Society for Cinema Studies

Visual Cultures in the 90s
SCS ANNUAL CONFERENCE
March 7–10, 1996
Dallas, Texas
Host: University of North Texas
CONFERENCE PROGRAM

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SOCIETY FOR CINEMA STUDIES

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

**Officers**
Dana Polan, President
Virginia Wright Wexman, Past President
Janice Welsch, President-Elect
Diane Carson, Secretary
Charles Maland, Treasurer

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Linda Dittmar
Mary Beth Haralovich
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**CONFERENCE ORGANIZATION**

**Program Committee**
Tina Balio
Mary Beth Haralovich
Mark Langer
Ana Lopez
Janice Welsch
Jeff Smith, assistant

**Screening Committee**
Lucy Fischer, chair
Steve Fore
Jesse Rhines

**Conference Hosts**
Director: Justin Wyatt
Administrators: Brenda Jaskulks, Leslie LeMond
Registration and Accounting: Vicki Kirkley
Exhibitor Liaison: Brenda Jaskulks

**Host Committee**
Justin Wyatt, Chair
Steve Fore
Don Staples
David Whillock
Rick Worland

We would like to thank the following for their support and assistance in organizing the conference:

**University of North Texas**
Chancellor Alfred Hurley
Dean Nora Bell, College of Arts & Sciences
Kathryn Cullinan
Kim Wendt
John Kuiper
Kris Staples
Wil Clark

**Southern Methodist University**
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**Texas Christian University**
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Gwendolyn P. Tandy Memorial Film Library

**Film and Video Loans, Screening Assistance**
California Newsreel: Cornelius Moore
Christine Choy
First Run/Icarus Films
Forefront Films: Harold Warren
Frameline: Desi Del Valle
Todd Haynes
C. Melinda Levin
Millicent Ann Manglis
Jennifer Montgomery
Lisa Muskat
National Asian American
Telecommunications Association
Kathleen Newman
New Yorker Films: Bob Hunter
October Films: Linda Duchin
Paper Tiger
Jessie Rhines
Andrea Slone
Strand Releasing: Dennis O'Connor
Women Make Movies: Jessica Weigmann,
Jennifer Stott
Rick Worland
Xochitl Films: Lourdes Portillo
Esther Ching Mei Yau
Caveh Zahedi
Zeitgeist Films: Emily Russo,
Nancy Gerstman

**Sony Theatres**
Michelle Terzo

**Victor Duncan, Inc.**
Theresa Granda
Special Events

- Opening Reception (Thursday 6 pm)
- Screening & discussion with filmmaker Jennifer Montgomery (Thursday 9 pm)
- Screening & discussion with filmmaker Louise Portillo (Friday 5:30 pm)
- In Memory: Nina C. Leibman (Friday 6:30 pm)
- Screening of Restored Treasures from the G. William Jones Film/Video Collection at Southern Methodist University (Friday 8 pm)
- Screening & discussion with filmmaker Lodge Kerrigan (Saturday 7 pm)
- Screening & discussion with filmmaker Todd Haynes (Saturday 9 pm)

Conference Exhibitors
Publishers & Distributors will be located in Salon D on the 2nd floor of the Sheraton Park Central from Thursday noon through Sunday 2 pm. A list of participating exhibitors and representatives can be found on page 39 of this program.

Special Needs
Please feel free to check with Justin Wyatt, Brenda Jaskulske, Leslie LeMond, Vicki Kirkley, or any host representative (look for the bright green ‘HOST’ badge) for any special equipment needs, questions about events, attractions, Dallas, and any general concerns or queries. You can also leave a message for Justin Wyatt either at the registration desk or on voice mail (214-706-2906).

Parking and Transportation
Free covered self parking is available for hotel guests in the attached garage. The Sheraton Park Central is offering a discounted rate of $2 per day for self parking for local attendees. The hotel has a free shuttle service available during designated times within a 7 mile radius of the hotel.

Rooms
SCS panels, screenings, and meetings take place on the 2nd and 3rd floors of the Sheraton Park Central. Registration is in the foyer across from Salon D on the 2nd floor, and screenings (with the exception of some evening events) are in Bachman and Travis on the 3rd floor. Maps of the 2nd and 3rd floors of the hotel are included in the conference registration packet.
A3 Conspicuous Consumption: Hollywood Goes Shopping

**ROOM:** Salon C 2nd Floor  
**CHAIR:** David Desser • University of Illinois • panel organized by Nina Leibman • Santa Clara University

- Seagram 7 Crown: The History and Culture of a Symbol
- "A Kind of Guise" in "The Maltese Falcon"
- "Out of This World" or "Out of This Century?"
- "Out of This World" or "Out of This Century?"
- "Out of This World" or "Out of This Century?"
- "Out of This World" or "Out of This Century?"

A6 New Perspectives on Filmmakers

**ROOM:** Tenison A 2nd Floor  
**CHAIR:** Janina Falkowska • University of Western Ontario

- "The Films of Michelangelo Antonioni: Existential Alienation, Social Critique, or Abstract Expressionism?"
- "La Cienega: Radical Commitment Among the Sheep of Marxist-Leninism"
- "The Web as Public Sphere: Electronic Cinema and Participatory Narrative"
- "Silicon Science Fiction: The DOOM of Fantasy Film?"

A7 Between the Cinema of Attractions and the Classical Phase: Another Period?

**ROOM:** Tenison B 2nd Floor  
**CHAIR:** Les Jacobs • University of Wisconsin, Madison

- "Books' on Film: Computers and Animation in Pulp Fiction (1999) and The Devil's Knot (1995)"
- "Hamid Naficy • Rice University "Telephone and Transnationality"
- "Karen Oer Veder • University of Southern California "The Narrative Continuum of Cyberpace: Popular Film and Dystopia"
- "Christoph Zoller • California State University, Northridge "Reconstructing the Net: Hollywood Cinema and its Presentation of Cyberworlds"

A8 Redefining Narrative in Cyberspace

**ROOM:** Rosemont 2nd Floor  
**CHAIRS:** Tim Coleman and Stefan Cieply • Wayne State University

- "Genre Without Texts: Genre Study in Cyberspace"
- "The Web as Public Sphere: Electronic Cinema and Participatory Narrative"
- "Silicon Science Fiction: The DOOM of Fantasy Film?"

A9 Technology

**ROOM:** Meredith 3rd Floor  
**CHAIR:** Dan M. Harries • American Film Institute

- "Books' on Film: Computers and Animation in Pulp Fiction (1999) and The Devil's Knot (1995)"
- "Hamid Naficy • Rice University "Telephone and Transnationality"
- "Karen Oer Veder • University of Southern California "The Narrative Continuum of Cyberpace: Popular Film and Dystopia"
- "Christoph Zoller • California State University, Northridge "Reconstructing the Net: Hollywood Cinema and its Presentation of Cyberworlds"

A5 Selling Out Sin: Gay and Lesbian Film Festivals into the Future

**ROOM:** Degolyer 2nd Floor  
**CHAIR:** Marc Siegel • University of California, Los Angeles

- "Affluence and Anxiety: Forbidden Planet and Cold War Consumer Culture"
- "Images of Postwar Consumerism in the Post-WWII Era: Freedom and Affluence"
- "The Consumer Perversity of Roger Thornhill and Marnie Edgar"

**RESPONDENT:** David Desser • University of Illinois

**ROOM:** California Institute for the Arts • "Virtual Queers: Out of Screen in Los Angeles"

**RESPONDENT:** David Desser • University of Illinois

A4 Genre and Film History

**ROOM:** Marsalis 2nd Floor  
**CHAIR:** Jennifer M. Bean • University of Texas at Austin • "Who is that Masked Girl?"

- "Spilling Out onto Castro Street: Gay and Lesbian Film Festivals and the Production of Community"

**RESPONDENT:** Chris Holmblad • University of Tennessee

- "In Search of Visual Cinema: On Some Features of Mine-Environs Peculiar to the 1910s"
B1 Re-Zoning Film Theory

Mary Beth Halowich • University of Arizona • "Ladies Sing the Blues: Women's Stories in Jazz, Country-Western and Pancho Bio-Pics"

Peter Lehman • University of Arizona • "Disorder in the Court: Roy Orbison, 2 Live Crew and a Pretty Woman"

B2 The Appropriation of Popular Music in Film: Theories of Authenticity, Realism, Race and Gender

Mary Beth Halowich • University of Arizona • "Reinventing Film Theory: Innovations in the Semiology of the Cinema"

Ben Singer • Smith College • "Proto-Theory, Quasi-Theory, Micro-Theory"

Leo Charney • University of Iowa • "Common People With Common Feelings: Power, Subjectivity, and the Public Sphere in the Film Criticism of Pauline Kael"

Bohdan Y. Nebesio • University of Alberta • "Cinematic Rhythm: A Relevant Issue, or Just an Old Debate?"

B3 Mythologies of Violence in Postmodern Media

Tony Williams • Southern Illinois University at Carbondale • "Wool’s Most Dangerous Game: Hard Target and Neoconservative Violence"

Barry Keith Grant • Brock University • "American Psycho: The Pure Products of America Go Crazy"

William Luther • St. Peter’s College • "Mutilating Mel: The Spectacle of Degraded Masculinity in Braveheart"

Stephen Prince • Virginia Polytechnic Institute • "Ultraviolence, Natural Born Killers, and Puckinah’s Ghost"

B4 Economics, Nationalism and Internationalism

Marsalis 2nd Floor

Chair: Justin Wyant • University of North Texas

Mark Bello • University of Rochester • "The Name Above the (Sub) Title:"

B5 Whose Nation? Pedagogies and Performances

Room: Degolyer 2nd Floor

Chair: Judy L. Page • Wauwatosa, Wisconsin

Judy L. Page • Wauwatosa, Wisconsin • "What Are We Today? Sightings of US/America/Between the Borderlines"

Cristina Venegas • University of Southern California • "Gaitanismo: Colombia’s Shifting Narrative of Violence in Film"

Monica Hudgins • University of Southern California • "Performing the Nation in Sergio Toledo’s Vera"

Silvia Kratzer-Juifs • University of California, Los Angeles • "Homeland Abroad: The New New German Cinema: A Dislocated National Cinema"

B6 Meta-Morphing

Room: Tenison A 2nd Floor

Chair: Vivian Sobchack • University of California, Los Angeles

Matthew Solomon • University of California, Los Angeles • "Morphing: Visual Culture of the Eighteen Nineties"

Kevin Fisher • University of California, Los Angeles • "Heavenly Creatures: The Meta-Materiality of Morphs"

Ilsa J. Bick • Fairfax, VA • "My Vicarious Defraternity: A Developmental Appraisal of Transmogrification in Film"

Victoria Duckett • University of California, Los Angeles • "Surgical Still Frames: Orlan and the Material Morph"

B7 New Frontiers in Genre Study

Room: Tenison B 2nd Floor

Chair: John Hess • Ithaca College

Nizam Ben-Shaul • Tel-Aviv University • "Genres as Syndromes—The Genre of Siege"

Harry M. Benzoff • University of Southern California • "Towards an Historical Homosexploitation Cinema: Vincent Price’s Queer Avangers"
B8 Women As Comic Performers: Theory and Practice

ROOM: Rosemont 2nd Floor
CHAIR: Kathleen Rowe • University of Oregon
Kathryn H. Fuller • Virginia Commonwealth University • "The Female Comics of Silent Film"
Joanna E. Rapf • University of Oklahoma • "A Law Unto Herself: Marie Dressler and Comic Performance"
Kristine Bruno Novka Karnick • Indiana University-Indianapolis • "Female Comedy Teams and the Early Sound Era"
RESPONDENT: Hank Sarrin • University of Chicago

Lauri Mullens • University of Southern California • "The Politics of Visibility: Lesbian Chic in Mainstream Films of the 90s"
Tom Poe • University of Missouri, Kansas City • "PCA Regulation vs. Audience Reception(s) to an ‘Inference of Homosexuality’ in Ashes and Embers"

B10 Technology and Representation

ROOM: Bardwell 3rd Floor
CHAIR: Philip Mosley • Penn State University
Cindy Hing-Yuk Wong • University of Pennsylvania • "Visual Form and Community Process"
Andrew Slone • Old Dominion University • "Personal Security, Technology and Video Imagery in the 1990s: Invisible Impulse"
Philip Mosley • Penn State University • "National Cinemas and Rhetorics of Identity: The Belgian Case"
Adam Knez • New York University/The New School • "To Live and Morph in L.A.: Racial and Sexual Anxiety in Recent Science Fiction Films"

B9 Gay and Lesbian Reception and Representation

ROOM: Meredith 3rd Floor
CHAIR: John Champagne • Penn State University, Behrend College
John Champagne • Penn State University, Behrend College • "Gay Male Spectatorship and Feminism in Strictly Ballroom, The Adventures of Priscilla, Queen of the Desert, and Marcel's Wedding"
Michael DeAngelis • University of Texas at Austin • "Fantasy and the Gay Male Spectator: Speed and The Road Warrior"

C1 Anthropological Theory and Film Analysis

ROOM: Salon A 2nd Floor
CHAIR: Virginia Wright Wexman • University of Illinois at Chicago
Janet Walker • University of California, Santa Barbara • "Time and the Other: The Chronopolitics of the Longitudinal Documentary"
Bill Nichols • San Francisco State University • "Art, Culture, and The Primitive"
Don Frederickson • Cornell University • "The Utility of the Notion of Limitarity in Critical Interpretation and in an Understanding of Creativity"

C2 Producing the Star Persona

ROOM: Salon B 2nd Floor
CHAIR: Adrienne L. McLean • Emory University
Christine Becker • University of Wisconsin, Madison • "Gerard Depardieu and the Challenges of U.S. Stardom"
Christopher Green • Atlanta, Georgia • "Gump Nation: How Tom Hanks and Fifty Million Other People Rediscovered America"
Adrienne L. McLean • Emory University • "Neither Too Grubby Nor Too Glamorous: Signifying Class within in Kitty Foyle"

C3 Nonfiction Film and TV

ROOM: Salon C 2nd Floor
CHAIR: David Whillock • Texas Christian University
Andrew C. Miller • University of Iowa • "Fashioned Images: Costume, Capitalism, Politics, and Identity in Hop Dreams"
Louis Schwartz • University of Iowa • "Moving Testimony"
Eric Smoodin • University of California, Berkeley • "Who Was the Sponsor of Our Mr. Sun?" Audiences, Television, and Science in the 1950s"
Teresa Tyson • University of Texas at Austin • "Show Trials: The Theatrical Conventions of TV Courtroom Drama"

C4 Technology and Representation: Science Fiction Cinema

ROOM: Manalis 2nd Floor
CHAIR: Susan Dubig • Southern Illinois University at Carbondale
Susan Dubig • Southern Illinois University at Carbondale • "Techno-Regression and Postmodern Paranoia: Liquid Sky"
Lianne McLarty • University of Victoria • “I’ll be back! Hollywood, Sequelization, and History”
Anna Sarah Mayer • University of California, Los Angeles • “Flying Saucers and Interstices: The Design of Fantastical and Alien Technology and Craft as a Window to Contemporary Visions of the Future”
Deborah Wilson • Arkansas Tech University • “Bugs, Babies, and Bombs: Technologizing Biology and Colonizing Aliens”

C5 Queer Transcendence: Across Nation, Home, and Hollywood

ROOM: Tension B 2nd Floor
CHAIR: Joseba Gabilondo • Bryn Mawr College
Alexandra Juhasz • Pitts College • “Above and Beyond the New Queer Cinema”
Jose Munoz • New York University • “Performing a Counterfeit Self: Dunye's Documentary Poetics of Self Enactment”
Eve Oishi • Rutgers University • “Close Encounters: Exiles, Aliens and Tourists”
Joseba Gabilondo • Bryn Mawr College • “No One Performs Like Hollywood or Why Tarantino is the Red Forrest Gump”

C6 The Road Movie and American Culture

ROOM: Tension A 2nd Floor
CHAIR: Ina Rae Hark • University of South Carolina
Corey K. Creekmur • Wayne State University • “On the Run and On the Road: Fame and the Outlaw Couple in American Cinema”

C7 Form and Aesthetics

ROOM: Tension B 2nd Floor
CHAIR: John Kipner • University of North Texas
Peter DeChene • New York University • “Colonizing Light”
Scott Higgins • University of Wisconsin-Madison • “Technology and Aesthetics: Ideals of Three-Strip Technicolor and Mankowitz's Blood and Sand”
Jill Colley • State University of New York, Buffalo • “Captive Creatures: Unleashing the Close-up”
Christian Delage • Centre National de la Recherche Scientifique • “Time and Narrative in the Cinema of Ford and Cimino”

C8 Angry White Male

ROOM: Roseneant 2nd Floor
CHAIR: John R. Groch • University of Pittsburgh
Lori Shorr • University of Pennsylvania • “A Feminist Re-Reading of Kubrick’s 12 Angry Men”

C9 Representation and Identity in Contemporary Hollywood

ROOM: Marianne Conroy • McGill University
Marianne Conroy • McGill University • “Academics Meet the Video Age: Television, Cultural Capital, and the Middletown Disposition in Quiz Show”
Susannah Radstone • University of East London • “History, Hysteria and Hope”
Patrice Fleck • University of Pittsburgh • “The Spectacle of Serial Killer Representation”

Thursday 6:00-7:30 PM
Opening Reception
Sponsored by: the Office of the Chancellor and the College of Arts and Sciences, University of North Texas, and the Society for Cinema Studies
ROOM: Salons E/F 2nd Floor

Thursday 9:00-11:00 PM
Screening and Discussion:
Art for Teachers of Children
with director Jennifer Montgomery in attendance
Sponsored by: University of North Texas, Department of Radio, Television and Film
ROOM: Salon A/B 2nd Floor
Friday 8:30–9:45 AM
Cinema Journal Editorial Board Meeting
ROOM: Meredith 3rd Floor

Friday 8:30–9:45 AM
Graduate Student Caucus
ROOM: Bardwell 3rd Floor

Friday 10:00–11:45 AM
D. PANELS AND WORKSHOPS

D1 Public Representation of Sexuality and the Media: The 1960s
ROOM: Salon A 2nd Floor
CHAIR: Hilary Radner • University of Notre Dame
Mark Jordan • University of Notre Dame • "Making the 'Homophile Manifest'"
Moya Luckett • University of Houston • "Sensual Women and Single Girls: Reclaiming the Female Body on 1960s Television"
Justin Wyatt • University of North Texas • "Selling Atrocious Sexual Behavior: Independent Cinema of the 60s and the Marketplace for Adult Film"
Janet Staiger • University of Texas at Austin • "Finding Community in the Early 1960s Underground Cinema"

D2 Cinematic Adaptations
ROOM: Salon B 2nd Floor
CHAIR: Clyde V. Williams • Mississippi State University
Lea Jacobs • University of Wisconsin, Madison • "The Whip on Stage and Screen"
Walter Merz • University of Texas at Austin • "Full of Sound and Fury, Signifying Nothing? Cinema and William Faulkner in the 1950s"
Sara Ross • University of Wisconsin, Madison • "1924's Flaming Youth, From Novel to Motion Picture: Industrial Strategies for the Adaptation of the Flapper Character" Clyde V. Williams • Mississippi State University • "Justice at Last: Assault at West Point (1993) and the Johnson C. Whittaker Court Martial (1881)"

D3 CD-ROM Analysis 101
ROOM: Salon C 2nd Floor
CHAIR: Greg M. Smith • Carlow College
Jason Mitchel • University of Wisconsin, Madison • "Speak My Language: Laurie Anderson's Pajap Moti and the Blurring of Critical Boundaries"
Lisa Parke • University of Wisconsin, Madison • "Cosmic CD-ROMS: Outer Space, Science Fiction and NASA's Visual Archives"
Henry Jenkins and Janet Murray • Massachusetts Institute of Technology • "Before the Holodeck: Adapting Star Trek for Digital Media"
Greg M. Smith • Carlow College • "Navigating Myst-y-Landscapes, or How the *#$!@! Do I Get Off This Island?"

D4 Star Texts of the Fifties
ROOM: Mazzalis 2nd Floor
CHAIR: Steven Cohan • Syracuse University
Steven Cohan • Syracuse University • "Montgomery Clift and the Intensity of 'A Tender, Confused Young Man'"
Jane Hendler • Syracuse University • "Converting the Feminine Mystique: Rosalind Russell and the Performance of Gender in Postwar America"
Allen Larson • University of Pittsburgh • "Crazy Victims: Judy Garland and the Pathologizing of the Female Star in Post-Studio Hollywood"
Matthew Tinkham • University of Pittsburgh • "Our Among the Stars: Gay Fandom and the Cult of the Hollywood Heroine"

D5 Workshop: Pedagogical Strategies for Teaching Film and Video Production
ROOM: Degolyer 2nd Floor
CHAIR: Joanne Hershfield • University of North Carolina, Chapel Hill
PARTICIPANTS: Lisa Muskat • North Carolina School of the Arts
Frank P. Tomasulo • Georgia State University
Melissa J. Wye • University of Southern California
Margaret Enright Wye • Rockhurst College
Chad Dell • University of Wisconsin, Madison
Shari Goldin • University of Wisconsin, Madison
Anna McCarthy • University of North Carolina, Chapel Hill

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D6  It's A Queer World After All: Disney and Homosexuality

ROOM:  Tenison A 2nd Floor  
CHAIR:  Sean P. Griffin • University of Southern California

Robert Eberwein • Oakland University  •  "One Finger on the Pause Button: Ideology and Sex Instruction Videos"
Nina K. Martin • Northwestern University  •  "Viewing the Problem: Therapeutic Discourses and Soft-Core's 'Talking Cure'"
Christie Mulliken • University of Southern California  •  "Eroticizing Safe Sex: Pedagogy and Performance in Lesbian Video"
Barbara Wilinsky • Northwestern University  •  "Art, Sex and the Advertising of Post-War Art Films"

D8  Irish Cinema

ROOM:  Rosemont 2nd Floor  
CHAIR:  Jim Loer • University of Iowa

Jon Adams • University of California, Riverside  •  "Critiquing the Cartoon Caricature: Disney, Drag, and the Proliferation and Commodification of Queer Negativity"
Sue Scheibler • Loyola Marymount University  •  "Mickey, Minnie, Winnie-the-Pooh and Queer Culture"
Seán P. Griffin • University of Southern California  •  "A League of Their Own: Disney's Lesbian and Gay Employees"
Brian McIlroy • University of British Columbia  •  "Framing the Troubles into the Struggle: Film, Video and Northern Ireland"
John Hill • University of Ulster  •  "The Past in the Present: Heritage, Identity and Irish Cinema"
Cheryl Herr • University of Iowa  •  "The Looking Glass: Toward a Phenomenology of Irish Film"

D9  Splitting the National Body Politic: Indian and Chinese Cinemas in Post-Statist Contestations

ROOM:  Canyon 3rd Floor  
CHAIR:  Esther Yau • Occidental College

Bhaskar Sarkar • University of Southern California  •  "Remembering National Dismemberment: Partition-Talk and Nationalist Discourse in Indian Cinema and Television"
Bishnupriya Ghosh • Utah State University  •  "The Emergent New Hero and the Male Bithing of a Divided India"
Leung Ping-kwan • University of Hong Kong  •  "Rewriting History in the New Chinese Cinema"

Friday 12:00–1:15 PM

Gay/Lesbian/Bisexual Caucus

ROOM:  Bandwell 3rd Floor

Friday 1:30–3:15 PM

E. PANS AND WORKSHOPS

E1  Film and the Neighboring Arts

ROOM:  Salon A 2nd Floor  
CHAIR:  Charles Musser • Yale University

David Rodowick • University of Rochester  •  "Onality in African Film: The Case of Sembène's "Borom Sarret"
Brigitte Peacock • Yale University  •  "Filmic Tableau Vivant and Intermediality"
Charles Musser • Yale University  •  "Love, Envy and Farce: Putting the World of Theater on Film in Lubitsch's "Lady Windermere's Fan"
Donald Crafton • University of Wisconsin, Madison  •  "When Did Film Become "Art?"

E2  Workshop: Historiographies and National Cinema Cultures: A Methodological Debate

ROOM:  Salon B 2nd Floor  
CHAIR:  Annette Kuhn • University of Glasgow

PARTICIPANTS:  
Annette Kuhn • University of Glasgow
Mary Beth Haralovich • University of Arizona
Jill Julius Matthews • Australian National University
E3 Workshop: Interactive Scholarship

ROOM: Salon C 2nd Floor
CHAIR: Marsha Kinder • University of Southern California
Marsha Kinder and Charles Tashiro • University of Southern California • "The Blood Cinema CD-ROM: Getting It Done and Distributed"
Yuri Tsvian • Academy of Sciences of Leningrad • "Designing Immortal Bodies: A Cultural Anatomy of Early Russian Film"
Ben Singer • Smith College • and Henry Jenkins • Massachusetts Institute of Technology • "Dimensions of Editing: A Multimedia Analysis"
Abe Mark Nornes • Vanderbilt University • "Low-Tech Alternatives to CD-ROM Publishing: City of Sacred in CinemaSpace"
Vivian Sobchack • University of California, Los Angeles • "Digitizing Your Career"

E5 The Body

ROOM: Degolyer 2nd Floor
CHAIR: Gaylyn Studlar • University of Michigan
Cesare Casarino • State University of New York, Albany • "The Body Without Images and the Society of the Spectacle (of AIDS)"
Ann Chisholm • University of Southern California • "Missing Persons and Bodies of Evidence: Female Body Doubles and Cinematic Representation in Hollywood"
Corinn Colman • Emory University • "Hybridity as Spectacle: The Inscription of Difference in The Piano"
Elena del Rio • University of California, Berkeley • "The Body as Foundation of the Screen: Allegories of Technology in Atom Egoyan's Spreading Parts"

E6 Issues in Film Music

ROOM: Tenison A 2nd Floor
CHAIR: Jeff Smith • Edgewood College
Tim J. Anderson • Northwestern University • "Reforming Jazz as Music!"
Nickelodeons, Theaters and the Problematic Aesthetics of Early Film Music Accompaniment"

E7 Early Cinema I

ROOM: Tenison B 2nd Floor
CHAIR: Shelley Stamp Lindsey • University of California, Santa Cruz
Ted Hoven • Western Kentucky University • "The Bon-Ear (1907) Legal Case and the 'Authorizing' of Cinema"
J.A. Lindstrom • Northwestern University • "Class Hatred Seeds Down: Zangwill, the Debate about Class, and Early Film Exhibition in Chicago"
Alison Griffiths • New York University • "The Kinetograph in the Field: Early Cinema and Anthropology"
Lee Grieser • University of Kent • "Unwritten Laws: The Scandal of Thaw-White Filmed, 1907"

E8 Violence and Narrative I

ROOM: Rosemont 2nd Floor
CHAIR: John Belton • Rutgers University
Spencer Charles • University of California, Los Angeles • "Tales of Deviant Murder, the Media and the City"
S. Crouchfield • University of Michigan • "Touching Scenes and Finishing Touches: Blindness in the Slasher Films"

E9 Race I

ROOM: Canyon 3rd Floor
CHAIR: Bruce Williams • William Patterson College
Susan Courtney • University of California, Berkeley • "(De)Coding Hollywood's Fantasy of Miscegenation"
Thomas Foster • Indiana University • "From Rodney King to Rokship: Cyborg Narratives, Racial Trauma and Male Subjectivity"
Susan Lurie • Rice University • "When a Man Loves a Woman, He Stands By His Man: The Sounds of Race, Gender and Sexuality in The Crying Game"
Jennifer H. Miller • University of Rochester • "Making Over Femininity: Cinematic Makeup, Consumer Cosmetics, and Female Representation, 1890-1940"
**F1** Cinema and the Intellectual Sector in Latin America

**ROOM:** Salon A 2nd Floor  
**CHAIR:** Kathleen Newman • University of Iowa

- Ana Lopez • Tulane University • "Crossing Nations and Genres: Traveling Filmmakers"
- Claire Fox • Stanford University • "Las ambiguas and Middle Class Morality in Mexican Cinema: The Case of Club Tivoli"
- Zurana Pick • Carleton University • "Ya, la puerta de todos: Gender and Historical Narrative"
- Randal Johnson • University of California, Los Angeles • "Cinema and the Intellectual Field in Brazil"

**F2** Workshop: Researching and Writing the Economics of Film and Television

**ROOM:** Salon B 2nd Floor  
**CHAIR:** Justin Wyatt • University of North Texas

**PARTICIPANTS:**
- Tino Balio • University of Wisconsin, Madison
- Matthew Bernstein • Emory University
- Michele Hilmes • University of Wisconsin, Madison
- Jon Lewis • Oregon State University
- Thomas Schatz • University of Texas at Austin
- Janet Staiger • University of Texas at Austin

**F3** Metaphors of Movement: the Nineties

**ROOM:** Salon C 2nd Floor  
**CHAIR:** Ellen Straus • University of Southern California

- Anne Friedberg • University of California, Irvine • "The Virtual Window: Screening the Future"
- Scott Bukatman • University of New Mexico • "The Ultimate Trip"
- Ellen Strain • University of Southern California • "Post-Touristic Authenticity and Simulacra: Michael Chirchon as Travel Writer of the Nineties"
- Errol Vieth • Central Queensland University • "Spaceship Earth Wobbles On Science Fiction Film and the Global Culture"

**F4** Counterhegemony and Contestation: Theory and Criticism in Asian Pacific American Film and Video

**ROOM:** Marsalis 2nd Floor  
**CHAIR:** Darrell Y. Hamamoto • University of California, Davis

- Darrell Y. Hamamoto • University of California, Davis • "History and Memory: Social Fuevaquoria and Asian American Subercity"
- Kent A. Ono • University of California, Davis • "Re/remembering Spectators: Strategies of Japanese American Cinematic Didacticism"
- Sandra Liu • University of California, Berkeley • "Smoke Screens: Interventions into Black/White Racial Discourse"
- Elena Tajima Creed • Wellesley College • "Asian American Documentary and Documenting Asian America: Relocating Testimonial Narratives of the Japanese American Internment Camp Experience"
- Mary • "Black Stars, Invisible Stars: African-American Constructions of Stardom in the 1950s"
- Hank Sartin • University of Chicago • "Cartoon Stardom: Bugs Bunny and Star Discourse"
- Priscilla Barlow • University of Chicago • "Star as Text, Text as Star: Rudolph Valentino as Adaptation Star"

**F5** Narrative Models and Narrative Construction

**ROOM:** Degolyer 2nd Floor  
**CHAIR:** Connie Shortes • University of Texas at Austin

- Anelise Reich Corseuil • Universidade Federal de Santa Catarina • "The Historical Film and Its Reconstruction of Latin American History"
- David Crane • University of Wisconsin-Milwaukee • "Paranoid Textuality: Plot, Gender and Telecommunication from Sorry, Wrong Number to The Net"
- Dorit Naaman • University of Alberta • "On the Narratological Swing: In Between the 'Top Down' and the 'Bottom Up'"
- Bambi L. Haggins • University of California, Los Angeles • "Banter, Banter, Banter, Kiss: Evolution and Intransigence in Romantic Comedy"

**F6** Stars and Marginalization

**ROOM:** Tenison A 2nd Floor  
**CHAIR:** Shari Roberts • Penn State University

- Shari Roberts • Penn State University • "She's a Girl, She's a Gold Mine: Shirley Temple and the Dissolution of the Depression"
- Arthur Knight • College of William and Mary • "Black Stars, Invisible Stars: African-American Constructions of Stardom in the 1950s"

**RESPONDENT:** Catherine Porteous • University of Massachusetts

**F7** The Films of Krzysztof Kieslowski: Theoretical Contexts

**ROOM:** Tenison B 2nd Floor  
**CHAIR:** Dina Iordanova • University of Texas at Austin

- Paul Coates • University of Aberdeen • "Kieslowski's Dialogue Parts 1 and 5: Some Theoretical Contexts"
- Herbert J. Eagle • University of Michigan • "Innovative Narrative and Thematic Structure in Kieslowski's Trilogy: Blue, White, Red"
- Janina Falkowska • University of Western Ontario • "Krzysztof Kieslowski and His Political Dilemmas"
- Sylvia Swift • University of California, Berkeley • "The Series in Kieslowski's Work"
**F8 Violence and Narrative II**

**ROOM:** Rosemont 2nd Floor  
**CHAIR:** Don Staples • University of North Texas

- Ian Leong • University of Michigan •  “Becoming Bugyi: Bugyi Siegel, Las Vegas, and the Schizophrenic Limit of Capitalism”
- Christina Lane • University of Texas at Austin •  “From Near Dark to Point Break: Kathryn Bigelow’s Trajectory in Action”
- Sarah Projaszky • University of California, Davis •  “Male Rape as Postfeminist Strategy”

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**F9 Human Rights and Film**

**ROOM:** Canyon 3rd Floor  
**CHAIR:** Purnima Bose • Indiana University
- Purnima Bose • Indiana University •  “Filming Women’s Human Rights, Voicing Solidarity: The Women Next Door and the Israeli-Palestinian Conflict”
- Laura Lyons • University of Hawaii at Manoa •  “Putting Human Rights on the Agenda: From Films to Festivals in Northern Ireland”
- Ana Sienett • Austin, Texas •  “Warrior Marks: Human Rights Activism or Cultural Imperialism”

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**Friday 5:30–7:30 pm**

**Screening and Discussion:**

**El Diablo Nunca Duerme** (The Devil Never Sleeps)  
*with director Lourdes Portillo in attendance*

**ROOM:** Travis 3rd Floor

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**Friday 8:00–10:30 pm**

**Restored Treasures from the G. William Jones Film/Video Collection**

Screenings at Southern Methodist University  
Introduction by Rick Worland, Southern Methodist University

- **Selections from the Sulphur Springs, Texas Early Films (1898–1906, 20m)**
- **Mothership: Life’s Greatest Miracle** (Lita Lawrence, 1927, 60m)
- **Blood of Jesus** (Spencer Williams, 1941, 68m)

(Transportation leaves the Sheraton Park Central at 7:30 pm; Please sign up at the Conference Registration Desk on the 2nd Floor)

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**Saturday 9:00–10:00 am**

**African-American Caucus**

**ROOM:** Lavon 3rd Floor
G4 Hong Kong is Hong Kong is Hong Kong: Neither China Nor the World

ROOM: Marsalis 2nd Floor
CHAIR: Jenny Kwok Wah Lau • Ohio University

Linda Chiu-Han Lai • New York University • “Disturbance of Colonial Cultural Constitution: 1930s at the Beginning of Hong Kong’s Film Industry”

Hector Rodriguez • New York University • “Popular Culture and Social Order in Hong Kong: The Wong Fei Hung Film Series”

Steve Fong • University of North Texas • “Jackie Chan and the Politics of Global Entertainment”

RESPONDENT: Jenny Kwok Wah Lau • Ohio University

G5 Cinema, TV, and Beyond

ROOM: Degolyer 2nd Floor
CHAIR: Lili Berko • California State University, Northridge

Lili Berko • California State University, Northridge • “Reconstructing the Past: Modern Film, Video and the Architectural Imagination”

Wheeler Winston Dixon • University of Nebraska • “The End of Cinema”

Rodney F. Hill • University of Kansas • “Arousal and Cognition, Attractions and Narrative”

Clay Steepleman • Macalister College • “Television, Spectatorship, and the Environment”

G7 Spanish and Italian Cinema

ROOM: Tenison B 2nd Floor
CHAIR: Angela Dulle-Vacca • Yale University

Marie E. Barbieri • Bowdoin College • “Bedrooms and Bodies: Real/Imaginary Spaces and Female Sexuality in the Films of Vicente Aranda”

Gary W. McDonough • Bryn Mawr College • “Discreet Geographies of Memory and Desire: Space, Place, and Luis Bunuel”

Susan Martin-Marquez • Tulane University • “Beefcake in Bull Country: Gender, Sexuality and Cinemoscope in La gata”

Vito Zagarrio • University of Rome • “From Rossellini to Sting: Visual Cultures and Relationships between Film and TV in Italy, 1965–1993”

G1 Further Adventures in the Study of Sound

ROOM: Salon A 2nd Floor
CHAIR: Sarah Kozloff • Vassar College

Robert Nowlan • Arizona State University • “Class and Desire in the Film Criticism of Slavoj Zizek”

Allan D. Campbell • University of Texas at Austin • “Hollywood, Hegemony, and the Case of The Grapes of Wrath”

Jeffrey Klenotic • University of New Hampshire • “Class Distinctions in Moviegiving: A Case Study of Moviegiving in Springfield, Massachusetts 1926–1932”

Rick Altman • University of Iowa • “Developing Hollywood’s Sound: Conversions: The Intermittent System”

RESPONDENT: Claudia Gorbman • University of Washington-Tacoma

G2 Caucus On Class - Cinema History and Class History: Ideology, Industry, Praxis

ROOM: Salon C 2nd Floor
CHAIR: Charles Ramirez-Berg • University of Texas at Austin

PARTICIPANTS:
Chon A. Noriega • University of California, Los Angeles
Margarita de la Vega Hurtado • University of Michigan
Lourdes Portillo • Filmmaker

G3 Workshop: Latinos and Visual Cultures in the Nineties: Lourdes Portillo’s “El Diablo Nunca Duermo”

ROOM: Salon C 2nd Floor
CHAIR: Charles Ramirez-Berg • University of Texas at Austin

Participants:
Chon A. Noriega • University of California, Los Angeles
Margarita de la Vega Hurtado • University of Michigan
Lourdes Portillo • Filmmaker
G8 Early Cinema II

**ROOM:** Rosemont 2nd Floor
**CHAIR:** Leslie Mulkff DeBauve • University of Wisconsin-Stevens Point

- J. Ronald Green • Ohio State University • "Micheaux x. Griffith"
- Amelia Hastie • University of Wisconsin, Milwaukee • "A Wonderful Opportunity: Alice Guy, Women's Labor and Film History"

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G9 Post-Colonialism and Feminism

**ROOM:** Canyon 3rd Floor
**CHAIR:** Carmen Hendershot • New School for Social Research

- Poonam Arora • University of Michigan, Dearborn • "Transformation Through Violence: The Radical Case of Bandit Queen (1994)"
- Carmen Huaco-Nuzzum • University of California-Davis • "The Hermeneutics of Mi Familia"
- Vinicio Navarro • New York University • "Feminism and the Politics of Inincerity in Ana Carolina"
- Radha Subramaniam • Northwestern University • "Indian Middle Class Femininity in Crisis: Aparna Sen's Parama"

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**Saturday 12:00 - 1:15 PM**

**SATELLITE - North America Meeting**

**ROOM:** Laurels 20th Floor

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**Saturday 12:00 - 1:15 PM**

**Latino/a Caucus**

**ROOM:** Backwell 3rd Floor

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**Saturday 1:30 - 3:15 PM**

**H. PANELS AND WORKSHOPS**

**H1 Reproducing the Made-for-TV Nation**

**ROOM:** Salon A 2nd Floor
**CHAIR:** Amy Villarejo • University of Pittsburgh

- Jackie Byars • Wayne State University • "Lifetime Makes Movies: The Spenser Quartet"
- Joy V. Fuqua • University of Pittsburgh • "Don't Mess With Texas!: Made-for-TV Movies and the Mythologies of the Texas Woman"
- Chantal Nadeau • Concordia University • "Freak Show: Million Dollar Babies and the National Family-rama"
- Amy Villarejo • University of Pittsburgh • "We Are Your Neighbors: Serial in Silence and the Simulated Lesbian"

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**H2 Feminine Representation and Consumer Culture**

**ROOM:** Salon B 2nd Floor
**CHAIR:** Susan White • University of Arizona

- Janet Breese Loveland • Wayne State University • "Representing the Hippie Chick: Aquarian Age Gender Flux in The Strawberry Statement and Girlfriends"
- Hilary Radner • University of Notre Dame • "Brigitte Bardot: The Eternal Feminine in History"
- Ken Rogers • New York University • "Kubota/Duchamp: Video, The Bride Stripped Bare"
- Nicole Marie Keating • University of Pennsylvania • "Stars in Her Eyes: An Intersexual Approach to Questions Concerning Cinematic Identification and the Female Spectator"
**H3** A Method To Our Queerness?
Queer Theory and the Question of Method

**ROOM:** Salon C 2nd Floor
**CHAIR:** Edward R. O’Neill • University of California, Los Angeles
Alexander Doto • Lehigh University • “Queerness the Powell and Presburger Way”
David Pendleton • University of California, Los Angeles • “Some Assembly Required, or Towards a Pragmatic Semiotics”
Edward R. O’Neill • University of California, Los Angeles • “In Barthes’ Third Meaning Quest?”
**RESPONDENT:** Rhona Berenstein • University of California, Irvine

**Bernie Cook** • University of California, Los Angeles • “Constructing Quentin: Violent Auteur/Violent Savant”
Margaret Ervin • Indiana University • “Aestheticizing Violence, or How To Do Things With Style”
Jignasa Parel • University of California, Los Angeles • “Queer To Tanatino and Pulp Fiction: Jerri Curlis and Homosocial Obsessions in Po-Mo Drugs”
Teri Webb • University of California, Los Angeles • “The Quest for Justice in Deep Cover”

Sarah Nibhen • University of Southern California • “The Total Art of Stalin: The Termination of the Avant Garde”

**H7** Concepts of Nationhood and History in Asian Cinema

**ROOM:** Tenison B 2nd Floor
**CHAIR:** Gregory A. Waller • University of Kentucky
Priya Jukumar-Mahey • Northwestern University • “Nightmares of Empire, Fears of Democracy: Spectacles of British Heroism in the Imperium, 1930–1950”
Phoebe Shih Chao • Yale University • “Critic and Lesson: The Silent Film in China 1911–1931”
Diane Scheinman • New York University • “Condoms and ‘Comfort Women’: Som Daoftor Investigates Japan’s Forgotten War”
Gregory A. Waller • University of Kentucky • “Film Culture in Contemporary Kazakhstan”

**David Sterritt** • Long Island University and Columbia University • “Critics, Christianity, and CinemaScope: Reviewing The Red”
Michael Abbott • Washington College • “Talmudic Tradition in the Films of Woody Allen”
Anne T. Cicci • University of Pittsburgh • “Masculinity, Sexuality, and Religious Vocation in Antoinette Bried’s Priest”

**H9** Issues in Film Analysis

**ROOM:** Canyon 3rd Floor
**CHAIR:** Eric Schaefer • Emerson College
Michael Anderegg • University of North Dakota • “Orson Welles’s Orphans and Problems of Textual Authority”
Richard L. Moody • Brigham Young University • “Allen and his Double: Self-Condemnation in Woody Allen’s Stardust Memories”
Lisa K. Scheffer • University of North Texas • “Issues in Censorship: The Controversy Surrounding The Last Temptation of Christ”
Ned Vankevich • Regent University • “The Subject Travels By Desire: Lacanian Sense-Making in Hitchcock’s Vertigo”

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**H4** Workshop: Viscult 101: Teaching Visual Culture in the Common Core

**ROOM:** Matsalis 2nd Floor
**CHAIR:** James Lastra • University of Chicago

**PARTICIPANTS:**
James Lastra • University of Chicago
W.J.T. Mitchell • University of Chicago
Miriam Hansen • University of Chicago
Paul Young • University of Chicago

**H5** ‘The Tyranny of Evil Men’: Violence in ‘90s Film

**ROOM:** Degolyer 2nd Floor
**CHAIR:** Bernie Cook • University of California, Los Angeles

**H6** Avant-Garde Film

**ROOM:** Tenison A 2nd Floor
**CHAIR:** Steven B. Elworth • New York University

**Teresa Becker** • University of Wisconsin, Madison • “The Transgressive Text: The American Avant-Garde and Censorship in the 1960s”
David M. Lugoñiski • New York University • “A Lot of Bronx Pie in the Sodom Morning Sky”
Richard Neupert • University of Georgia • “Making Movement: Len Lye’s Colour Flight”

**H8** Film and the Religious Subject

**ROOM:** Rosemont 2nd Floor
**CHAIR:** Cynthia Erb • Wayne State University
Aaron Baker and Juliann Vitiello • Arizona State University • “Mysticism and the Household Saints of Everyday Life”

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**28**

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**29**
11 Workshop: Dissertation Writing Workshop
ROOM: Salon A 2nd Floor
CHAIR: Millicent Ann Manglis • Indiana University
PARTICIPANTS: Shelley Stamp Lindsey • University of California-Santa Cruz
Melissa Lee Price • Northwestern State University
Janet Walker • University of California, Santa Barbara
Joan Hawkins • Indiana University
Kathleen McHugh • University of California-Riverside
Rhona J. Berenstein • University of California, Irvine

12 Movies and Money
ROOM: Salon B 2nd Floor
CHAIR: Jon Lewis • Oregon State University
Julie Sandor • Northwestern University
"Why is Everybody Going To Court When All They Really Want To Do is Make Movies"
Thomas Scharz • University of Texas at Austin
"Over the Line: The High Cost of Talent in the New Hollywood"
Chuck Kleinhaus • Northwestern University
"Independent Features: Hopes and Dreams"
Jon Lewis • Oregon State University

13 Theory
ROOM: Salon C 2nd Floor
CHAIR: Brian Stonehill • Pomona College
Edward Branigan • University of California, Santa Barbara
"To Zero and Beyond: Noel Burch's Theory of Film Practice"
Jennifer Hammert • University of Iowa
"The Theoretical Sublime"
Thierry Juel • University of Otago
"Cinema 3? Speed, Strains and Hyperactivity in American Cinema"
Roger Warren Beebe • Duke University
"Morphing Metz: The Punctum of Technology and the Pleasures of Posthuman Cinema"

14 Subjectivity and Sexual Identity
ROOM: Marsalis 2nd Floor
CHAIR: Alexander Dory • Lehigh University
Federico Windhausen • New York University
"Sphincters of the Mind: Naked Lunch with Freud and Kristeva"
Anne Morey • University of Texas at Austin
"Christ as Cipher in Bon-Hoe"
Janet Worsela • The Georgia Review, University of Georgia
"I Tell You, It's a Whole Different Sex!: Some Lessons of Cross-Dressing in Some Like It Hot"
Edward Flanagan • Temple University
"A Mother You Shouldn't Bring Home to Your Girl: Double Love and Death in The Grifters"

15 Religion(s) and Cinema(s): Global Perspectives
ROOM: Degolyer 2nd Floor
CHAIR: Radha Subramanyam • Northwestern University
Nabeel Zuberi • University of Texas at Austin
"Islamic Spectacular?: Mustapha Akkad's The Message"
Anthony R. Gueretone • Indiana University
"Religious Conflict and Popular Culture: Carnival, Myths of Reconciliation, and the Audience-Specific Packaging of Contemporary Indian History in Recent Indian Films"
Hene S. Goldman • Evanston, IL
"Freedom's Inheritance: Bride to Be and Mexican Jewish Identity"
Maureen Furniss • Chapman University/Animation Journal • "Abstract Film and the Spiritual Quest"

16 Color To Color: Portraying Other People of Color, Post 1992 Los Angeles
ROOM: Tenison A 2nd Floor
CHAIR: Peter Feng • University of Iowa
Peter Feng • University of Iowa
"Me no white! : Korean American Shopkeepers and Race Relations in Mama Blues and Sex-It-Up"
Lynda Goldstein • Penn State University
"Black on Color: Mediating Race Relations in Crisis"
Christine Choy • New York University
"Third World Newsreel and Activist Filmmaking: 'Race' Examined by People of Color"

17 From Slackers To Hackers: Rethinking the Teenpic Genre
ROOM: Tenison B 2nd Floor
CHAIR: Mary Celeste Kearney • University of Southern California
Mary Celeste Kearney • University of Southern California
"She's a Bomb: The Place of 'Deviant' Female Adolescence in Contemporary Teenpics"
Lisa Muskat • North Carolina School of the Arts
"I Don't Hate Reality Anymore"
Timothy M. Shary • University of Massachusetts
"The Generation X Genre of American Teen Films in the 1990s"
John P. Shields • University of Massachusetts
"Clerks: Return to the Working Class: A Surviving Sensibility"
Beyond the Death of the Auteur(s): Italian Film Authorship in the 1990s

ROOM: Rosemont 2nd Floor
CHAIR: William Van Watson • Washington University in St. Louis
Patrick Rumble • University of Wisconsin, Madison • “The Films of Mario Martone and the Porosity of Naples”
William Van Watson • Washington University in St. Louis • “The Cinema of Aurelio Grimaldi and the (De)construction of Sicilian Machismo”
Aine O’Healy • Loyola Marymount University • “Are the Children Watching Us? Francesca Archibugi and the ‘New Italian Comedy”
Marguerite Waller • University of California, Riverside • “The Multi-Media Cinema of Mazzio Costanzo”

The New Psychoanalysis

ROOM: Canyon 3rd Floor
CHAIR: Angelo Restivo • University of Southern California
Vincent F. Rocchio • Bradford College • “SCREENing Out the Symbolic: Psychoanalysis and the Dialectic of Identification”
Mark Pizzuto • University of St. Thomas • “Absence at the Screen Edge”
Angelo Restivo • University of Southern California • “Antonioni: The Gaze as Observe”
RESPONDENT: Michael Renov • University of Southern California

Saturday 5:30–7:00 PM
Plenary Session:
Cultural Politics and the University in the 1990s

ROOM: Salon C 2nd Floor
CHAIR: Esther Yau • Occidental College
PARTICIPANTS:
Miriam Hansen • University of Chicago
Scott Bukatman • University of New Mexico
Christine Choy • New York University
Todd Boyd • University of Southern California
Larry Grossberg • University of North Carolina, Chapel Hill
Julia Lesage • University of Oregon
Esther Yau • Occidental College

Saturday 7:00–9:00 PM
Screening and Discussion:
Clean, Shaven
with director Lodge Kerrigan in attendance
ROOM: Salon E 2nd Floor

Saturday 9:00 PM
Screening and Discussion:
Safe
with director Todd Haynes in attendance
Sponsored by: Texas Christian University, College of Fine Arts and Communication and the Guendolyn P. Tandy Memorial Film Library
ROOM: Salon E 2nd Floor

Sunday 9:00–10:00 AM
Oscar Micheaux Society Meeting
ROOM: Meredith 3rd Floor

Sunday 9:00–10:00 AM
SCS Business Meeting
ROOM: Salon A 2nd Floor
J1 Cinema and Advertising

**ROOM:** Salon A 2nd Floor  
**CHAIR:** Kerston Hassloecher • University of Alberta

Eric Schaefer • Emerson College • "This is the City: Dragnet and the Discourse of the Postwar Metropolis"
Pamela Wilson • Carlow College • "Virtual Reality, Fifties Style: NBC's Wide, Wide World"

J2 TV in the 50s

**ROOM:** Salon B 2nd Floor  
**CHAIR:** Michele Hilmes • University of Wisconsin, Madison

Thomas Dobbert • Brandeis University • "Frank Costello’s Hats: Film, Television, and the Kefauver Crime Hearings"
Lori Landay • Western Illinois University • "Liminal Lucy: Turner, The Trickster, and Postwar Domestic Ideology"

J3 Western Fringes

**ROOM:** Salon C 2nd Floor  
**CHAIR:** Chon A. Noriega • University of California, Los Angeles

J4 Race for the Stars

**ROOM:** Marsalis 2nd Floor  
**CHAIR:** Jennifer A. Fremlin • Alabama State University

Jennifer A. Fremlin • Alabama State University • "Birth of a Star System: Lillian Gish"
Joanne Hershfield • University of North Carolina, Chapel Hill • "Sexuality, Ethnicity, and Otherness in Early Hollywood Cinema"
Mark G. Cooper • Brown University • "Imaging the Race of Elvis"
Kelly Hankin • University of Rochester • "What’s the Difference Between a ‘Femme’ Lesbian and a Failed Heterosexual? Mary Louise Parker as Cinematic ‘Femme’ Lesbia"

J5 Marketing, Distribution and Exhibition

**ROOM:** Degolyer 2nd Floor  
**CHAIR:** Matthew Bernstein • Emory University

Constance Balides • Tulane University • "Searching for Synergy: Contemporary Tales of Gain and Loss"
Ronald V. Betriu • Penn State University • "The Economic Restructuring of the Film-Entertainment Industry: It’s All in the Logic"
Shelley Stamp Lindsey • University of California, Santa Cruz • "The Women in the Audience: Addressing Female Movie Patrons in the Transitional Era"
Michael Walsh • University of Wisconsin, Madison • "From Nation to Market, From Population to Audience"

J6 Documentary Before Documentary

**ROOM:** Tenison A 2nd Floor  
**CHAIR:** Catherine Russell • Concordia University

Catherine Russell • Concordia University • "Unreasonable Ethnography: Early Cinema in Quebec"
Richard Abel • Drake University • "Early Nonfiction Now and Then: ‘Phantom’ Viewing in the Archives"
Cynthia Erb • Wayne State University • "Whose Adventure? Problems of Ethnographic Perspective in Grains (1925)"
Isabelle Raynauld • University of Montreal • "The Development of Documentary Filmmaking Practices as Described in the Lumière Brothers' Catalogues de Vues Animées (1895–1907)"

J7 Electronic Culture

**ROOM:** Tenison B 2nd Floor  
**CHAIR:** Mark Winokur • Rhodes College

Steve Carr • Indiana University-Purdue University at Ft. Wayne • "Virtual Paranoia in the Nineties"
Dona M. Kercher • Assumption College • "Painted Ladies and Cross-Cultural Karaoke: Performing Dalí in Bigas Luna’s Los bandidos de oro"
Dan Streible • University of Wisconsin, Oshkosh • "Cyberspace in the Political Imagination"
Mark Winokur • Rhodes College • "Technologies of Race: Cyborgs, Monsters, and Ethnicity"
K1 Hollywood Gossip

ROOM: Salon A 2nd Floor
CHAIR: Susan McLeland • University of Texas at Austin and Mary Desjardins • Dartmouth College
Mary Desjardins • Dartmouth College • "Hedda Hopper, the 'Illiterate Housekeeper'; vs. Ed Sullivan, "Toast of the Town': Gossip about the Gossipers"
Susan McLeland • University of Texas at Austin • "Extravagance, Adultery, Suicide and Bankruptcy: Gossip and Clotopha (1963)"
Susan Murray • University of Texas at Austin • "The Web We Weave: Female Film Fans and Stars On-line"

K2 Que-Est-Ce Que Le Video? Theorizing the 'Ontology' of the Video Image

ROOM: Salon B 2nd Floor
CHAIR: James M. Moran • University of Southern California
Eric Freedman • Duke University • "Have You Seen This Child? From Milk Carton to Mise-en-Abyrne"
Laura L. Marks • California Institute of the Arts • "Video, Tactility and Embodiment"
Michael Renov • University of Southern California • "Video Linking and the Construction of Subjectivity"
James M. Moran • University of Southern California • "There's No Place Like Home Video: Mapping Out a Relational Model of Media Specificity"

K3 TV and Genre

ROOM: Salon C 2nd Floor
CHAIR: William Boddy • Graduate Center and Baruch College, City University of New York
William Boddy • Graduate Center and Baruch College, City University of New York • "The Rise and Fall of the TV Western"
Elizabeth J. Montgomery • Northwestern University • "Performing Television/Television Performance: Talkshows' Recycled Genre"
David J. Russell • University of California, Los Angeles • "Hoc est corpus Hocus Pocus: Fabricated Cadavers Entered as Evidence in the Conspiracy Films JFK and Roswell"

K4 Workshop: Where the Jobs Are Today: the Realities of Teaching in Nonselective and Moderately Selective Institutions

ROOM: Marsalis 2nd Floor
CHAIR: Peter J. Bukalski • Southern Illinois, University at Edwardsville
PARTICIPANTS:
Peter J. Bukalski • Southern Illinois University at Edwardsville
Diane Carson • St. Louis Community College at Meramec
Jerry Delamater • Hofstra University
Susan E. Hunt • Glendale Community College
Janice Welsch • Western Illinois University

K5 White Bodies in Reel Time

ROOM: Degolyer 2nd Floor
CHAIR: Robyn Wiegman • Indiana University
Eva Cherniavsky • Indiana University • "Seeing Noir: The Epistemology of Whiteness in The Lady From Shanghai"
Beth McCoy • Wichita State University • "X Marks the What? Blackboard Jungle's Delinquent Whiteness"
Robyn Wiegman • Indiana University • "Natural Born Whiteness"
**K6** Contemporary Hollywood II

**ROOM:** Tension A 2nd Floor  
**CHAIR:** Erik Hedling • Lund University

Roy M. Anker • Calvin College • "Screening the Miraculous: Lawrence Kasdan's Transcendental Style in Grand Canyon"

Peter Masuch • University of New Hampshire • "Finks, Macsnesses, Players, and Ed Wood: Metaparody Meets Self-Reflexivity in the Hollywood-on-Hollywood Film of the 90s"

Jennifer Wang • University of Wisconsin, Madison • "The Politics of Vaude, like a box of chocolates, you never know what you're gonna get" — Forrest Gump and Conservatives Rearticulate the 1960s and Rewrite the Political Landscape"

Lauren Watanabe • Emory University • "Invisible Casualties: Women and AIDS in Mainstream Film and Television"

**K7** Performance and the Star

**ROOM:** Tension B 2nd Floor  
**CHAIR:** Catherine Jarus • California Institute of Technology

Elizabeth Coffman • University of Tampa • "Expressionistic Gestures: Lillian Gish and the Impact of Modern Dance in The Wind"

Donald Kihara • University of Arizona • "Sexue Hayakawa and the New Japan"

Peter Kramer • Keene University • "Why Sandra Bullock Matters — The Emergence of a Female Star in Contemporary Hollywood"

Gael Sweeney • Syracuse University • "Hugh Naughty Boy, Hugh! Hugh Grant and the Construction of a Romantic Idol"

Jacqueline Stewart • University of Chicago • "At the Crossroads: Spencer Williams and Race Film Between the Primitive and the Classical"

Peter Limbrick • La Trobe University / University of California, Los Angeles • "Take Me to the River: The White Male Traveller in Colonial Space"

**K8** Race II

**ROOM:** Rosemont 2nd Floor  
**CHAIR:** David Whiteman • University of South Carolina

L.S. Kim • University of California, Los Angeles • "Subservient Servants: Asian/American Serving the White Family"

Charlene Regester • University of North Carolina, Chapel Hill • "Red Stained African American Actors as 'The Other': Investigations of African American Actors by the House Un-American Activities Committee"

**K9** Technology, Ideology, and Race in Early Sound Film

**ROOM:** Canyon 3rd Floor  
**CHAIR:** Kelly Thomas • University of Michigan

Kelly Thomas • University of Michigan • "Listening to Race: The Metaphorics of Sound and Silence in Imitation of Life"

Sarah Madsen • University of Michigan • "Notes and Nightclubs: Oscar Micheaux's Ten Minutes to Live"

Berea E. Smith • University of California, Los Angeles • "Caricature of Caricatures: A Study of Race in Early Sound Cartoons"

**RESPONDENT:** Sylvia Swift • University of California, Berkeley

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Rhona Joella Berenstine, University of California, Irvine
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