

CONFERENCE PROGRAM

Society for Cinema Studies



Visual Cultures in the 90s

SCS ANNUAL CONFERENCE

March 7-10, 1996

Dallas, Texas

Host: University of North Texas

SCS
THE SOCIETY FOR CINEMA STUDIES

C O N F E R E N C E P R O G R A M

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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

Executive Council

Tino Balio
David Desser
Linda Dittmar
Mary Beth Haralovich
Ana Lopez
Millicent Ann Manglis
Chon A. Noriega
Esther Ching Mei Yau

CONFERENCE ORGANIZATION

Program Committee

Tino Balio, chair
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 Jaskulske,
Leslie LeMond
Registration and Accounting:
Vicki Kirkley
Exhibitor Liaison:
Brenda Jaskulske

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 Cullivan
Kim Wendt
John Kuiper
Kris Staples
Wil Clark

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Alan Albarran
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Texas Christian University

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College of Fine Arts & Communication
Gwendolyn P. Tandy Memorial Film
Library

Program Design

Del LeMond, Desktop Miracles
Leslie LeMond

Sheraton Park Central

Jennifer Fox
Pam Mayo
Donna Silverman
Gail Satterwhite
Jay Horner
Kevin Ruhman
Charles Carrington

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
Jesse Rhines
Andrea Slane
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 Tetro
Victor Duncan, Inc.
Theresa Granda

Special Events

- Opening Reception (Thursday 6 pm)
- Screening & discussion with filmmaker Jennifer Montgomery (Thursday 9pm)
- Screening & discussion with filmmaker Lourdes Portillo (Friday 5:30pm)
- 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 2pm. 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.

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Wednesday 5:00-8:00 PM

SCS Executive Council Meeting

ROOM: Executive Boardroom 2nd Floor

.....
Thursday 8:00-12:00 PM

SCS Executive Council Meeting

ROOM: Executive Boardroom 2nd Floor

.....
Thursday 9:00-6:00 PM

Registration

Continuing through Friday and Saturday

ROOM: Foyer across from Salon D 2nd Floor

Thursday 12:15-2:00 pm

A. PANELS AND WORKSHOPS

A1 Workshop: Teaching National Cinemas

ROOM: Salon A 2nd Floor
CHAIR: Marie E. Barbieri • Bowdoin College

PARTICIPANTS:
Marie E. Barbieri • Bowdoin College
Diane Carson • St. Louis Community College at Meramac
Chris Faulkner • Carlton University
Toby Miller • New York University
Charles Ramirez-Berg • University of Texas at Austin
Tricia Welsch • Bowdoin College

A2 Re-Situating Romance: Gendered Spectatorship and Generic Innovation in the 1990s

ROOM: Salon B 2nd Floor
CHAIR: Diane Negra • University of Texas at Austin

Kathleen Rowe • University of Oregon • "Changing the Paths of Daughters Not Yet Born: Cinephilia and Genre in Allison Anders's *Gas Food Lodging*"
Diane Negra • University of Texas at Austin • "New True Romance and Safe Sex: The Fraught Female Spectator and Masculinity in the 1990s"
Elaine Roth • University of Oregon • "My Wife's Gun in Your Pants: Genre and Gender Transgression in Stacy Cochran's *My New Gun*"

Mary Grover • University of Texas at Austin •
"Sleepless in Seattle and the Seduction of
the Male Viewer"

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



Rick Worland • Southern Methodist University
• "Affluence and Anxiety: *Forbidden Planet*
and Cold War Consumer Culture"

Garth Jowett • University of Houston • "From
Soda Jerk to Junk Man: Images of Postwar
Consumerism in *The Best Years of Our Lives*"

Murray Pomerance • Ryerson Polytechnic
University • "The Consumer Perversity
of Roger Thornhill and Marnie Edgar"

RESPONDENT: David Desser • University of
Illinois

A4 Genre and Film History

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

Pleasure and Performance in Female
Action-Adventure Serials, 1916-1923"
Leger Grindon • Middlebury College •
"Beyond the Ring: History and Genre in
the Boxing Film"

Jeanne Hall • Penn State • "Opposites
Attract: The Liberal-Conservative
Romance in Hollywood Films"

R.L. Rutsky • University of Notre Dame •
"Surfing the Other: Difference and
Ideology in the Beach Movies"

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

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

Gabriel Gomez • School of the Art Institute
of Chicago • "Violent Objects of Desire:
Gay and Lesbian Film Festivals from
Cruising to Frisk"

Kaucyila Brooke • California Institute for the
Arts • "Virtual Queers: 'Out on Screen'
in Los Angeles"



Marc Siegel • University of California, Los
Angeles • "Spilling Out Onto Castro
Street: Gay and Lesbian Film Festivals
and the Production of Community"

RESPONDENT: Chris Holmlund • University
of Tennessee

A6 New Perspectives On Filmmakers

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

Peter Brunette • George Mason University •
"The Films of Michelangelo Antonioni:
Existential Alienation, Social Critique, or
Abstract Expressionism?"

Craig Fischer • University of Illinois • "*La
Chinoise*: Radical Commitment Among
the Sheep of Marxist-Leninism"

John Hess • Ithaca College • "Henri Lefebvre,
Socially Produced Space, and the Havana
Films of Tomas Gutierrez Alea"

Chris Lippard • University of Utah • "'Last
Works' and Vulture Culture: Derek
Jarman and Dennis Potter"

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

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

Ben Brewster • Wisconsin Center for Film
and Theater Research • "Periodization of
the Early Cinema: Some Problems"

Michael Quinn • University of Wisconsin,
Madison • "Paramount's Theatrical
Strategy: The Relationship between Film
Distribution and the Theater in the Teens"

Charlie Keil • University of Toronto • "Fatal
Attractions: The Problems Transitional
Cinema Poses for Spectatorship"

Yuri Tsivian • Academy of Sciences of Latvia/
University of Southern California • "In
Search of Visual Cinema: On Some
Features of Mise-en-Scene Peculiar to the
1910s"

A8 Redefining Narrative in Cyberspace

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

Stefan K. Cieply • Wayne State University •
"Genres Without Texts: Genre Study in
Cyberspace"

Joseph Carey • University of Chicago • "The
Web as Public Sphere: 'Electronic
Cinema' and Participatory Narrative"

Michael Chorost • University of Texas at
Austin • "Narrative and Subjectivity in
the Post-Textual Adventure Game"

Tim Coleman • Wayne State University •
"Silicon Science Fiction: The DOOM of
Fantasy Film?"

A9 Technology

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

Amy Lawrence • Dartmouth College •
"'Books' on Film: Computers and
Animation in *Prospero's Books* (1992) and
The Devil's Book (1993)"

Hamid Naficy • Rice University • "Telephone
and Transnationality"

Karen Orr Vered • University of Southern
California • "The Narrative Continuum of
Cyberspace: Popular Film and Dystopia"

Christoph Zoller • California State University,
Northridge • "Reconstructing the Net:
Hollywood Cinema and its Presentation
of Cyberworlds"

Thursday 2:15-4:00 PM

B. PANELS AND WORKSHOPS

B1 Re-Zoning Film Theory

- ROOM:** Salon A 2nd Floor
CHAIR: Ben Singer • Smith College
Warren Buckland • University of East Anglia
• "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?"

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

- ROOM:** Salon B 2nd Floor
CHAIR: Peter Lehman • University of Arizona
Krin Gabbard • State University of New York, Stony Brook • "Borrowing Black Masculinity: The Role of Johnny Hartman in *The Bridges of Madison County*"
Michael Jarrett • Pennsylvania State University, York • "Soul Power: Employing *The Commitments*"

- Mary Beth Haralovich • University of Arizona • "Ladies Sing the Blues: Women's Stories in Jazz, Country-Western and Punk Bio-Pics"
Peter Lehman • University of Arizona • "Disorder in the Court: Roy Orbison, 2 Live Crew and a Pretty Woman"

B3 Mythologies of Violence in Postmodern Media

- ROOM:** Salon C 2nd Floor
CHAIR: Christopher Sharrett • Seton Hall University
Tony Williams • Southern Illinois University at Carbondale • "Woo's Most Dangerous Game: *Hard Target* and Neoconservative Violence"
Barry Keith Grant • Brock University • "American Psycho/sis: The Pure Products of America Go Crazy"
William Luhr • St. Peter's College • "Mutilating Mel: The Spectacle of Degraded Masculinity in *Braveheart*"
Stephen Prince • Virginia Polytechnic Institute • "Ultraviolence, *Natural Born Killers*, and Peckinpah's Ghost"

B4 Economics, Nationalism and Internationalism

- ROOM:** Marsalis 2nd Floor
CHAIR: Justin Wyatt • University of North Texas
Mark Betz • University of Rochester • "The Name Above the (Sub) Title:



- Internationalism, Celebrity, and Polyglot European Cinema"
Andrew Erdman • City University of New York • "Vaudeville, Early Film, and the Rise of the American Empire"
Grant Sanborn • University of North Texas • "Reversal of Fortunes: Institutional Control, Commercial Prosperity and the Case of David Cronenberg"
Vincent Guigueno • Ecole des Ponts et Chaussees • "*Jour de Fete* and the Americanization of French Society"

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 Hulsbos • University of Southern California • "Performing the Nation in Sergio Toledo's *Vera*"
Silvia Kratzer-Juilfs • 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 Materiality of Morphs"
Ilsa J. Bick • Fairfax, VA • "'My Vicarious Depravity': 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
Nitzan Ben-Shaul • Tel-Aviv University • "Genres as Syndromes—The Genre of Siege"
Harry M. Benshoff • University of Southern California • "Towards an Historical 'Homosexploitation' Cinema: Vincent Price's Queer Avengers"

Gregory Flaxman • University of Iowa • "The Techno-Genre: Taking Spatial Pains to Procure Virtual Pleasure"

Alison Trope • University of Southern California • "Bastard Heroes: Preserving Biography in Terminal Cinema"

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 Brunovska Karnick • Indiana University-Indianapolis • "Female Comedy Teams and the Early Sound Era"

RESPONDENT: Hank Sartin • University of Chicago

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 *Muriel's Wedding*"

Michael DeAngelis • University of Texas at Austin • "Fantasy and the Gay Male Spectator: *Speed* and *The Road Warrior*"



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 *Advise and Consent*"

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"

Andrea Slane • Old Dominion University • "Personal Security, Technology and Video Feminism in the 90s: *Irresistible Impulse*"

Philip Mosley • Penn State University • "National Cinemas and Rhetorics of Identity: The Belgian Case"

Adam Knee • New York University/The New School • "To Live and Morph in L.A.: Racial and Sexual Anxiety in Recent Science Fiction Films"

Thursday 4:15-6:00 PM **C. PANELS AND WORKSHOPS**

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 Liminality 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 with/in *Kitty Foyle*"

Carole O'Reilly • University College Salford • "Girls on Film: Female Pop Music Stardom"

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 *Hoop 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 Tynes • University of Texas at Austin • "Show Trials: The Theatrical Conventions of TV Courtroom Drama"

C4 Technology and Representation: Science Fiction Cinema

ROOM: Marsalis 2nd Floor

CHAIR: Susan Duhig • Southern Illinois University at Carbondale

Susan Duhig • Southern Illinois University at Carbondale • "Techno-Regression and Postmodern Paranoia in *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
 Interossiters: The Design of Futuristic 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: Degolyer 2nd Floor
CHAIR: Joseba Gabilondo • Bryn Mawr
 College
 Alexandra Juhasz • Pitzer 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 Real Forrest Gump”

C6 The Road Movie and American Culture

ROOM: Tenison 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”

David Laderman • College of San Mateo •
 “We’re Just Goin’: Depression America
 and the Road Film”
 Tina Olsin Lent • Rochester Institute of
 Technology • “As American as Apple
 Pie: The Road Trip in Postwar Culture”
 Lucia Bozzola • New York University •
 “‘Something Crossed Over in Me’:
 Fantasy Spaces in *Thelma and Louise*”

C7 Form and Aesthetics

ROOM: Tenison B 2nd Floor
CHAIR: John Kuiper • University of North
 Texas
 Peter DeCherney • New York University •
 “Colonizing Light”
 Scott Higgins • University of Wisconsin,
 Madison • “Technology and Aesthetics:
 Ideals of Three-Strip Technicolor and
 Mamoulian’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: Rosemont 2nd Floor
CHAIR: John R. Groch • University of
 Pittsburgh
 Lori Shorr • University of Pennsylvania • “A
 Feminist Re-Reading of Kubrick’s 12
 Angry Men”
 John G. Nichols • University of Pittsburgh •
 “Wanna Draw? Men, Westerns, and the
 New Good Guys?”

Millicent Ann Manglis • Indiana University •
 “White Male Paranoia: Populism in
 American Cinema, Past and Present”
 John R. Groch • University of Pittsburgh •
 “Afterbirth of a Nation: The Angry
 White Male’s Ride to the Rescue in
 Contemporary American Cinema”

Paula Willoquet-Maricondi • Indiana
 University • and Larry W. Riggs •
 Butler University • “A Picnic with
 Techno-Mom: The Death (K)Nell of
 Nature and the Advent of the Female
 Patriarch

C9 Representation and Identity in Contemporary Hollywood

ROOM: Meredith 3rd Floor
CHAIR: Marianne Conroy • McGill
 University
 Marianne Conroy • McGill University •
 “Academics Meet the Video Age:
 Television, Cultural Capital, and the
 Middlebrow 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

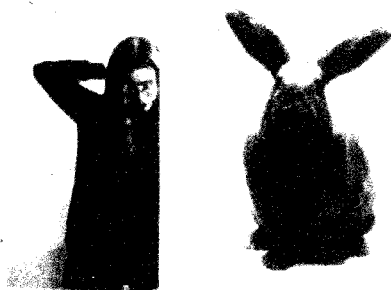
Thursday 9:00–11:00 PM

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



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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
Janet Staiger • University of Texas at Austin • "Finding Community in the Early 1960s Underground Cinema"

Mark Jordan • University of Notre Dame • "Making the 'Homophile Manifest'"
Moya Luckett • University of Houston • "Sensuous 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"

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 Metz • 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 Mittell • University of Wisconsin, Madison • "'Speak My Language': Laurie Anderson's *Puppet Motel* and the Blurring of Critical Boundaries"
Lisa Parks • 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

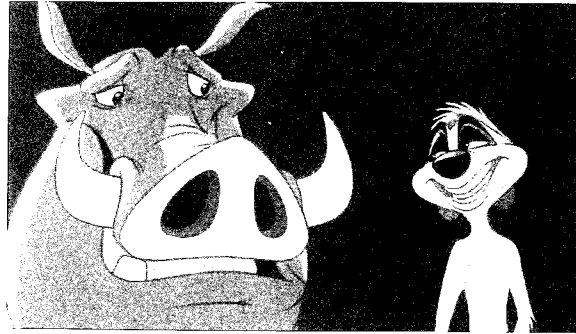
ROOM: Marsalis 2nd Floor
CHAIR: Steven Cohan • Syracuse University
Steven Cohan • Syracuse University • "Montgomery Clift and the Intensity of 'A Tense, Confused Young Man'"
Jane Hendler • Syracuse University • "Contesting the Feminine Mystique: Rosalind Russell and the Performance of Gender in Postwar America"
Allen Larson • University of Pittsburgh • "Crazy Victims: Judy Garland and the Pathologizing of the Female Star in Post-Studio Hollywood"
Matthew Tinkcom • University of Pittsburgh • "Out 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

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

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



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"
Sean P. Griffin • University of Southern California • "A LEAGUE of Their Own: Disney's Lesbian and Gay Employees"

D7 Sex, Sex and More Sex in Instructional, Performative, Therapeutic and Advertising Discourses

ROOM: Tenison B 2nd Floor
CHAIR: Eithne Johnson • Emerson College

Robert Eberwein • Oakland University • "One Finger on the Pause Button: Ideology and Sex Instruction Video's"
Nina K. Martin • Northwestern University • "Viewing the Problem: Therapeutic Discourses and Soft-Core's 'Talking Cure'"
Christie Milliken • 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 Loter • University of Iowa
Jim Loter • University of Iowa • "Cathal Black's *Pigs*: Ambivalence, Confinement, and the Search for an Irish Sense of Place"
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 Game: 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 Birthing of a Divided India"
Leung Ping-kwan • University of Hong Kong • "Rewriting History in the New Chinese Cinema"
Esther Yau • Occidental College • "Return to Yellow Earth: Industrialization and Nostalgia in the Age of Transnational Reproduction"

Friday 12:00-1:15 PM

Gay/Lesbian/Bisexual Caucus

ROOM: Bardwell 3rd Floor

Friday 1:30-3:15 PM

E. PANELS AND WORKSHOPS

E1 Film and the Neighboring Arts

ROOM: Salon A 2nd Floor
CHAIR: Charles Musser • Yale University
David Rodowick • University of Rochester • "Orality in African Film: The Case of Sembene's *Borom Sarret*"
Brigitte Peucker • 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 Tsivian • Academy of Sciences of Latvia • "Designing Immaterial 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 Sadness in CinemaSpace*"

Vivian Sobchack • University of California, Los Angeles • "Digitizing Your Career"

E4 Film Noir, Modernism, and Modernity

ROOM: Marsalis 2nd Floor
CHAIR: Edward Dimendberg • University of California Press, University of California, Los Angeles

Paul Young • University of Chicago • "Straight Down the Line: The Infernal Machines of Film Noir"

J. David Slocum • New York University • "Violence Noir: Postwar Modernity and the Cinematic City"

Edward Dimendberg • University of California Press, University of California, Los Angeles • "Once Again the Street: Siegfried Kracauer and Film Noir"

RESPONDENT: Leo Charney • University of Iowa

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 Chisolm • University of Southern California • "Missing Persons and Bodies of Evidence: Female Body Doubles and Cinematic Representation in Hollywood"

Corinn Columpar • 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 *Speaking Parts*"

E6 Issues in Film Music

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

Lawrence Leviton • University of Wisconsin-Stevens Point • "Music, Madness and Film: The Musical Trajectory of Madness in *Strangers on a Train*"

Jeff Smith • Edgewood College • "Film Music Criticism: The Last Refuge for Film Aesthetics?"

E7 Early Cinema I

ROOM: Tenison B 2nd Floor
CHAIR: Shelley Stamp Lindsey • University of California, Santa Cruz

Ted Hovet • Western Kentucky University • "The *Ben-Hur* (1907) Legal Case and the 'Authorizing' of Cinema"

J.A. Lindstrom • Northwestern University • "Class Hatred Seeds Sown': Zoning, the Debate about Class, and Early Film Exhibition in Chicago"

Alison Griffiths • New York University • "The Kinematograph in the Field: Early Cinema and Anthropology"

Lee Grieverson • 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"
Susan Crutchfield • University of Michigan • "Touching Scenes and Finishing Touches: Blindness in the Slasher Films"



Erik Knudsen • University College Salford • "Types of Emotion and Classic Narrative Mechanisms"

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 *Robocop*: 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"

Friday 3:30-5:15 PM
F. PANELS AND WORKSHOPS

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 *ombliguitas* and Middle Class Morality in Mexican Cinema: The Case of Club Tivoli"
 Zuzana Pick • Carleton University • "Yo, la *peor de todas*: 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 Strain • 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 Crichton 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 Voyeurism and Asian American Subjectivity"
 Kent A. Ono • University of California, Davis • "Re/membering Spectators: Strategies of Japanese American Cinematic Didacticism"

Sandra Liu • University of California, Berkeley • "Smoke Screens: Interventions into Black/White Racial Discourse"
 Elena Tajima Creef • Wellesley College • "Asian American Documentary and Documenting Asian America: Relocating Testimonial Narratives of the Japanese American Internment Camp Experience"

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 Disavowal of the Depression"
 Arthur Knight • College of William and

Mary • "Black Stars, Invisible Stars: African-American Constructions of Stardom in the 1930s"
 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"

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 *Decalogue* 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"
RESPONDENT: Catherine Portuges • University of Massachusetts

F8 Violence and Narrative II

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



Sabrina Barton • University of Texas at Austin • "Role Models: Female Investigation and Male Performativity in the Women's Psychothriller"

Ian Leong • University of Michigan •
"Becoming-Bugsy: Bugsy Siegel, Las Vegas, and the Schizoid Limit of Capitalism"

Christina Lane • University of Texas at Austin
• "From *Near Dark* to *Point Break*: Kathryn Bigelow's Trajectory in Action"
Sarah Projansky • University of California, Davis • "Male Rape as Postfeminist Strategy"

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 Sisnett • 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 5:30-7:30 PM

Women's Caucus

5:30-6:30 General Meeting

6:30-7:30 Memorial for Nina C. Leibman

Speakers include: Michele Hilmes, Justin Wyatt, Thomas Schatz

ROOM: Degolyer 2nd 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)

Motherhood: 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

Saturday 9:00-10:00 AM

Informational meeting of the
Paris Critical Studies Center Program
administered by Council on International Educational Exchange

ROOM: Meredith 3rd Floor

Saturday 10:00-11:45 am

G. PANELS AND WORKSHOPS

G1 Further Adventures in the Study of Sound

ROOM: Salon A 2nd Floor
CHAIR: Sarah Kozloff • Vassar College
Michele Hilmes • University of Wisconsin, Madison • "Hearing Loss: Radio Dialogue and the Construction of American Identity"

Sarah Kozloff • Vassar College • "The 'Proper' Role of Dialogue"

Rick Altman • University of Iowa • "Developing Hollywood's Sound Conventions: The Intermittent System"

RESPONDENT: Claudia Gorbman • University of Washington-Tacoma

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

ROOM: Salon B 2nd Floor
CHAIRS: Terri Ginsberg • New York University • and Robert Nowlan • Arizona State University

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 Moviegoing: A Case Study of Moviegoing in Springfield, Massachusetts 1926-1932"

G3 Workshop: Latinos and Visual Cultures in the Nineties: Lourdes Portillo's "El Diablo Nunca Duerme"

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

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 • "Disruption of Colonial Cultural Constitution: 1930s as 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 Fore • 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 Post 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 Steinman • Macalester College • "Television, Spectatorship, and the Environment"

G6 Theorizing Performance in Film and Television

ROOM: Tenison A 2nd Floor
CHAIR: Cynthia Baron • University of Southern California

Marian Keane • University of Colorado • "John Barrymore on Film: What Does Theatre Have To Do With It?"

Cynthia Baron • University of Southern California • "The Actors' Lab (1941-1949): Stanislavsky, Marilyn Monroe, and the Cold War Witch Hunts"

Sharon Marie Carnicke • University of Southern California • "Lee Strasberg's Paradox of the Actor"

Rhona J. Berenstein • University of California, Irvine • "Un/Like Cinema: Acting Codes for the Little Screen (1940-1965)"

G7 Spanish and Italian Cinema

ROOM: Tenison B 2nd Floor
CHAIR: Angela Dalle-Vacche • Yale University

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

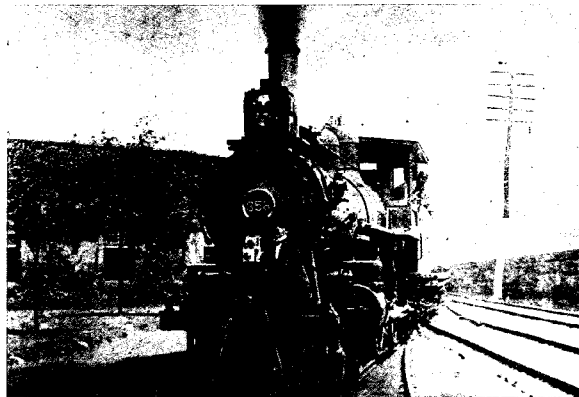
Gary W. McDonogh • Bryn Mawr College • "Discreet Geographies of Memory and Desire: Space, Place, and Luis Bunuel"

Susan Martin-Marquez • Tulane University • "Beefcake in Bull Country: Gender, Sexuality and Cinemascope in *La gata*"

Vito Zagarrío • University of Rome • "From Rossellini to Sting: Visual Cultures and Relationships between Film and TV in Italy, 1965-1995"

G8 Early Cinema II

ROOM: Rosemont 2nd Floor
CHAIR: Leslie Midkiff DeBauche •
University of Wisconsin-Stevens
Point



Leslie Midkiff DeBauche • University of
Wisconsin-Stevens Point • "Mary
Pickford and the Sears Catalog"
Gary D. Keller • Arizona State University •
"Pulp Fictions, 1895-1920: The
Relationship Between Popular Fiction
and Film"

Saturday 12:00-1:00 PM

CILECT - North America Meeting

ROOM: Laurels 20th Floor

Saturday 12:00-1:15 PM

Latino/a Caucus

ROOM: Bardwell 3rd Floor

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

G9 Post-Colonialism and Feminism

ROOM: Canyon 3rd Floor
CHAIR: Carmen Hendershott • New
School for Social Research
Poonam Arora • University of Michigan,
Dearborn • "Transformation Through
Violence: The Radical Case of *Bandit
Queen* (1994)"
Carmen Huaco-Nuzum • University of
California-Davis • "The Hermeneutics of
Mi Familia"
Vinicius Navarro • New York University •
"Feminism and the Politics of Insincerity
in Ana Carolina"
Radha Subramanyam • Northwestern
University • "Indian Middle Class
Femininity in Crisis: Aparna Sen's
Parama"

Saturday 12:00-1:15 PM

Asian Pacific American Caucus

ROOM: Meredith 3rd Floor

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': *Serving in
Silence* and the Simulated Lesbian"



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
Intertextual Approach to Questions
Concerning Cinematic Identification and
the Female Spectator"

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
Chicks: Aquarian Age Gender Flux in
The Strawberry Statement and *Girlfriends*"

• 27 •

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 Doty • Lehigh University •
"Queerness the Powell and Pressburger
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 • "Is Barthes' Third
Meaning Queer?"

RESPONDENT: Rhona Berenstein • University
of California, Irvine

H4 Workshop: Viscuit 101: Teaching Visual Culture in the Common Core

ROOM: Marsalis 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



Bernie Cook • University of California, Los
Angeles • "Constructing Quentin:
Violent Auteur/Vidiot Savant"

Margaret Ervin • Indiana University •
"Aestheticizing Violence, or How To Do
Things With Style"

Jignasa Patel • University of California, Los
Angeles • "Quentin Tarantino and *Pulp
Fiction*: Jheri Curls and Homosocial
Obsessions in Po-Mo Drag?"

Teri Webb • University of California, Los
Angeles • "The Quest for Justice in *Deep
Cover*"

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. Lugowski • 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*"

Sarah Nilsen • 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 Jaikumar-Mahey • Northwestern
University • "Nightmares of Empire,
Fears of Democracy: Spectacles of British
Heroism in the Imperium, 1930-1950"

Phebe Shih Chao • Babson College •
"Critique and Lesson: The Silent Film in
China 1911-1931"

Diane Scheinman • New York University •
"Condoms and 'Comfort Women': *Senso
Daughters* Investigates Japan's 'Forgotten
War'"

Gregory A. Waller • University of Kentucky
• "Film Culture in Contemporary
Kazakhstan"

H8 Film and the Religious Subject

ROOM: Rosemont 2nd Floor
CHAIR: Cynthia Erb • Wayne State
University

Aaron Baker and Juliann Vitullo • Arizona
State University • "Mysticism and the
Household Saints of Everyday Life"

David Sterritt • Long Island University and
Columbia University • "Critics,
Christianity, and CinemaScope:
Reviewing *The Robe*"

Michael Abbott • Wabash College •
"Talmudic Tradition in the Films of
Woody Allen"

Anne T. Ciecko • University of Pittsburgh •
"Masculinity, Sexuality, and Religious
Vocation in Antonia Bird'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 *Othello* 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. Scheffler • 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*"

Saturday 3:30-5:15 PM

I. PANELS AND WORKSHOPS

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 Schatz • 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 • "Movies and Money: Paramount Pictures, 1970-1995"

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 Hammett • University of Iowa • "The Theoretical Sublime"
Thierry Jutel • University of Otago • "Cinema 3? Speed, Stasis and Hypervelocity 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 Doty • 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 *Ben-Hur*"
Janet Wondra • *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 Akad's *The Message*"
Anthony R. Guneratne • Indiana University • "Religious Conflict and Popular Culture: Carnival, Myths of Reconciliation, and the Audience-Specific Packaging of Contemporary Indian History in Recent Indian Films"
Ilene 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 *Sa-I-Gu*"
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"

18 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 Maurizio Nichetti"

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

19 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 Pizzato • University of St. Thomas • "Ab-sense at the Screen Edge"
 Angelo Restivo • University of Southern California • "Antonioni: The Gaze as Object-a"
RESPONDENT: Michael Renov • University of Southern California

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 Gwendolyn 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

Sunday 10:00-11:45 AM
J. PANELS AND WORKSHOPS

J1 Cinema and Advertising

ROOM: Salon A 2nd Floor
CHAIR: Kerstin Hassloeher • University of Alberta
 Kathryn Fraser • McGill University • "Advertising and Women's Magazines or, Why I'm a Cosmo Girl"
 Martin Lefebvre • Universite Laval • "Advertising, Memory, Imagination"
 Christopher Davis • New York University • "Scenarios of Embarrassment and Danger: The Neglected Detail in Advertising and Silent Comedy"
 Kerstin Hassloeher • University of Alberta • "Consuming Desire: Gender, Advertising and Early Cinema"

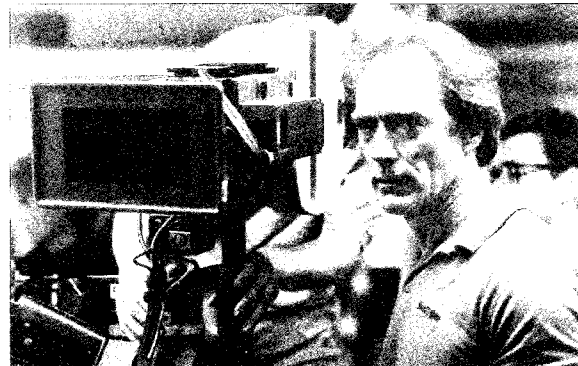
J2 TV in the 50s

ROOM: Salon B 2nd Floor
CHAIR: Michele Hilmes • University of Wisconsin, Madison
 Thomas Doherty • Brandeis University • "Frank Costello's Hands: Film, Television, and the Kefauver Crime Hearings"
 Lori Landay • Western Illinois University • "Liminal Lucy: Turner, the Trickster, and Postwar Domestic Ideology"

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*"

J3 Western Fringes

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



Chon A. Noriega • University of California, Los Angeles • "Warhol's Western"
 Chris Holmlund • University of Tennessee • "The Aging Clint"
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J4 Race for the Stars

ROOM: Marsalis 2nd Floor
CHAIR: Jennifer A. Fremlin • Alabama State University
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 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' Lesbian"

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. Bettig • Penn State University • "The Economic Restructuring of the Filmed-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 *Grass* (1925)"
 Isabelle Raynauld • University of Montreal • "The Developments of Documentary Filmmaking Practices as Described in the Lumiere Brothers' *Catalogues des Vues Animees* (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 Dali in Bigas Luna's *Los buevos de oro*"
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J8 Cinema and Nation

ROOM: Rosemont 2nd Floor
CHAIR: Joanne Yamaguchi • Trent University

Roman Horak • Institut fur Kulturstudien, Vienna • "Reassessing the Work of Bela Balazs: The Left, Modernity, and Popular Culture"

Heidi Kenaga • University of Wisconsin, Madison • "The Covered Wagon, the MPPDA, and Discourses on 'Americanization' in the 1920s"

N. Frank Ukadike • University of Michigan • "African Video 'Film' Productions: The Emergence of a New Cultural Art in Ghana and Nigeria"

J9 Race/Gender/Performance

ROOM: Canyon 3rd Floor
CHAIR: Susan Knobloch • University of California, Los Angeles

Karla Rae Fuller • Northwestern University • "Performing Race: Hollywood's Oriental Detective"

Susan Knobloch • University of California, Los Angeles • "Ms.-En-Cadre: Toward a Feminist Analysis of Screen Acting"

Cynthia Felando • University of California, Los Angeles • "What is IT? The Movie and the 'Girl'-A Textual and Historical Analysis"

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-Abyme"

Laura U. 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/Televising 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*"

Jim Wehmeyer • Fort Lewis College • "Television Comedy and the Idea of the Serious"

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 Meramac

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"

Sunday 12:00-1:45 PM

K. PANELS AND WORKSHOPS

K1 Hollywood Gossip

ROOM: Salon A 2nd Floor
CHAIRS: Susan McLeland • University of Texas at Austin • and Mary Desjardins • Dartmouth College

Mary Desjardins • Dartmouth College • "Hedda Hopper, the 'Illiterate Housemother,' 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 *Cleopatra* (1963)"

Susan Murray • University of Texas at Austin • "The Web We Weave: Female Film Fans and Stars On-line"



K6 Contemporary Hollywood II

ROOM: Tenison 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 Mascuch • University of New Hampshire • "Finks, Mistresses, 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 Virtue is '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 Watel • Emory University • "Invisible Casualties: Women and AIDS in Mainstream Film and Television"

K7 Performance and the Star

ROOM: Tenison B 2nd Floor
CHAIR: Catherine Jurca • California Institute of Technology

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

Donald Kirihiro • University of Arizona • "Sessue Hayakawa and the New Japan"

Peter Kramer • Keele 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"

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/Americans Serving the White Family"

Charlene Register • 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"

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"

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 Metaphors of Sound and Silence in *Imitation of Life*"

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

Beretta 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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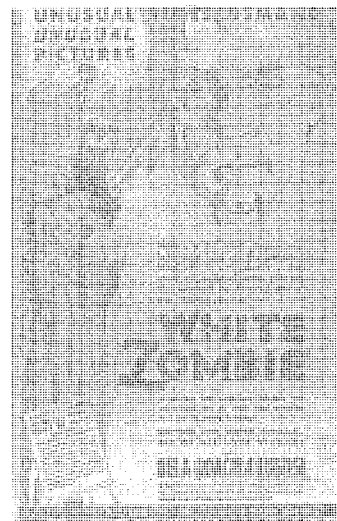
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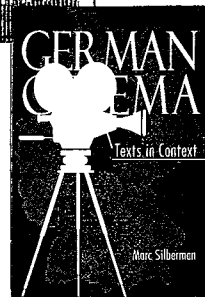
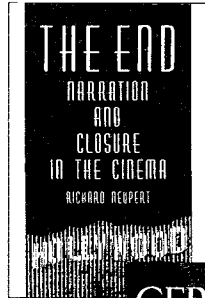
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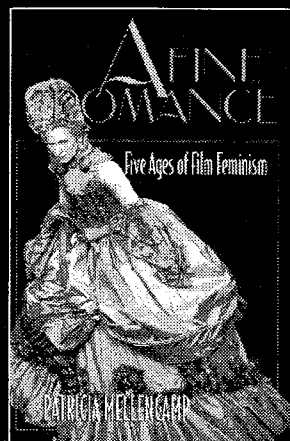
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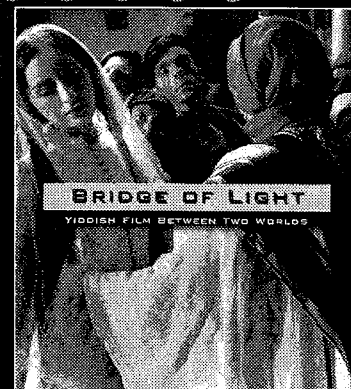
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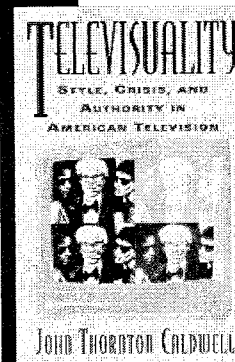
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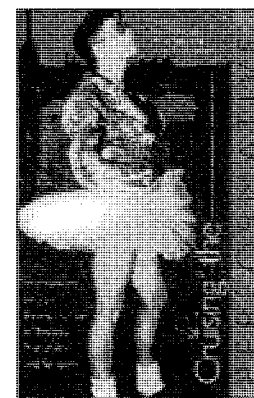
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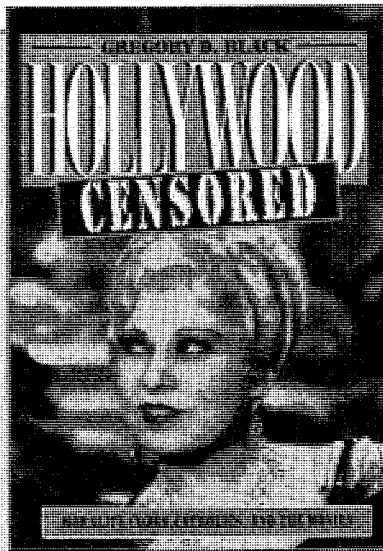
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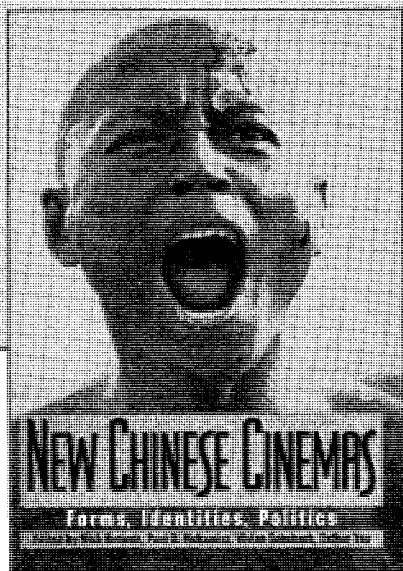
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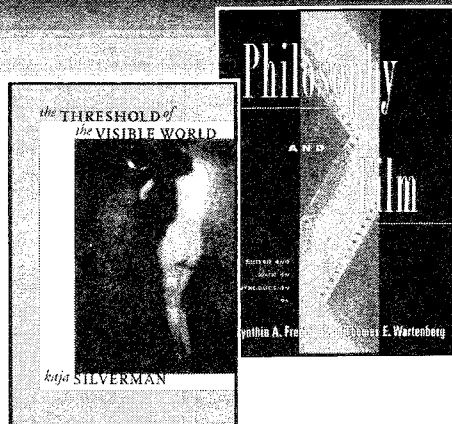
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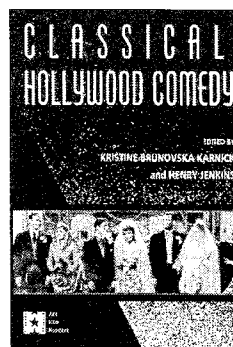
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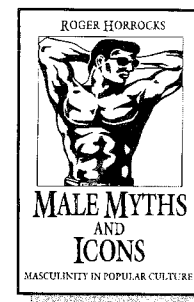
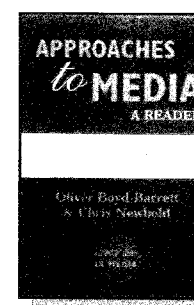
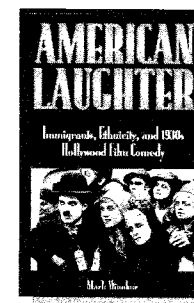
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