak ♣ *Indiana University, Bloomington*

Janeann Dill ♣ *New College of University, Alabama*

Leslie Bishko ♣ *Emily Carr Institute of Art, Design and Media*

C8

Science and the Cinema

ROOM: Junior D—Level 3, North Tower

CHAIR: Jackie Stacey ♣ *Lancaster University*

Marie-Luise Angerer ♣ *Art Academy of Media, Cologne* ♣ “Let’s Be Moved: Affect and Desire”

Lisa Cartwright ♣ *University of California, San Diego* ♣ “A New Theory of the Subject: The Science of Affect in Psychoanalytic Film Theory”

Valerie Hartouni ♣ *University of California, San Diego* ♣ “Technicolor Technoscience”

Jackie Stacey ♣ *Lancaster University* ♣ “Genetic Visions: The Uncanny Architectures of Intimacy in *Code 46*”

C10

Four of a Kind: Analyses of TV Poker

ROOM: Granville—Level 4, South Tower

CHAIR: Scott Ruston ♣ *University of Southern California*

Scott Ruston ♣ *University of Southern California* ♣ “Going All In: TV Poker and American Television”

Susan Pearlman ♣ *University of Texas, Austin* ♣ “That’s Edutainment! Celebrity as Teacher in Bravo’s *Celebrity Poker Showdown*”

Tom Galaraga ♣ *University of Southern California* ♣ “Poker Evolved: Decoding the Panoptic Gaze of the Lip-Stick Camera”

C7

Auteurs of Film Music

ROOM: Junior C—Level 3, North Tower

CHAIR: Neil Lerner ♣ *Davidson College*

Daniel Yezbick ♣ *Peninsula College* ♣ “Citizen Thane: Bernard Herrmann’s scores for the Mercury Text Recordings and Their Influence on the Soundscapes of Orson Welles’ *Citizen Kane*”

Nathan Platte ♣ *University of Michigan* ♣ “The Sound of Prestige: Erich Wolfgang Korngold, Warner Bros. and the Score for *A Midsummer Night’s Dream* (1935)”

Carol Vernallis ♣ *Communication/Wayne State University* ♣ “Audio-Visual Connection, Experience and Emotion in *Eternal Sunshine of the Spotless Mind*”

Neil Lerner ♣ *Davidson College* ♣ “The Horrors of the Left Hand: Music and Disability in *The Beast With Five Fingers*”

C9

Revisiting the Local-Global, Popular Culture, and Stephen Chow

ROOM: Parkville—Level 3, North Tower

CO-CHAIRS: Xiangyang Chen ♣ *New York University*
Li Zeng ♣ *Northwestern University*

Xiangyang Chen ♣ *New York University* ♣ “Stephen Chow, Moleitau Comedy and the Question of Nativism”

Shi-Yan Chao ♣ *New York University* ♣ “Stephen Chow at a Local-Global Intersection”

Li Zeng ♣ *Northwestern University* ♣ “Dahua Fan Culture on Chinese University Campus: Reception of Stephen Chow’s *Da Hua Xi You*”

C11

Rethinking Shock Value: Contemporary Representations of Sexuality

ROOM: Galiano—Level 4, South Tower

CHAIR: Jean Ma ♣ *Bard College*

Susan Ericsson ♣ *Northwestern University* ♣ “Libidinal Disillusionment: Youth Sexuality in US Cinema”

Jean Ma ♣ *Bard College* ♣ “Discordant Desires: *The Piano Teacher*”

Jonathan M. Hall ♣ *University of California Irvine* ♣ “Birth of the Precocious Adult”

RESPONDENT: Tim Palmer ♣ *University of North Carolina Wilmington*

C12 Workshop: Welcome to the Archives: New Opportunities for Research

ROOM: Orca—Level 3, South Tower
CHAIR: **Eric Schaefer** ♣ *Emerson College*

WORKSHOP PARTICIPANTS:

Janna Jones ♣ *University of South Florida* and **Mark Neumann**
♣ *University of South Florida*

Mark Quigley ♣ *University of California, Los Angeles*

Lindy Leong ♣ *Visual Communications*

Julie Buck ♣ *Harvard Film Archive*

Margaret Compton ♣ *University of Georgia Peabody Awards Archives*

SPONSOR: Media Archive Committee and
AMIA's Academic-Archival Interest Group

C14 Latin American Media

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Cristiani Bilhalva** ♣ *University of Southern California*

Mary Leonard ♣ *University of Puerto Rico* ♣ “New Directions in Latin American Television”

Chad Beck ♣ *Indiana University, Bloomington* ♣ “Telesur: The Latin American al Jazeera”

Cristiani Bilhalva ♣ *University of Southern California* ♣ “The Zapatistas and the Internet: a Case Study on Voice, Agency, and the Media”

C13 New Discourses in sub-Saharan African Cinema

ROOM: Finback—Level 3, South Tower
CHAIR: **Sheila Petty** ♣ *University of Regina*

Sheila Petty ♣ *University of Regina* ♣ “New Genres, New Modes of Expression: the Emergence of the African Musical in *Karmen Gei* and *Madame Brouette*”

Alexie Tcheuyap ♣ *University of Calgary* ♣ “Between Myth and Tragedy: Some Intertextual Constructions of African Cinema”

C15 On Michael Haneke

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **John David Rhodes** ♣ *University of York*

Mattias Frey ♣ *Harvard University* ♣ “Reading Michael Haneke's Transnational Cinema from the Pages of the Feuilleton”

Brian Price ♣ *Oklahoma State University* ♣ “Pain and the Commodity Character of Art”

John David Rhodes ♣ *University of York* ♣ “Haneke, the Long Take, Realism”

Christopher Sharrett ♣ *Seton Hall University* ♣ “Michael Haneke and the Discontents of European Culture”

C16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Zero Degrees of Separation

(Elle Flanders, Canada, 2005, 85 min)

CO-SPONSOR: Middle East Caucus, Lesbian/Gay/Bisexual/Transgendered/
Queer Caucus, and the Caucus on Class



Thursday, March 2, 2006
6:00–8:00 pm

Media and the Americas

ROOM: Grand Ballroom A & B
SPEAKER: Alanis Obomsawin

Abenaki—People from Where the Sun Rises

Alanis Obomsawin, a member of the Abenaki Nation, is one of Canada's most distinguished documentary filmmakers. Her latest National Film Board production, the short drama *Sigwan*, follows a young girl who is aided by the animals of the forest.

For over 30 years, Ms Obomsawin has directed documentaries at the NFB with strong social content, inspired by the desire to let the voices of her people be heard. Her credits include *Incident at Restigouche* (1984), a powerful depiction of the Quebec police raid of a Micmac reserve; *Richard Cardinal: Cry from a Diary of a Métis Child* (1986), the disturbing examination of an adolescent suicide; *No Address* (1988), a look at Montreal's homeless; and *Kanehsatake: 270 Years of Resistance* (1993), a feature-length film documenting the 1990 Mohawk uprising in Kanehsatake and Oka, which has won 18 international awards.

An Officer of the Order of Canada, Ms Obomsawin's many honors include the Governor General's Award in Visual and Media Arts, the Toronto Women in Film and Television's (TWIFT) Outstanding Achievement Award in Direction, the Canadian Native Arts Foundation National Aboriginal Achievement Award, and the Outstanding Contributions Award from the Canadian Sociology and Anthropology Association (CSAA).

Also included in this session:

The SCMS Awards Ceremony

PRESENTER: **Stephen Prince**, SCMS President ♦ *Virginia Polytechnic Institute and State University*



Thursday, March 2, 2006
8:00–9:00 pm

Opening Reception

ROOM: Pavilion Foyer & Ballroom—Level 3



Friday, March 3, 2006
7:30–8:30 am

African/African-American Caucus

ROOM: Granville—Level 4, South Tower

Central/East/South European Interest Group

ROOM: Galiano—Level 4, South Tower



Friday, March 3, 2006
8:30–10:15 am

D2 Making Comedy Central: Re-Evaluating the Importance of Keystone

ROOM: Pavilion B—Level 3
CHAIR: **Simon Joyce** ♦ *College of William and Mary*

Simon Joyce ♦ *College of William and Mary* ♦ “Genre Parody and Comedic Burlesque: Keystone’s Meta-Cinematic Satires”

Joanna E. Rapf ♦ *University of Oklahoma* ♦ “A Monstrous World: Roscoe ‘Fatty’ Arbuckle’s Evolution at Keystone”

Rob King ♦ *University of Michigan* ♦ “Uproarious Inventions: The Keystone Film Company, Modernity, and the Art of the Motor”

Jennifer Bean ♦ *University of Washington-Seattle* ♦ “The Art of Falling Apart: Keystone Slapstick”

D4 Are Docs, Blogs, and Other Online Media Changing Political Discourse?

ROOM: Pavilion D—Level 3
CHAIR: **Ruma Sen** ♦ *Ramapo College of New Jersey*

Susan Ryan ♦ *College of New Jersey* ♦ “Politicizing the Archive: ‘Found’ Footage and Documentary Discourse”

Kelly Dolak ♦ *Ramapo College of New Jersey* ♦ “Documentary in the Age of Corporate and PR Journalism”

Lynne Jackson ♦ *St. Francis College* ♦ “Micromovies and New Possibilities for the Documentary”

SPONSOR: Caucus on Class

D1 Coming of Age in a Post-Feminist World

ROOM: Pavilion A—Level 3
CHAIR: **Kathleen Rowe Karlyn** ♦ *University of Oregon*

Mary Wiles ♦ *University of Canterbury* ♦ “Narrating the Feminine Nation: The Coming-of-Age Girl in Contemporary New Zealand Cinema”

Hilary Radner ♦ *University of Otago* ♦ “Educating the Girl after Feminism: Films for ‘Femmes’, 1989–2004”

Susan Crutchfield ♦ *University of Wisconsin, La Crosse* ♦ “Blonde Ambitions: Britney Spears as Madonna’s ‘Heiress Apparent’”

Kathleen Rowe Karlyn ♦ *University of Oregon* ♦ “Film as Cultural Antidote: *Thirteen*, an Anti-Epic”

D3 Television Beyond Borders: Transnational Television Industries and Globalization Theory

ROOM: Pavilion C—Level 3
CHAIR: **Tim Havens** ♦ *University of Iowa*

Tim Havens ♦ *University of Iowa* ♦ “The Cultural Economics of Transnational Television Exchange”

Barbara Selznick ♦ *University of Arizona* ♦ “Between Borders of Theory and Practice: Understanding International Co-Productions”

Denise Bielby ♦ *University of California, Santa Barbara* ♦ “Genre, Aesthetic Elements, and the Global Market for Television”

Serra Tinic ♦ *University of Alberta* ♦ “Trading in Culture: The Cultural Economy of Canadian Television”

D5 Contemporary Spanish Comedy

ROOM: Junior A—Level 3, North Tower
CHAIR: **Jay Beck** ♦ *DePaul University*

Miguel Fernandez Labayan ♦ *Universidad Autónoma de Barcelona* ♦ “Playing with the Beast: Modes, Codes and Loans in Contemporary Spanish Comedy”

Vicente Rodriguez Ortega ♦ *New York University* ♦ “Exorcising his Rights: Multi-generic Appropriations in Alex de la Iglesia’s *El Día de la Bestia*”

Jay Beck ♦ *DePaul University* ♦ “The Law of Diminishing Returns: Pedro Almodóvar and Comedy”

RESPONDENT: **Steven Marsh** ♦ *University of South Carolina*

SPONSOR: Latino/a Caucus

D6 Melodrama Worldwide

ROOM: Junior B—Level 3, North Tower
CHAIR: **Carl Plantinga** ♣ *Calvin College*

Carol Donelan ♣ *Carleton College* ♣ “Titanic Media and the Unsinkable Mode of Melodrama”

Billy Budd Vermillion ♣ *University of Wisconsin, Madison* ♣ “Politics and ‘Decent People’: The Family Melodrama and East European Art Cinema”

Brenda Austin-Smith ♣ *University of Manitoba* ♣ “The Trial of Motherhood: The Ethics of Murder in the Maternal Melodrama”

Carl Plantinga ♣ *Calvin College* ♣ “The Traumatic Pleasures of Titanic”

D8 Lost in The Fifties: Culture, Gender and Social Construction

ROOM: Junior D—Level 3, North Tower
CHAIR: **Wheeler Winston Dixon** ♣ *University of Nebraska, Lincoln*

Wheeler Winston Dixon ♣ *University of Nebraska, Lincoln* ♣ “The Passion of Fred F. Sears”

Gwendolyn Audrey Foster ♣ *University of Nebraska, Lincoln* ♣ “Housewife With A Gun: Barbara Stanwyck’s Gender Instabilities in *Crime of Passion*”

Rebecca Bell-Metereau ♣ *Texas State University* ♣ “Architecture of Anxiety: Spatial Dynamics in American Film of the 1950s”

Mary Beth Haralovich ♣ *University of Arizona* ♣ “Psychopaths Sell Like Hotcakes: Performance of Mental Instability in Selected 1950s Films”

D10 Sound-tracking: Music and Affect in Contemporary Media

ROOM: Granville—Level 4, South Tower
CHAIR: **Lucas Hilderbrand** ♣ *New York University*

Bhaskar Sarkar ♣ *University of California, Santa Barbara* ♣ “The Mellifluous Illogics of ‘Bollywood Musicals’”

Michelle Stewart ♣ *State University of New York, Purchase College* ♣ “The Sounds of Sex: Music and Affect in Recent Feminist Cinema”

Lucas Hilderbrand ♣ *New York University* ♣ “The Playlist’s the Thing: *The O.C.*, Youth and Compilation Affects”

Jose Freire ♣ *New York University* ♣ “History Is for Pissing On’: Punk Rock in the Period Piece”

D7 Media and Society in the Digital Age

ROOM: Junior C—Level 3, North Tower
CHAIR: **Mark J. P. Wolf** ♣ *Concordia University, Wisconsin*

Vanessa Bertozzi ♣ *Massachusetts Institute of Technology* ♣ “Unschooling: Homeschoolers on New Media”

Mark J. P. Wolf ♣ *Concordia University, Wisconsin* ♣ “The Subcreation of Transmedia Worlds”

Shazia Iftkhar ♣ *University of Wisconsin, Madison* ♣ “Working for Netflix: Technology and Consumer Labor on the Web”

D9 Contemporary Documentary

ROOM: Parkville—Level 3, North Tower
CHAIR: **Qi Wang** ♣ *University of California, Los Angeles*

David Johnson ♣ *Salisbury University* ♣ “‘You Must Never Listen to This’: Aural Mysteries and Werner Herzog’s *Grizzly Man*”

Elizabeth Affuso ♣ *University of Southern California* ♣ “Adoption Autobiography and the Search for Self: *Finding Christa* and *First Person Plural*”

Lindy Leong ♣ *University of California, Los Angeles* ♣ “Ethnographic Spectacle and Documentary in Post-War Vietnamese Films”

Qi Wang ♣ *University of California, Los Angeles* ♣ “Negotiating Space and Power in Contemporary Chinese Documentaries”

D11 Movie Masculinity

ROOM: Galiano—Level 4, South Tower
CHAIR: **Jill Dione** ♣ *University of Pittsburgh*

Timothy Shary ♣ *Clark University* ♣ “Man to Mann: Masculine Crisis in the Crime Films of Michael Mann”

Jacqueline Reich ♣ *State University of New York at Stony Brook* ♣ “The Thrill of Victory: Fascism, Masculinity, and Sports in Italian Cinema, 1930–1943”

Donna Peberdy ♣ *University of Nottingham* ♣ “‘Sticking Feathers Up Your Butt Does Not Make You a Chicken’: Performing the Wild Man in 1990s Masculinity Crisis Narratives”

Jill Dione ♣ *University of Pittsburgh* ♣ “From Global to Microscopic: The Shifting Focus of the Turn-of-the-Millennium Movie Hero”

D12 Ethnicity and Nation in American Film Music

ROOM: Orca—Level 3, South Tower
CHAIR: **Caryl Flinn** ✦ *University of Arizona*

Kathryn Kalinak ✦ *Rhode Island College* ✦ “How the West was Sung: Stagecoach and American Folk Song”

Caryl Flinn ✦ *University of Arizona* ✦ “Ethel Merman: Not Quite White”

Krin Gabbard ✦ *State University of New York, Stony Brook* ✦ “Autobiography as Transformation: The Case of Miles Davis”

RESPONDENT: **David Lugowski** ✦ *Manhattanville College*

D13 North-African Cinemas: Aesthetics, Politics, and Economy.

ROOM: Finback—Level 3, South Tower
CHAIR: **Laura Marks** ✦ *Simon Fraser University*

Robert Lang ✦ *University of Hartford* ✦ “It Takes a Lot of Madmen to Make a People Free: Allegories of Resistance in Nadina El Fani's *Bedwin Hacker* (Tunisia, 2002)”

Suzanne Gauch ✦ *Temple University* ✦ “Alternate Exit: Farida Benlyazid's *A Door to the Sky*”

Kevin Dwyer ✦ *American University in Cairo* ✦ “Distinctive Features: National and International Aspects of Moroccan and Egyptian Cinemas”

SPONSOR: Middle East Caucus

D14 Deleuze and ‘Other’ Cinemas

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **David Martin-Jones** ✦ *University of St. Andrews*

Patricia Pisters ✦ *University of Amsterdam* ✦ “The Invention of Identities’ in Moroccan and Amazigh Cinema”

Bill Marshall ✦ *University of Glasgow* ✦ “Deleuze, Quebec and Cinemas of Minor Frenchness”

David Martin-Jones ✦ *University of St. Andrews* ✦ “Deleuze, Narrative and National Identity in Recent South Korean Cinema”

Luiz-Felipe Soares ✦ *Universidade do Sul de, Santa Catarina* ✦ “Genital Impacts”

D15 Workshop: Interviewing Filmmakers: Making the Encounter Meaningful

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Angelica Fenner** ✦ *University of Toronto*

WORKSHOP PARTICIPANTS:

Anne Ciecko ✦ *University of Massachusetts, Amherst*

Angelica Fenner ✦ *University of Toronto*

D16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Continuous Journey

(Ali Kazimi, Canada, 2004, 87 min)

SPONSOR: Asian/Pacific American Caucus



Friday, March 3, 2006
10:30–12:15 am

E2 The Canadian Imaginary: Paradise in the North or Cheap Labor Market?

ROOM: Pavilion B—Level 3
CHAIR: Dennis Broe ♦ *Long Island University*

Camille Johnson-Yale ♦ *University of Illinois, Urbana-Champaign*
♦ “Hollywood versus the World: A Rhetorical History of Runaway Production in the U.S.”

Shaun Huston ♦ *Western Oregon University* ♦ “Geopolitics/Film Politics: the BC Film Commission and the Meaning of the U.S.-Canadian Border”

Kia Afra ♦ *Brown University* ♦ “Global vs. Local in the Cinematic City: Making Vancouver (In)Visible in the New Entertainment Economy”

SPONSOR: Caucus on Class

E4 The Work of Cinephilia in the Age of CGI Reproduction

ROOM: Pavilion D—Level 3
CO-CHAIRS: Scott Balcerzak ♦ *University of Florida*
Jason Sperb ♦ *Indiana University*

Tobey Crockett ♦ *University of California, Irvine Visual Studies* ♦
“The Camera as Camera: How CGI Changes the World as We Know It”

Jun Okada ♦ *University of California, Los Angeles* ♦ “*Amélie* Pas Jolie: The Digital Contamination of Analog Pleasures”

Jenna Ng ♦ *University College London* ♦ “The Inspiration of Pleasure: Cinephilia as Epiphany”

Elizabeth A. Lathrop ♦ *Georgia Perimeter College* ♦ “An Orchid in the Land of Technology: The Aura of the Human in the Age of Digital Cinema”

E1 Mixed Race in Hollywood Film and Performance

ROOM: Pavilion A—Level 3
CHAIR: Camilla Fojas ♦ *DePaul University*

Mary Beltran ♦ *University of Wisconsin* ♦ “Hollywood’s Mixed Race/ Mestiza Latina, From *Ramona* (1910+) to *Sisterhood of the Traveling Pants* (2005)”

Camilla Fojas ♦ *DePaul University* ♦ “Mixed-Race on the Border: Westerns and National Identity”

Chris Holmlund ♦ *University of Tennessee* ♦ “Fill in the Blanks: Keanu Reeves, Mixed Race, and Post-Method Minimalist Performance”

SPONSOR: Latino/a Caucus and African/African American Caucus

E3 Television Histories

ROOM: Pavilion C—Level 3
CHAIR: Janet Staiger ♦ *University of Texas, Austin*

Daniel Steinhart ♦ *University of California, Los Angeles* ♦ “Independent Voice: The TV Work of Jon Alpert”

Mary Wilson ♦ *University of Southern California* ♦ “Television Archiving: Examining Choices in Preservation”

Larissa Faulkner ♦ *Brock University* ♦ “An Inside Job: Race, Media and Belafonte Productions”

Janet Staiger ♦ *University of Texas, Austin* ♦ “The Fans of Perry Mason, or the Case of What People Write to Famous Authors”

E5 Italian Political Cinema: Beyond Neorealism

ROOM: Junior A—Level 3, North Tower
CHAIR: William Watson ♦ *University of Arizona*

Marguerite Waller ♦ *University of California, Riverside* ♦ “Flutists and Fascists: Aesthetics, Politics, and the Production of Space in Fellini and Nichetti”

Carlo Testa ♦ *University of British Columbia* ♦ “The Political Nature of Memory: A Gramscian-Pasolinian View about Asymmetrical Recording of Violence in Post-WWII Italian Cinema”

William Watson ♦ *University of Arizona* ♦ “Free Kitty: The Conflation of Feline and Feminine as Political Metaphor in Wertmüller’s *Love and Anarchy* and Bertolucci’s *1900*”

Tamao Nakahara ♦ *University of California, Santa Cruz* ♦ “Adultery in the Middle Ages, Italian Style”

E6 Workshop: Youth Culture in Global Cinema

ROOM: Junior B—Level 3, North Tower

CO-CHAIRS: **Timothy Shary** ♣ *Clark University*
Alexandra Seibel ♣ *New York University*

WORKSHOP PARTICIPANTS:

Mick Broderick ♣ *Murdoch University*
Sarah Projansky ♣ *University of Illinois, Urbana-Champaign*
Mary Wiles ♣ *University of Canterbury*
Kimberley Monteyne ♣ *New York University*
Stephen Tropiano ♣ *Ithaca College*

E8 Business and Pleasure: The Movie Palace Revisited

ROOM: Junior D—Level 3, North Tower

CHAIR: **Charles Berg** ♣ *University of Kansas*

Ronald Wilson ♣ *University of Kansas* ♣ “An Environment of Illusion: The Atmospheric Theatre Design of John Eberson”

Paul S Moore ♣ *University of Chicago* ♣ “‘Imagined Real Estate: Promoting Unbuilt Movie Palaces’”

Charles Berg ♣ *University of Kansas* and **Chris Robinson** ♣ *University of Kansas* ♣ “The Silent Film ‘Jazz’ Band and the Jazz Age Film: Highbrow vs. Lowbrow Musical Practices in the American Silent Film”

William Boddy ♣ *Baruch College/City University of New York* ♣ “The Archeology of Electronic Cinema”

E10 Taking Aim at HBO’s *Deadwood*

ROOM: Granville—Level 4, South Tower

CHAIR: **Susan White** ♣ *University of Arizona*

Amanda Ann Klein ♣ *University of Pittsburgh* ♣ “The Civilized, The Savage and Al Swearingen: Analyzing the Western Syntax of *Deadwood*’s Opening Credits”

David Diffrient ♣ *University of Michigan* ♣ “*Deadwood* Dick: The Western (Phallus) Reinvented”

Susan White ♣ *University of Arizona* ♣ “Topographies of Nation and Gender in HBO’s *Deadwood*”

E7 Workshop: Fair Use, Intellectual Property and Copyright in the Information Age: Should SCMS Take a Stand?

ROOM: Junior C—Level 3, North Tower

CHAIR: **Anna Everett** ♣ *University of California, Santa Barbara*

WORKSHOP PARTICIPANTS:

Andrew Miller ♣ *Sacred Heart University*
Anne Friedberg ♣ *University of Southern California*
James Castonguay ♣ *Sacred Heart University*
Peter Krapp ♣ *University of California, Irvine*
Mark Poster ♣ *University of California, Irvine*

SPONSOR: IT Committee

E9 Todd Haynes in Theory and Practice

ROOM: Parksville—Level 3, North Tower

CHAIR: **James Morrison** ♣ *Claremont McKenna College*

Alex Juhasz ♣ *Pitzer College* ♣ “From the Scenes of Queens: Genre, AIDS, and Queer Love”

Todd McGowan ♣ *University of Vermont* ♣ “Relocating Our Enjoyment of the 1950s: The Politics of Fantasy in *Far from Heaven*”

RESPONDENT: **Patricia White** ♣ *Swarthmore College*

E11 Age and Generation in Postfeminist Film and Television

ROOM: Galiano—Level 4, South Tower

CHAIR: **Diane Negra** ♣ *Brown University*

Sadie Wearing ♣ *London School of Economics and Political Science* ♣ “Chronological Propriety in Post Feminist Narratives of Aging”

Suzanne Leonard ♣ *University of Wisconsin, Milwaukee* ♣ “Prematurely Gray: The ‘Post-Sexual’ Married Thirtysomething of Recent Cinema”

Diane Negra ♣ *Brown University* ♣ “Postfeminist Melancholia and the Reincarnation Romance”

Sarah Churchill ♣ *University of East Anglia* ♣ “Back to the Future: Re-Generating the Past in the Postfeminist Hollywood Film”

E12 Sounding Out Cinema: Sound Theory & Film

ROOM: Orca—Level 3, South Tower
CHAIR: Michael Baker ♦ McGill University

Jonathan Auerbach ♦ University of Maryland, College Park ♦
“A Continuous Opera: Sounding the Origins of Cinema”

Paul Théberge ♦ Carleton University ♦ “Listening to Metropolis:
Rethinking the Role of Technology Through the Musical Score by Gottfried
Huppertz”

Michael Baker ♦ McGill University ♦ “This Film Should Be Played Loud!”
:Concert Films, Fallacies and Sound Theory”

Senta Siewert ♦ University of Amsterdam ♦ “Rhythm of Youth.
Contemporary German Films: New Anti-heroes, Pop Music and Cinematic
Experience”

E14 Settler/Postcolonial Theories, Films, and Media

ROOM: Port Alberni—Level 4, North Tower
CHAIR: Peter Limbrick ♦ University of California, Santa Cruz

Peter Limbrick ♦ University of California, Santa Cruz ♦ “Settler
Colonialism, Empire, and White Masculinity in John Ford Westerns.”

Minette Hillyer ♦ University of California, Berkeley ♦ “We Are All Third
Generation: Postwar Homemaking in a Postcolonial America”

Christopher Gittings ♦ University of Western Ontario ♦ “One Family: A
Dream of Real Things: Branding or ‘bringing the empire alive’ on Film”

E16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

The Death of Mr. Lazarescu
(Moartea Domnului Lazarescu)

(Cristi Puiu, Romania, 2005, 153 min)

SPONSOR: Central/East/South European Interest Group

E13 Asian Cinema and Film Theory

ROOM: Finback—Level 3, South Tower
CHAIR: Priya Jaikumar ♦ University of Southern California

Ben Singer ♦ University of Wisconsin, Madison ♦ “The Position of
Hyperposition in Ozu”

Yuriko Furuhashi ♦ Brown University ♦ “The Problematic of ‘Actuality’ in
Japanese Film Discourses of the 1950s and 1960s”

Donald LaCoss ♦ University of Wisconsin, LaCrosse ♦ “Can Dialectics
Break Bricks? Situationists and Hong Kong Martial Arts Cinema”

Priya Jaikumar ♦ University of Southern California ♦ “A New
Universalism: Terrorism and Film Language in Mani Ratnam’s *Peck on the Cheek*
(Tamil 2002)”

E15 Science and Celebrity

ROOM: Port Hardy—Level 4, North Tower
CHAIR: Rebecca Sullivan ♦ University of Calgary

Mary Nucci ♦ Rutgers University ♦ “When the Technology Is the Star:
Science in Large Format”

Kim Sawchuk ♦ Concordia University ♦ “Celebrity Science: Iconic
Images, the Sublime and Inter-mediality”

Rebecca Sullivan ♦ University of Calgary ♦ “Sex, Science and the
Psyche in Kinsey”



Friday, March 3, 2006
12:15–1:15 pm

French/Francophone Special Interest Group

ROOM: Granville—Level 4, South Tower

Women’s Caucus

ROOM: Orca—Level 3, South Tower

IT Committee

ROOM: Finback—Level 3, South Tower



Friday, March 3, 2006
1:15–3:00 pm

F2 Studies in Adaptation

ROOM: Pavilion B—Level 3
CHAIR: Peter Dickinson ♦ *Simon Fraser University*

Alexander Russo ♦ *The Catholic University of America* ♦ “Father May Know Best, But What Does He Know About TV?”

Ryan Trimm ♦ *University of Rhode Island* ♦ “Redressing Heritage: Adaptations of *The Tempest* in the Crystalline Regime”

Karen Williams ♦ *New York University/Fordham University* ♦ “Gothic Intimacies and the Americanization of *Jane Eyre*: Re-Writing the Affect-Nation in *I Walked with a Zombie* (Jacques Tourneur 1943) and *Dragonwyck* (Joseph Mankiewicz 1946)”

Peter Dickinson ♦ *Simon Fraser University* ♦ “Feminism, Fidelity, and the Female Gothic: The Uncanny Art of Adaptation in *Kamouraska*, *Surfacing*, and *Le Sourd dans la ville*”

F4 Workshop: “An Economy of the Gift”: Should Scholarship Be Available for Free?

ROOM: Pavilion D—Level 3
CHAIR: Jeremy Butler ♦ *University of Alabama*

WORKSHOP PARTICIPANTS:

Christopher Lucas and Avi Santo ♦ *University of Texas, Austin*

Jeremy Butler ♦ *University of Alabama*

Chuck Kleinhans ♦ *Northwestern University*

Jon Lewis ♦ *Oregon State University*

John Willinsky ♦ *University of British Columbia*

SPONSOR: Graduate Student Organization

F1 Documentary at the Margins

ROOM: Pavilion A—Level 3
CHAIR: Michael Renov ♦ *University of Southern California*

Walter Metz ♦ *Montana State University, Bozeman* ♦ “The Avant-garde Among the Animals: Toward the Re-invention of Science and Natural History Filmmaking”

Paul Arthur ♦ *Montclair St. University* ♦ “Parasites, Hosts, and Wolves in Corporate Clothing: The (un)Making-Of Documentary”

Tung-Hui Hu ♦ *University of California, Berkeley* ♦ “Documenting Emptiness: Nuclear Test Films and Conceptual Art, 1968–1973”

Michael Renov ♦ *University of Southern California* ♦ “First-Person Films: Some Theses on Self-Inscription”

F3 The Persistence of Whiteness: Race and Contemporary Hollywood Cinema

ROOM: Pavilion C—Level 3
CHAIR: Daniel Bernardi ♦ *Arizona State University*

Lester Friedman ♦ *Hobart William Smith Colleges* ♦ “Black Like Him: Steven Spielberg’s *The Color Purple*”

Celine P. Shimizu ♦ *University of California, Santa Barbara* ♦ “Master Slave Sex-Acts: *Mandingo*, *Drum* and the Race-Sex Paradox”

Aaron Baker ♦ *Arizona State University* ♦ “Whiteness, Italian American Film, and Authorship”

Priscilla Pena Ovalle ♦ *University of Southern California* ♦ “Framing Jennifer Lopez: Mobilizing Race From the Wide Shot to the Close-Up”

F5 “To Borrow the Good and Healthy”: American Influences on Soviet Cinema of the 1920s and 1930s

ROOM: Junior A—Level 3, North Tower
CHAIR: Vincent Bohlinger ♦ *University of Wisconsin, Madison*

Maria Belodubrovskaya ♦ *University of Wisconsin, Madison* ♦

“Chaplinitis, Chaplinism, Chapliniada: The Formation and Appropriation of Charlie Chaplin’s Image in the Soviet Art of the 1920s”

Alyson Hrynyk ♦ *University of Chicago* ♦ “‘The Famous Triangle Style’: Boris Barnet’s Serial Aesthetic”

Brinton Tench Cox ♦ *Columbia University* ♦ “Adventures in the Capital of the Bolsheviks”

Vincent Bohlinger ♦ *University of Wisconsin, Madison* ♦ “Socialist Realism and Classical Film Style: The Case of Chapayev”

F6 Popular Music and the Media

ROOM: Junior B—Level 3, North Tower
CHAIR: **Norma Coates** ♣ *University of Western Ontario*

Benjamin Aslinger ♣ *University of Wisconsin, Madison* ♣ “Rocking Prime Time: Music, The WB, and Teen Culture”

Kyle Barnett ♣ *University of Texas, Austin* ♣ “Hillbilly Radio, 1925–1935”

Sarah Florini ♣ *Indiana University* ♣ “‘Fight the Power!’ with Transformative Commemoration: Re-Defining Hip Hop and ‘Blackness’ in VH1’s Hip Hop Honors”

Norma Coates ♣ *University of Western Ontario* ♣ “‘It’s What’s Happening, Baby’: Popular Music on Television’s Skirmish in the War on Poverty”

F8 Locating Chinese Cinemas

ROOM: Junior D—Level 3, North Tower
CO-CHAIRS: **Hsiu-Chuang Deppman** ♣ *Oberlin College*
Ping Fu ♣ *Dickinson College*

Grace An ♣ *Oberlin College* ♣ “What Time Is It Over There?: Tsai Ming-Liang, François Truffaut, and a Par-asian Cinematic Encounter”

Hsiu-Chuang Deppman ♣ *Oberlin College* ♣ “A Time to Live, A Time To Kill: The Poetics of Time in the Works of Hou Hsiao-hsien and Chu Tien-wen”

Ping Fu ♣ *Dickinson College* ♣ “Cinematic Aura of the Local-global in *The World* and *When Ruo Ma Was Seventeen*”

Jenny Lau ♣ *San Francisco State University* ♣ “Can China Say No? Hollywood, Capital, and Chinese”

RESPONDENT: **E. Ann Kaplan** ♣ *Stony Brook University*

SPONSOR: Asian/Pacific American Caucus

F10 And Now, the HBO Original Series

ROOM: Granville—Level 4, South Tower
CHAIR: **Liz Weis** ♣ *Brooklyn College/City University of New York*

Lori Lees ♣ *University of Northern British Columbia* ♣ “Carnavalesque Calvinism: Calvinist Theology in HBO’s *Carnival*”

Angie Chiang ♣ *Carleton University* ♣ “*Sex and the City*—An Embodiment of Third-Wave Feminist Discourse”

Jennifer Petersen ♣ *University of Texas, Austin* ♣ “Liberal Trauma and Docudramatic Therapy”

Steven Woodward ♣ *Clemson University* ♣ “The Comedy of Failed Enthusiasm: Larry David as Innocent”

F7 The Outer Spaces of Media Studies

ROOM: Junior C—Level 3, North Tower
CHAIR: **James Schwoch** ♣ *Northwestern University*

Jody Berland ♣ *York University* ♣ “Optics in Space: Toward a New Visual Economy of Outer Space”

James Schwoch ♣ *Northwestern University* ♣ “Media and the Americas: TELSTAR, Satellites, and Cold War Security from the Historical and Geographical Viewpoint of Johnston Atoll”

Lisa Parks ♣ *University of California, Santa Barbara* ♣ “Obscure Objects of Media Studies: Echo, Hotbird and Ikonos”

James Hay ♣ *University of Illinois* ♣ “The Invention of Air Space, Outer Space, and Cyber-space”

F9 Homeland Insecurity: Image Cultures of Risk, Testing, and Surveillance, Before and After 9/11

ROOM: Parksville—Level 3, North Tower
CHAIR: **Jonathan Kahana** ♣ *New York University*

Rebecca Baron ♣ *California Institute of the Arts* ♣ “How Little We Know Of Our Neighbours”

Karen Beckman ♣ *University of Pennsylvania* ♣ “Since Weekend: The Disastrous ‘60s”

Tess Takahashi ♣ *Brown University* ♣ “The Speculative Archive: Investigations into the Long History of Homeland Insecurity”

Jonathan Kahana ♣ *New York University* ♣ “Screening Testing: Documentary and National Insecurity”

F11 Women Directing and Other Forms of Difference

ROOM: Galiano—Level 4, South Tower
CHAIR: **Homay King** ♣ *Bryn Mawr College*

Catherine Zimmer ♣ *Pace University* ♣ “Approaching *The Watermelon Woman*: Cinematic Reflexivity and the Marginalized Subject”

Homay King ♣ *Bryn Mawr College* ♣ “Translating Orientalism: Leslie Thornton’s *Adynata*”

Patricia White ♣ *Swarthmore College* ♣ “Women’s Cinema as Art Cinema: Transnational (Post)feminism and Niche Exhibition”

Shelley Stamp ♣ *University of California, Santa Cruz* ♣ “Lois Weber, Star Maker”

SPONSOR: Women’s Caucus

F12 One Two, One Two: Black TV, Representation and Subversion, Part I

ROOM: Orca—Level 3, South Tower
CHAIR: **Beretta E. Smith-Shomade** ✦ *University of Arizona*

Devorah Heitner ✦ *Northwestern University* ✦ “The Subversive Power of the Local: Reading *Say Brother’s* Radical Pedagogy”

Bambi Haggins ✦ *University of Michigan* ✦ “Dancing Like Nobody’s Watching: *Chappelle’s Show* & De Facto Crossover in the Post Network Era”

SPONSOR: African/African American Caucus

F13 Experiences of Displacement in and of the Middle East

ROOM: Finback—Level 3, South Tower
CHAIR: **Chris Lippard** ✦ *University of Utah*

Olga Gershenson ✦ *University of Massachusetts, Amherst* ✦ “Immigrant Cinema: The Russian-Israeli Filmmakers”

Rebecca Romani ✦ *San Diego State University* ✦ “The Pomegranate of Memory: Arab-American Video and Film”

Chris Lippard ✦ *University of Utah* ✦ “Sound as Prosthetic Object in the Cinema of Amir Naderi”

Azadeh Saljooghi ✦ *University of Utah* ✦ “Measuring Exile: Mona Hatoum’s *Measures of Distance*”

SPONSOR: Middle East Caucus

F14 Point of View, Parody and Self-Reflexive Narratives in Contemporary Latin American Documentary and Fictional Films

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Anelise Corseuil** ✦ *Universidade Federal de Santa Catarina*

Anelise Corseuil ✦ *Universidade Federal de Santa Catarina* ✦ “Parody and Exoticism: Forms of Representation of Latin America in *El Che: Investigating a Legend* and *Motorcycle Diaries*.”

Antonio João Teixeira ✦ *Universidade Estadual de Ponta Grossa* ✦ “Chronically Unfeasible or Ultimately Challenging?—The Films of Sérgio Bianchi”

Jeffrey Menne ✦ *Vanderbilt University* ✦ “A Mexican New Wave? Recreating the New Wave in a Global Moment”

F15 Americanization, Cultural Transpositions, and Media Politics

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Marina Dahlquist** ✦ *Stockholm University*

Jan Olsson ✦ *Stockholm University* ✦ “Nickel Lessons: Theatrical Tutoring under the Lens of Americanization”

Chon Noriega ✦ *University of California* ✦ “Reel Chicanos”

Marina Dahlquist ✦ *Stockholm University* ✦ “Teaching Citizenship via Celluloid”

F16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

My Lovers Both

(John Hookham, USA, 102 min)



Friday, March 3, 2006
3:15–5:00 pm

G2 Oops, They Did It Again: Investigating the Hollywood Remake

ROOM: Pavilion B—Level 3
CHAIR: **Mark Gallagher** ♦ *University of Nottingham*

Mark Gallagher ♦ *University of Nottingham* ♦ “Solaris/Solaris: Soderbergh/Tarkovsky”

Nina Martin ♦ *Emory University* ♦ “Revisiting Stepford: The House that Postfeminism Built”

Denise Mann ♦ *University of California, Los Angeles* ♦ “Repackaging Difference: Hollywood Remakes Asia”

Meghan Sutherland ♦ *Northwestern University* ♦ “Undead Stories: The Structural Politics of Zombie Remakes”

G4 Workshop: Complicating the “M” in SCMS: Internet and Contemporary Digital Studies

ROOM: Pavilion D—Level 3
CHAIR: **Michele White** ♦ *Tulane University*

WORKSHOP PARTICIPANTS:

William Boddy ♦ *Baruch College/City University of New York*

Mark Williams ♦ *Dartmouth College*

Kathleen Fitzpatrick ♦ *Pomona College*

Tara McPherson ♦ *University of Southern California*

Charles Tryon ♦ *The Catholic University of America*

G1 Classical Film Theory

ROOM: Pavilion A—Level 3
CHAIR: **C. Kyle Stevens** ♦ *University of Pittsburgh*

Ludovic Cortade ♦ *Harvard University* ♦ “The Aesthetic of Immobility and the Suspension of Disbelief in Fiction Film”

Lee Grieveson ♦ *University College London* ♦ “Mimesis at the Movies: On the Human Sciences and Cinema”

C. Kyle Stevens ♦ *University of Pittsburgh* ♦ “The Invisible Face: Muensterberg, Darwin and the Close-Up”

G3 The Male Body Trapped Between Potency and Impotency

ROOM: Pavilion C—Level 3
CHAIR: **William Luhr** ♦ *Saint Peter's College*

Julie Codell ♦ *Arizona State University* ♦ “Paul Robeson's Body: Africa, Empire and the Spectacle of Black Masculinity”

Peter Lehman ♦ *Arizona State University* and **Susan Hunt** ♦ *Santa Monica College* ♦ “The Naked and the Dead: The Jewish Male Body in *Sunshine* and *Enemy at the Gates*”

William Luhr ♦ *Saint Peter's College* ♦ “Film Noir's Post-Mortem Men”

Robert Eberwein ♦ *Oakland University* ♦ “Masculinity at Risk: Symbolic Male Rape in *Full Metal Jacket* and *Saving Private Ryan*”

G5 Aboriginal Media: Western Canada and Beyond

ROOM: Junior A—Level 3, North Tower
CHAIR: **Jennifer Gauthier** ♦ *Randolph-Macon Woman's College*

Kathleen Buddle ♦ *University of Manitoba* ♦ “Radio Resistance and the Amplification of Aboriginal Voices in Alberta: Inscripting Insurgency in Native Media Practice”

Theresa Scandiffio ♦ *University of Chicago* ♦ “Political Documentary and Canadian First Nations Media: a discussion of 'Namgis' filmmaker Barbara Cranmer's work”

Denise Cummings ♦ *Rollins College* ♦ “Questions of Style and Cinematic Practice in the Films of Independent American Indian Filmmaker Randy Redroad”

Brian Woodman ♦ *University of Kansas* ♦ “Living Traditions: Alternative Video and Native American Activism in the Upper Midwest”

RESPONDENT: **Pamela Wilson** ♦ *Reinhardt College*

G6 American Politics and the Media

ROOM: Junior B—Level 3, North Tower
CHAIR: **Debra White** ♣ *University of Arizona*

Broderick Fox ♣ *Occidental College* ♣ “From Al (Gore) to ZeD: Democratizing Rhetoric and the Digital Revolution”

Heather Hendershot ♣ *Queens College/City University of New York* ♣ “A Strong Reek of the Not-Quite-Crackpot: H.L. Hunt, Dan Smoot, and Cold War Right-Wing Broadcasting”

Matt Yockey ♣ *Indiana University* ♣ “The Road to Utopia: The Tumbler as Redemptive Vehicle in *Batman Begins*”

Debra White ♣ *University of Arizona* ♣ “‘Someone Has To Die’: Over There’s Uncanny Aesthetic”

G8 Workshop: Introducing Students to Film: Best Practices and Plaguing Pedagogical Questions

ROOM: Junior D—Level 3, North Tower
CHAIR: **Cynthia Lucia** ♣ *Rider University*

WORKSHOP PARTICIPANTS:

Paula Massood ♣ *Brooklyn College/City University of New York*

Charles Ramirez Berg ♣ *University of Texas, Austin*

Jackie Byars ♣ *Wayne State University*

Glenn Man ♣ *University of Hawaii, Manoa*

Liz Weis ♣ *Brooklyn College/City University of New York*

Mark Langer ♣ *Carleton University*

SPONSOR: Teaching Committee

G10 The Communicative Body in/of Makeover-themed Reality Television

ROOM: Granville—Level 4, South Tower
CHAIR: **Derek Foster** ♣ *Wilfrid Laurier University*

Brenda Weber ♣ *Indiana University* ♣ “Ticket to Ride: How Television Makeover Shows Make Good Looks a Prerequisite to Democratic Citizenship”

Derek Foster ♣ *Wilfrid Laurier University* ♣ “The Reality of Makeover Television: How to Rhetorically Integrate into the Media Culture of the Americas.”

Geoffrey Alan Rhodes ♣ *York University, COMCULT* ♣ “The Flesh Image: Plastic Surgery and the Body as Interface to the Image”

G7 Color Cinema from the Silent Era to the Digital Age: Introductions, Circulations, Transformations

ROOM: Junior C—Level 3, North Tower
CHAIR: **Sarah Street** ♣ *University of Bristol*

Joshua Yumibe ♣ *University of Chicago* ♣ “Color Cinema, Color Theory: 1896–1912”

Sarah Street ♣ *University of Bristol* ♣ “Exporting the Rainbow: Technicolor films in Britain”

John Belton ♣ *Rutgers University* ♣ “Painting by the Numbers: Digital Intermediate and the Return of Colorization”

Scott Higgins ♣ *Wesleyan University* ♣ “Digital Technicolor: Hybrid Color Aesthetics in *The Aviator*”

G9 Conflict and Trauma

ROOM: Parkville—Level 3, North Tower
CHAIR: **Patrice Petro** ♣ *University of Wisconsin, Milwaukee*

Caroline Bainbridge ♣ *Roehampton University* and **Candida Yates** ♣ *University of East London* ♣ “Everything to Play For: Masculinity, Trauma and the Pleasures of DVD Technologies”

Silvia Tandeciarz ♣ *The College of William and Mary* ♣ “An Archaeology of Identity: Documentary Filmmaking in Post-Dictatorship Argentina”

Maira O’Keeffe ♣ *University of Pennsylvania* ♣ “The Absent Narrative: Documentary, Memory, and the Desaparecidos of Argentina”

Paul McEwan ♣ *Muhlenberg College* ♣ “Lawyers, Research, and the Klan: D.W. Griffith’s Resources in the Censorship Battles Over *The Birth of a Nation*”

G11 Reimagining Kinship: Diasporic Queers in New Queer Documentary

ROOM: Galiano—Level 4, South Tower
CO-CHAIRS: **Julianne Pidduck** ♣ *Université de Montréal*
Margaret DeRosia ♣ *University of Western Ontario*

Julianne Pidduck ♣ *Université de Montréal* ♣ “New Queer Documentary and the ‘Substances’ of Queer Kinship”

Lily Cho ♣ *University of Western Ontario* ♣ “Underwater Signposts: Enabling Nostalgia and Richard Fung’s *Islands*”

Margaret DeRosia ♣ *University of Western Ontario* ♣ “Queer Migrations from and to Family Trauma in Jonathan Caouette’s *Tarnation* and Lourdes Portillo’s *The Devil Never Sleeps*”

SPONSOR: Lesbian/Gay/Bisexual/Transgendered/Queer Caucus

G12 One Two, One Two: Black TV, Representation, and Subversion, Part II

ROOM: Orca—Level 3, South Tower
CHAIR: **Eric Pierson** ♣ *University of San Diego*

Eric Pierson ♣ *University of San Diego* ♣ “The Promises of Roots”

Yvonne Sims ♣ *South Carolina State University* ♣ “From Homeboys, Flying Saucers and Buffoonery to Kevin Hill and the Courtroom: UPN: The Evolution of One Television Network”

Beretta E. Smith-Shomade ♣ *University of Arizona* ♣ “Use Me: Hip-Hop, BET, and the Rub”

SPONSOR: African/African American Caucus

G14 Styles of New Orientalism

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Jane Park** ♣ *University of Oklahoma*

Sylvia Chong ♣ *University of Virginia* ♣ “Yellowface of a Different Color: Performing the Japanese Enemy in American World War II Films”

Sean Metzger ♣ *Duke University* ♣ “Refashioning the Old West? Fetishism and Frontier Orientalism in *Shanghai Noon*”

Jane Park ♣ *University of Oklahoma* ♣ “The Ambivalent Politics of East-West Friendship in *The Karate Kid*, *Gung Ho*, and *Black Rain*”

Delia Konzett ♣ *University of New Hampshire* ♣ “Yellowface, Blackface, and Orientalism in Hollywood WWII Film”

SPONSOR: Asian/Pacific American Caucus

G13 Hanryu Mansae [Long Live Korean Fever]: Critical Perspectives on the Globalization of South Korea's Entertainment Industry

ROOM: Finback—Level 3, South Tower
CO-CHAIRS: **Robert Cagle** ♣ *University of Illinois, Urbana-Champaign*
Aaron Magnan-Park ♣ *University of Notre Dame*

Aaron Magnan-Park ♣ *University of Notre Dame* ♣ “En-Gendering Re-Gendered Romance of Multiple Lives”

Min Han ♣ *University of Southern California* ♣ “Reliving *Winter Sonata*: Memory, Nostalgia, and Identity”

Hye Jean Chung ♣ *University of California, Santa Barbara* ♣ “The Depiction of Transgressive Women in Two”

Robert Cagle ♣ *University of Illinois, Urbana-Champaign* ♣ “Laughter, Tears, and Rage: Melodrama and the Melodramatic in Contemporary Korean Film”

Chul Heo ♣ *San Francisco State University* ♣ “Cultural Politics of Globalization in Korean Film Industry”

G15 Varda + Demy

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Kelley Conway** ♣ *University of Wisconsin, Madison*

Claudia Gorbman ♣ *University of Washington, Tacoma* ♣ “Place Settings”

Richard Neupert ♣ *University of Georgia* ♣ “Color and Individual Style: *Umbrellas of Cherbourg* v. *Le Bonheur*”

Rodney Hill ♣ *Georgia Tech/University of Kansas* ♣ “Reconciling the French New Wave and the Tradition of Quality: the Musicals of Jacques Demy”

Kelley Conway ♣ *University of Wisconsin, Madison* ♣ “Cleo at the Ciné-Club”

SPONSOR: French Francophone Special Interest Group

G16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

The Take

(Avi Lewis/Naomi Klein, Canada, 2004, 87 min)

SPONSOR: Caucus on Class and the Latino/a Caucus



Friday, March 3, 2006
5:15–7:00 pm

H2 Monstrous Adaptations: Generic and Thematic Transformations in the Horror Film

ROOM: Pavilion B—Level 3

CHAIR: **Jay McRoy** ♦ *University of Wisconsin, Parkside*

Jay McRoy ♦ *University of Wisconsin, Parkside* ♦ “Our Reaction Was Only Human: Monstrous Becomings in Abel Ferrara’s *Body Snatchers*”

Ruth Goldberg, “*In the Church of the Poison Mind*: Adapting the Metaphor of Psychopathology to Look Back at the Mad, Monstrous ‘80s”

H4 Database/Narrative: The Forms of Digital Media

ROOM: Pavilion D—Level 3

CHAIR: **Roger Hallas** ♦ *Syracuse University*

Roger Hallas ♦ *Syracuse University* ♦ “Animated Photojournalism: Old and New Media in the Work of Gideon Mendel”

Enid Blader ♦ *Pitzer College* ♦ “Small-Time Digital Apocalypse Narratives: American Analog Declension Times”

Kathleen Fitzpatrick ♦ *Pomona College* ♦ “Documenting the Self: Blog as Narrative Archive”

H1 The Archive and the Collection

ROOM: Pavilion A—Level 3

CHAIR: **Nathan Carroll** ♦ *Indiana University, Bloomington*

Janna Jones ♦ *University of South Florida* ♦ “The Library of Congress Film Project: Film Collecting and a United State(s) of Mind”

Mark Betz ♦ *King’s College/University of London* ♦ “Little Books”

Linda Chiu-han Lai ♦ *The City University of Hong Kong* ♦ “Constructivist Animation for a Disappearing City: Hong Kong’s McDull Series”

Nathan Carroll ♦ *Indiana University, Bloomington* ♦ “Digital Disruptions: DVDs and Cultural Archives”

H3 Stars and Hypes All Over The World

ROOM: Pavilion C—Level 3

CO-CHAIRS: **Tamar Jeffers McDonald** ♦ *Buckinghamshire Chilterns University College*
Alisia Chase ♦ *SUNY College at Brockport*

Gaylyn Studlar ♦ *University of Michigan, Ann Arbor* ♦ “‘That Peculiar Stage’: Selling Shirley Temple as a 1940s Bobby-Soxer”

Tamar Jeffers McDonald ♦ *Buckinghamshire Chilterns University College* ♦ “Marketing a Persona, Performing a Role: Katie Holmes’ Problematic Virginity”

Alisia Chase ♦ *SUNY College at Brockport* ♦ “Scent of a Cinematic Woman: France, Fragrance, & Iconic Femininity”

H5 Workshop: Do Look Back: American Cinema and the 1960s

ROOM: Junior A—Level 3, North Tower

CO-CHAIRS: **Barry Keith Grant** ♦ *Brock University*
Christopher Sharrett ♦ *Seton Hall University*

WORKSHOP PARTICIPANTS:

James Morrison ♦ *Claremont McKenna College*

Anna Everett ♦ *University of California, Santa Barbara*

Harry Benshoff ♦ *University of North Texas*

David Slocum ♦ *New York University*

Leslie Abramson ♦ *DePaul University*

Joe McElhaney ♦ *Hunter College/CUNY*

H6

Philosophy and Film

ROOM: Junior B—Level 3, North Tower
CHAIR: **Jennifer Hammett** ♣ *San Francisco State University*

Erika Balsom ♣ *Brown University* ♣ “The Age of the Last Machine: Filmic Metahistory and the End of Celluloid”

Sam B. Girgus ♣ *Vanderbilt University* ♣ “Frank Capra and Emmanuel Levinas: Time, Transcendence, and Renewal in Two Film Classics”

Jennifer Hammett ♣ *San Francisco State University* ♣ “Class, Gender and the Politics of Sublime Masochism”

H8

Theorizing the Auteur Today

ROOM: Junior D—Level 3, North Tower
CHAIR: **Jack Boozer** ♣ *Georgia State University*

Sarah Kozloff ♣ *Vassar College* ♣ “Wyler’s Women”

Glenn Man ♣ *University of Hawaii, Manoa* ♣ “Robert Altman’s Multiple Narratives”

Caitlin McGrath ♣ *University of Chicago* ♣ “The Spaces In-between: Heterotopias in Josef von Sternberg’s Films”

Jack Boozer ♣ *Georgia State University* ♣ “Authorship & Auteurism in Adaptation: *Eyes Wide Shut*”

H10

Understanding Makeover Television: Realities Transformed

ROOM: Granville—Level 4, South Tower
CHAIR: **Dana Heller** ♣ *Old Dominion University*

Amber Watts ♣ *Northwestern University* ♣ “*Queen for a Day*: Remaking Consumer Culture, One Woman at a Time”

Ron Becker ♣ *Miami University* ♣ “‘Supernanny and Nanny911: Giving the Straight Family a Fresh Start’”

Joanne Morreale ♣ *Northeastern University* ♣ “*Faking It* and the Transformation of Personal Identity”

June Deery ♣ *Rensselaer Polytechnic Institute* ♣ “Interior Design: Commodifying Self and Place in *Extreme Makeover*, *Extreme Makeover: Home Edition*, and *The Swan*”

H7

Playing Where the Shadows Lie: Blockbuster Properties and Digital Franchises

ROOM: Junior C—Level 3, North Tower
CHAIR: **Stefan Hall** ♣ *Bowling Green State University*

Leonie Naughton ♣ *University of Melbourne* ♣ “Parallel Universes: Hollywood and Silicon Valley”

Trevor Elkington ♣ *University of Copenhagen* ♣ “Too Many Cooks: Media Convergence and Self-Defeating Design”

Robert Brookey ♣ *Northern Illinois University* ♣ “Restricted Play: Synergy and the Limits of Interactivity in *The Lord of the Rings/Return of the King* Video Game”

Marc Ruppel ♣ *University of Maryland College Park* ♣ “Transmediation and the Ideal Narrative of *Batman Begins*”

H9

Counter-Culture: Religious Right vs. Hollywood Left

ROOM: Parksville—Level 3, North Tower
CHAIR: **Jorie Lagerwey** ♣ *University of Southern California*

Karen Cooper ♣ *University of British Columbia* ♣ “Thinking Christians: Engaging in the Mainstream Through a New Venture in Vancouver”

Jorie Lagerwey ♣ *University of Southern California* ♣ “How the ‘Hollywood Left’ Gets God: From Revelations to Laguna Beach”

Martha Crealock ♣ *Trent University, Peterborough* ♣ “Counter-Culture: Religious Right vs. Hollywood Left”

RESPONDENT: **Hilary-Anne Hallett** ♣ *Rutgers University*

H11

Historicizing New Political Documentary

ROOM: Galiano—Level 4, South Tower
CHAIR: **Jason Middleton** ♣ *University of North Carolina, Chapel Hill*

Jason Middleton ♣ *University of North Carolina, Chapel Hill* ♣ “History, Memory, and the Documentation of Atrocity”

Tony Grajeda ♣ *University of Central Florida* ♣ “‘For Y’all This Is Just a Show but We Live in this Movie’: Vietnam, Iraq, and the War Documentary”

James Castonguay ♣ *Sacred Heart University* ♣ “Intermedia and the War on Terror: Documenting War in the Digital Age”

Eden Osucha ♣ *Duke University* ♣ “Trauma Sex and Abu Ghraib: Documenting Deviance in Post–9/11 Political Histories”

Patricia Zimmermann ♣ *Ithaca College* ♣ “Digital Deployments”

H12 African American Divas

ROOM: Orca—Level 3, South Tower
CHAIR: Susan Courtney ♦ *University of South Carolina*

Karen Beavers ♦ *University of Southern California* ♦ “Everybody Has a Mammy or Why We Should Gaze at Louise Beavers”

Jennifer Jones ♦ *University of Arizona* ♦ “The Size of Stardom: Queen Latifah’s Celebrity Transformation and the Obesity Crisis”

Terri Francis ♦ *Yale University* ♦ “The Josephine Baker Museum: Paris, Performance, Cinema”

Kristen Grant ♦ *University of Texas, Austin* ♦ “TyraVision: Talk Shows and the Female Authorial Voice”

H14 Argentine & Latin American Post-Crisis Cinema: From Memories of Underdevelopment to Strategies of Revolt

ROOM: Port Alberni—Level 4, North Tower
CHAIR: Terri Ginsberg ♦ *Independent Scholar*

Gerard Dapena ♦ *Macalester College* ♦ “Strategies for Survival in Contemporary Argentine Cinema”

Alessandra Meleiro ♦ *Universidade de São Paulo* ♦ “Audiovisual Industry in Mercosur under an Economic Perspective”

Margaret Schwartz ♦ *University of Iowa* ♦ “Holy Water: Lucrecia Martel’s Emancipatory Interiority”

CO-SPONSOR: Caucus on Class and Latino/a Caucus

H16 Screening

ROOM: Gulf Islands A—Lower Lobby Level, North Tower

Rana’s Wedding

(Hany Abu Assad, Palestine, 2002, 90 min)

SPONSOR: Middle East Caucus

H13 Introducing Thai Cinema: Identity, History, and Change

ROOM: Finback—Level 3, South Tower
CHAIR: Adam Knee ♦ *Ohio University*

Sudarat Musikawong ♦ *University of California, Santa Cruz* ♦ “Mediating Memories of the 1970s Political Violence in Thai Cinema”

Arnika Fuhrmann ♦ *University of Chicago* ♦ “Nang Nak—Ghost Wife: Rhetorics of Loss in Contemporary Thai Film and State Sexual Politics”

Oradol Kaewprasert ♦ *University of Essex* ♦ “The Iron Ladies and The Iron Ladies II: The Early Years—The Second Wave of Thai Queer Cinema”

Adam Knee ♦ *Ohio University* ♦ “Urban Images in Contemporary Thai Film and Music Video”

H15 Stan Douglas and the Peripatetic Site of Contemporary Film Art

ROOM: Port Hardy—Level 4, North Tower
CHAIR: Andrew Uroskie ♦ *Georgia Institute of Technology*

Maeeve Connolly ♦ *Institute of Art Design and Technology* ♦ “Biennials and Blockbusters: The Peripheral Spaces of Artist’s Film and Video”

Andrew Uroskie ♦ *Georgia Institute of Technology* ♦ “Stan Douglas and the Peripatetic Site of Contemporary Film Art”

Dana Anderson ♦ *Maine Maritime Academy* ♦ “Godard’s In Praise of Love—The Cinema as Concert Hall”



The **Cinema Journal** Editorial Board meeting will be held in the AMEX Club Lounge, 27th Floor, South Tower (Room #2705) from 7–8pm on Friday, March 3rd.

The 27th Floor in the South Tower is “locked off”—please meet in the South Tower Lobby at 7pm to be escorted to the AMEX Club Lounge.

The **Latino/a Caucus** meeting will be held at La Bodega, 1277 Howe Street from 7:15–9pm on Friday, March 3rd.

Meet in the lobby of the South Tower at 7pm to walk over together.

The **Graduate Student Organization** meeting and reception will be held at The Cellar, 1006 Granville Street at Nelson (just two blocks east of the Sheraton) from 8–10pm on Friday, March 3rd.

Flyers/maps available at the conference registration desk.



Friday, March 3, 2006
7:15–9:00 pm

12 The Enduring Power of Horror

ROOM: Pavilion B—Level 3
CHAIR: Robert Spadoni ♦ *Case Western Reserve University*

Tarja Laine ♦ *University of Amsterdam* ♦ “Cinema as Second Skin”

Jonathan Walley ♦ *Denison University* and **Jane Greene** ♦ *Denison University* ♦ “Contemporary American Horror and the Female Spectator”

Sophia Harvey ♦ *Independent Scholar* ♦ “Fractured Visions: Locating the Pan-Asian gaze in *The Eye*”

Robert Spadoni ♦ *Case Western Reserve University* ♦ “Memories of Love and Crime and Death: Horror and Unspeakable Silence in *The Mummy*”

14 Animation and Theory

ROOM: Pavilion D—Level 3
CHAIR: Ramona Curry ♦ *University of Illinois, Urbana-Champaign*

Steve Fore ♦ *City University of Hong Kong* ♦ “Romancing the Rotoscope: Self-reflexivity and the Reality Effect in the Animations of Jeff Scher”

Alanna Thain ♦ *Duke University* ♦ “Inbetween Movements: The Germinal Films of Norman McLaren and William Kentridge”

Victoria Meng ♦ *University of California, Los Angeles* ♦ “Theorizing the Frame: Microstructures in Animation and Other Frame-Centered Films”

Ramona Curry ♦ *University of Illinois, Urbana-Champaign* ♦ “*Mulan* Remade: A Legend of Transculturalization”

11 The Photograph in Theory

ROOM: Pavilion A—Level 3
CHAIR: Greg Taylor ♦ *Purchase College/State University of New York*

Adam Lowenstein ♦ *University of Pittsburgh* ♦ “Bazin and Barthes: The Surrealism of the Photographic Image”

Kirsten Strayer ♦ *University of Pittsburgh* ♦ “The Polaroid as the Material Trace of Post-National Power: The Photograph in Juan Carlos Fresnoillo’s *Intacto*”

Greg Taylor ♦ *Purchase College/State University of New York* ♦ “Kracauer’s Error? The ‘Photographic’ in Ceylan’s *Distant*”

13 Sex Sells

ROOM: Pavilion C—Level 3
CHAIR: Stan Beeler ♦ *University of Northern British Columbia*

Elena Gorfinkel ♦ *New York University* ♦ “Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere”

Arthur Knight ♦ *College of William and Mary* and **Kevin Flanagan** ♦ *College of William and Mary* ♦ “Porn Goes to College: Campus Debates on Pornography, 1969–1973”

Candace Moore ♦ *University of California, Los Angeles* ♦ “Having It All Ways: The Tourist, the Traveler, and the Local in ‘The L Word’”

Stan Beeler ♦ *University of Northern British Columbia* ♦ “Dominance, Submission and Machine Love: Sexual Politics in the New *Battlestar Galactica*”

15 Transnational Approaches to the Cinema of the UK

ROOM: Junior A—Level 3, North Tower
CHAIR: Daniel Smith-Rowsey ♦ *University of Nottingham*

Peter Thomas ♦ *University of Sunderland* ♦ “As Above, So Below: the Problem of US Dominance in the UK Experimental Film Market”

Jessica Scarlata ♦ *George Mason University* ♦ “Holy Marxists! The On-Screen Sacralization of Rebels and Revolutionaries”

16 International Perspectives on Urban Spaces

ROOM: Junior B—Level 3, North Tower
CHAIR: **Michael Walsh** ✦ *University of Hartford*

Katherine Lawrie ✦ *University of California, Los Angeles* ✦ “City Limits and City Films: Exorbitant Period Pieces and Uncanny Remakes”

Shuli Chen ✦ *University of Washington* ✦ “Narrative Arteries, City Conjunctions: the Haphazard Encounter in Taiwanese and Mexican Urban Films”

Bruce Williams ✦ *William Paterson University* ✦ “Brazil’s Open Cities: Mimicry in the Urban Landscape of Cinema Novo”

Michael Walsh ✦ *University of Hartford* ✦ “The Disaffection of the English Working Class: Mike Leigh’s *Naked* and Hanif Kureishi’s *London Kills Me*”

18 Contemporary Crime Television: Politics, Violence, Bodies

ROOM: Junior D—Level 3, North Tower
CHAIR: **Yvonne Tasker** ✦ *University of East Anglia*

Allison McCracken ✦ *DePaul University* ✦ “Ripped from the Headlines: The Politics of Authenticity in NBC’s *Law and Order*”

Yvonne Tasker ✦ *University of East Anglia* ✦ “Crime Television and Homeland Security: *Law and Order* and Terror TV”

Elke Weissmann ✦ *University of Glasgow* ✦ “Measuring the Horror of Crime: CSI and Forensic Pathology”

RESPONDENT: **Cynthia Fuchs** ✦ *George Mason University*

SPONSOR: Television Studies Interest Group

110 Quality TV and the Qualities of TV

ROOM: Granville—Level 4, South Tower
CHAIR: **Jonathan Nichols-Pethick** ✦ *DePaul University*

Robert Cavanagh ✦ *Northwestern University* ✦ “Television Without Pity: Fan Culture, Irony, and Textual Meaning”

Monica Champagne ✦ *Carleton University* ✦ “Taking it in the Face: Liberating the Unruly Woman in *Kids in the Hall: Brain Candy*”

Katarzyna Chmielewska ✦ *Indiana University* ✦ “Jumping the Shark . . . Already? Articulations of quality in the marketing and reception of Showtime’s! *Huff*”

Jonathan Nichols-Pethick ✦ *DePaul University* ✦ “Doing the Right Thing: Model Citizens and the Melodramatic Mode in the Television Police Drama”

17 Youth-Made Media in the Americas

ROOM: Junior C—Level 3, North Tower
CHAIR: **Mary Kearney** ✦ *University of Texas, Austin*

Danny Leopard ✦ *University of Southern California* ✦ “Slap that, Bastard! Aggressive Masculinity as Evidence and Expression in Student-Produced Media”

Bryce McNeil ✦ *Georgia State University* ✦ “When the ‘Scene’ Goes Online: ‘Prosuming’ the CBLocals Text”

Mimi Nguyen ✦ *University of Michigan, Ann Arbor* ✦ “Missing Persons: Race, Sex and Reimagining Punk Rock’s Archive”

Mary Kearney ✦ *University of Texas, Austin* ✦ “Girls’ Web Design, Distro Style!”

19 La Camera-stylo: Film Scholarship and the Video Essay

ROOM: Parkville—Level 3, North Tower
CHAIR: **Christian Keathley** ✦ *Middlebury College*

Eric Faden ✦ *Bucknell University* ✦ “Visualizing Theory: Media Stylo”

Michael Jarrett ✦ *Penn State University, York Campus* ✦ “Found! Godard’s Lost Remake of Elvis Presley’s King Creole (The Borges Remix)”

Christian Keathley ✦ *Middlebury College* ✦ “Bits of Business”

RESPONDENT: **Timothy Corrigan** ✦ *University of Pennsylvania*

111 When Women Are Made Over

ROOM: Galiano—Level 4, South Tower
CHAIR: **Laura Portwood-Stacer** ✦ *University of Southern California*

Natasha Patterson ✦ *Simon Fraser University* ✦ “Earth Mothers, Ghetto Girls, and the Fairy God-Model: Exploring Constructions of Race and Gender in America’s Next Top Model”

Shana Heinricy ✦ *Indiana University* ✦ “The Ultimate Eve: Televised Plastic Surgery and the Display of the Female Body”

Jacquelyn Vinson ✦ *University of Wisconsin, Madison* ✦ “Body Work: Documenting Real(ity) Transformations in *Extreme Makeover* and *America’s Next Top Model*”

Laura Portwood-Stacer ✦ *University of Southern California* ✦ “Radical Transformation: Cosmetic Surgery, Reality TV, and the Post-feminist Body”

SPONSOR: Women’s Caucus

112 Hispanic Exploitation Auteurs

ROOM: Orca—Level 3, South Tower

CO-CHAIRS: **Dolores M. Tierney** ♣ *University of Sussex*
Victoria Ruetalo ♣ *University of Alberta*

Dolores M. Tierney ♣ *University of Sussex* ♣ “Abel Salazar and ABSA Studios: Nurturing Mexploitation Cinema”

Tatjana Pavlovic ♣ *Tulane University* ♣ “Transgressive Bodies/Horror Bodies: the Films of Jess Franco”

Victoria Ruetalo ♣ *University of Alberta* ♣ “The Eye Behind the Camera: Bo in the Sarli-Bo Partnership”

Andy Willis ♣ *University of Salford* ♣ “Leon Klimovsky, Narsisco Ibáñez Serrador and Latin American influences in Spanish Horror Cinema of the Early 1970s”

SPONSOR: Latino/a Caucus

114 Postcolonial Cinema

ROOM: Port Alberni—Level 4, North Tower

CHAIR: **Robert Silberman** ♣ *University of Minnesota*

Carolyn Overhoff Ferreira ♣ *CITAR, Portuguese Catholic University, Porto* ♣ “Transnationality and its Discontents—Luso-African Co-productions after Independence”

Enrique Garcia ♣ *University of Massachusetts, Amherst* ♣ “A Coproduction about Coproductions: Sexuality and the Colonial Other in the Cuban-Spanish Film *Aunque estás lejos*”

Jose Capino ♣ *University of Illinois, Urbana-Champaign* ♣ “Staging the Aftermath of the American Empire”

Robert Silberman ♣ *University of Minnesota* ♣ “3rd World Hero: Satire and Reflexivity in the Historical Biopic”

113 Class and Gender in Chinese Media

ROOM: Finback—Level 3, South Tower

CHAIR: **Sheldon Lu** ♣ *University of California, Davis*

Donghui He ♣ *University of Tennessee* ♣ “Agile Daughters in the Father’s House: The Media Representation of Professional Women in Contemporary China”

Sheldon Lu ♣ *University of California, Davis* ♣ “Globalization and Class in Contemporary Chinese Independent and Popular Cinema”

115 Memory and Its Vicissitudes

ROOM: Port Hardy—Level 4, North Tower

CHAIR: **Carol Siegel** ♣ *Washington State University, Vancouver*

Susan Felleman ♣ *Southern Illinois University, Carbondale* ♣

“A Little Infidelity: Cinematic Memory and the Vicissitudes of Intertextuality in *Unfaithful* and *La Femme Infidèle*”

Charles R. Warner ♣ *University of Pittsburgh* ♣ “Re/search in the Form of Spectacle: Montage and Memory in Late Godard”

Carol Siegel ♣ *Washington State University, Vancouver* ♣ “Irreconcilable Feminisms and the Construction of a Cultural Memory of Virginity’s Loss: *À ma soeur!* and *Thirteen*”

116 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Symbiopsychotaxiplasm: Take 2–1/2

(William Greaves, USA, 2005, 99 min)

*William Greaves will be in attendance
for a Q&A following the screening.*

SPONSOR: African/African American Caucus

PROGRAM NOTE

The Asian/Pacific American Caucus will be holding their meeting and a Special Reception for Asian Canadian filmmakers Ali Kazimi (Continuous Journey) and Midi Onodera (The Displaced View) in the Granville Room, Level 4, South Tower from 9-10pm on Friday, March 3rd.

Drinks and snacks provided—All are welcome to attend.

MEETINGS

Friday, March 3, 2006
9:00–10:00 pm

Women's Film History Project

ROOM: Galiano—Level 4, South Tower

European Scholars Interest Group

ROOM: Orca—Level 3, South Tower

MEETINGS

Saturday, March 4, 2006
7:30–8:30 am

Lesbian/Gay/Bisexual/Transgender/Queer Caucus

ROOM: Granville—Level 4, South Tower

Television Studies Special Interest Group

ROOM: Galiano—Level 4, South Tower

Middle East Caucus

ROOM: Orca—Level 3, South Tower



Saturday, March 4, 2006
8:30–10:15 am

J2 Double Take: New Views on Screen Couples

ROOM: Pavilion B—Level 3
CHAIR: **Martha P Nochimson** ♦ *Independent Scholar*

Thomas Wartenberg ♦ *Mount Holyoke College* ♦ “A Philosophical Perspective on Cinematic Couples”

Mark Cooper ♦ *Florida State University* ♦ “Romance and the Gendered Division of Labor in the Serials of Grace Cunard and Francis Ford (Universal 1914–1917)”

Martha P Nochimson ♦ *Independent Scholar* ♦ “Baby Makes Three What?: *The X-Files*, Couple Chemistry, and Motherhood”

RESPONDENT: **Linda Mizejewski** ♦ *Ohio State University*

J4 Play-Time in a Game Culture

ROOM: Pavilion D—Level 3
CHAIR: **Aniko Imre** ♦ *Universiteit van Amsterdam*

Edward Branigan ♦ *University of California, Santa Barbara* ♦ “Playing with Time”

Melinda Szaloky ♦ *University of California, Los Angeles* ♦ “Mutual Images: Kant’s Aesthetic Play and Deleuze’s Time-Image”

Aniko Imre ♦ *Universiteit van Amsterdam* ♦ “From Aesthetic Education to Educational Games”

Marsha Kinder ♦ *University of Southern California* ♦ “Montage: A Russian History Game for the Masses”

J1 Exhibition Then and Now

ROOM: Pavilion A—Level 3
CHAIR: **Mirella Jona Affron** ♦ *College of Staten Island/CUNY*

Dina Smith ♦ *Drake University* ♦ “On-Location: the Historical Role of the Travel Trailer in Production and Exhibition”

Bjorn Sorensen ♦ *Norwegian University of Science & Technology* ♦ “Norwegian Itinerant Cinema Exhibition in the U.S. Midwest During the 1920 and 1930s.”

Meredith Ward ♦ *Northwestern University* ♦ “‘Home(s) of the Seventh Art: Social Aspects Movie-Going in the Age of the Home Theater’”

Donna de Ville ♦ *University of Texas, Austin* ♦ “The Alamo Drafthouse Cinema: Reclaiming the Cult Experience”

J3 The Space of Romance

ROOM: Pavilion C—Level 3
CHAIR: **Pamela Wojcik** ♦ *University of Notre Dame*

Pamela Wojcik ♦ *University of Notre Dame* ♦ “The Apartment Plot”

Steven Cohan ♦ *Syracuse University* ♦ “Modern Romance in Postwar New York”

Jennifer Lynn Peterson ♦ *University of Colorado, Boulder* ♦ “*Leave Her To Heaven* and Melodrama in the Outdoors”

J5 Workshop: Cinema and History: American Film in the 1920s

ROOM: Junior A—Level 3, North Tower
CHAIR: **Lucy Fischer** ♦ *University of Pittsburgh*

WORKSHOP PARTICIPANTS:

Mark Lynn Anderson ♦ *University of Pittsburgh*

Michael Aronson ♦ *University of Oregon*

Lucy Fischer ♦ *University of Pittsburgh*

Marcia Landy ♦ *University of Pittsburgh*

J6 Media Studies and Recent Developments in Critical Theory I: The Untimely

ROOM: Junior B—Level 3, North Tower
CHAIR: **James Tweedie** ✦ *University of Washington*

Steve Choe ✦ *University of California, Berkeley* ✦ “The Attraction That Radiates: Golem, Finitude, and Beyond the Pleasure Principle”

James Tweedie ✦ *University of Washington* ✦ “Singular/Serail/Universal: The Missing Links in Alain Badiou’s Writing on Cinema”

Scott Durham ✦ *Northwestern University* ✦ “Strategies of Untimeliness in Postmodernity: Historical Narrations of the Virtual”

Angelo Restivo ✦ *Georgia State University* ✦ “Wong Karwai: The Optics of Virtuality”

J8 Workshop: Where Do I Go From Here? Writing the Second Book

ROOM: Junior D—Level 3, North Tower
CO-CHAIRS: **Cynthia Chris** ✦ *College of Staten Island, CUNY*
Ken Wissoker ✦ *Duke University Press*

WORKSHOP PARTICIPANTS:

Sarah Banet-Weiser ✦ *University of Southern California*

Lisa Cartwright ✦ *University of California, San Diego*

Heather Hendershot ✦ *Queens College/City University of New York*

Eric Smoodin ✦ *University of California, Davis*

Joan Catapano ✦ *University of Illinois Press*

J10 Constructing the TV Viewer: Government Hearings, Viewer Characterizations, and the Public Good

ROOM: Granville—Level 4, South Tower
CHAIR: **Laura Cook Kenna** ✦ *George Washington University*

Laura Cook Kenna ✦ *George Washington University* ✦ “The TV Viewer and the Juvenile Delinquent: The Senate Judiciary Committee Subpoenas *The Untouchables*”

Josh Heuman ✦ *University of Wisconsin, Madison* ✦ “À La Carte Cable and The Question of Viewer Sovereignty”

Allison Perlman ✦ *University of Texas, Austin* ✦ “The National Organization for Women and Using Television to Fight for the ‘Public’”

RESPONDENT: **Richard Butsch** ✦ *Rider University*

SPONSOR: Television Studies Interest Group

J7 The Historical Avant-Garde

ROOM: Junior C—Level 3, North Tower
CHAIR: **Soyoung Yoon** ✦ *Stanford University*

James Kreul ✦ *University of North Carolina, Wilmington* ✦ “Underground Intermedia, Aboveground Professionalism: The 1965 New Cinema Festival and the Eyes of the Rockefeller Foundation”

Zabet Patterson ✦ *University of California, Berkeley* ✦ “Stan Vanderbeek’s *Poem Field* (1965–70): Reinventing Film for the Era of the Digital Computer”

Soyoung Yoon ✦ *Stanford University* ✦ “The Pyrotechnical Imperative of *A Movie* (1958) as ‘Acinema’: ‘Détournement’ in Bruce Conner’s Assemblages”

J9 Second Star to the Right: Peter Pan as Cultural Icon and Communal Myth

ROOM: Parksville—Level 3, North Tower
CHAIR: **Lester Friedman** ✦ *Hobart and William Smith Colleges*

Allison Kavey ✦ *CUNY/John Jay College of Criminal Justice* ✦ “I Do Believe in Fairies, I Do, I Do: the history of memory and belief in Peter”

Linda Robertson ✦ *Hobart and William Smith Colleges* ✦ “‘To Die Will Be an Awfully Big Adventure’: Peter Pan as War Propaganda”

Murray Pomerance ✦ *Ryerson University* ✦ “Flitty Woman: Energy, Illumination, and the Dramaturgy of Tinker Bell (1904–2004)”

J11 Masculinity and Popular Culture

ROOM: Galiano—Level 4, South Tower
CHAIR: **David Gerstner** ✦ *CUNY, College of Staten Island*

Siobhan Craig ✦ *University of Minnesota* ✦ “The Cowboy in the Limelight: Fascist Masculinities and American Popular Culture in *The Third Man*”

Sean Griffin ✦ *Southern Methodist University* ✦ “Pin-Up Boy: Victor Mature and Cinematic Masculinity in World War II”

Claudia Springer ✦ *Emerson College* ✦ “The Virtual Rebel: Surfing the Net for James Dean”

J12 Workshop: Finding Treasures in the Archives: A Workshop on Locating Primary Source Materials

ROOM: Orca—Level 3, South Tower
CHAIR: Jennifer Horne ♣ *Bryn Mawr College*

WORKSHOP PARTICIPANTS:

Rick Prelinger ♣ *Prelinger Archives / Internet Archive*
Barbara Hall ♣ *Margaret Herrick Library*
Joanne Stober ♣ *Concordia University/Library and Archives Canada*
Mike Mashon ♣ *Library of Congress*

SPONSOR: Media Archive Committee

J14 Reconfigurations of Gender, Sexuality, and Citizenship in Transnational Cinemas

ROOM: Port Alberni—Level 4, North Tower
CHAIR: Marguerite Waller ♣ *University of California, Riverside*

Lan Duong ♣ *University of California, Riverside* ♣ “Re-Orienting the Political: Vietnamese Popular Culture and the Anti-Historical Imperative”

Aine O’Healy ♣ *Loyola Marymount University* ♣ “Mediterranean Journeys: Screening Traffic in Women and Children”

Katarzyna Marciniak ♣ *Ohio University/University of Southern California* ♣ “Alien Arrivals: Airports and Transnational Entries”

J13 African Cinema, Cultural Memory, and the Black Diaspora

ROOM: Finback—Level 3, South Tower
CHAIR: Kara Keeling ♣ *University of North Carolina, Chapel Hill*

Juanita Anderson ♣ *Wayne State University* ♣ “Africanity, Image, Memory and Voice in the Documentary Essays of Raoul Peck and Samba Felix N’Diaye”

Amy Ongiri ♣ *University of Florida, Gainesville* ♣ “The Passion of Remembrance: Reconstructing History in Recent African Film”

SPONSOR: African/African American Caucus

J15 Science, Spectacle, and the Aesthetics of Positivism

ROOM: Port Hardy—Level 4, North Tower
CHAIR: Greg Siegel ♣ *Hollins University*

Oliver Gaycken ♣ *Temple University* ♣ “Accidental Beauty: Film Ist.”

James Leo Cahill ♣ *University of Southern California* ♣ ““Science Fou: Jean Painlevé’s *L’Hippocampe* and A Poetics of Positivism””

Greg Siegel ♣ *Hollins University* ♣ “Scrutinizing Spectacular Destruction: On the Uses of Crash-Test Footage in the Postwar Period”

RESPONDENT: Scott Curtis ♣ *Northwestern University*

J16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Unknown Pleasures (Ren Xiao Yao)

(Jia Zhangke, China, 2002, 113 min)

SPONSOR: Asian/Pacific American Caucus and the Caucus on Class



Saturday, March 4, 2006
10:30 am–12:15 pm

K2 Buster Keaton Revisited

ROOM: Pavilion B–Level 3
CHAIR: Joanna E. Rapf ♦ *University of Oklahoma*

Peter Kramer ♦ *University of East Anglia* ♦ “Battered Child: Buster Keaton’s Stage Performance and Vaudeville Stardom in the Early 1900s”

Charles Wolfe ♦ *University of California, Santa Barbara* ♦ “California Slapstick and the Keaton Short”

Kevin Sweeney ♦ *University of Tampa* ♦ “The Three Ages: Keaton’s Parody of the ‘Mythic Ages’ Genre”

Susan Linville ♦ *University of Colorado, Denver* ♦ “Black Face/White Face: Keaton and Comic Doubling”

K4 Videogames Through the Lens of Cinema

ROOM: Pavilion D–Level 3
CHAIR: Jonathan Frome ♦ *University of Wisconsin, Madison*

Douglas Thomas ♦ *University of Southern California* ♦ “Re-Inventing Documentary: Machinima, Emergent Play, and Cinematic Style in *Star Wars Galaxies*”

Henry Jenkins ♦ *Massachusetts Institute of Technology* ♦ “What Melodrama Can Teach Us About Game Design”

Robert Buerkle ♦ *University of Southern California* ♦ “Toward More Immersive Games: Classicism and Gaming”

Jonathan Frome ♦ *University of Wisconsin, Madison* ♦ “The Paradox of Play: Videogames, Cinematography, and Emotion”

K1 Commercial Culture: Histories of Television Advertising

ROOM: Pavilion A–Level 3
CHAIR: Christopher Anderson ♦ *Indiana University*

Lynn Spigel ♦ *Northwestern University* ♦ “Silent TV”

Christopher Anderson ♦ *Indiana University* ♦ “A Movie, Interrupted: *The Bridge on the River Kwai* Brought To You by Ford Motor Co.”

Amanda Lotz ♦ *University of Michigan* ♦ “Advertising after the Network Era: Causes and Consequences”

K3 Interwar Historiography: Approaches to American Cinema, 1918–1941

ROOM: Pavilion C–Level 3
CHAIR: Haidee Wasson ♦ *Concordia University*

Charles Tepperman ♦ *University of Chicago* ♦ “The Amateur Cinema League and the Emergence of a Vernacular Film Aesthetic”

Eric Smoodin ♦ *University of California, Davis* ♦ “National Cinema, the National Audience, and International Film Culture”

Gregory Waller ♦ *Indiana University* ♦ “General-Interest Magazines and Movie Discourse in the 1930s”

Haidee Wasson ♦ *Concordia University* ♦ “Cinema as Domestic Object: Home and Theater in the 1930s”

K5 Varieties of Religious Experience

ROOM: Parkville–Level 3, North Tower
CHAIR: Pamela Grace ♦ *City University of New York, Brooklyn College*

Chris Dzialo ♦ *University of California, Santa Barbara* ♦ “Frack you, W! American Political, Racial and Religious Space in Sci Fi Channel’s *Battlestar Galactica*”

Poonam Arora ♦ *University of Michigan, Dearborn* ♦ “The ‘Shared Dream,’ Psycho-Spiritual Spectatorship and Alternate Myths of Dream Interpretation from the Global South”

Scott Preston ♦ *York University* ♦ “The Inevitability of Collapse: Popular Cinema, Religious Revival and the End of the World in Modern America”

Pamela Grace ♦ *City University of New York, Brooklyn College* ♦ “Giving ‘Them’ Ideas: Dire Warnings and Heated Debate about Ridley Scott’s Tepid Kingdom”

K6 Media Studies and Recent Critical Theory II: On the Way to Techné

ROOM: Junior B—Level 3, North Tower

CHAIR: **Angelo Restivo** ♣ *Georgia State University*

Ben Roberts ♣ *University of Bradford* ♣ “Stiegler, the ‘Industrialisation of Memory’ and Media Studies”

Michael Graziano ♣ *Northwestern University* ♣ “Tele-Techno-Mediatric: An Exploration of the Status of Media Technics in the Work of Jacques Derrida”

Deborah Levitt ♣ *Eugene Lang College, The New School* ♣ “Zoetropes, or, The Animatic Apparatus”

Richard Cante ♣ *University of North Carolina, Chapel Hill* ♣ “‘The Most Beautiful Thing I’ve Never Seen’: Oursler on the Origin of the Work of (Multi-)Media Art”

K8 Workshop: Faculty Governance and University Service

ROOM: Junior D—Level 3, North Tower

CHAIR: **Frank P. Tomasulo** ♣ *Florida State University*

WORKSHOP PARTICIPANTS:

Janet Staiger ♣ *University of Texas, Austin*

Vivian Sobchack ♣ *University of California, Los Angeles*

Nina Martin ♣ *Emory University*

Frank P. Tomasulo ♣ *Florida State University*

SPONSOR: Graduate Student Organization

K10 Entertainment TV After 9/11

ROOM: Granville—Level 4, South Tower

CHAIR: **Stacy Takacs** ♣ *Oklahoma State University*

Karen Espiritu ♣ *McMaster University* ♣ “‘Entertainment Television Par Excellence’: Rethinking News Coverage of 9/11 and ‘The War on Terror’”

Anna Froula ♣ *University of Kentucky* ♣ “Political Amnesia Over Here and Imperial Spectacle *Over There*”

Stacy Takacs ♣ *Oklahoma State University* ♣ “The New Western and the Compulsion Toward Empire Post–9/11”

Paul Cobley ♣ *London Metropolitan University* ♣ “‘It’s a Fine Line between Safety and Terror’: *Spooks*”

K7 Re-Animating Animation: New Technologies, New Contexts, New Meanings

ROOM: Junior C—Level 3, North Tower

CHAIR: **Donald Crafton** ♣ *University of Notre Dame*

Mark Langer ♣ *Carleton University* ♣ “Animation Technology and World War I: How the Toons Helped Win”

Daniel Goldmark ♣ *Case Western Reserve University* ♣ “Musical Others: Difference and the Early Cartoon Soundtrack”

Paul Wells ♣ *Loughborough University* ♣ “‘From the Wildest Fantasy to the Coldest Fact’: Halas and Batchelor and Animating Modern Britain”

Susan Ohmer ♣ *University of Notre Dame* ♣ “Animation Documentaries and the ‘Making Of’ Film Culture”

K9 Reconciliation and Unification: Cinematic Responses to E.U. Expansion

ROOM: Parksville—Level 3, North Tower

CHAIR: **Zoran Samardzija** ♣ *University of Wisconsin, Milwaukee*

Alex Lykidis ♣ *University of Southern California* ♣ “Challenges to Liberal Multiculturalism in French Cinema of the 1990s”

Zoran Samardzija ♣ *University of Wisconsin, Milwaukee* ♣ “Visions of Reconciliation in Post-War Yugoslav Cinema”

Vuslat Demirkoparan ♣ *University of California, Irvine* ♣ “Visions of Temporality and the Other in Sorak’s film *G.O.R.A.*”

RESPONDENT: **Natasa Durovicova** ♣ *University of Iowa*

SPONSOR: Central/East/South European Interest Group

K11 Star Images for Women

ROOM: Galiano—Level 4, South Tower

CHAIR: **Dennis Bingham** ♣ *Indiana University/Purdue University*

Ian Olney ♣ *York College of Pennsylvania* ♣ “The Sincerest Form of Flattery?: Imitation in the Films of Elaine May”

Christine Becker ♣ *University of Notre Dame* ♣ “Reed Succeeds, Hutton Hits Bottom: Divergent Denouements on the Path from Film to TV”

Dennis Bingham ♣ *Indiana University/Purdue University* ♣ “When Barbra Met Julie at the Dawning of the Age of Aquarius: *Funny Girl*, *Star!* and the End of the Female Biopic Musical”

K12 Captured on Film: Race and Representation in the Americas

ROOM: Orca—Level 3, South Tower
CHAIR: Ian Conrich ♦ *Roehampton University*

Suzie Young ♦ *York University* ♦ “Alanis Obomsawin, Michael Moore, and the Remains of Nationhood”

Felicity Colman ♦ *University of Melbourne* ♦ “The Eternal Sounds of the Stupid White Man: The Resonating Body Politic in Jim Jarmusch’s *Dead Man*”

Aaron Gerow ♦ *Yale University* ♦ “The Inscrutable Brother: Race, Genre and Nation in Kitano Takeshi’s *Brother*”

Ian Conrich ♦ *Roehampton University* ♦ “Mythological Imaginations: Cinema’s Exploitation of Easter Island”

K14 Hollywood Business Practices and Latin American Cinemas

ROOM: Port Alberni—Level 4, North Tower
CHAIR: Jeffrey Middents R. ♦ *American University*

Laura Serna ♦ *Harvard University* ♦ “The Yanqui Invasion: U.S. Film Companies go South of the Border”

Megan Feeney ♦ *University of Minnesota* ♦ “Hollywood’s Giro: Cubanidad & the Film Business in Havana, 1941–1959”

Jeffrey Middents R. ♦ *American University* ♦ “Babes in the Amazon, Ponch in the Andes: Roger Corman and Peruvian Cinema”

Donna Kercher ♦ *Assumption College* ♦ “Guillermo Del Toro: With Hitch as His Model”

SPONSOR: Latino/a Caucus

K13 Dismantling the Walls of Identity and Intelligibility in Israeli/ Palestinian Conflict Film

ROOM: Finback—Level 3, South Tower
CHAIR: Terri Ginsberg ♦ *Independent Scholar*

Elle Flanders ♦ *Filmmaker* ♦ “Terrorism, Tourism and Documentary: A Consideration of Form in a Consumer-driven, Media-laden Minute”

Terri Ginsberg ♦ *Independent Scholar* ♦ “Israeli-Palestinian Conflict Documentary and the Limits of Cinematic Analysis”

K15 The Changing Grammars of Crime and Fear in North American Media

ROOM: Port Hardy—Level 4, North Tower
CHAIR: Carrie Rentschler ♦ *McGill University*

Will Straw ♦ *McGill University* ♦ “The New Look in Murder”

Carrie Rentschler ♦ *McGill University* ♦ “Portraits of Life’ and the News Grammar of Victims’ Rights”

Aurora Wallace ♦ *New York University* ♦ “Crime Reporting and the Construction of Safe and Dangerous Places”

K16 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Ina Mae Best

(Charlene Gilbert, USA, 1993, 25 min)

SPONSOR: African/African American Caucus and the Caucus on Class

Afro@Digital

(Balufu Bakupa-Kanyinda, Congo/France, 2003, 52 min)

SPONSOR: African/African American Caucus



Saturday, March 4, 2006
12:15–1:15 pm

Members’ Business Meeting

ROOM: Pavilion D—Level 3

Refreshments will be provided



Saturday, March 4, 2006
1:15–3:00 pm

L2 Hollywood Histories

ROOM: Pavilion B—Level 3
CHAIR: **James Kendrick** ♦ *Baylor University*

Peter Lev ♦ *Towson University* ♦ “Beyond CinemaScope: Twentieth Century-Fox Reinvents Itself, 1950–1965”

Paul Ramaeker ♦ *University of Otago* ♦ “From Realism to Pictorialism: Visual Style in Hollywood Cinema Into the 1980s”

Anna Siomopoulos ♦ *Bentley College* ♦ “Homo Sacer and Welfare State Sovereignty: The Convergence of FDR and the Forgotten Man in Hollywood Films of the Depression Era”

James Kendrick ♦ *Baylor University* ♦ “Splitting Hairs in the Alphabet Soup: The Road From R to PG–13”

L4 New Perspectives in Audience Studies

ROOM: Pavilion D—Level 3
CHAIR: **Alison Griffiths** ♦ *City University of New York, Baruch College*

Jans Wager ♦ *Utah Valley State College* ♦ “Jazz, Cocktails, and Utah: Researching the Historical Audience for Classic Films Noirs”

Aylish Wood ♦ *University of Kent* ♦ “Breaking the Bounds: Making Sense in a New Media World Order”

Shawn Shimpach ♦ *Washington University, St. Louis* ♦ “Surveillance and Meaning in the Creation of the Motion Picture Audience”

Alison Griffiths ♦ *City University of New York, Baruch College* ♦ “Cinematic Frontiers of the Third Kind: Planetarium Space Shows as Intermedial Events”

L1 From Local Film History to National Film History: Chicago, Atlanta and Seattle

ROOM: Pavilion A—Level 3
CHAIR: **Matthew Bernstein** ♦ *Emory University*

Thomas Doherty ♦ *Brandeis University* ♦ “The Most Important Movie in the History of Hollywood Censorship”

Matthew Bernstein ♦ *Emory University* ♦ “From Uncle Tom’s Cabin (1927) to Stage Door Canteen (1943): Atlanta’s Mrs. Zella Richardson, Censor and Diplomat”

Lauren Rabinovitz ♦ *University of Iowa* ♦ “‘Putting You in the Picture’: Contextualizing This is Cinerama in 1952 and in 2002”

L3 Ob/scenity, On/Scenity: New Directions in Sex Studies

ROOM: Pavilion C—Level 3
CHAIR: **Kevin Sandler** ♦ *University of Arizona*

Eric Schaefer ♦ *Emerson College* ♦ “Carnal Country: Imagining Backwoods Sexuality in Sexploitation’s ‘Rural’ Cycle”

Kevin Sandler ♦ *University of Arizona* ♦ “FX and Sex: The Changing Standards of Mass Entertainment in Contemporary American Film and Television”

Daniel Bernardi ♦ *Arizona State University* ♦ “Interracial Joysticks: Pornography’s Web of Racist Attractions”

RESPONDENT: **Peter Lehman** ♦ *Arizona State University*

L5 Popular Cinema behind the Iron Curtain: The Case of Polish Cinema

ROOM: Junior A—Level 3, North Tower
CHAIR: **Marek Haltof** ♦ *Northern Michigan University*

Elzbieta Ostrowska ♦ *University of Alberta* ♦ “The Polish Femme Fatale— Ideological Demand or Visual Pleasure”

Marek Haltof ♦ *Northern Michigan University* ♦ “Socialist Message, Polish Idiom, and American Accent: Polish Popular Cinema in the 1960s”

Izabela Kalinowska Blackwood ♦ *Stony Brook University* ♦ “Lewdness, Nudity, and Eroticism: The 1980s’ in the People’s Republic of Poland”

RESPONDENT: **John Orr** ♦ *University of Edinburgh*

L6 Media Studies and Recent Critical Theory III: Thinking After the Subject

ROOM: Junior B—Level 3, North Tower
CHAIR: **Richard Cante** ♦ *University of North Carolina, Chapel Hill*

Lisa Trahair ♦ *University of New South Wales* ♦ “Cinematic figuration, Gilles Deleuze and Jean-Luc Godard’s *Je Vous Salue, Marie*”

Theresa L. Geller ♦ *Rutgers University* ♦ “The Time-Image of Queer Bodies: Towards A Cinematic Philosophy of Sex and Gender”

Louis Schwartz ♦ *University of Iowa* ♦ “A-Cinematic Life: Moving Images and the Philosophy to Come”

L8 Workshop: Media Reform Movement and Media Studies Scholars

ROOM: Junior D—Level 3, North Tower
CHAIR: **Aniko Bodroghkozy** ♦ *University of Virginia*

WORKSHOP PARTICIPANTS:

Henry Jenkins ♦ *Massachusetts Institute of Technology*

Toby Miller ♦ *University of California, Riverside*

Lisa Parks ♦ *University of California, Santa Barbara*

Richard Maxwell ♦ *Queens College/City University of New York*

Heidi Kenaga ♦ *University of Memphis*

SPONSOR: Television Studies Interest Group

L10 Canadian Television Between Reality and Fiction

ROOM: Granville—Level 4, South Tower
CHAIR: **Zoë Druick** ♦ *Simon Fraser University*

Patsy Kotsopoulos ♦ *Simon Fraser University* ♦ “Canadian and Entertaining? Historical Miniseries and Public Broadcasting”

Zoë Druick ♦ *Simon Fraser University* ♦ “Laughing at Authority: Canadian News Parody”

Glen Lowry ♦ *Simon Fraser University* ♦ “Da Vinci’s Inquest and the Pathologization of Vancouver’s Downtown Eastside”

Kirsten McAllister ♦ *Simon Fraser University* ♦ “Human Trafficking: Global Connections in the Living Rooms of the Canadian Nation”

L7 Screen Variations

ROOM: Junior C—Level 3, North Tower
CHAIR: **Dudley Andrew** ♦ *Yale University*

Christopher Lucas ♦ *University of Texas, Austin* ♦ “Studying Digital Cinematographers: Aesthetics, Media Studies, and the Role of Craft Cultures in Media Production”

Jim Bizzocchi ♦ *Simon Fraser University* ♦ “Split-screen: Aesthetics of the Fragmented Frame”

Martin Roberts ♦ *The New School* ♦ “24: Macrotelevision and Mobile Media”

Dudley Andrew ♦ *Yale University* ♦ “Dimensions of the Screen”

L9 Avant-garde Media Art and the Aesthetics of Post-Production

ROOM: Parkville—Level 3, North Tower
CHAIR: **Eivind Røssaak** ♦ *University of Oslo*

Susanne Østby Sæther ♦ *University of Oslo* ♦ “From Event to Replay: Issues of Medium Specificity in Pierre Huyghe’s *The Third Memory*”

Eivind Røssaak ♦ *University of Oslo* ♦ “Tom, Tom, the Piper’s Son: Ken Jacobs and the Archive”

Arild Fetveit ♦ *University of Copenhagen* ♦ “Mutable Temporality in the Music Video: Probing the New Post-Production Aesthetics”

RESPONDENT: **Vivian Sobchack** ♦ *University of California, Los Angeles*

Knowledge and Poetry in the Documentary Film:

A Close Look at Films by Jean Rouch, Robert Gardner, Ross McElwee, Errol Morris and Martin Arnold

ROOM: Galiano—Level 4, South Tower
CHAIR: **William Rothman** ♦ *University of Miami*

Diane Stevenson ♦ *Sarah Lawrence College* ♦ “Coincidence in Ross McElwee’s Documentaries”

Gilberto Perez ♦ *Sarah Lawrence College* ♦ “Errol Morris’s Irony”

Charles Warren ♦ *Boston University* ♦ “Robert Gardner’s *Blunden Harbor*: Science and Poetry”

George Toles ♦ *University of Manitoba* ♦ “A Few Moments of Arousal in a Film by Martin Arnold”

William Rothman ♦ *University of Miami* ♦ “Knowledge and Poetry in Jean Rouch’s *The Death of Old Anai*”

L12 Surround Sound in Cinema: Theory and Aesthetics

ROOM: Orca—Level 3, South Tower

CO-CHAIRS: **Mark Kerins** ♣ *Southern Methodist University*
William Whittington ♣ *University of Southern California*

William Whittington ♣ *University of Southern California* ♣ “Surround Sound and the Horror Genre”

Gianluca Sergi ♣ *University of Nottingham* ♣ “The Other Screen: Width and Depth in Surround Sound Cinema”

Mark Kerins ♣ *Southern Methodist University* ♣ “Surrounded by the Image: Visual Aesthetics of Digital Surround Sound”

Benjamin Wright ♣ *Carleton University* ♣ “The Architecture of Sound: Sound Theory in the Age of Dolby”

L14 The Politics of Media in the Middle East

ROOM: Port Alberni—Level 4, North Tower

CHAIR: **Noah Shenker** ♣ *University of Southern California*

Sharon Shahaf ♣ *University of Texas, Austin* ♣ “Aren’t You Arab Yourself?—Controversial Appropriation of Radical Ethnic Discourse in Israeli Television Hit Series *Love Hurts* (2004) and Its Reception”

Noah Shenker ♣ *University of Southern California* ♣ “(Re)claiming Gaza: The Politically and Ethically Transformative Potential of Recycled Images of Occupation, Withdrawal, and Resistance in the Israeli-Palestinian Conflict”

L16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Please Don’t Bury Me Alive

(Efraín Gutiérrez, USA, 1976, 81 min)

SPONSOR: Latino/a Caucus

L13

The Journey of a Thousand Miles Begins with a Single Cell Phone:

Recent Chinese and East Asian Cinema
and the Socialist-Capitalist Tradition

ROOM: Finback—Level 3, South Tower

CHAIR: **Kelly Dolak** ♣ *Ramapo College of New Jersey*

Jie Chen ♣ *Rutgers University* ♣ “The Train that Runs to the World: Politics of Desire and Spectacles in Platform and The World”

Yiman Wang ♣ *University of California, Los Angeles* ♣ “Not So Close to Paradise—Migration and Its Discontents in Wang Xiaoshuai’s Films”

Jia Tan ♣ *University of Southern California* ♣ “De-mystify Subversion, Reconstruct Subjectivity: Beyond the Myth of China’s New Documentary Cinema in the West”

SPONSOR: Caucus on Class and the Asian/Pacific American Caucus

L15 Workshop: Screen Decades: the 1930s

ROOM: Port Hardy—Level 4, North Tower

CHAIR: **Ina Hark** ♣ *University of South Carolina*

WORKSHOP PARTICIPANTS:

Allen Larson ♣ *Penn State University*

Chuck Maland ♣ *University of Tennessee*

Susan Ohmer ♣ *University of Notre Dame*



The **Teaching Committee** will be meeting in
Bar One, Sheraton Vancouver Wall Centre,
North Tower, Lobby Level at 3:15 pm on
Saturday, March 4th.



Saturday, March 4, 2006
3:15–5:00 pm

M2

Confronting Canadian Reception:

Historical and Contemporary Examinations
of Cinema Audiences in Canada

ROOM: Pavilion B—Level 3

CHAIR: Ernest Mathijs ♦ *University of Wales, Aberystwyth*

Peter Lester ♦ *Concordia University* ♦ “A Cinema Peripatetic: Traveling Film Exhibition and Rural Reception in Turn of the Century Canada”

Joanne Stober ♦ *Concordia University/Library and Archives Canada* ♦ “Yiddish Vaudeville, Cinemagoing and Synchronized Sound in Montreal, 1925–1935”

Ger Zielinski ♦ *McGill University* ♦ “Community Rules: On the Discursive Constitution of Audience by Canadian Queer Film Festivals”

Martin Barker ♦ *University of Wales, Aberystwyth* and **Xavier Mendik** ♦ *Cult Film Archive, Brunel University, UK* ♦ “The Blood Red North: The International Reception of the *Ginger Snaps* Trilogy”

RESPONDENT: **Charles Acland** ♦ *Concordia University*

M4

Rethinking Serial Form: Television and Beyond

ROOM: Pavilion D—Level 3

CHAIR: Jason Mittell ♦ *Middlebury College*

Michael Newman ♦ *University of Wisconsin, Milwaukee* ♦ “Pleasure in Unity: Episodic Closure in Prime-Time Serials”

Sean O’Sullivan ♦ *Clemson University* ♦ “Deadwood, Dickens and Serial Fiction”

Jason Mittell ♦ *Middlebury College* ♦ “Narrating *Alias* Across Media: Cross-Media Tie-Ins & Theoretical Crossroads”

SPONSOR: Television Studies Interest Group

M1

Reception Loops:

Transformations of Time and Place in Experimental Film in the Digital Age

ROOM: Pavilion A—Level 3

CO-CHAIRS: **Alexandra Keller** ♦ *Smith College*
Melissa Ragona ♦ *Carnegie Mellon University*

Alexandra Keller ♦ *Smith College* ♦ “Practicing Exhibition: Multimedia Artists and the Moving Image”

Melissa Ragona ♦ *Carnegie Mellon University* ♦ “The Temporal Dimensions of Media Exhibition and Viewing in Gallery Contexts”

Kenneth Rogers ♦ *University of California, Riverside* ♦ “Perceived Time: Duration and Temporality in the 1960s Artists’ Film”

Frazer Ward ♦ *Smith College* ♦ “Terminal Passage: Aziz + Cucher’s Digital Skin”

M3

The Contemporary Hollywood Film Industry

ROOM: Pavilion C—Level 3

CHAIR: Janet Wasko ♦ *University of Oregon*

Paul McDonald ♦ *Roehampton University* ♦ “Producing Stardom: Is There a Star System in Contemporary Hollywood?”

Eileen Meehan ♦ *Louisiana State University* ♦ “Television and Film: Separate Industries?”

Randy Nichols ♦ *Niagara University* ♦ “Mortal Kombat Meets The Odd Couple?: The Impact of Video Games on Hollywood’s Political Economy”

Manjunath Pendakur ♦ *Southern Illinois University, Carbondale* ♦ “Hollywood Majors and the U.S. Government in the Age of Globalization”

M5

German Cinema Since 1950

ROOM: Junior A—Level 3, North Tower

CHAIR: Stefan Soldovieri ♦ *University of Toronto*

Marco Abel ♦ *University of Nebraska* ♦ “Imaging Mobility in Contemporary German Cinema”

Sabine Haenni ♦ *Cornell University* ♦ “The Difficulty of the Transnational in New German Cinema”

Marc Siegel ♦ *Freie Universität, Berlin* ♦ “Fassbinder, Family, Terrorism”

Stefan Soldovieri ♦ *University of Toronto* ♦ “Political Hydrologies: Inter-German Film Relations and Popular Cinema in Hans Heinrich’s *The Merry Barge* (Kahn der fröhlichen Leute, GDR/DEFA 1950)”

M6 **Workshop:**
Pixar and Beyond:
International Animation Today

ROOM: Junior B–Level 3, North Tower
CHAIR: **Richard Neupert** ♣ *University of Georgia*

WORKSHOP PARTICIPANTS:

Brian Ruh ♣ *Indiana University*
Bonnie Blake ♣ *Ramapo College, New Jersey*
Andrew Douglas ♣ *Bryn Mawr Film Institute*
Russell Meeuf ♣ *University of Oregon*

M8 **Academic Freedom and**
Censorship in the Americas

ROOM: Junior D–Level 3, North Tower
CHAIR: **Patricia Keeton** ♣ *Ramapo College, New Jersey*

Hamid Dabashi ♣ *Columbia University* ♣ “Academic Freedom --
Necessary Illusion”

Randy Martin ♣ *Tisch School of the Arts, New York University* ♣
“Academic Restructuring and Censorship”

Stefan Kaspar ♣ *Grupo Caski, Peru* ♣ “Censorship in Latin American
Cinema”

CO-SPONSOR: Caucus on Class, Latino/a Caucus, Middle Eastern Caucus, and
Committee on Professional Development

M10 **Divided We Stand:**
Narrowcasting Television Comedy

ROOM: Granville–Level 4, South Tower
CHAIR: **Ethan Thompson** ♣ *Texas A&M University, Corpus Christi*

Stephen Kercher ♣ *University of Wisconsin, Oshkosh* ♣ “The Strange
Career of ‘TW3’: Testing Satire’s Limits during Primetime, 1963–1965”

Ethan Thompson ♣ *Texas A&M University, Corpus Christi* ♣ “Black Tie,
Straightjacket: Oscar Levant’s Sick Life on TV”

Heather Osborne-Thompson ♣ *University of California, Los Angeles*
♣ “The Comedic Treatment of Reality in *Fat Actress*, *The Comeback* and *Kathy Griffin: My Life on the ‘D’ List*”

Jeffrey Sconce ♣ *Northwestern University* ♣ “Life with the Locusts: *Curb Your Enthusiasm* and Bi-Coastal Comedy”

M7 **Not Just Play:**
Videogames in Context

ROOM: Junior C–Level 3, North Tower
CHAIR: **David Crane** ♣ *University of California, Santa Cruz*

Bryan-Mitchell Young ♣ *Indiana University* ♣ “I Have Met the Enemy
and He is (Just Like) Us: Colonialism and Empire in Sid Meier’s *Civilization*”

Sheila Murphy ♣ *University of Michigan* ♣ “This is Intelligent Television”:
Early Video Games & Television in the Emergence of the Personal Computer”

David Crane ♣ *University of California, Santa Cruz* ♣ “Digital Indexicality
and Beta–7”

M9 **Workshop:**
Preparing for the Academic Job Search:
Writing the Perfect Cover Letter

ROOM: Junior A–Level 3, North Tower
CHAIR: **Michele Torre** ♣ *University of Southern California*

WORKSHOP PARTICIPANTS:

Marsha Kinder ♣ *University of Southern California*

Charlie Keil ♣ *University of Toronto*

Jennifer Lynn Peterson ♣ *University of Colorado, Boulder*

Oliver Gaycken ♣ *Temple University*

Kaveh Askari ♣ *University of California, Berkeley*

SPONSOR: Graduate Student Organization

M11 **Women of the Independent Cinema**

ROOM: Galiano–Level 4, South Tower
CHAIR: **Veena Hariharan** ♣ *University of Southern California*

Alison Hoffman ♣ *University of California, Los Angeles* ♣ “Lovers of
Coalitional Multimedia Practice: Feminist Media’s Persistence of (Political)
Feelings and the Work of Miranda July”

Lisa Henderson ♣ *University of Massachusetts, Amherst* ♣ “Desert Motel’s
Queer Relay”

Thomas Cohen ♣ *Rhodes College* ♣ “Voices and Videotape: Shirley
Clarke’s *Tongues*”

Veena Hariharan ♣ *University of Southern California* ♣ “Inner-city
Symphonies: Los Angeles on Film”

SPONSOR: Women’s Caucus

M12 Dora, Degrassi and Nick: The Evolution and Cultural Politics of Preschool and Tween Nickelodeon TV

ROOM: Orca—Level 3, South Tower
CHAIR: **Steven Classen** ✦ *California State University, Los Angeles*

Sarah Banet-Weiser ✦ *University of Southern California* ✦ “What’s Your Flava?: Consuming Race and Gender on Nickelodeon”

Laura Tropp ✦ *Marymount Manhattan College* ✦ “Re-Making Degrassi: Television for ‘Twens’ in a Commercial Environment”

Steven Classen ✦ *California State University, Los Angeles* ✦ “Stephanie Can Kick Big Bird’s Butt: The ‘Noncommercial’ Television Battle for Preschoolers”

Norma Pecora ✦ *Ohio University* ✦ “The World According to Nick”

RESPONDENT: **Ellen Seiter** ✦ *University of Southern California*

M14 Representing Mexico on Film and Video

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Cynthia Steele** ✦ *University of Washington*

Elissa Rashkin ✦ *Independent Scholar* ✦ “Women and Grass-Roots Activist Media in Mexico”

Adan Avalos ✦ *University of Southern California* ✦ “Cheap, Fast Mexican Film: Kitsch or Culture?”

Susan Wiebe Drake ✦ *Albion College* ✦ “Taming the Shrew in 1950s Mexican Cinema”

Cynthia Steele ✦ *University of Washington* ✦ “Chiapas on Film”

M13 Imaging the “World” in South Korean Cinema

ROOM: Finback—Level 3, South Tower
CHAIR: **Hyung-Sook Lee** ✦ *University of Southern California*

Hye Seung Chung ✦ *University of Michigan* ✦ “Postcolonial Intertextuality: Sports and Nationalism in Bollywood and South Korean Cinemas”

Hyungshin Kim ✦ *Northwestern University* ✦ “English Infiltration or Worldly Invitation?: Local Appropriation of English Words in the 1960s South Korean Cinematic Landscape”

Hyung-Sook Lee ✦ *University of Southern California* ✦ “The Sino-Effect in Korean Cinema at the Turn of the Century”

Ji Yeon Lee ✦ *Goldsmiths College, University of London* ✦ “Rikidozan (2004), Sekai No Eiga (the World’s Film): Transnational Identity in/of Contemporary South Korean Films”

M15 Code as Media

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Akira Lippit** ✦ *University of Southern California*

Wendy Chun ✦ *Brown University* ✦ “Order From Order”

Alexander Galloway ✦ *New York University* ✦ “A Formal Grammar for Artist-Made Game Mods”

Mark Hansen ✦ *University of California, Los Angeles* ✦ “Aliis Exterendum”

M16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Forget Baghdad

(Samir, 2002, Germany/Switzerland, 114 min)

SPONSOR: Middle East Caucus

PLENARY 2

Saturday, March 4, 2006

5:15–7:00 pm

***Location and Flow:
Crossing Borders, Changing Channels,
Charting Differences***

ROOM: Grand Ballroom A & B

MODERATOR: **Stephen Prince** ♦ *Virginia Polytechnic Institute and State University*

PLENARY SPEAKERS:

Michael Curtin ♦ *University of Wisconsin, Madison*

Michele Hilmes ♦ *University of Wisconsin, Madison*

Yeidy Rivero ♦ *Indiana University*

MEETINGS

Sunday, March 5, 2006

7:30–8:30 am

Caucus on Class

ROOM: Granville—Level 4, South Tower

Oscar Micheaux Society

ROOM: Galiano—Level 4, South Tower

Media Archives Committee

ROOM: Orca—Level 3, South Tower



Sunday, March 5, 2006
8:30–10:15 am

N2 Hollywood Today

ROOM: Pavilion B—Level 3
CHAIR: **Maja Manojlovic** ♦ *University of California, Los Angeles*

Angela Smith ♦ *University of Utah* ♦ “America is Closed: The Nation as Village, Terminal, and Gated Town in the Hollywood Flops of 2004”

Charlotte Pagni ♦ *Oakland University* ♦ “Input and Outcome: The Kinsey Institute and the Kinsey Biopic”

Maureen Larkin ♦ *University of Wisconsin, Madison* ♦ “The ‘Bruckheimer Look’: The Producer-as-Auteur and Visual Style in Contemporary Hollywood Film and Television”

Maja Manojlovic ♦ *University of California, Los Angeles* ♦ “Charlie And The Chocolate Factory: Beyond Metaphor And Simulation - Interstice And Spatial Aesthetics Of Digital Fantasy”

N4 The Third Golden Age of German Cinema

ROOM: Pavilion D—Level 3
CHAIR: **Daniela Berghahn** ♦ *Oxford Brookes University*

Sabine Hake ♦ *University of Texas, Austin* ♦ “Plotting the Third Reich”

Daniela Berghahn ♦ *Oxford Brookes University* ♦ “No Place Like Home? Or Impossible Homecomings in the Films of Fatih Akin”

Randall Halle ♦ *University of Rochester* ♦ “The Contemporary German Avant-garde: The Local and the Global in Film Experiments by Farocki, Müller, Melhus, and Polat”

John E. Davidson ♦ *Ohio State University* ♦ “Documentary Stylists? Aesthetic Form and Social Critique in Recent German Cinema”

N1 Crime Cycles in the Hollywood Studio Era

ROOM: Pavilion A—Level 3
CHAIR: **Peter Stanfield** ♦ *University of Kent*

Peter Stanfield ♦ *University of Kent* ♦ “A World of Small Insanities: Adaptations of Mickey Spillane in the 1950s”

Frank Krutnik ♦ *University of Sussex* ♦ “Losing Face: Problems of Envisagement in Postwar Film Noir and Semi-documentary Crime Films”

Esther Sonnet ♦ *Portsmouth University* ♦ “Marked Women: Crime and Desire in Hollywood Cycles of the 1930s”

Jeff Smith ♦ *Washington University, St. Louis* ♦ “Trading Information: Genre, Allegory, and the Politics of Naming Names in *Pickup on South Street*”

N3 Broadcasting is Dead! Long Live Broadcasting!

ROOM: Pavilion C—Level 3
CHAIR: **Jennifer Holt** ♦ *University of Southern California*
Alisa Perren ♦ *Georgia State University*

Cynthia Meyers ♦ *College of Mount Saint Vincent* ♦ “Thinking Outside the Tube: Advertiser and Network Perspectives on Changing Broadcast Television Business Models”

Alisa Perren ♦ *Georgia State University* ♦ “How the Broadcast Networks Reinvented Themselves: The Rise of the Television Franchise in the 1990s”

Jennifer Holt ♦ *University of Southern California* ♦ “Wagging the Dog: Regulating Broadcast in the Conglomerate Era”

Daniel Chamberlain ♦ *University of Southern California* ♦ “Digital Video Recorders and the Reorganization of the Television Industry”

N5 But Is It Legal? Questions of Law and Ethics

ROOM: Junior A—Level 3, North Tower
CHAIR: **Diane Waldman** ♦ *University of Denver*

Kristen Fuhs ♦ *University of Southern California* ♦ “Documentary as Double Jeopardy: Retrying Criminals in the Court of Public Opinion”

Richard Edwards ♦ *Saint Mary's College, California* ♦ “Remix Culture and Digital Cinema”

Diane Waldman ♦ *University of Denver* ♦ “Documentary, Docudrama, and Defamation”

N6 Stunt/work: Performers, Technology, and New Media

ROOM: Junior B—Level 3, North Tower
CHAIR: **Matthew Solomon** ♣ *College of Staten Island, CUNY*
Jacob Smith ♣ *Indiana University*

Jacob Smith ♣ *Indiana University* ♣ “The Adventures of the Human Fly, 1830–1930”

Matthew Solomon ♣ *College of Staten Island, CUNY* ♣ “The Stunt-ed Cinema of Houdini; or, The Handcuff King as Serial Queen”

Miranda Banks ♣ *University of California, Los Angeles* ♣ “The Action Heroine and Her Double: Rituals of Erasure”

Bob Rehak ♣ *Indiana University, Bloomington* ♣ “Remediating Stuntwork: Special Effects and Performance in the *Lord of the Rings* and Classical Hollywood”

N8 Workshop: On the Difficult History of Contemporary Cinema: Film Studies After/As New Cinemas

ROOM: Junior D—Level 3, North Tower
CHAIR: **Kathleen Newman** ♣ *University of Iowa*

WORKSHOP PARTICIPANTS:

Dudley Andrew ♣ *Yale University*

Patrice Petro ♣ *University of Wisconsin, Milwaukee*

Bhaskar Sarkar ♣ *University of California, Santa Barbara*

James Tweedie ♣ *University of Washington*

N10 Close Readings in Television Studies

ROOM: Granville—Level 4, South Tower
CHAIR: **Maria Munoz** ♣ *University of California, Los Angeles*

Maria Munoz ♣ *University of California, Los Angeles* ♣ “Media Advocacy and Representation: A Collective Effort in Expanding the Racial Borders of the Televisual Landscape”

Raphael Ginsberg ♣ *University of North Carolina, Chapel Hill* ♣ “Allen Iverson, Kobe Bryant and the Long Take: Deconstructing Race through ‘trash talk.’”

Lesley Harbidge ♣ *University of Aberdeen* ♣ “Curbing Enthusiasm: Inaction and Reaction in BBC 2s *The Office* and *Extras*”

N7 Workshop: South.North.South: Networks of Media and Culture across the Americas

ROOM: Junior C—Level 3, North Tower
CHAIR: **Brian Goldfarb** ♣ *University of California, San Diego*

WORKSHOP PARTICIPANTS:

Eduardo Santana ♣ *University of California, San Diego*

Brian Goldfarb ♣ *University of California, San Diego*

Carlos Trilnick ♣ *University of Buenos Aires*

N9 Workshop: The Crisis of Academic Labor, Part V: Structural Determinants and Organized Responses to the New McCarthyism

ROOM: Parksville—Level 3, North Tower
CHAIR: **E. Wayne Ross** ♣ *University of British Columbia*

WORKSHOP PARTICIPANTS:

Bill Mullen ♣ *Purdue University*

Patricia Keeton ♣ *Ramapo College, New Jersey*

Rich Gibson ♣ *San Diego State University*

Steve Macek ♣ *North Central College*

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N11 Queer Angles

ROOM: Galiano—Level 4, South Tower
CHAIR: **Ann-Marie Cook** ♣ *University of the Pacific*

Hollis Griffitt ♣ *Northwestern University* ♣ “Ambivalent Text, Ambivalent Pleasure: Queer Masculinity, the Quality Audience, and Comedy Central’s *Reno 911!*”

Margo Miller ♣ *Northwestern University* ♣ “We Can Always Call Them Morticians, Nazis, and Married: 1950s and 1960s American Sitcom Character(s)”

Casey McKittrick ♣ *Western Michigan University* ♣ “Juvenile Desires: Towards a Typology of Filmic Children and Visual Pleasure”

Ann-Marie Cook ♣ *University of the Pacific* ♣ “The Mysterious Case of the Disappearing Dandy: The Status of Queer Space in Oliver Parker’s *Ideal Husband* and *The Importance of Being Earnest*”

N12 We Shall Overcome: Representations of the Civil Rights Movement

ROOM: Orca—Level 3, South Tower
CHAIR: **Christopher Sieving** 🌿 *University of Notre Dam*

Christopher Sieving 🌿 *University of Notre Dame* 🌿 “Memphis Proves the Answer is Guns... and More Guns’: The FBI, the Black Power Movement, and the Battle over Uptight (Paramount, 1968)”

Jennifer Fuller 🌿 *University of Texas, Austin* 🌿 “‘Well, Fiddle the Law!’ Civil Rights and 1960s TV Westerns”

Tom Kemper 🌿 *Crossroads School* 🌿 “Cinema Rights/Civil Rights”

Aniko Bodroghkozy 🌿 *University of Virginia* 🌿 “Framing the Civil Rights Story in Network News, 1954–62: White Moderates and Black Worthy Victims”

N14 Global Perspectives on Women and the Cinema

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Cindy Wong** 🌿 *College of Staten Island, City University of NY*

Kay Dickinson 🌿 *Goldsmiths College/University of London* 🌿 “‘I Have One Daughter and that is Egyptian Cinema’: Aziza Amir, Egypt’s ‘First’ Feature Film-Maker and the World of 1920s Feminist Nationalism”

Belen Vidal 🌿 *University of St. Andrews* 🌿 “Artists and Models: History, Romance and the Mise-en-scene of Fantasy”

Sachiko Mizuno 🌿 *University of California, Los Angeles* 🌿 “City and Cinema as Palimpsest: Women, Film Culture, and Tokyo Modernity during the Interwar Period”

Lori Morimoto 🌿 *Indiana University* 🌿 “Your Place or Mine? Transnational ‘Okkake’ and Global Media Fandom”

N13 Chinese Cinema Between and Beyond Nations

ROOM: Finback—Level 3, South Tower
CO-CHAIRS: **Robert Chi** 🌿 *Stony Brook University*
E. Ann Kaplan 🌿 *Stony Brook University*

Poshek Fu 🌿 *University of Illinois, Urbana-Champaign* 🌿 “Constructing China in Hong Kong: Shaw Brothers Cinema and Pan-Chinese Identity”

Kenny Ng 🌿 *Hong Kong University of Science & Technology* 🌿 “Early Hong Kong-Japanese Co-productions in the 1950s and 60s”

Robert Chi 🌿 *Stony Brook University* 🌿 “The House of Seventy-Two Transformations”

N15 Time and Narrative

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Elizabeth Walden** 🌿 *Bryant University*

Curtis Maleoley 🌿 *Brock University* 🌿 “Narrative A/mortality: Death, Time and Subjectivity in Contemporary Popular Film”

Kristi McKim 🌿 *Hofstra University* 🌿 “‘Something to Long For’: Stylistic Intimacy and Duration in Ingmar Bergman’s *Scenes from a Marriage*”

Christopher Hanson 🌿 *University of Southern California* 🌿 “Rhythms of Decay: Bill Morrison’s *Decasia*”

Elizabeth Walden 🌿 *Bryant University* 🌿 “Time and Affect in Contemporary Video Art: Viola, Piene, Pfeiffer”

N16 Screenings & Discussion

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Jayce Salloum Program

untitled part 3: 12:00;
untitled part 1: 40:00;
untitled part 4: 38:00

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Sunday, March 5, 2006
10:30 am - 12:15 pm

02 Canadian Media

ROOM: Pavilion B—Level 3
CHAIR: **Jen VanderBurgh** ♦ *York University*

Megan Mullen ♦ *University of Wisconsin, Parkside* ♦ “Dealing With Noisy Neighbors: Challenges in the Development of Canadian Multichannel Television”

Marit Kathryn Corneil ♦ *Norwegian University of Science and Technology* ♦ “Coming to Voice or Containing Voice: On the Contested Terrain of Public Access Media”

Peter Urquhart ♦ *University of Nottingham* ♦ “International Traffic in Television and the Case of *Trailer Park Boys*”

Jen VanderBurgh ♦ *York University* ♦ “A City’s Screen: Toronto’s Urban Imagination Anticipates the Coronation Broadcast (1953)”

04 Workshop: New Directions in Student Research and Writing: Docuscripts—Visualizing More Effective Communication Skills for University Undergraduates

ROOM: Pavilion D—Level 3
CHAIR: **Sarah Childress** ♦ *Vanderbilt University*

WORKSHOP PARTICIPANTS:

Rebecca Bell-Metereau ♦ *Texas State University*

Kathy Conkwright ♦ *Vanderbilt University*

Sam B. Girgus ♦ *Vanderbilt University*

01 Crime and Anxiety in French Cinema

ROOM: Pavilion A—Level 3
CHAIR: **Peter Baxter** ♦ *Queen’s University*

Maureen Shanahan ♦ *James Madison University* ♦ “The Girl with a Prefabricated Heart (1946): Fernand Léger and the Single, Cycling American Girl”

Peter Baxter ♦ *Queen’s University* ♦ “The ‘Home Invasion Narrative’ in French Cinema Since 1995”

03 Rethinking Theories of “Everyday Life” for Media Historiographies

ROOM: Pavilion C—Level 3
CHAIR: **Mary Desjardins** ♦ *Dartmouth College*

Elana Levine ♦ *University of Wisconsin, Milwaukee* ♦ “Media, the Past, and Everyday Life: In Search of Historical Audiences”

Peter Schaefer ♦ *University of Iowa* ♦ “The Wireless Takes Shape: The Ideology of Fidelity and Aesthetics in Radio Receiver Advertisements from 1925 to 1932”

Mary Desjardins ♦ *Dartmouth College* ♦ “Out of the Past’s Everyday Life: Movie-going, Movie Collectibles, and Temporalities of the Self”

RESPONDENT: **Michael DeAngelis** ♦ *DePaul University*

05 Hollywood in Europe

ROOM: Junior A—Level 3, North Tower
CHAIR: **Maria Pramaggiore** ♦ *North Carolina State University*

Christian Jungen ♦ *University of Zurich* ♦ “From Truffaut to Terminator: The Evolution of the Cannes Film Festival under Hollywood’s Hegemony”

Rebecca Prime ♦ *University of California, Los Angeles* ♦ “A Cold (War) Reception? The European Films of the Hollywood Blacklist”

Carolyn Anderson ♦ *University of Massachusetts, Amherst* ♦ “Weak Hollywood, Strong Dollar and the Construction of 1950s Roman Holidays”

Maria Pramaggiore ♦ *North Carolina State University* ♦ “Americans in Ireland: Altman’s *Images* (1972) and Kubrick’s *Barry Lyndon* (1975)”

06 Wireless Culture and the Cellular Image

ROOM: Junior B—Level 3, North Tower
CHAIR: **Eric Freedman** 🌿 *Florida Atlantic University*

Jessica Ketcham 🌿 *Louisiana State University* 🌿 “Techno Mobs: Social Activism Through Mobile, Independent, and Personal Media”

Silvia Mejia 🌿 *University of Maryland* 🌿 “Ecuadorian Migration, Nostalgia and New Technologies”

HyeRyoung Ok 🌿 *University of Southern California* 🌿 “Mobile phone Meets TV in City Square: The Politics of Mobile Phone Imaging on Korean Television”

Eric Freedman 🌿 *Florida Atlantic University* 🌿 “The Image and The Archive: Framing the Cellular Imaginary”

08 The Good, the Bad, and the Sexy: Hollywood's Sexual Dichotomies from Fatty Arbuckle to Cecil B. DeMille to Jane Fonda

ROOM: Junior D—Level 3, North Tower
CHAIR: **Linda Williams** 🌿 *University of California, Berkeley*
Evan Heimlich 🌿 *Kobe University*

Linda Williams 🌿 *University of California, Berkeley* 🌿 “Jane Fonda's Orgasms: Carnal Knowledge on American Screens”

Hilary-Anne Hallett 🌿 *Rutgers University* 🌿 “How the Arbuckle Scandal Protected the Virtue of American Girls”

Evan Heimlich 🌿 *Kobe University* 🌿 “Red-Blooded Sex vs. Blueblooded Religion for White Audiences: Or, DeMille's WASPish Crusade, vs. His Sex-Melodramatization of Cinema”

José Gatti 🌿 *Universidade Federal de, Sao Carlos* 🌿 “Copacabana: the Eroticism of Carmen Miranda”

010 Representing Work on U.S. Television

ROOM: Granville—Level 4, South Tower
CHAIR: **Mobina Hashmi** 🌿 *University of Wisconsin, Madison*

Daniel Marcus 🌿 *Goucher College* 🌿 “The Entrepreneur and the Financier: Cultural Heroes of the New Economy”

Juan Monroy 🌿 *New York University* 🌿 “Division of Labor: Work, Latino Culture, and Race in Si-TV's *Urban Jungle*”

Mobina Hashmi 🌿 *University of Wisconsin, Madison* 🌿 “Alias and 24: New Technologies at Work in the New Millennium”

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07 Anime

ROOM: Junior C—Level 3, North Tower
CHAIR: **Aaron Kerner** 🌿 *San Francisco State University*

Marc Steinberg 🌿 *Brown University* 🌿 “Immobile Sections, Trans-series Movement: *Astro Boy* and Commodity Series in Japanese anime”

Jiwon Ahn 🌿 *Keene State College* 🌿 “American Otaku: Shifting Relations of Power in Global Media Discourses”

Aaron Kerner 🌿 *San Francisco State University* 🌿 “Kawaii Attack: Manga Aesthetics and Infantilism in Hideaki Anno's *Love and Pop*”

09 The Achievement of Chris Marker

ROOM: Parksville—Level 3, North Tower
CHAIR: **Margaret Flinn** 🌿 *University of Illinois, Urbana-Champaign*

Tara Lockhart 🌿 *University of Pittsburgh* 🌿 “Hybrid Sensibilities and Reflexive Movement: The Essay-Films of Chris Marker”

Nadine Boljkovac 🌿 *Cambridge University* 🌿 “War-Time Affects: Marker's Prophetic Memories”

Margaret Flinn 🌿 *University of Illinois, Urbana-Champaign* 🌿 “Cat Graffiti: Chris Marker and the Politics of Signs”

011 Televised Fantasies for Young Women

ROOM: Galiano—Level 4, South Tower
CHAIR: **Hilary Neroni** 🌿 *University of Vermont*

Leslie Campbell Grant 🌿 *Northern Michigan University* 🌿 “We've Come a Long Way, or Have We?: Representations of African American Women in *Girlfriends*”

Karin Beeler 🌿 *University of Northern British Columbia* 🌿 “Unsettling Visions: Cassandra, Joan of Arc and Contemporary American Television”

Hilary Neroni 🌿 *University of Vermont* 🌿 “Buffy's Collective: Linear Narrative and The Power of a United Femininity”

012 New Latino Stardom: Cultural Identities Under Construction

ROOM: Orca—Level 3, South Tower
CHAIR: Marvin D'Lugo ♦ *Clark University*

Kathleen Newman ♦ *University of Iowa* ♦ "Salma After Frida"

João Luiz Vieira ♦ *Universidade Federal Fluminense* ♦ "All-Purpose Latina: Penelope Cruz's Traveling Body"

Cristina Venegas ♦ *University of California, Santa Barbara* ♦ "Cause Celebre: Gael the Acting Activist?"

Jaime Nasser ♦ *University of Southern California* ♦ "El Che Guevara and *The Red Bumblebee Man*: Two Versions of Masculinity Battle Hollywood's Dominance in Latin America."

SPONSOR: Latino/a Caucus

014 Transnational Documentary

ROOM: Port Alberni—Level 4, North Tower
CHAIR: Kimberley Monteyne ♦ *New York University*

Kimberley Monteyne ♦ *New York University* ♦ "Inside the Hindu Pavilion: Jean Renoir's *The River*"

Kristen Barnes ♦ *Independent Scholar* ♦ "Rough Reversals (Im)possibilities of Reversal"

016 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Europlex

(Ursula Biemann/Angela Sanders,
Switzerland, 2003, 20 min)

SPONSOR: African/African American Caucus and the Caucus on Class

Arlit: Le Deuxième Paris

(Idrissou Mora Kpai, Niger/Benin, 2005, 75 min)

SPONSOR: French and Francophone Interest Group

013 New Approaches to Korean Cinema

ROOM: Finback—Level 3, South Tower
CHAIR: Suk-Young Kim ♦ *University of California, Santa Barbara*

Nanna Heidenreich ♦ *Humboldt University, Berlin/University of Trier* ♦ "Revenge Is All The Rage? Beginning the End of Closure"

Dong Hoon Kim ♦ *University of Southern California* ♦ "Universal Pictures Goes to GyeongSeog (Seoul): Japanese Imperialism and Korean Film Culture in the 1920s"

Suk-Young Kim ♦ *University of California, Santa Barbara* ♦ "Reflective and Refractive Screen: Social Significance of Cinema in North Korea"

015 Animals in Film

ROOM: Port Hardy—Level 4, North Tower
CHAIR: Pete Porter ♦ *Eastern Washington University*

Cynthia Chris ♦ *College of Staten Island, CUNY* ♦ "Wild Boys and Grizzly Men: The Animal and the Abject"

Pete Porter ♦ *Eastern Washington University* ♦ "On Marching Penguins: Counter-Programming with the Exotic Familiar"

Toni Perrine ♦ *Grand Valley State University* ♦ "Equiphilia: Love Relationships between Girls and Horses in Popular Culture"

Jonathan Burt ♦ *Independent Scholar* ♦ "Bringing Animal Death to Life: Film and the Status of the Animal in Visual Culture"



Sunday, March 5, 2006
12:15–1:15 pm

Caucus Coordinating Committee

ROOM: Orca—Level 3, South Tower



Sunday, March 5, 2006
1:15–3:00 pm

P2 Directors at Work

ROOM: Pavilion B—Level 3
CHAIR: **Kara Andersen** ♦ *University of Pittsburgh*

Marguerite Rippy ♦ *Marymount University* ♦ “It’s Not True: Orson Welles’ Pan American Project”

Chris Robe ♦ *Florida Atlantic University* ♦ “Bullets and Babies: The Role of Gender in Sergei Eisenstein’s *Que Viva Mexico!* and American Depression-Era Left Film Criticism”

Kara Andersen ♦ *University of Pittsburgh* ♦ “Ahead of His Time: Buster Keaton’s *The Playhouse* and Virtual Reality”

P4 Comics: The Nexus of Universes

ROOM: Pavilion D—Level 3
CHAIR: **Derek Kompare** ♦ *Southern Methodist University*

Bart Beaty ♦ *University of Calgary* ♦ “Crumbs from the Table: Comic Books as Contemporary Art”

Jason Bainbridge ♦ *University of Tasmania* ♦ “Four Color Theories: Comics As Textual Postmodernity”

Avi Santo ♦ *University of Texas, Austin* ♦ “Auteurism and The Changing Cultural and Institutional Landscape of the Contemporary Comic Book Industry”

Derek Kompare ♦ *Southern Methodist University* ♦ “Infinite Crisis: Hyperdiegetic Management in Contemporary Comics”

P1 Filming the Ethnic City: New York, London, and Paris in the Late Twentieth Century

ROOM: Pavilion A—Level 3
CHAIR: **Stanley Corkin** ♦ *University of Cincinnati*

Stanley Corkin ♦ *University of Cincinnati* ♦ “The Romance of (White) Ethnic Space and the Decline of the City: *The Godfather* (1972), *Mean Streets* (1973), and *The Godfather Part II* (1974)”

Darrell Newton ♦ *Salisbury University* ♦ “Voices from the Ghetto: BBC News, Racial Dystopia and the 1970s”

Marie-Noelle Yazdanpanah ♦ *University of Vienna* and **Julia Friehe** ♦ *University of Vienna* ♦ “Ethnicity and urban space in *La Haine* (F 1995)”

Jana Brazier ♦ *University of Cincinnati* ♦ “Boosh-wa? Or, Basquiat?: New York’s Ethnic Cityscapes in *Downtown 81* and *Basquiat*”

P3 Women at Work in the Industry

ROOM: Pavilion C—Level 3
CHAIR: **Erin Hill** ♦ *University of California, Los Angeles*

Samantha Barbas ♦ *Independent Scholar* ♦ “The Politics of Gossip: Louella Parsons and The Creation of American Celebrity Culture”

David Resha ♦ *University of Wisconsin, Madison* ♦ “Using Color In Black-and-White: The Designs of Edith Head”

Heidi Kenaga ♦ *University of Memphis* ♦ “‘You’re Not Extras but a Nation of Believers’: Promoting Hollywood Extra Girl (1935)”

Erin Hill ♦ *University of California, Los Angeles* ♦ “Women’s Work: Femininity in Film and Television Casting”

P5 Extreme Canada

ROOM: Junior A—Level 3, North Tower
CHAIR: **Wendy Pearson** ♦ *University of Western Ontario*

Darrell Varga ♦ *NSCAD University* ♦ “Regional/National/Global: Atlantic Canadian Cinema and the Production of Place”

Eugenie Brinkema ♦ *Brown University* ♦ “Spectatorship as Cruising and the Otherwise Films of Bruce LaBruce”

Wendy Pearson ♦ *University of Western Ontario* ♦ “Fun(g) in the Homographic Archive”

P6 Workshop: Philosophical and Theoretical Concepts of Illusion in Film and Media

ROOM: Junior B—Level 3, North Tower
CO-CHAIRS: **Robin Curtis** ♣ *Freie Universität Berlin*
Gertrud Koch ♣ *Freie Universität Berlin*

WORKSHOP PARTICIPANTS:

Mary Ann Doane ♣ *Brown University*
Philip Rosen ♣ *Brown University*
Robin Curtis ♣ *Freie Universität Berlin*
Gertrud Koch ♣ *Freie Universität Berlin*

P8 Sporting Community: Geography and Identity in Sports Media

ROOM: Junior D—Level 3, North Tower
CHAIR: **Victoria E. Johnson** ♣ *University of California, Irvine*
Jon Kraszewski ♣ *Texas Christian University*

Cynthia Fuchs ♣ *George Mason University* ♣ “Long as You Hot’: Hip-hop, Obligation, and Basketball on TV”

Victoria E. Johnson ♣ *University of California, Irvine* ♣ “Imagining a Nation of ‘Urban Hipsters’: ESPN as Multimedia Community”

Jon Kraszewski ♣ *Texas Christian University* ♣ “Lost and Found: Ex-Pat Clubs, Sports Fandom, and Local Identities”

RESPONDENT: **James Hay** ♣ *University of Illinois*

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P10 Death Becomes Her: Death and Empowerment in Contemporary Television

ROOM: Granville—Level 4, South Tower
CHAIR: **Stacey Abbott** ♣ *Roehampton University*

Stacey Abbott ♣ *Roehampton University* ♣ “The Afterlife of Angel’s Women”

Deborah Jermyn ♣ *Roehampton University* ♣ “Dying to Tell You Something – Posthumous Narration and Female Omniscience in *Desperate Housewives*”

P7 The Indigenous and the Regional in North America

ROOM: Junior C—Level 3, North Tower
CHAIR: **Joanna Hearne** ♣ *University of Missouri, Columbia*

Stewart Fyfe ♣ *University of Wisconsin, Madison* ♣ “‘We Can Have the Dance Right Here’: Narrative and the Poetics of Regional Film”

Joanna Hearne ♣ *University of Missouri, Columbia* ♣ “Indigenous Animation: Educational Programming, Narrative Interventions, and Children’s Cultures”

P9 Film History, Family History: Dad & The Telenews Theatre Corporation

ROOM: Parksville—Level 3, North Tower
CHAIR: **Jen Aronson** ♣ *Guggenheim Museum*

Michael Aronson ♣ *University of Oregon* ♣ “Telenews: History”

Nathan Aronson ♣ *University of South Alabama* ♣ “Telenews: Family”

Jen Aronson ♣ *Guggenheim Museum* ♣ “Telenews: Archive”

RESPONDENT: **Gregory Waller** ♣ *Indiana University*

P11 White Masculinity at Risk

ROOM: Galiano—Level 4, South Tower
CHAIR: **Heidi Schlipphacke** ♣ *Old Dominion University*

Brian Ganter ♣ *University of Washington* ♣ “Class Intoxication in American Cinema: Class and Masculinity in *Sideways*”

David Uskovich ♣ *University of Texas, Austin* ♣ “Blindsided by a Random Emotion: White Masculinity and the Aesthetics of Loss on *Dawson’s Creek*”

Heidi Schlipphacke ♣ *Old Dominion University* ♣ “Affective Excess: Abject White Masculinities”

P12 Tracking the Soundtrack

ROOM: Orca—Level 3, South Tower
CHAIR: **Todd Decker** ✦ *University of Michigan*

Giorgio Biancorosso ✦ *University of Hong Kong* ✦ “Film Music as Conjuring: Revisiting the Question of Perceptual Ambiguity”

David Laderman ✦ *College of San Mateo* ✦ “Blank Regeneration: Transnational Punk Films Since the Mid–1990s”

Kevin Donnelly ✦ *University of Wales, Aberystwyth* ✦ “Ghost Soundtracks: David Bowie and *The Man Who Fell to Earth* (1976)”

Todd Decker ✦ *University of Michigan* ✦ “The Deep Voice of the Mississippi: Nature, Technology, and the Black Male Voice in *Show Boat* (Universal, 1936; MGM, 1951) and *The Adventures of Mark Twain* (Warner Bros., 1944)”

P14 Transnational Hollywood

ROOM: Port Alberni—Level 4, North Tower
CHAIR: **Michael Kackman** ✦ *University of Texas, Austin*

Michael Baskett ✦ *University of Kansas* ✦ “Made in California For Enjoyment Throughout the World: Japanese Perspectives on 1920s Hollywood”

Natasa Durovicova ✦ *University of Iowa* ✦ “How to Make a European Film: the Case of the US Majors”

Michael Kackman ✦ *University of Texas, Austin* ✦ “The Pan-American Cowboys: Internationally Syndicated Television Westerns in the 1950s”

P13 Culture and Crisis in Africa

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CHAIR: **Mark Kligerman** ✦ *University of Michigan*

Alex Fisher ✦ *University of Ulster* ✦ “Music and Decolonisation in African Cinema”

Anne Ciecko ✦ *University of Massachusetts, Amherst* ✦ “Transmedia Stardom, Global Audiences, and the Rise of the Afropop DVD”

Mark Kligerman ✦ *University of Michigan*), Touki Bouki and the Post-Colonial Picaresque: Recasting the Journey Narrative in Contemporary West African Cinema”

P15 Disciplining Bodies

ROOM: Port Hardy—Level 4, North Tower
CHAIR: **Olaf Hoerschelmann** ✦ *Eastern Illinois University*

Gloria Shin ✦ *University of Southern California* ✦ “Tour de Lance: Invincibility, George W. Bush and the Meaning of Lance Armstrong’s Body”

Nathan Epley ✦ *University of North Carolina, Chapel Hill* ✦ “Performativity, Cultural Capital, and Total-Makeover Television”

Lauri Mullens ✦ *Pomona College* ✦ “Either/Or, Both/And: Representing the Intersexed Body in Contemporary Media”

Olaf Hoerschelmann ✦ *Eastern Illinois University* ✦ “Subjects of Reality: Transforming the Self on *Boot Camp* and *What Not to Wear*”

P16 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Summer Of The Serpent

(Kimi Takesue, USA, 2004, 27 min)

SPONSOR: Asian/Asian Pacific American Caucus

The Displaced View

(Midi Onodera, Canada, 1988, 52 min)

SPONSOR: Asian/Asian Pacific American Caucus

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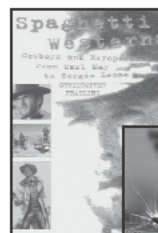
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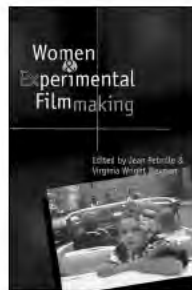
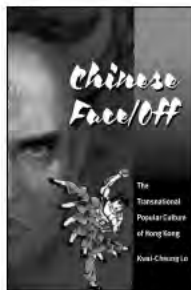
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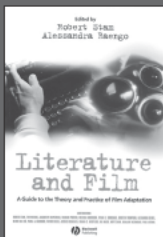
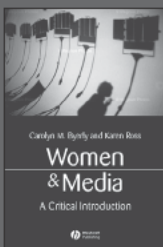
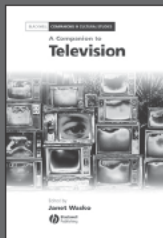
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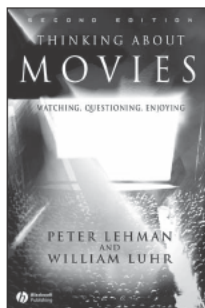
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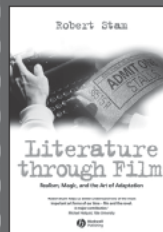
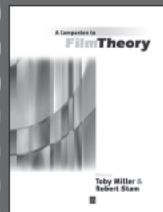
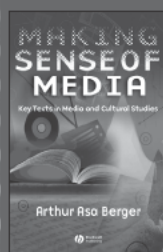
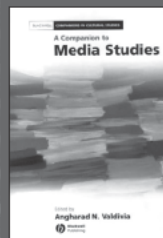
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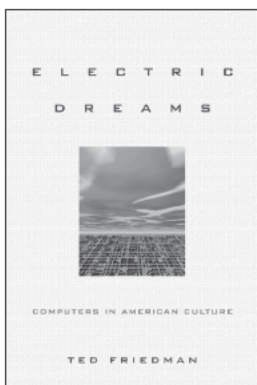
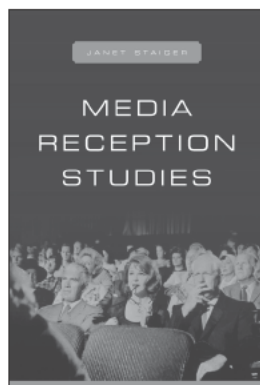
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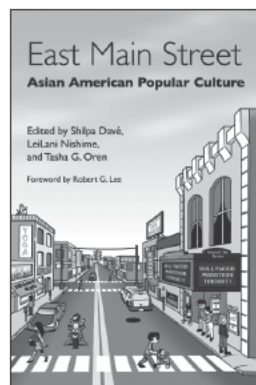
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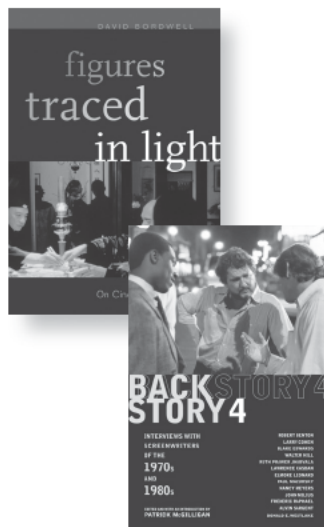
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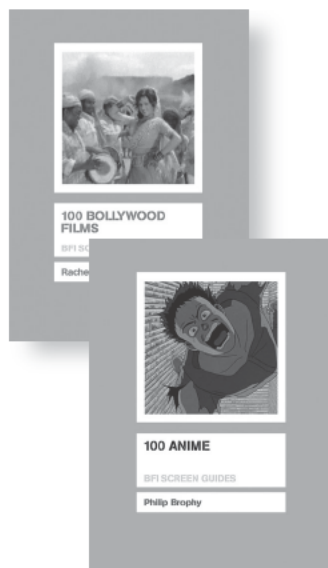
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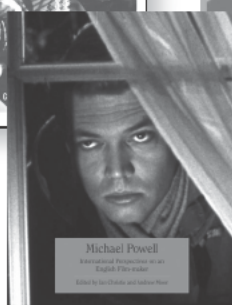
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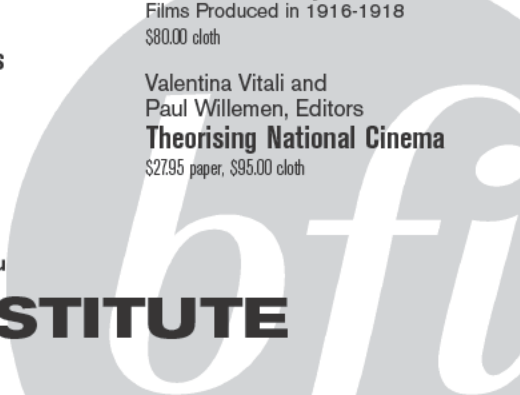
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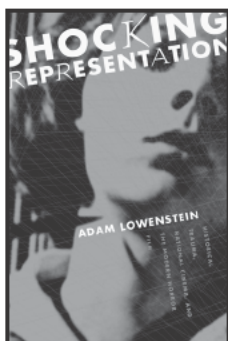
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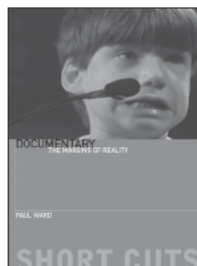
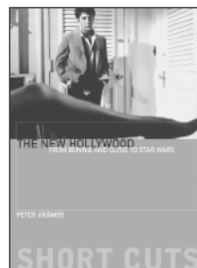
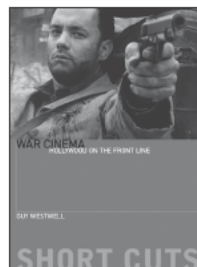
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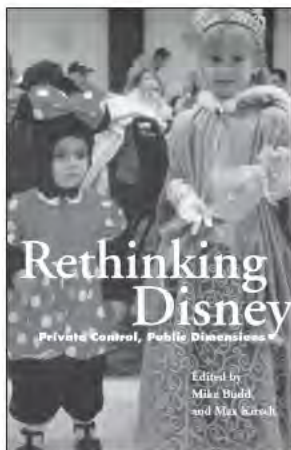
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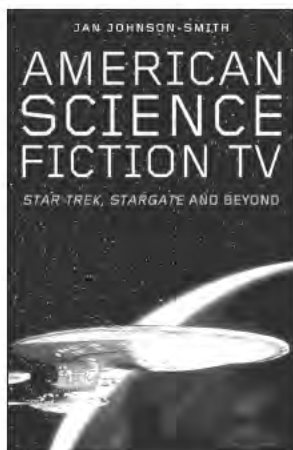


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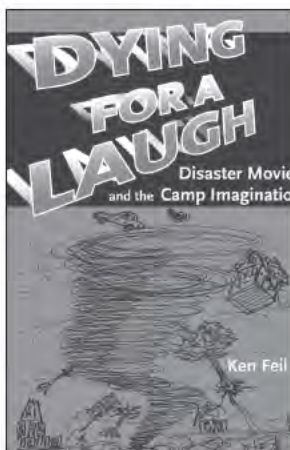
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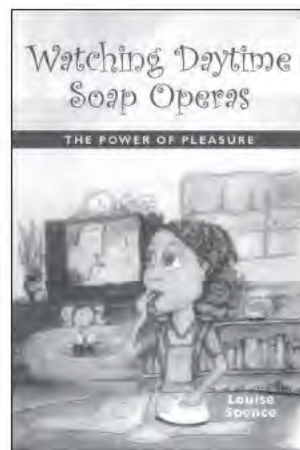
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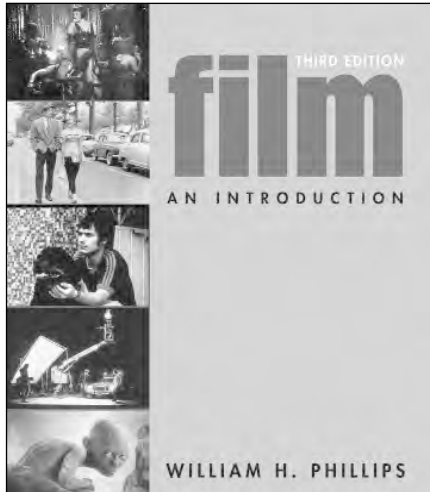
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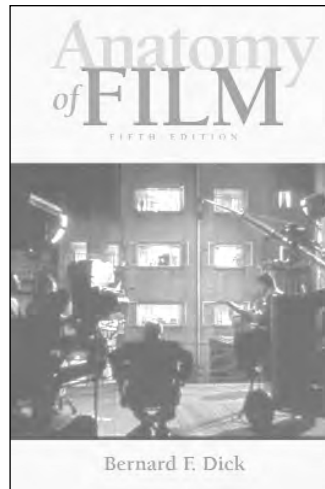
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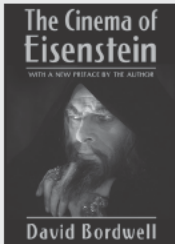


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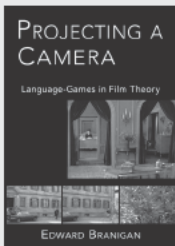
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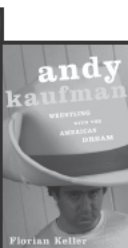
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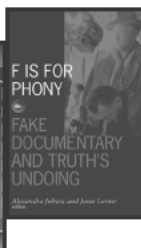
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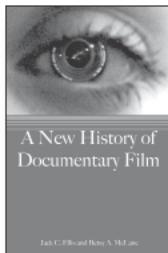


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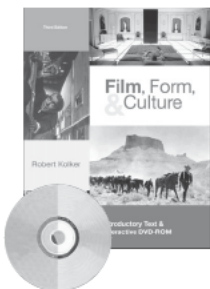
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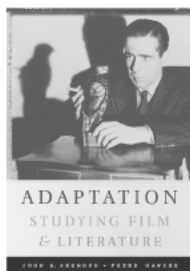
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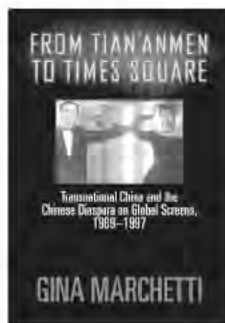
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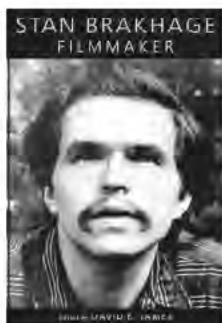
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