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Wayne State University Press
Women Make Movies

SOCIETY FOR CINEMA STUDIES 1995 CONFERENCE
Registration begins at 9 a.m. Thursday in the 4th floor foyer, at the top of the escalator.
The Publishers’ Display is open from noon, Thursday until noon, Sunday in the 6th floor exhibit room. You will need to go down to the third floor and take the special bank of elevators to the exhibit room.
The Business Center is in Room 503, for computer printouts and photocopying.
Conference Screenings are held in Room 1503.
**SCREENINGS — 1503**

**12:30 pm - 1:30 pm**
Films outdoors: *New York in the Cinema*, including *Martatts* (1922), by Paul Strand and Charles Sheeler; *Jay Leyda’s A Bronx Morning* (1931) in the Street, from Robin Lewis and James Agee; the Office of War Information documentary *Window Dinner* (1943); *Monsieur*, by Shirley Clarke, D.A. Pennebaker and Waid Van Dyke; *Stan Brakhage’s The Wonder Ring*; Christian Nocties’s *Metropolitan Avenue*; Elia Kazan’s *A House Is Built by Assassination* (1932); and *Carmelita Tropicana: Your Kitten Is Your Father* (1933).

**4:30 pm - 6:30 pm**
Middle East Cinema Screening: *Manara’s Casbah* (Serge Awad, Israel, 1993). In Hebrew and French with English subtitles. Use one simple food and its complex juxtaposition as the thread for an ethnographic account to the French-Yemeni/Abu Dhabi soilmaker.

**8:00 pm - 9:00 pm**
Religion in Mesoamerica (Thomas Maloney, 1994). 50 min promises a cultural and historical perspective on the social processes, institutions, and historical events that have shaped religiosity in Mesoamerica.

**9:00 pm - 10:00 pm**
Nick Bush in 72 (David Court and Eliezer Yudel, 1993). 80 min follows drag queen Joan Jett Block, whose Presidential candidacy highlighted the lack of media coverage of gay and lesbian issues in the election campaign.

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**9:00am - 8:00pm**

**REGISTRATION IN THE 4th FLOOR FOYER**

8:30am-12:30pm SCS Executive Council Meeting—Executive Boardroom, 46th floor

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**12:30 pm - 2:15 pm**

**PANELS AND WORKSHOPS**

**1A**

**REWRITING THE HISTORY OF AMERICAN HORROR — 401/402**

**Chair:** Joan Hawkins

(Indiana University—Bloomington)

Harry M. Benshoff (USC): “Pedophiles, Pods, and Perverts: Homosexual Monsters in the 1960s”


Rick Worland (Southern Methodist University): “A Different Stake: The Woman as Vampire-Hunter in Return of the Vampires (Columbia, 1943)”

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**1B**

**HEGEMONY AND THE HISTORY OF INTERNATIONAL FILM DISTRIBUTION: HOLLYWOOD AND INTERNATIONAL FILM MARKETS — 407/408**

**Chair:** Michael Walsh (University of Wisconsin—Madison)

Dianne L. Brooks (University of Massachusetts-Amherst): “Constructing National Identity Through Film Censorship”

Michael Walsh: “Les Artists Associates and the Troublesome Coexistence”

Martine Danan (University of Memphis): “Hollywood’s International Marketing Strategies in Relation to the Advent of Sound”


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**1C**

**TABLOID TV, BACKSTAGE CAMERAS, AND HETEROVISUALITY: VIEWING TONYA AND NANCY — 409/410**

**Chair:** Cynthia Baughman (Ithaca College)

Sandy Pittman-Lewis (Rutgers University): “Tales of the Ice Princess and the Trash Queen: Cultural Fictions and the Production of ‘Women’”

Lynda Zwinger (University of Arizona) and Robin Wiegman (Indiana University): “Tonya’s Bad Boot, Or, Go Figure”

Jill Swenson (Ithaca College): “Narrative, Gender, and TV News: Comparing Network and Tabloid Stories”


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**1D**

**CONCEPTUALIZING SPACE IN MEDIA STUDIES— 410**

**Chair:** Margaret Morse (University of California—Santa Cruz)

James Hay (University of Illinois–Urbana): “Conceptualizing Space in Film, Media, and Cultural Studies”

Edward Dimendberg (University of California Press): “Film Noir and Urban Space”

Anna Sarah Mayer (UCLA): “Strolling Sesame Street: The Child as Video Flâneur”

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**1E**

**VIDEO ACTIVISM AND THE ACADEMY — 401/402**

**Chair:** Lisa Cartwright (University of Rochester)

Julia Lesage (University of Oregon/Jump Cut): “Easy, Thrifty Media Activism on Your Own Campus”

Lynne K. Jackson (St. Francis College): “International Video Activism in the Academy”

Lisa Cartwright and Brian Goldfarb (New Museum of Contemporary Art/University of Rochester): “Producing Hypermedia in the Academic Classroom: Rethinking the Relationship Among Production, Theory, and History”

Eric Freedman (USC): “How Many Activists Does It Take to Screw in a Light Bulb?: Reactivism and Reactivated Activism”

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**1F**

**ASIAN THEATER/FILM: MODERNITY AND HYBRIDITY—405**

**Chair:** Wimal Dissanayake (East-West Center, Honolulu, Hawaii)

Wimal Dissanayake: “The Interplay Between Theater and Cinema in South Asia”

Keiko MacDonald (University of Pittsburgh): “Bunraku, Kabuki, and a New Mode of Interpretation: Masahiro Shinoda’s Goza the Seamount and Burakan”

Nick Browne (UCLA): “Life on a String: Theater in Hou Hsiao-Hsien’s Film Puppetmaster”

Esther You (Occidental College): “Un/painted Faces: Modernity and Theatricality in Farewell My Concubine and Peking Opera Blues”
PERFORMANCE HISTORY—605

Chair: Michael Anderegg (University of North Dakota)

Paul McDonald (University College—Salford): “Staging the Self: Modernity and the Emerging Film Actor”

Kristine Brunovska Karnick (IUPUI)—Indianapolis: “A Female Laurel and Hardy: Thelma Todd, Patsy Kelly, and Female Comic Performance”


Michael Anderegg: “With a Special Appearance By: Carneous, Guest Stars, Real People, and Orson Welles”

BITING REALITIES: IMMIGRATION, THE FAMILY, GEOPOLITICS, AND AIDS IN DOCUMENTARY AND FICTION—565

Chair: Maureen Turin (University of Florida)

Jeffrey Rueff (Vassar College): “Documentary Stars: The Louts of an American Family”

Margarette de la Veiga-Hurtado (University of Michigan—Ann Arbor): “A Foreigner’s Gaze on Immigration”

Glen Masano Mimura (University of California—Santa Cruz): “Geopolitics: Nails, Bodies, and Ethnographic Representation”

Maureen Turin: “Savage Nights Confront Postmodern Morality”

THROUGH THE COGNITIVE LENS: RETHINKING FILM THEORY AND HISTORY—567

Chair: Chuck Berg (University of Kansas)


Bruce Hutchinson (University of Kansas): “A Deeper Focus on Brain: A Cognitive Look at the Aesthetic Consequences of Depth of Field”

Chuck Berg: “Rethinking Film Music: A Cognitive-Cultural Approach”

IDEOLOGICAL ANALYSES OF CULTURAL REPRESENTATIONS—593

Chair: Jeffrey S. Pence (Temple University)

Geel Sweeney (Syracuse University): “The Sun Always Sets on the British Empire: The Evolution of Hollywood’s Politically Correct Villain”

Celestino DeLeysa (University of Zaragoza): “Men in Leather: Misogyny and Male Bonding in Kenneth Branagh’s Much Ado About Nothing”


Jeffrey S. Pence: “The Medium is Masochism: Critical Violence in Natural Born Killers”

2:30pm - 4:15pm

PANELS AND WORKSHOPS

CENSORSHIP—401/402

Chair: Garth Jowett (University of Houston)


Richard deCordova (DePaul University): “The National Congress of Parents and Teachers, the Cinema, and the Agenda of Reform, 1920-1940”

Garth Jowett: “Sex, Lies, and Movies: The Importance of the Payne Fund Studies in American Cinema History”

Lea Loewenstein (UCLA): “Blind Spot: The Production Code Administration and Film Noir”

THE CONTEMPORARY HORROR FILM—403/404

Chair: William Paul (University of Michigan—Ann Arbor)

Mark Jancovich (Keele University): “Ret-Situating Psycho: Psychological Horror and the Crisis of Identity in the Late 1950s”

Alain Gabon (University of Iowa): “Bodies of Terror: Bodies of Ecstasy: David Cronenberg’s Organic Horror”

Carole Zucker (Concordia University): “Company of Wolves”

Janet Staiger (University of Texas—Austin): “The Stalker, the Final Girl, and the Anti-Denouement: Appreciatively Revising Carol Clover”

INSTITUTIONS AND IDENTITIES—405/406

Chair: Jackie Byars (Wayne State University)

Jackie Byars and Eileen R. Meehan (University of Arizona): “Who’s That Woman?: Lifetime Emotions Its Audience”

Andrea Walsh (Harvard University): “Stolen Babies: Class and Gender in Lifetime Movies”

Ettie Johnson (Radcliffe College): “What’s a Mother To Do?: Advice for Parents from Focus on the Family”

Serra Tinc (Indiana University): “The Politics of Place: Towards a Political/Economic Ethnography in Canadian Culture and Media Research”

Susan White (University of Arizona): “Resident”

BEYOND AUTERISM—RECONSIDERING THE FRENCH NEW WAVE—1104

Chair: Roger Hagedorn (University of South Dakota)

Georgia Gunter (Eastern Washington University): “The New Wave Generation”

Peter Lev (Whitman State University): “Politics and the French New Wave”

Richard Neupert (University of Georgia): “Dead Champagne: Varda’s New Wave”

FILM HISTORY/FILM MEANING: ISSUES IN HISTORIOGRAPHY—504

Chair: Barbara Klinger (Indiana University—Bloomington)

Priya Jaikumar-Mahey (Northwestern University): “Revising Colonial Narratives: Kim and the Politics of a Traveling Tale”
Thursday
March 2, 1995

Giorgio Bertolini (NYU): “Film History and Its Visible Documents: Italian Immigrants in Manhattan, 1907-1915”
Lee Medovoi (Stanford University): “Interpreting ‘History’: The Many Meanings of Blacula”

2F THEATRELLITY AND CAMP—505
Chair: Edward R. O’Neill (UCLA)
Ivone Margulies (Hunter College/CUNY): “Theatricality in Film: Opening Night”
Romy Shiller (University of Toronto): “Leather, Feathers, and Fur: Cross-Species Dressing in Batman Returns”
Pamela Robertson (University of Newcastle): “Mae West’s Maids: Race and Authenticity” in the Discourse of Camp”

2G TV NATION—506
Chair: Pamela Wilson (University of Wisconsin-Madison)
John T. Caldwell (California State University—Long Beach): “Art, Unwanted House Guests, and Altered States: A Televisual Geography”
Marita Sturken (UCSC): “Image Vectors: The Helicopter, the Freeway Chase, and the Nation”
Pamela Wilson: “Pilgrimages to the Surreal: Television Audiences and Tele-Cultural Sites”

2H CARIBBEAN CINEMA: THE ‘NEW ARRIVANT’—THE NEXT CHAPTER IN WRITING CINEMA HISTORIES—Workshop—507
Chair: Juliet Lowe (NYU)
Juliet Lowe
Aggrey Brown (CARIMAC—Caribbean Institute of Mass Communication)
Giovanni Hezeliak (Toronto)
Bruce Paddington (Banyan Ltd.)
Carina Vervasi (College of Staten Island/CUNY)

A BLONDE, A BRUNETTE, AND A REDHEAD WHO “DON’T,” “DO” FEMINIST FILM HISTORY—509/510
Chair: jointly chaired by panelists
Chris Holmliund (University of Tennessee): “The Eyes of Nelly Kaplan”
Chon Noriega (UC) “Kiss Me Deadly, But Kiss Me”
Cynthia J. Fuchs (George Mason University): “Becoming History”

4:30 pm - 6:00 pm
PANELS AND WORKSHOPS

3A EXHIBITION IN EARLY CINEMA—501/502
Chair: Pierre Véronneau (Cinémathèque Québécoise)
J. A. Lindstrom (Northwestern University): “Chicago Nickelodeons: 1905-1908”
C. Paul Selors (NYU): “Grafting Union Square Onto the Old Rialto”
Pierre Véronneau: “Traveling Exhibition: A Forgotten Paradox?”

3B BUSTER KEATON: A CENTENNIAL PERSPECTIVE—503/505
Chair: Joanna E. Rapf (Dartmouth College)
Kevin W. Sweeney (University of Tampa): “Parody and Comic Revision in Keaton’s Features”
Lisa Trehair (University of Sydney): “Tool’s Gold: The Metamorphoses of Buster Keaton’s Sherlock, Jr.”
Kathleen Rowe (University of Oregon): “Boys and Girls, Hearts and Pearls: Buster Keaton’s Sherlock, Jr.”
Andrew Horton (Loyola University): “Respondent”

3C SHARED DIFFERENCES: BLACKS AND JEWS IN THE AMERICAN CINEMA—505/506
Chair: Lester D. Friedman (Syracuse University) and Gloria Gibson-Hudson (Indiana University)
Michael Rogin (University of California-Berkeley): “Black Sacrifice, Jewish Redemption: John Garfield’s Body and Soul”

3D ROADMAP TO THE INFONBAHN: FILM/TV RESOURCES ON THE INTERNET—Workshop—501/502
Chair: Jeremy Butler (University of Alabama)
Jeremy Butler: “E-mail Webbing: LISTSERV, Usernet, and Other Internet Mysteries Explained”
Dan M. Harries (Griffith University): “Nets and Webbs: Untangling the Mosaic of Film/Television Studies”

Lawrence Thomas (Syracuse University): “The Phenomenon of Demonization: Blacks and Jews in American Film”

3E NEW DIRECTIONS IN ADAPTATION STUDIES—1604
Chair: Walter Metz (University of Texas—Austin)
Linda Dittmar (University of Massachusetts—Boston): “Depression Aesthetics and New Deal Politics: The Case of Par Grapes of Wrath”
D. Matthew Ramsey (Ohio State University): “Adapting Faulkner Before He Was Faulkner: Today We Live and The Story of Tarnished Brace”
RACE, ETHNICITY, AND FIRST-PERSON FILMMAKING: SUBJECTIVITY IN EXPERIMENTAL AND DOCUMENTARY CINEMA — 604
Chair: Peter Feng (University of Iowa)
Peter Feng: "Polyphonies of Cinematic Signification: The Contingency of Subjectivity in Asian American First-Person Cinema"
Fatimah Tobing Rony (UCLA): "The Third Eye: On Cannibalism and Video Documentary"
Anahid Kassabian (Redwood City, CA): "Who's Eyeball Identifies: Two Films on the Armenian Diaspora"

PERIODIZING THE 80S: REAGAN, THATCHER, AND THE POLITICS OF REPRESENTATION — 605
Chair: Bill Elliott and Milicent Ann Manglis (Indiana University—Bloomington)
Glenn Man (University of Hawaii—Manoa): "Ideology, Genre, and Apparatus in the 1980s and the Case of Film Noir: Body Heat, Black Widow, and Basic Instinct"
David Laderman (San Francisco State University): "Fabulous/Disaster: Punk Rock Narrative Film in the 1980s"
Erik Hedding (Lund University): "Peddlers, Profiters, and Libertines: The Thatcherite Entrepreneur in British Cinema of the 1980s"
Timothy Corrigan (Temple University): Respondent

PEDAGOGY AND PORN—Workshop — 606
Chair: Peter Lehman (University of Arizona) and Lauren Rabanovitz (University of Iowa)
John Champagne (Pennsylvania State University)
Elaine Johnson (Radcliffe College)
Chuck Kleinmans (Northwestern University)
Donald E. Staples (University of North Texas)
Chris Strayer (NYU)

OSCAR MICHEAUX'S WITHIN OUR GATES — 607
Chair: Mark A. Reid (University of California-Davis)
Scott Simmon (San Francisco State University): "The Library of Congress's Restoration of Oscar Micheaux's Within Our Gates"
Pearl Bowser (Brooklyn, New York) and Louise Spence (Sacred Heart University): "I May Be Crazy but I Ain't No Fool": the Strategic Use of Stereotypes in Oscar Micheaux's Within Our Gates"
Jane Gaines (Duke University): "Birth of a Nation and Within Our Gates: Two Tales of the American South"

FEMINISM MEETS QUEER STUDIES, PART II: IN THE CLASSROOM—Workshop — 609/610
Chair: Kelley Conway (UCLA)
Diane Carson (St. Louis Community College of Meramec)
Cory Creeksmor (Wayne State University)
Cynthia Fuchs (George Mason University)
Claudia Gottman (University of Washington—Tacoma)
Edward O'Neill (UCLA)
Michael Reno (USC)
Radha Subramanyam (Northwestern University)

6:00 pm - 7:00 pm
CAUCUS ON CLASS — 409/406
open to all conference participants

6:00 pm - 8:00 pm
OPENING RECEPTION — 4TH FLOOR BALLROOM—ACTS I & II
**SCREENINGS — 10:00 AM**

9:00 am - 10:30 am

Within Our Gates (D Pietro Micca, 1919, 70 min) is the earliest surviving feature directed by an African American. Viewers will learn about the past and enjoy a classic black film.

10:45 am - 12:45 pm

Buster Keaton Centenary Screenings: The following shorts, recently rediscovered from original archival sources, are screened courtesy of Kino Video.

**Cinema Journal Editorial Board Meeting**

3:00 pm - 4:30 pm

**GRADUATE STUDENT CAUCUS**

4:30 pm - 7:30 pm

**Panels and Workshops**

**Panel A: BUSTER KEATON: A CENTENNIAL PERSPECTIVE**

Chair: Michael Brahm (Brooklyn College) & The New School/ The School of Visual Arts

Peter F. Pfister (Rose-Hulman Institute of Technology): "Buster Keaton: Comedy, Play, Magic"

Joanna E. Rajf (Dartmouth College): "Buster Keaton: Comedy, Play, Magic"

Charles Wolfe (University of California—Santa Barbara): "Keaton and Historical Fiction"

**Panel B: COLD, HOT, AND EXOTIC: TOURING SEXUALITY, MARGINALITY, AND NATIONS—403/404**

Chair: Chantal Nadeau (Concordia University)

Kass Banning (York University): "Training the Nations"

Thomas Waugh (Concordia University): "Homo Exoticus: Orientalist Filmmaking by Euro-American Gay Men of the 1930s"

Janine Marchessault (McGill University): "Feminism, Video, and Nation: The Utopian Body Politic"

Eric Clarke (University of Pittsburgh): "Hot Dammel! Reflections on Gay Publicity"

Chantal Nadeau: "Venus in Furs: Or How Brights Bartot Made Canadian History"

**Panel C: RECONCILING THE NEW HOLLYWOOD(S)—405**

Chair: Justin Wyatt (University of North Texas)


Hilary Rodhe (University of Notre Dame): "New Hollywood's New Woman"


Thomas Schatz (University of Texas—Austin): "Genre in the New Hollywood"

**Panel D: MARKETING PRACTICES AND AMERICAN CINEMA HISTORY—406**

Chair: Rich Jewell (USC)

Sara Ross: "The Flapper Character and Industrial Strategy in Warner Brothers' 1923-24 and 1924-25 Seasons"
MUSIC AND MEANING—504
Chair: Liz Weis (Brooklyn College)
Martin Marks (MIT): "D. W. Griffith and Film Music: The Cases of Heart of the World and Broken Blossoms"
Claudia Gorbman (University of Washington-Tacoma): "Scoring the Indian: Music in Liberal Westerns" 
Kathryn Kalinak (Rhode Island College): "Music in the Films of John Ford"
Susan Knobloch (UCLA): "Re-Sounding Images: The Dialogue between Female Rock Stars and American Movies before MTV"

THE ROLE OF COGNITIVE PSYCHOLOGY IN FILM STUDIES—505
Chair: Carl Plantinga ( Hollins College)
Greg Smith (Hollins College/University of Wisconsin/Madison): "Can Cognitivism Explain Affect? Film Structures and the Emotional System"
Carl Plantinga: "Movie Pleasures: A Cognitive Approach"
Jean Châteauvert (University of Quebec): "Two Manifestations of Focalization: Production to Perception" 
Stephen Prince (Virginia Tech): "Perceptual Realism and Unreal Images"

PROBLEMS OF "NATIONAL CINEMAS"—506
Chair: Manjunath Pendakur (Northwestern University)
Philip Musol (Pennsylvania State University): "Belgian Biculturism and Cinema History"
K. C. D' Alessandro (Jersey City State College): "The Irish Question: Britain, the United States, and Irish Cinema"
Peter Sarram (Northwestern University): "Revolutionary Subjectivity in Italian Cinema: Exorcising Terrorism?" 
Ihejiokwa Ahiazi (University of Rochester): "Where Am I? Self-Sacrifice and a Crisis of (National) Identity" 

ETHNOGRAPHIC FILM—507
Chair: Jay Ruby (Temple University)
Jay Ruby: "Ethnographic Film at the Crossroads"
Catherine Russell (Concordia University): "The Ethno-Advent Garde and the Pornographic Gaze: Unarmed Multicultural Revisited"
Laura U. Marks (University of Rochester): "Indigenous Media: Inside and Out"
Martin Roberts (MIT): "The Self in the Other: The Politics of 'Surrealism' in Ethnographic Film"

NATION, CULTURE, INDUSTRY—BRAZIL: A CASE STUDY—509/510
Chair: Karen Backstein (NYU/College of Staten Island and Arlindo Castro (Universidade Federal do Espírito Santo/Brazil)
Catherine Benamou (NYU/College of Staten Island): "Olhares Femininos: Women Filmmakers Look at Brazil, 1966 to the Present"
Arlindo Castro: "Brazilian Cinema: Neither Dead, Nor Alive"
José Gatti (NYU/Universidade do Santa Catarina/Brazil): "Syncretism in the Cinema of Glauber Rocha"
Ana Rita Mendonça (Universidade Federal do Rio de Janeiro/Brazil): "Carmen Miranda and the National Quest"

AFRICAN AMERICANS IN AMERICAN CINEMA—403/404
Chair: Dan Streible (University of Wisconsin—Oshkosh)
Janet Bree Breland (Wayne State University): "Tor and Topsy in the Twentieth Century: Racial Commodification in Film Adaptations of Uncle Tom's Cabin"
Jan Derrick (Northwestern University): "What's Really Go To Do with It? Bakhtin, Dubois, and Black Female Represetation in Media Discourse"
Kenzell H. Haux (Northwestern University): "Having One's Cake and Eating it Too: African-American and African Jewish Identity and Desire in Deep Cover"
Mania L. Shetton (UCI): "Whitney is Every Woman: Textualizing the Cultural Politics of Blackness and Black Womanhood"

FEMINIST CRITIQUES IN TRASNATIONAL CONTEXTS: READING WARRIOR MARKS—504
Chair: Karen Kaplan (University of California/Berkeley)
Kagendo Murungi (New School for Social Research): "Revising Warrior Marks: On the Creation of Oppositional Cinema When the 'Self' is 'Other'"
Karen Kaplan: " Recovering the Colonial Travel Narrative: Warrior Marks as Feminist Pilgrimage"
Inderpal Grewal (San Francisco State University): "Female Clandestine, Warrior Marks, and Human Rights in the Post-Colonial Era"
Jacqui Alexander (New School for Social Research): "Warrior Marks and the Possibilities of Feminist Coalition Politics"

CONTEMPORARY INDUSTRY—MARGINS AND CENTERS—405/406
Chair: David Marshall (University of Queensland)
Tino Balio (University of Wisconsin—Madison): "The Art Film of the 1990s" 
Bennie Cook (UCLA): "We Are a Nation Drowning in Infras: The History and Discourse of Valent's Alphabet Soup"
David Sanjek (IBM Archives): "The Living Dead Again, Naturally: The Reinscription of the Zombie in the Independent Horror Film"
Heather Hendersott (University of Rochester): “Counting, Close Reading and Christians: The Chilling Face of Right-Wing Media Reform Methodologies”

54 ANIMATION POLITICS—407
Chair: Kevin S. Sandler (NYU)
Kevin S. Sandler: “Gendered Evasion: Bugs Bunny in Drag”
Amy Lawrence (Dartmouth College): “Animated Tableaux: Horror, Repetition, and Gender in L'age de la raison and Le razbaissment de Frank N. Stein”
Jennifer M. Barker (UCLA): “Fragile Anatomies: The Taste and the Tiny in Street of Crocodiles”

55 KITSCH, CAMP, AND THE IRONIES OF FILM/TV—409/410
Chair: Dan M. Harries (Griffith University)
Caryn Kustin (University of Toronto): “What Camp Misses”
Jon Wagner (California Institute of the Arts) and Grigoris Daskalagiorakis (USC): “AIDS, Kitsch, and the Contamination of Spectacle”
Dan Harries: “Kidlit Kitsch and the Twice-Removed Aesthetic”
Matthew Trischka (University of Pittsburgh): “Working Like a Homosexual: The MGM Freed Unit and the Possibilities of Camp Production”

56 ISSUES IN TEXTUAL ANALYSIS: BREAKS AND DISLOCATIONS—405
Chair: Tracy Biga (California Institute of the Arts)
Shari Goldin (University of Wisconsin—Madison): “Charlie McCarthy’s Monocle, or the Paradox of Vertifilms or the Radio”
Tracy Biga: “The Principles of Non-Narration in the Work of Derek Jarman”
Haimou Soumaliou (USC): “From ‘mise-en-scene’ to ‘mise-en-scene’: Semibone Ousmane’s The Money Order and the Filmic Odyssey of a Broken Signifier”
Akira Mizuta Lippit (University of Nebraska—Lincoln): “Cinema and Emulsion: Topologies of Suspense in Two Japanese Films”

57 AT THE CUSP OF THE TEXT: RESPONSE, MEMORY, DETERMINATION—405
Chair: Edward Branigan (University of California—Santa Barbara)
David Alan Black (Seton Hall University): “Homo confabulator: A Study in Film, Memory, and Compensation”
Robert A. Pearson (University of Pennsylvania): “History/ideology/Narrative”
Thomas von Gunden (Minot State University): “Did It Ever Happen to You?: Textual Address and the Narrative Response”
Edward Branigan: “Responses: Tales From the Cusp”

58 HISTORY AND THEORY OF INDIAN CINEMA: IDENTITY, IDEOLOGY, POLITICS—406
Chair: Radha Subramaniam (Northwestern University)
Bishwupriya Ghosh (University of Utah) and Bhaskar Sarkar (USC): “Rethinking the National/Regional Dichotomy in Indian Cinema”
Neepa Majumdar: “The Self as Other: Ethnography and the Politics of Representation in Popular Hindi Cinema”

59 WARNER BROTHERS FILMS, 1930-1945: RECONFIGURATIONS AND REWORKINGS OF FEATURE FILMS IN DIVERSE CULTURAL FORMS—407
Chair: Charles Musser (Yale University)
Gaspar Gonzalez (Yale University): “Animating the Studio: Cartoons and Corporate Identity at Warner Brothers”
Gloria Monti (Yale University): “What’s Wrong with This Picture?: Recyling African-American Images and Sounds in The Women and Mislaid Paces”
Charles Musser: “They Shoot Ruby Keeler, Wouldn’t They?: Horace McCoy’s Refiguration of Two Warner Brothers Musicals”
Janet Staiger (University of Texas—Austin): Respondent

60 NEW APPROACHES TO TEACHING SCREENWRITING—Workshop—409/410
Chair: Andrew Horton (Loyola University)
John Belton (Rutgers University)
Yvette Bro (NYU)
Bruce Kawin (University of Colorado)

61 WOMEN’S CAUCUS—403/404
open to all conference participants

62 TENURE AND PROMOTION IN THE CHANGING ACADEMIC ENVIRONMENT—Workshop
Chair: Mary DeMarinis (University of Texas—Austin) and Mark Williams (Dartmouth)
1:00 pm - 2:15 pm

MUSEUM OF MODERN ART: FILMS OF THE 1890s A SPECIAL SCREENING IN CELEBRATION OF CINEMA'S CENTENARY

Open to all conference participants

Not available for admission.

DEPICTIONS OF RACE — 403/404

Chair: Glenn Kline (University of Kentucky)

Taylor Harrison (University of Iowa): "Universal's Show Boat: The Horror of Miscegenation"

Marcia Klotz (University of Utah): "The Blank Spaces in Fascist Ideology: Carl Forester"

Darrell Y. Hamamoto (California State University—Long Beach): "Journey: Asian Americans in 1950s TV"


2:30 pm - 4:15 pm

PANELS AND WORKSHOPS

6A AFRICAN-AMERICAN VIEWERS IN THE POST-WAR ERA — 403/403

Chair: Matthew Bernstein (Emory University)

Matthew Bernstein: "Song of the South and Race Relations in Atlanta in the Mis-
Forties"

Richard Burs (Macalester College): "Back at the 'Cats: Black Women and Eddie Murphy's Boonergang"

Dennis P. Krout (Indiana University—
Bloomington): "I Have Always Hated Your Hand on Me": Dorothy Dandridge's Media Reception"

Anna McCarthy (Northwestern University): "Cassius Clay at the Coliseum: Black Theater Television Audiences in Chicago"

NOIR NOUVEAU — 403/404

Chair: Craig Fischer (University of Illinois)

Jack Boozer (Georgia State University):

"Hollywood Does the American Businesswoman: Postwar and Present"

Laura Grindstaff (University of California—Santa Barbara) and Julie Feltmeyer (University of California—Santa Barbara): "Pretty Woman with a Gun: La femme Nibila and Paint of No Return"

Samantha Webb (Temple University): "Of Bunny Boilers and Icepicks: Hollywood Suspense Thrillers and the Scene of Female Violence"

Robert E. Loomis (Oakland University): "The Erotic Thriller"

UNDER THE SWAY OF THE IMAGE—Workshop — 403

Chair: R. L. Rusty (University of Notre Dame)

Margaret Evans (Indiana University)

Crim Kears (Indiana University)

R. L. Rusty

THE USES AND ABUSES OF HISTORY IN FILM — 403/403

Chair: Lucy Fischer (University of Pittsburgh) and Marcia Landy (University of Pittsburgh)

Chuck Maland (University of Tennessee): "Dreams and Nightmares: American Movies, (Contextual Tensions, and 20th Century U.S. Cultural History"

Gregory Waller (University of Kentucky): "History in the Making: Birogran's The Hero of Like-Nothing"

Marcia Landy: "Historical Pretexts and The Scarlet Empress: Rethinking the Blopic"

Lucy Fischer: "Sherman's March: The Discourse of Hysteric/Historical Narrative"

HISTORICAL CONVERGENCES:

FILM/T.V./RADIO/MUSIC — 403

Chair: Nina C. Leblanc (Santa Cruz, California)

Michelle Lomax (University of Wisconsin—Madison): "Being the Networks at Their Own Game: The Hollywood/Ad Agency Alliance of the 1930s"

Jeff Smith (University of Wisconsin—Madison): "Linking the Film and Music Industries: Cross-Promotion, the Soundtrack Album, and the Case of United Artists"

Krin Gabor (SUHY—Stony Brook): "Visualizing a Jazz Composer: Duke Ellington and the Spectacles of Negropophilia"

Nina Leblanc: "Promoting Safe Sex: Screen Gems, Tiger Beat, and Davy Jones"

CRITICAL RECEPTIONS — 403

Chair: Cynthia Ero (Wayne State University)


Eric Smolin (American University): "Hailed as a Comrade: The Politics of Celebrity and Reception in the Case of Frank Capra"

Thomas Hemmett (Beaver College): "A Technical Hitch: The Critical Language of Technology in Hitchcock Authorship Studies"

Gary Weissman (University of Wisconsin—Milwaukee): "A Fantasy of Witnessing"

NATION APART: READING THE HISTORY OF BLAXPLOITATION — 403

Chair: Elspeth Ilyid (University of Toledo)

Elspeth Ilyid: "Black Heroes A/Broad: The International Action of Blaxploitation"

Gabrielle Gomez (School of the Art Institute of Chicago): "I Won't Sell It: Intersecting Stereotypes of Blaxploitation, Colonialism, and Jazz"

Darroll Moore (Swarthmore College): "The Blaxploitation Matrix: Postmodernism, Identity, and the Culture of Community"
SEXUALLY EXPLOITATIVE MATERIALS IN THE CLASSROOM/THREE OF THE CLASSROOM IN THE PUBLIC SPHERE: 507

Chair: Constance Penley (University of California—Santa Barbara)
Donna S. Cunningham (USC)
Peng Peng (University of Iowa)
Constance Penley

RETRIEVING THE IMAGINATION: "CRITICAL FICTIONS" AND ASIAN-AMERICAN MEDIA

Workshop: 509/510

Chair: Manjini Hong (Baruch College/CUNY)
Roddy Bogawa
Kip Fulbeck
Yuriew Hing
Indu Kharlan
Patrimo Tohng Rony
Angel Shaw
Rea Tajiri
Ming-ma Yuen

GENRES OF REALITY: THE DISCOURSES OF FICTION AND REALITY IN CONTEMPORARY CINEMATIC REPRESENTATIONS: 1504

Chair: Adrian Perez Melgoza (Seton Hill College)
Sujata Moorti (University of Maryland): “Entertaining Events: Representations of Rape in American Television”
Adrian Perez Melgoza: "The Rape of Reality: Postmodernist Aesthetic Practices in Kiko and Natural Born Killers"
Lalitha Gopalan (Georgetown University): "Sound and Editing in Muni Kaul's Siddhasthapi Devi"
Jyotika Virdi (University of Oregon): "Star Text: Film Text: Real and Fictional Histories in Popular Hindi Cinema"

4:30 pm - 5:30 pm

ASIAN/PACIFIC/AMERICAN CAUCUS 405/406
open to all participants

4:30 pm - 5:30 pm

SCS BUSINESS MEETING—BALLROOM—ACTS III-IV
open to all participants

6:00 pm - 9:00 pm

WHITNEY MUSEUM SCREENING AND RECEIPTION
"The Films of Andy Warhol" curated by Callie Angel

Screening from 6 pm to 8 pm for those whose names were drawn in the lottery. Tickets for lottery winners are in your registration packets.

RECEPTION FROM 8:00-9:00pm
OPEN TO ALL CONFERENCE PARTICIPANTS

BADGES REQUIRED FOR ADMISSION.
8:00 am - 5:00 pm
REGISTRATION IN THE 4th FLOOR FOYER

8:00 am - 9:00 am
AFRICAN/AFRICAN AMERICAN CAUCUS—405/406
open to all participants
SOCIETY FOR ANIMATION STUDIES MEETING—BALCONY CAFE

9:00 am - 10:45 am
PANELS AND WORKSHOPS

7A CHARTING THE CONTRADICTIONS IN REPRESENTATIONS IN EARLY CINEMA—401/402
Chair: Vance Kepley (University of Wisconsin—Madison)

Dan Streible (University of Wisconsin—Oshkosh): “Fake Films”
Richard Abel (Brake University): “Americanizing the Cinema Through the Early Western, 1907-1911”
Scott Curtis (University of Iowa): “Between the Normal and the Pathological: Early Cinema in the Insane Asylum”
Donald Crafton (University of Wisconsin—Madison): “Early French Cinema and the Eugenics Movement”

7B CLASSROOM RESOURCES AND PEDAGOGICAL STRATEGIES—Workshop—409/410
Chair: Diane Carson (St. Louis Community College at Meramec)
William Costanzo (SUNY/Westchester Community College)
Angelo Restivo (USC)
Ben Singer (NYU)
Femi P. Tomsuikku (Georgia State University)
Trixa Welch (Bowdoin College)

7C GENDER IDENTITY—405/406
Chair: Susan Knobloch (UCLA)

Robin Blaetz (Emory University): “The Privilege of Seeing: Leslie Thornton’s There Was an Unseen Cloud, Moving”
Edward Flanagan (Temple University): “Periodizing the Writer: Performing History in Orlando”
Patricia White (Swarthmore College): “Girls in Uniform: Lesbian Intertextuality and Only the Brave”
Jennifer A. Machtoriatt (University of Michigan—Flint): “Implications of a Feminist Narratology: Temporality and Point of View in the Films of Julie Dash”

7D KOREAN CINEMA: POLITICS AND AESTHETICS—407
Chair: Hyun-Ock Im (Los Angeles)

Kyung Hyun Kim (USC): “Post-Minjung Movement Films: Beyond the Revolutionary Cinema of the 80s”
Hyun-Ock Im: “Geometrical, the Female Body, and the Production of Space” in The Spinning Wheels”
Hamid Naficy (Rice University): Respondent

7E NEW HISTORIES OF FILM NOIR I—409/410
Chair: Janice Morgan (Miami State University)
Thomas Eissaesser (University of Amsterdam): “Towards a Pre-History of Film Noir”
Jonathan Muniy (University of Minnesota): “The ‘Un-Americans’: Fritz Lang, Robert Stolz, and the Political Significance of Film Noir’s German Connection”
Janice Morgan: “Mean Streets: Noir Realism from Weimar to Renoir to Hollywood”
Ginette Vincendeau: “Pierre Chenal’s La dentelle tournante: The Emblematic Intersection of Poetic Realism and Film Noir”

7F ISSUES OF TEXTUAL ANALYSIS: HISTORY AND FILM CRITICISM—409
Chair: Robert Lang (University of Hartford)
Virginia Wright Westman (University of Illinois—Chicago): “History and Law: Young Mr. Lincoln Revisited”
Mats Bjerken (Stockholm): “Hollywood Cinema in Sweden 1924-1926: (Re)Writing Film History through the ‘Americanization’ of Swedish Culture, Economy and Politics”
Arne Klevanen (Stockholm University): “Rapids and Railways—Engendering Social Development in Lumberjack Films”
J. Ronald Green (Ohio State University): “Poor Cinema”
DOCUMENTARY THEORY AND PRACTICES—409/410
Chair: Catherine Porteus (University of Massachusetts)
James M. Moran (USC): "A Bone of Contention: Documenting the Prehistoric Subject"
Jean-Pierre Guémy (USC): "Pseudodocumentary: The Notion of Truth in The Thin Blue Line"
Shawn Rosenheim (Williams College): "Errol Morris: Interrotronion History"
Michael Zyzl (NYU): "Reflexivity as Disavowed Authority: The Rhetoric and Spectatorship of The Thin Blue Line"

WORKING WITHIN DIFFERENCE: THE HIRING, TENURE AND MENTORING OF MINORITY FACULTY AND STUDENTS—Workshop—406
Chair: Esther C. M. You (Occidental College)
Mantha Diasawa (NYU)
David James (USC)
Elsbeth Kidd (University of Toledo)
Julia Lesage (University of Oregon)
Ana Lopez (Tulane University)
Chon Noriega (UCLA)
Vivian Sobchack (UCLA)

DOUBLE LIVES: PROJECTED AND PERCEIVED IMAGES OF WOMEN OF COLOR—407
Chair: L. S. Kim (UCLA)
L. S. Kim: "Maid in America: Serving the White Family"
Gilberto M. Blasser (UCLA): "Working Rhythms That Separate Us: Gender, Music, and Community in Car Wash"
Beretta E. Smith (UCLA): "Black Women, Music Video, and Performance: A Feminist Agenda"
Nick Browne (UCLA): Respondent

(EN)GENDERING FILM HISTORY: A FEMINIST APPROACH TO SOME NATIONAL CINEMAS—409/410
Chair: Rosanna Maule (University of Iowa)
Empery Amura-Camer (University of Zulia): "Notes on Venezuelan Cinema: A Place for the Women's Discourse—The Case of Orjiga by Fina Torres"
Susan Martin-Marré (Tulane University): "Women, Agency, and the Cinematic Construction of the Nation: Ana Mariscal and Spanish Film"
Kay Amatage (University of Toronto): "Gender, Ethnicity, and Landscape in Neil Shier's 'God's Country' Films"
Fabienne A. Worth (Duquesne University): "Gender and Nationhood in Germania Dulac's Construction of French Cinema"

HOLOCAUST AS HOLLOWGRAM: REPRESENTING HISTORY IN SCHINDLER'S LIST AND OTHER TEXTS OF THE HOLOCAUST—1504
Chair: Mark Wilkuk (Rhodes College)
Michael Quinn (University of Wisconsin—Madison): "Testimony and Historical Veracity: Schindler's List and Witnessing"
Alison Landsberg (University of Chicago): "The 'Waving of History'? A Closer Look at the New Media of Experience" Rael Hahn (Rhodes College): "The Feminist and the Bystander: Confronting Uncomfortable Configurations in Sandburg's Germany, Pale Mother"
Oso Roy (University of Chicago): "Point of View and the Narrativization of History in Steven Spielberg's Schindler's List"

11:00 am - 12:45 pm

PANELS AND WORKSHOPS

SPIELBERG'S HOLOCAUST: CRITICAL PERSPECTIVES ON SCHINDLER'S LIST—409/410
Chair: Yosefa Loshitzky (Hebrew University)
Sara R. Ohrwitz (University of Delaware): "But Is It Good for the Jews? Spielberg's Schindler and the Aesthetics of Atrocity"
Miriam Natan (University of Chicago): "Schindler's List is Not Shabbat Light of Shabbat, Popular Modernism and Public Memory"
Michael Geyer University of Chicago): "About Good Germans, Gamblers and Nazis: The German Reception of Schindler's List"

INSIDE THE RENOIR ARCHIVES—407/408
Chair: Janet Bergstrom (UCLA) and Christopher Faulkner (Carleton University)
Gosfordy Nwawell-Smith (London): Respondent

ARCHIVAL RESEARCH, COPYRIGHT, AND FAIR USE LAW—Workshop—505/506
Chair: Thomas Schatz (University of Texas—Austin)
Matthew Bernstein (Emory University)
Robert Clarida (Columbia University)
William Luhr (Saint Peter's College)
Leslie Mitnick (Washington University Press)
Thomas Schatz

HISTORIOGRAPHY AND FEMINISM—Workshop—405/406
Chair: Mary Beth Harolovich (University of Arizona)
Lynn Spigel (USC)
Diane Waldman (University of Denver)
Mimi White (Northwestern University)
Pamela R. Zinkerman (Ithaca College)

NEW SIGHTS/SITES—407
Chair: Derek Kompare (University of Wisconsin—Madison)
Ina Rae Hark (University of South Carolina): "Dad, Where's the FBI Warning?". Constructing the Video Spectator" Edmond Chibuezi (Northwestern University): "Cross-Cluster Analysis" Tim J. Anderson: "How Shalt Not Steal Television: Dealing with Bribe in the Information Age Through the Designation and (Re)production of Proper Viewing Disciplines"
AFTER HITCHCOCK—604

Chair: David Alan Black (Seton Hall University)
Lesley Brill (Wayne State University): ”The Best We Can Expect: Intertextual Reflections of Heroism in Foreign Correspondent, Hero, and The Body of the Beholder”
Henry Jenkins (MIT): “Poisoned Milk, Poisoned Love: Suspicion, In a Lonely Place, and Monstrous Masculinity”
Millicent Mangia (Indiana University): “The Politics of Paranoid Post-Hitchcock: Rock Double and Dressed to Kill in the Context of Reagianism”
Tony Williams (Southern Illinois University): “Special Effects in the Cutting Room”

GENDER THEORY AND PRACTICES OF REPRESENTATION—607

Chair: Patrice Petro (University of Wisconsin—Milwaukee)
Hank Stetin (University of Chicago): “Eddie Cantor, the Parasy Crazes of the 1930s, and the Intersection of Jewish and Gay Stereotypes”
Heather Addison (University of Kansas): “A Silent Scream: Gender Roles and Doris Day-Rock Hudson Films”
Steven Cohen (Syracuse University): “So Functional for its Purpose: Rock Hudson’s Bachelor Apartment In Pillow Talk”

IMAGES OF OTHERS IN SILENT CINEMA—605

Chair: Todd Boyd (USC)
Julie Anderson (NYU): ”The Sublime Mystery and the Subliminal Orient”
Gary D. Keller (Arizona State University): “A Review of Hispanic Roles in United States Silent Film: 1894-1928”
Jerry Daughters (Hofstra University): “Proto-Cinematic Imagery and the Development of Film Narrative: A Comparison of Antonio Camps’s 1959 Painting Miseri della raccolta and D. W. Griffith’s Birth of a Nation”
Charlene Regester (University of North Carolina—Chapel Hill): “D. W. Griffith’s Black Mistress, Maid, or Confidante?: An Examination of Madame Sui-To-Waie”

PORNOGRAPHY POLITICS—606

Chair: David Gerstner (UCLA)
Leora Lev (Northern Arizona University): “When Father Doesn’t Know Best: Deviant Takes on Gender Identity in Flesh”

8L "REALITY BITES": THE ACADEMIC JOB MARKET, CINEMA STUDIES, AND TRENDS IN HIGHER EDUCATION

Chair: Gaylyn Studlar (Emory University)
Dudley Andrew (University of Iowa): “Death and the Dark Cinema of Europe”
Charles O’Brien (Carleton University): “Film Noir in the Film Culture of 1930s France”
Barbara Hales (University of Arizona—Tucson): “Scarlet Street: Construction of the Criminal Female Fatale in Weimar Film and Hollywood Film Noir”
James Naremore (Indiana University): “Why the Parisians Invented Film Noir”

PEREGRINATIONS: THE PHILIPPINES AS A NATION IN CINEMA—605

Chair: Felicidad Lim (NYU)
Roland B. Tolentino: “Documenting Subjectivity That Documents Nation: A Prolegomenon to Filipino/a Autobiographical Documentaries”
María Luisa B. Aguilar-Carriño (University of Illinois—Chicago): “Silent Movie: Orignary Sites of Colonialist Representation in the Philippine Experience (Framing Ethnographic Subjects and Documents)”

LATINO/A CAUCUS—401/402

open to all participants

THE SCHOLARLY JOURNAL IN THE AGE OF THE INTERNET

Chair: David Desser (Editor, Cinema Journal)
Jeremy Butler (Screen/L)
David Desser (Cinema Journal)
Ann Martin (Film Quarterly)
Frank Tomasuliu (Journal of Film and Video)

SUFFERING FROM REMINISCENCES: DOMESTIC AND HISTORICAL TRAUMA IN FICTION, NON-FICTION, OR BOTH—401/402

Chair: Janet Walker (Wayne State University) and Donna Cunningham (USC)
Janet Walker: “History/Truma/Memory: Representing the Past in Documentary and Fiction Film”
Michelle Citron (Northwestern University): “The Vibration of Experience: The Self Constructs Images of the Self”
SCREENING WOMEN'S LABOR IN THE TEENS AND TWENTIES—403/405
Chair: Shelley Stamp Lindsey (University of California—Santa Cruz)
Diane Negra (University of Texas—Austin): “The Vamp as Canary Laborer and Uncertain Companion”
Shelley Stamp Lindsey: “Modeling Women's Labor and Leisure in Her Own Slaughtering”
Anne Mone (University of Texas—Austin): “You wouldn't Be Ashamed to Let Them See What You Have Written?” The Gendering of Scenario Writing, 1913-1923”

CLINT EASTWOOD IN THE 1990s —405/406
Chair: Dennis Bingham (Indiana University—Indianapolis)
Frank E. Dobson (Indiana University—Indianapolis): “Powers, Authority, and Privilege: Race in Eastwood's White Hunter, Black Heart”
Dennis Bingham: “I Don't Know Nothing...: A Perfect World and the End of Ideology”
Peter Lehman (University of Arizona): “In an Imperfect World: Man with Small Passports and Unforgiven”
Chris Holmz (University of Tennessee): Respondent

AIN'T GOT NO CLASS: FILM CRITICISM, THEORY AND CLASS POLITICS—407
Chair: Terri Ginsberg (NYU)
Don Wallace (Carleton University): “The Hollywood Cowboy Singers and the Mode of Nostalgic Modernism”
Tracy D. Saff (College of Charleston): “Race, Class, Religion, and Politics in Guzman's Semmelriek's La renta”
Robert Man (Arizona State University): “Class Politics and the New Queer Cinema”

LATIN AMERICAN CINEMAS AND THE REPRESENTATION OF THE NATION—506
Chair: Bruce Williams (University of Paterson College)
Irene S. Goldman (Evansville, Illinois): “Revealing Secrets, Breaking Taboos: Female Sexuality and Nation in Recent Latin American Cinemas”
Joanne Hershfield (University of North Carolina—Chapel Hill): “La Defensora: Mexican Women Fighting”
Bruce Williams: “Having Your (European) Cake and Eating It Too: Brazilian Cinema and the Threat of National Difference”

THE ESSAY AS FILM AND VIDEO—607
Chair: Timothy Corrigan (Temple University)
Michael Renov (USC): “The Electronic Essay”
Timothy Corrigan: “The Imaginox Experience: The Experience of the Image”
Rod Brinna (Brown University): “Godard, Essayist”

HISTORY WITHOUT ARCHIVES: RESEARCHING AND WRITING THE HISTORIES OF MARGINALIZED CINEMAS—609/110
Chair: Eric Schaefer (Emerson College)
Mollie Barlow (Queens College—CUNY)
Robert Eberwein (Oakland University)
Phyllis Kirkman (Black Film Center/Archive/Indiana University)
Mark Langer (Carleton University)
Francisco Menendez (University of Nevada—Las Vegas)
Brian Trown (Library of Congress)

HOLLYWOOD CONSTRUCTS POSTWAR AMERICA—604
Chair: Timothy Shuker-Haines (University of Michigan)
Jeanne E. Freiberg (University of Minnesota): “Producing History: Hollywood and the Postwar Allegory”
Judith E. Smith (University of Massachusetts): “Postwar Fiction: Postwar America”
Irene S. Goldman (Evansville, Illinois): “Remembering Secrets, Breaking Taboos: Female Sexuality and Nation in Recent Latin American Cinemas”
Joanne Hershfield (University of North Carolina—Chapel Hill): “La Defensora: Mexican Women Fighting”
Bruce Williams: “Having Your (European) Cake and Eating It Too: Brazilian Cinema and the Threat of National Difference”

PLENARY SESSION—BALLROOM 1/2 FLOOR
BLACK WOMEN SPEAK: NEW HORIZONS OF SCHOLARSHIP & REPRESENTATION
Chair: Gloria J. Gibson-Hudson, (Indiana University)
Participants: Jacqueline Bobo (University of North Carolina—Chapel Hill)
Zeinalo (Indiana University—Indianapolis)
Michele Wallace (CUNY Graduate Center/City College of New York)
Pearl Barlow (Executive Director and Founder, African Diaspora Images)

OPEN FORUM FOR CAUCUSES—BALLROOM 4TH FLOOR
GAY/LESBIAN/BISEXUAL CAUCUS—405/406
Open to all participants
8:00 am - 9:00 am

MIDDLE EAST PERSPECTIVES
CAUCUS—Arabs in Cinema: Politics and Perception—Workshop
Presentation on artistic traditions, Western influence, national agendas, and religious considerations in depiction of, and activity by, Arabs in cinema—504

Chair: Lynn Taft and Lester Friedman
Nurit Gretz (Open University of Israel)
Dorit Naaman (Syracuse University)

9:00 am - 10:45 am

COORDINATING COMMITTEE FOR RACE, CLASS, AND GENDER IDENTITY—EXECUTIVE BOARDROOM—46th Floor

9:00 am - 10:45 am

PANELS AND WORKSHOPS

DEMILLE, THE CHEAT, AND 1910S CULTURAL ANXIETIES—401/402

Chair: Donald Kihara (University of Arizona)
Charlotte Pagani (University of Michigan):
“Screening Cultural Anxiety: Gender, Race, and Power in The Cheat”
Leslie Midkiff DeBauche (University of Wisconsin—Stevens Point):
“Accounting for Joan the Woman: Timeliness, Idiosyncrasy, and the Business of Movie Making”

James Peterson (University of Wisconsin—Madison): “Race, Narration, and DeMille’s The Cheat”
Sumiko Hisashi (SUNY—Brockport):
Respondent

VIDEO: ART AND ACTIVISM—403/404

Chair: Lynn Spigel (USC)
Louis Schwartz (University of Iowa): “The Image and the Slate in Theory and Practice: From Tool of Repression to Activist’s Weapon”
Scott Nygren (University of Florida):
“Generative Texts: The Emergence of an Experimentalist Multigendered, Multicultural Film/Video Movement”
Alexandra Juhase (Bryn Mawr College):
“Bad Girls Video: Badder Than Who?”
Tina Takemoto (University of Rochester):
“De-Facement, Mirrorings, and Imagined Malady”

WHO’S FEELING FASCINATED?: QUEER FILM THEORY, NATIONHOOD, AND AFFECT—405/406

Chair: Joy V. Fuqua (University of Pittsburgh)
Ken Fell (University of Texas—Austin):
“From ‘Camp Grounds’ to ‘States of Desire’: Queer Film and Queer Nation”

REPRESENTATIONS THROUGH HISTORY—408

Chair: Rick Wojcik (Northwestern University)
Nabeel Zubiel (University of Texas—Austin):
“Civilization and Its Discontents: Dancefloors and Hybrid Space”
Amy Villarejo (University of Pittsburgh):
“‘Odd Girl Out’: Disseminating Lesbian Popular Culture”
Joy V. Fuqua: “Dolly, Anna, Liz, Jean, Joan: Affect and Video Activism”

BACK TO THE FUTURE: MOVIE THEATER AND THE NEW CINEMA OF ATTRACTIONS—407

Chair: James M. Moran (USC)
Clark Arwine (USC): “Spectacular Attraction and Early Travelogue Film”
Constance Balides (Tulane University):
“Jurassic Post-Fordism: Time and Space in the Theme Park”
Kimberley A. Burke (Emory University):
“Will They Give a Damn?: A Gone with the Wind Theme Park in 1990s Atlanta”
Francisco Menendez (University of Nevada—Las Vegas): “Film into Rollercoaster, Rollercoaster into Film: How Narrative Informed the Amusement Park”

NEW TECHNOLOGIES, SEEING SHIFTS IN CINEMA—401/502

Chair: Timothy Snyar (University of Massachusetts—Amherst)
Timothy Sharp: “Pre-Viewing Screen Media, Yesterday and Tomorrow”
Ellen Strain (USC): “Tourists on Prozac and Other Virtual Isles”
Holly Willis (USC): “Space and Place in Interactive Media”
Frederick Wasser (University of Illinois):
“The Video Library and Self-Reflexivity”
GENDER AND INDUSTRY DISCOURSE—500
Chair: Paul Burkart Ramaeker (University of Wisconsin—Madison)
Kevin Heffernan (University of Wisconsin—Madison): "Gender and Genre: Republic Pictures, Johnny Guitar, and the Western Melodrama"
Paul Burkart Ramaeker: "Power and Public Image: Erich von Stroheim and Universal Pictures 1919-1922"
Scott P. Higgins (University of Wisconsin—Madison): "He-Man and Dream Boy: Clark Gable's Spectacle as a Corporate Strategy"
Teresa Becker (University of Wisconsin—Madison): "Breaking into the Movies: The 'Extra Girl' in the 1920s"

FROM IMAGES OF THE PAST TO VISIONS FOR THE FUTURE: THE CINEMA OF PETER GREENAWAY—505
Chair: Paula Willocquet-Maricondi (Indiana University)
Cristina DeGoli-Espositi (Kent State University): "The Neo-Baroque Cinema of Peter Greenaway: Ingeborg Hoesterey (Indiana University): "Greenaway's Postmodern Pastiche: The Cook, the Thief, Mary Alemamy-Salway (Queen's University): "The Influence of Last Year at Marienbad on Greenaway's The Draughtsman's Contract"

TRANSNATIONALISM AND ASIAN CINEMA—507
Chair: Steve Fure (University of North Texas)
Poonam Arora (University of Michigan): "Enlightened Souls, Pseudo Saints and Female Bandits: India Fashioning a Self-Identity for a Western Audience in The Light of Asia, Guide, and Bandit Queen"
Michael Raine (University of Iowa): "Leaping into the Other: The Politics of 'Subjectivity' in the 1950s Japanese Cinema"
Steve Fure: "Cosmopolitans and Locals in a Place Called Hong Kong"

ROMANCE AND VIOLENCE IN THE MOVIES—1350
Chair: Tommy Lindholm (University of Gothenburg)
Frank Kratovil (University of Aberdeen): "The Enterprise of Seduction: Sex and Selling in Lover Come Back"
Mark Riggs (University of North Carolina): "The Uses of Myth and Metaphor in the Age of Vietnam"
Diane Shoos (Michigan Technological University): "A Family Matter: Domestic Violence in Contemporary Cinema"

NEW GERMAN CINEMA—1304
Chair: Susan E. Linville (University of Colorado—Denver)
Luisela Alvarez (UCLA): "Filming the 'Discovery' of America: How and Whose History Is Being Told"
Julia Erhart (University of California—Santa Cruz): "History Lessons: Sexuality and Wartime Trauma in Germany, Pale Mother and November Moon"
Susan E. Linville: "Kinder, Kuche, King": The Optical Politics of Marianne Rosenbaum's Pies und Wachteltiere"
Karin Schuetz (University of New Mexico): "The Construction of the Virtual Nation in West German 'Wall' Films of the Eighties"

PANELS AND WORKSHOPS

TECHNOLOGIES AND MEANINGS—401/402
Chair: Mark J. P. Wolf (UCSC)
Sumita Chakravarty (The New School for Social Research): "Visual Technologies and Non-Western Cultures: Some Thoughts on Early Cinema"
William Paul (University of Michigan): "The Changing Motion Picture Screen"
Ramona Carlin (University of Illinois—Urbana-Champaign): "Visualization and the Virtual Body: Medical Imaging and Patient Imagination"
Mark J. P. Wolf: "Cultural Biases Inherent in Digitization"

IDENTITIES—403/404
Chair: Jeanette Rean (University of Rochester)
Slbhan B. Somerville (Purdue University): "'Pictureing' Race and Sexuality: Blackface and Drag in Vitagraph’s A Florida Enchantment (1914)"
Adrienne L. McLean (Emory University): "I Am Going to Be Like Nijinsky Was": Sexuality and National Identity in Ben Hecht’s Speckter of the Rose"
Marc Siegel (UCLA): "What Is Left Behind? Presences in Contemporary Jewish American Identity"
Jeanette Rean: "The Wedding Banquet: You Must Now Kiss the Bride"
MASCULINITY IN THE MOVIES—
Chair: Steven B. Eworth (NYU/La Guardia Community College)
Leger Grinnell (Middlebury College): "Man in the Ring: Masculinity and the Boxer in the Depression"
Martin F. Norden (University of Massachusetts): "ReConstructing the Disabled War Hero in Thirty Seconds Over Tokyo"
Steven B. Eworth: "Oscar Time for Clint, or the Impossibility of the Western Hero"
Asuman Suner (University of Massachusetts): "Crushed Masculinities, Abject Bodies: The Hystorical Speculation of the Male Body in the 1990s"

HOOMOSEXUALITY AND LESBIANISM IN ITALIAN CINEMA—
Chair: William Van Watson (Washington University)
Stephen Troiano (Ithaca College): "Mediavolnese Homosexuality in Italian Cinema"
Jacqueline Reich (Trinity College): "Fascism, Homosexuality, and Ettore Scola's Special Day"
William Van Watson: "Male Bonding and the Odd Man In: Fellini's 111 Millepini, Visconti's Rocco and His Brothers, and Salavatore's Mediterraneo"
Aine O'Healy ( Loyola Marymount): "Innocoletta and Contessa: Piccioli's 'Other' Jealousy"

THE FIFTIES—
Chair: Mary Morley Cohen (Indiana University)
Mary Morley Cohen (University of Chicago): "Quiet, Please! Manners at the Movies in the 1950s"
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Victoria Johnson: "Groceland as Monument: Locating Memphis for the Nation"
Vivian Sollich (UCLA): Respondent

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Patricia M. Caile (University of Pittsburgh): "The Century of the Spectator: History, Style, and Aesthetics in the Symbolic Appropriation of Auteur Cinema"
Janet Jungstrum: "Wielmar German Film and Surface Culture"

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