

The Society for Cinema Studies Conference

Ottawa, May 15-18, 1997

Special focus: Cinema(s) in Canada

SOCIETY FOR CINEMA STUDIES

Founded in 1959, the Society for Cinema Studies is composed of college and university educators, filmmakers, historians, critics, 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

Janice Welsch, Acting President
Virginia Wright Wexman, Past President
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Special Thanks: Frances Gateward

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Special Events

Jean Gagnon, Associate Curator of Media Arts,
National Gallery of Canada
Mark Langer
Tom McSorley, Executive Director, Canadian
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Acknowledgements

Canadian Film Institute
National Film Board of Canada: Lois Vetter
John Shepherd, Director, School for Studies in
Art and Culture, Carleton University
G. Stuart Adam, Dean of Arts,
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Paul Attallah, Carleton University
Patrick MacFadden, Carleton University
Gail Mutton, Head of Research Grants
Accounting, Carleton University
The Guy Maddin event is supported by the
Dorothy and Oscar Burritt Memorial
Award administered by the Toronto Film
Society.

Acknowledgements: Screenings

Asian/Pacific American Caucus:
Lahn Sung Kim, Poonam Arora
Audio-Ciné Films
Braddock Films: Tony Buba

Canadian Film Centre:

Jenna Donohue Bordeau
Canadian Filmmakers Distribution Centre:
Barbara Goslawski
Caucus on Class: Terri Ginsberg
Cinéma Libre: Marc Bisaillon
Cineplex Odeon Films: Paul Rotz
Richard Fung
Laura Grindstaff
Andy Horton
Instructional Media Services,
Carleton University: Mike Jackson
Journal Films: Klaus Volkenborn
Ali Kazimi
Helen Lee
Mongrel Media: Hussain Amarshi, Tamara Eberle
National Archives of Canada
National Asian-American Television Network:
Pam Matsuoka
National Film Board of Canada: Ravita Din,
Howard Krosnick, Susan Nosov
National Gallery of Canada
SAW Video: Susan Terrill
V Tape: Lisa Steele and Kim Tomczak
Clement Virgo

The following honors will be awarded at the plenary session, Friday, May 16, 11:00 a.m.

Dissertation Award

Anna McCarthy, "Outer Spaces: Public Viewing in American Television History." Northwestern University.

Honorable mentions

Ben Singer, "Machine-Made Melodrama: Social Contexts of Popular Sensationalism and American Cinema Before 1920." New York University.

Stephen Tropiano, "Out of the Margins: The Construction of Homosexuality in Spanish, German, and Italian Cinema." University of Southern California.

Jyotika Virdi, "The Cinematic Imagination: Gender, Class, and Community in Popular Hindi Films in Postcolonial India (1950-1955)." University of Oregon.

Student Writing Award

1st Place: Adam Lowenstein (University of Chicago), "Films Without a Face: Surrealism, Horror, and Historical Trauma in the Cinema of Georges Franju."

2nd Place: Paul Young (University of Chicago), "Straight Down the Line: Technology, Utopia, and Fate in Film Noir."

3rd Place: Anne T. Ciecko (University of Pittsburgh), "Representing the Spaces of Diaspora in Contemporary Feature Films by British Women."

Honorary Membership

William K. Everson (posthumously)

Conference Program

Daytime screenings will be held in Ballroom C.

Publisher and distributor exhibits will be held in Ballroom B.

An exhibit of antique film cameras, courtesy of Robert Gutteridge, will be held in Ballroom B.

Coffee service available in lobby area outside Ballroom B.

Wednesday

6:00 pm- 8:00 pm:

SCS Executive Council (Vice-Regal Suite)

Thursday

9:00 am - 2:00 pm:

SCS Executive Council (Vice-Regal Suite)

2:00 pm - 3:45 pm: Session A

A1 Daytime Television: The Pleasure, Misery, and Politics of "Girl Culture"

Room: Ballroom A

Chair: Marsha Cassidy, Northwestern University

Marsha Cassidy, Northwestern University. "Misery, Morality, and Excess: Daytime Talk Shows, Heterosexual Coupling, and the Melodramatic Imagination."

Louise Spence, Sacred Heart University. "Watching Daytime Soap Operas: The Power of Pleasure."

Sheila Petty, University of Regina. "The Same But Different: Articulations of Nation in *The Young and the Restless* and *A Nous Deux!*"

Gael Sweeney, Syracuse University. "It's an Afternoon Pajama Party!: *The Rosie O'Donnell Show* and Television Girl Culture."

A2 Acting in the Age of Mechanical Reproduction

Room: Richelieu

Chair: Cynthia Baron, Washington University

Rhona Berenstein, UC-Irvine. "The Absentee Actor: (Film) Theory and (TV) Performance."

Cynthia Baron, Washington University. "Reconstructing a Session at the Warner Bros. Drama School."

Sharon Marie Carnicke, USC. "The Actor's Choice: Performing *Hamlet*."

Respondent: Carole Zucker, Concordia University

A3 Labor and the Working Class

Room: Victoria

Chair: Inez Hedges, Northeastern University

George McKnight, Carleton University. "The Politics of Betrayal: Ken Loach's *Land and Freedom*."

Andrew Light, University of Montana. "John Sayles on Labor Crises and Class Identity."

Inez Hedges, Northeastern University. "Faust in Hollywood."

Katie Mills, USC. "Destroying the Walls of Jericho: Racial/Class Barriers and Gender Mobility in *It Happened One Night* and *Love Field*."

A4 Canada's Fair Domain

Room: Seignory

Chair: Murray Pomerance, Ryerson Polytechnic University

André Loiseau, University of Regina. "The Outsider Within: Representations of Québécois in Anglophone Films."

Linda K. Fuller, Worcester State College. "Canadian Mints: Images of Canada in Popular Film."

Murray Pomerance, Ryerson Polytechnic University. "Alfred Hitchcock's *Stairway to Heaven: I Confess* and the Labors of the Eye."

Thomas Hemmeter, Beaver College. "A Canadian Postcolonial Perspective in *The 39 Steps*."

A5 Sound: Theorizing the "Quiet Revolution"

Room: York

Chair: Angelo Restivo, USC

Angelo Restivo, USC. "*Kiss Me Deadly*: Voice, Trauma, History."

Peter Sarram, Northwestern University. "The Grain of the Dub: Disarticulating the Voice From the Body."

Peter Feng, University of Delaware. "Where is that Music Coming From? Spatial Perception of Musical Sound Effects."

Respondent: Elizabeth Weis, CUNY.

A6 Theorizing the Spectator

Room: Laurentian

Chair: Martin Lefebvre, Université Laval (Quebec)

Martin Lefebvre, Université Laval. "From Semiology to Semeiotic: Toward a Theory and Practice of Spectating."

Susan Courtney, University of California - Berkeley. "The 'Agony' of Spectatorship at Biograph."

Moya Lockett, University of Pittsburgh. "Conquering the American Girl: The British Invasion and the Rearticulation of Gender."

Jaqueline Stewart, University of Chicago. "Who Watches Whom in a 'Black Woman's Film'? The Structure of the Look in *Waiting to Exhale*."

A7 Film Theory Meets Analytic Philosophy

Room: Frontenac

Chair: Murray Smith, University of Kent (UK)

Deborah Knight, Queen's University. "In Fictional Shoes: Mental Stimulation and (Film) Fiction."

Berys Gaut, University of St. Andrews. "Film Language."

Noel Carroll, University of Wisconsin - Madison. "Visual Evidence."

Richard Allen, NYU. "Narrative Comprehension."

4:00 pm - 5:45 pm: Session B

- B1 Reconfiguring Stars**
 Room: Victoria
Chair: Ramona Curry, University of Illinois at Urbana-Champaign
Jon Byrd, Emory University. "Locating Elvis Presley's Place in the Hollywood Musical."
Ramona Curry, University of Illinois at Urbana-Champaign. "Playing with Desire: Asta Nielsen as Comic Ingenue."
Brenda Weber, Miami University of Ohio. "I've Been Working on the Male Road: Constructions of Masculinity at the Crossroads of Film and Celebrity."
Christine Becker, University of Wisconsin - Madison. "From the Big Screen to the Small Box: Hollywood Stars on Fifties Television."

- B2 Revising Genre**
 Room: Seignory
Chair: Glenn Man, University of Hawaii at Manoa
Rikke Schubart, University of Copenhagen. "Suffering and Acceleration: Generic Changes in the Action Movie."
Alexandra Keller, NYU. "Printing the Legend: The Photographic as Marker of Authenticity in the Revisionist Western."
Glenn Man, University of Hawaii at Manoa. "The Revisionist Agendas of *Unforgiven* and *Tombstone*."
Sharon Willis, University of Rochester. "Race on the Road: Comings and Goings."

- B3 Authorship/Canada**
 Room: Joliet
Chair: Mark Langer, Carleton University
Mark Langer, Carleton University. "Embattled Silhouettes: Animation by Bryant Fryer."
Carol L. Robinson, Middle Georgia College. "Québécois Martyrdom and Denys Arcand."
Adam Lowenstein, University of Chicago. "Canadian Horror Made Flesh: Contextualizing David Cronenberg."
Jerry White, University of Alberta. "The Middle Course of Jean-Pierre Lefèbvre."

- B4 Documenting Canada**
 Room: York
Chair: Bill Elliott, Indiana University
Emperatriz Arreaza Camero, Universidad del Zulia (Venezuela). "Self-Representation of Aboriginal Women in the Canadian Cinema in the Last 10 Years."
Jody Baker, University of Pittsburgh. "The Production of Nationalism in NFB Nature Documentaries."
Dean Duncan, Brigham Young University. "Scotland, Canada, and the Documentary Film Movement."
Peter G. Geller, University of Winnipeg. "Of Governors, Royal Visits and Anniversaries: Corporate Commemorations and Canadian Film History."

- B5 'Ideology,' 'Technology,' and 'the Scientific' in French Colonial Cinema**
 Room: Laurentian
Chair: Peter Bloom, UCLA
Abdelkader Benali, Université de Paris X - Nanterre. "Vision Cinématographique de la Science: Ou lorsque la fiction se fait science/Scientific Visions in French Colonial Cinema: How Fiction Constructs Science."
Peter Bloom, UCLA. "Ideology, Ergonomics, and French Colonial Cinema."
Steven Ungar, University of Iowa. "Images of Science in French Colonial Cinema: From *Pépé Le Moko* to *Itto*."

- B6 The Sponsored Eye: Theorizing Television Advertising and Spectatorship**
 Room: Frontenac
Chair: William Boddy, CUNY
William Boddy, CUNY. "Sightseeing at Home: Selling Postwar Television"
Anna McCarthy, University of North Carolina - Chapel Hill. "To Inform and Entertain: Product Demonstration, the Critical Consumer, and the Rise of a Commercial Aesthetic in American Television."
Sarah Berry, Murdoch University. "Truth in Advertising: An Archeology of the Documercial."
Respondent: Mary Beth Haralovich, University of Arizona

- B7 Workshop: The Film Archive and Collection: Museology and Scholarship**
 Room: Richelieu
Chairs: Antonia Lant and **Annette Michelson**, NYU
Paolo Cherchi Usai, George Eastman International Museum of Photography and Film
Yuri Tsvian, University of Chicago
Patrick Loughy, Library of Congress
Brian Price, NYU
Peter DeCherney, NYU

- B8 Feminist Historiographic Cinema**
 Room: La Chaudière
Chair: Julia Erhart, Flinders University of South Australia
Melanie Nash, University of Iowa. "Feminist Historiography Re-Views Quebec Nationalism: Anne-Claire Poirier's *Les Filles du Roy*."
Susan E. Linville, University of Colorado at Denver. "Graphing History: Hollywood vs. Feminist Film."
Robin Blaetz, Emory University. "Ulrike Ottinger's *Johanna d'Arc of Mongolia* and the Absent Heroine."
Julia Erhart, Flinders University of South Australia. "Citable in All Its Moments: Representations of History in Contemporary Feminist Film."

- B9 Voices/Bodies/Movies**
 Room: Ballroom A
Chair: Asuman Suner, University of Hong Kong
Catherine Williamson, Louisiana State University. "Dangerous When Wet: The Athletic Body in Film."
M. Victoria Ruetalo, Tulane University. "Ideological Impotence through the Invalidated Body."
Asuman Suner, University of Hong Kong. "When She Talks Back: The Invention of a Parodic Female Voice in Contemporary Turkish Cinema."
Christine A. Acham, USC. "Keepin' It Real: *Waiting to Exhale*, Searching for the Black Voice in Contemporary Hollywood Cinema."

6:00 pm - 7:15 pm:

Gay/Lesbian/Bisexual Caucus

Room: Victoria

7:30 - 10:00 pm:

Reception, Top of the Hill (Penthouse floor)



Rude (Clement Virgo, 1995)

- A8 Looking at Children's Books, Cartoons, Classrooms, and Video Games**
 Room: Joliet
Organizer: Women's Caucus
Chair: Eithne Johnson, Emerson College
Henry Jenkins, MIT. "Children are Thwarted People! Progressive Conceptions of Childhood in Post-War America."
Shari Goldin, University of Wisconsin - Madison. "Un-learning Black and White: Representing the Multi-racial Classroom in the Civil Rights Era."
Heather Hendershot, Hampshire College. "No Reservoir Tip: The Dynamics of Children's Television Censorship."
Karen Orr Vered, USC. "Blue Room Boys Play 'Incredible Machine,' Girls Play Hop-Scotch."

- A9 Workshop: Film/Video Curating and Public Programming**
 Room: La Chaudière
Chair: Anne T. Ciecko, University of Pittsburgh
John Columbus, University of the Arts
Kelly Hankin, University of Rochester
Bruce Jenkins, Walker Art Center
Mark Langer, Carleton University
Susan Leonard, South Carolina Arts Commission
O. Funmilayo Makarah, Rochester, NY
Gina Marchetti, University of Maryland
Laura U. Marks, Carleton University
Tom McSorley, Canadian Film Institute
Charles Musser, Yale University



The Learning Path (Loretta Todd, 1991)

8:00 am - 9:00 am:

Middle Eastern Caucasus
Room: York

9:00 am - 10:45 am: Session C

- C1 International Movie Industries: Australia, India, Mexico, and South Africa**
Room: Richelieu
Chair: Gorham Kindem, University of North Carolina at Chapel Hill
Marcus Breen, University of North Carolina at Chapel Hill. "The Last Days of National Cinema: Political Economy of Contemporary Australian Film."
Radha Subramanyam, Vassar College. "Passing the Rupee: Indian Cinema, Regional, National and International Considerations."
Joanne Hershfield, University of North Carolina at Chapel Hill. "A History of the Mexican Film Industry: Dependence and Resistance."
Keyan Tomaselli, University of Natal Durban. "Restructuring the Industry: South African Cinema Beyond Apartheid."
- C2 Archetypal Images on Film and Television**
Room: Seignory
Chair: Mary Beth Haralovich, University of Arizona
Robert Silberman, University of Minnesota. "Julie Dash, Tracy Chapman, and *Give Me One Reason*: Singing the Blues in the African-American Musical Short."
Gillian Helfield, University of Warwick. "Performance and Preservation: The Persistence of Tradition in the Work of Pierre Perrault and Michel Brault."
Linda C. Ehrlich, Case Western Reserve University. "A View from the Garden: Images of Enclosure/Expansion in the Films of Tran Anh Hung, Ichikawa Kon and Victor Erice."
Claudia Springer, Rhode Island College. "The Making of James Dean and the Ambiguous Rebel Archetype."
- C3 Challenging Reality: Documentary and Ideology**
Room: York
Chair: Steven B. Elworth, Brooklyn, New York
Lauri Mullens, USC. "The Rhetoric of Disease in the Science Documentary"
John W. Locke, Concordia University. "Autour de *L'Argent*: A Contemporaneous Documentary About the Making of L'Herbier's *L'Argent* and Questions About Current Film History."
Connie Shortes, University of Texas - Austin. "Bloodsisters: Issues in the Documentation of Radical Sex."
Trudy Anderson, Southern Methodist University. "The Political Construction of Cinematic Reality in Socialist Cinemas."

Helen's

Friday

- Good Screen, Bad Screen book*
- C4 Film Technology: Premodern/Postmodern**
Room: Ballroom A *audience ethnography*
Chair: Christopher Faulkner, Carleton University
Ellen Seiter, UC - San Diego. "Why Computer Science Needs Media Studies." *I want my web TV in the*
Mark J.P. Wolf, Concordia University - Wisconsin. "From Pong to *Myst*: The Increasingly Cinematic Diegetic Worlds of the Video Game."
Richard J. Leskosky, University of Illinois at Urbana-Champaign. "100 Years of Cinema - So What?: The 19th Century Roots of Animation."
Matthew Solomon, UCLA. "Voila...Cinema! Conjuring and the Innovation of Animated Photographs."
- C5 The Films of Theo Angelopoulos: Cinema in a Greek Landscape**
Room: Laurentian
Chair: Andrew Horton, Loyola University - New Orleans
Dan Georgakas, *Cineaste*. "Angelopoulos, Greek History, and *The Traveling Players*."
Andrew Horton, Loyola University. "Angelopoulos' First Film, *Reconstruction* and the Death of the Greek Village."
Yvette Biro, NYU. "The Empire of Journey in *Voyage to Cythera*."
Catherine Portuges, University of Massachusetts. "Beyond the Balkans: A Study of Cinema and Culture in *Ulysses' Gaze*."



Prey (Helen Lee, 1995)

**Magical lantern updated @ Parliament bldg
180 mm film, projector across the street*

Friday

- C6 Workshop: Across the 49th Parallel: Expatriate Pedagogy and Canadian Film Culture**
Room: La Chaudière
Chair: Charlie Keil, University of Toronto
Rhona Berenstein, UC-Irvine
Barry K. Grant, Brock University
Shelley Stamp Lindsey, UC-Santa Cruz
Bart Testa, University of Toronto
Michael Zryd, NYU
- C7 What is the Black and/or Canadian in Black Canadian Film?**
Room: Frontenac
Chair: Kass Banning, York University
Kass Banning, York University. "After the Love Is Gone: Black Canada's *Rude*."
Rinaldo Walcott, York University. "Exiles and Refugees: The Seeming Impossibility of Black Canadian Film."
Warren Crichlow, York University. "History, Practice and Expectations: Black Canadian Documentary at (Un)Easy Cross Roads in Selwyn Jacob's *A Road Taken*."
- C8 New Experimental Cinemas and Film Theory**
Room: Victoria
Chair: Akira Mizuta Lippit, San Francisco State University
Catherine Russell, Concordia University. "Cultural Collage: Found Footage, Ethnography, and the Avant Garde."
Laura U. Marks, Carleton University. "Loving a Disappearing Image."
Akira Mizuta Lippit, San Francisco State University. "Technologies of the Trace: Experimental Cinemas and Memory."



Narmada: A Valley Rises (Ali Kazimi, 1995)

- C9 Disney-geis: It's a Small Universe**
Room: Joliet
Chair: Kate Kane, DePaul University
Rebecca Epstein, UCLA, "Disneyland, Los Angeles and the Geography of the American Imagination."
Eddy Von Mueller, Emory University, "Silly Stables and Superstars: The Voice in the Walt Disney Animated Features."
Karen Snelling, Pennsylvania State University, "Disney, Literature, and the American Dream."
Kate Kane, DePaul University and **Ilene S. Goldman**, Columbia College, "A Cartography of *Pocahontas*."

11:00 a.m. - 12:45 pm:

Dissertation and Student Writing Award Winners Presentation preceding Plenary Session; "Strategies for Ensuring the Future of Film and Television Studies"
Room: Ballroom C
Chair: Janice Welsch (Western Illinois University)
Terri Ginsberg (NYU)
Peter Harcourt (Carleton University)
Amelie Hastie (University of Wisconsin - Milwaukee)
Henry Jenkins (MIT)
Eithne Johnson (Wellesley College and Emerson College)
Virginia Wright Wexman (University of Illinois - Chicago)

1:00 p.m. - 2:00 pm:

Caucus on Class
Room: Victoria

- D0 Workshop: Toward a Comprehensive Genre Taxonomy**
Room: Joliet
Chair: Brian Taves, Library of Congress
Janet Staiger, University of Texas at Austin
Phyllis Klotman, Indiana University
Richard B. Jewell, USC
Maureen Furniss, Chapman University
Rick Worland, Southern Methodist University

2:00 pm - 3:45 pm: Session D

- D1 Rethinking Melodrama and Film Noir**
Room: Ballroom A
Chair: Philip Mosley, Penn State University
John R. Groch, University of Pittsburgh. "Romeo Likes Bleeding: Emasculation, Identification, and the Reactionary Pleasures of Contemporary Film Noir."
William G. Simon, NYU. "Analytic Melodrama in Visconti's *Rocco and His Brothers*."
Roger Sorkin, University of Massachusetts, Dartmouth. "*Black Narcissus*: Michael Powell's Empire of Desire."
Stefan K. Cieply, University of Maryland. "Rethinking Voice-Over Narration in Film Noir."

*2:00
Bob K.
CO ROOM
Amelie
Hill*

D2 Subjectivity in Canadian Cinema

Room: Richelieu

Chair: Catherine Russell, Concordia University**Barbara Rockburn**, Carleton University. "Colonialism Once Removed: The Re/Production of Canadian Subjectivity."**Christine Stojanova**, Concordia University. "The Third Solitude in Canadian Cinema."**Gary D. Keller**, Arizona State University. "Courageous and Effective Women of the Canadian 'Wilds' (1905-1920)."**D3 Star Texts/Hypertexts**

Room: La Chaudière

Chair: Chris Holmlund, University of Tennessee - Knoxville**Margaret Ervin**, Indiana University. "Surfing Depp: New Hollywood Stardom as Hypertext."**Adam Knee**, NYU. "Celebrity Skins."**Craig Fischer**, University of Illinois at Urbana-Champaign. "Imagine That!: Dora Hall, Vanity Production, and the Playground of Capital."**Keir Keightley**, Concordia University. "Sinatra Inc.: Independent Production, Star Image, and L'Affaire Albert Maltz."**D4 Rethinking Critical Theory**

Room: Frontenac

Chair: Jenny Lau, Ohio University**Arthur Knight**, College of William and Mary. "Criticism Is and Criticism Ain't: Toward an Intellectual History of African American Film Criticism."**Micheal Renov**, USC. "The Place of Desire in Documentary Film Theory."**Anthony R. Guneratne**, National University of Singapore. "Neorealism's Class Wars: Some Nagging Questions of Third Cinema."**J. Clarke Farmer**, University of Iowa. "Enchantment in a Disenchanted Age: German Critical Theory, Opera, and Cinema."**D5 Documentary Reality, Hollywood Convention, and the Expeditionary Film**

Room: York

Chair: Thomas Doherty, Brandeis University**Dana Benelli**, Clark University. "S.O.S. Iceberg and King Kong, Hollywood Re-Writes the Travelogue-Expedition Documentary."**Jeffrey Ruoff**, University of Amsterdam. "Would They Regret the Visit of White Men?: The 1926 Stirling Expedition Travelogue."**Laura Browder**, Virginia Commonwealth University. "The Silent Enemy: The Manufacture of Authenticity."**Thomas Doherty**, Brandeis University. "Big Apes and Little People: Martin and Osa Johnson's *Congorilla* (1932)."**Tales from the Gimli Hospital** (Guy Maddin, 1988)**D6 Intertextuality**

Room: Joliet

Chair: Corey Creekmur, Wayne State University**John Thornton Caldwell**, UC - San Diego. "The Migratory Patterns of Industrial Poachers."**Poonam Arora**, University of Michigan - Dearborn. "Psycho-analysis? Whose Psycho-analysis?: Re-interpreting an Indian Film and Its American Remake."**Bruce Williams**, William Paterson College. "You Never Write But You Call to Mind: The 'Hidden' Film as Cross-Cultural Intertext."**D7 Critical Approaches to Television**

Room: Victoria

Chair: Ellen Seiter, UC-San Diego**Lisa Parks**, University of Wisconsin - Madison. "An 'Electronic Miracle': *Our World*, Global Television, and National Identity."**Susan Ohmer**, CUNY. "Behind Corporate Doors: The Organizational Cultures of Multimedia Conglomerates."**Adrienne L. McLean**, Emory University. "Hot Messages from a Cool Medium: Marshall McLuhan Meets *The X-Files*."**Susan Ryan**, College of Staten Island. "*Los Estrada*: Nicaraguan Telenovelas and Revolutionary Popular Culture."**D8 Spatializing Screens**

Room: Seignory

Chair: Darrell Davis, Kobe University of Commerce (Japan)**Josh Stenger**, Syracuse University. "Lights, Camera, Faction: (Re)Producing 'Los Angeles' at 'Universal Citywalk.'"**Alison Trope**, USC. "Mysteries of the Celluloid Museum: The Cultural Construction of Hollywood's Imaginary."**James Hay**, University of Illinois at Urbana-Champaign. "The West, the Backyard, and the Shadow of the Houston Astrodome."**William Paul**, University of Michigan. "Staging the Picture."**D9 French Cinema in the 1930's and Its Intertexts**

Room: Laurentian

Chair: Martine Danan, University of Memphis**Martine Danan**, University of Memphis. "Birth of a National Popular Cinema in France."**Kelley Conway**, UCLA. "Music, Gender, and Urban Space in *Coeur de Lilas*."**Sarah Nilsen**, USC. "It Happened at the Fair: Film and the Paris Expositions."**Christopher Faulkner**, Carleton University. "Telling Films: The 'film raconté' in France."**4:00 pm - 5:45 pm: Session E****E1 Histories of Film Style: The Image**

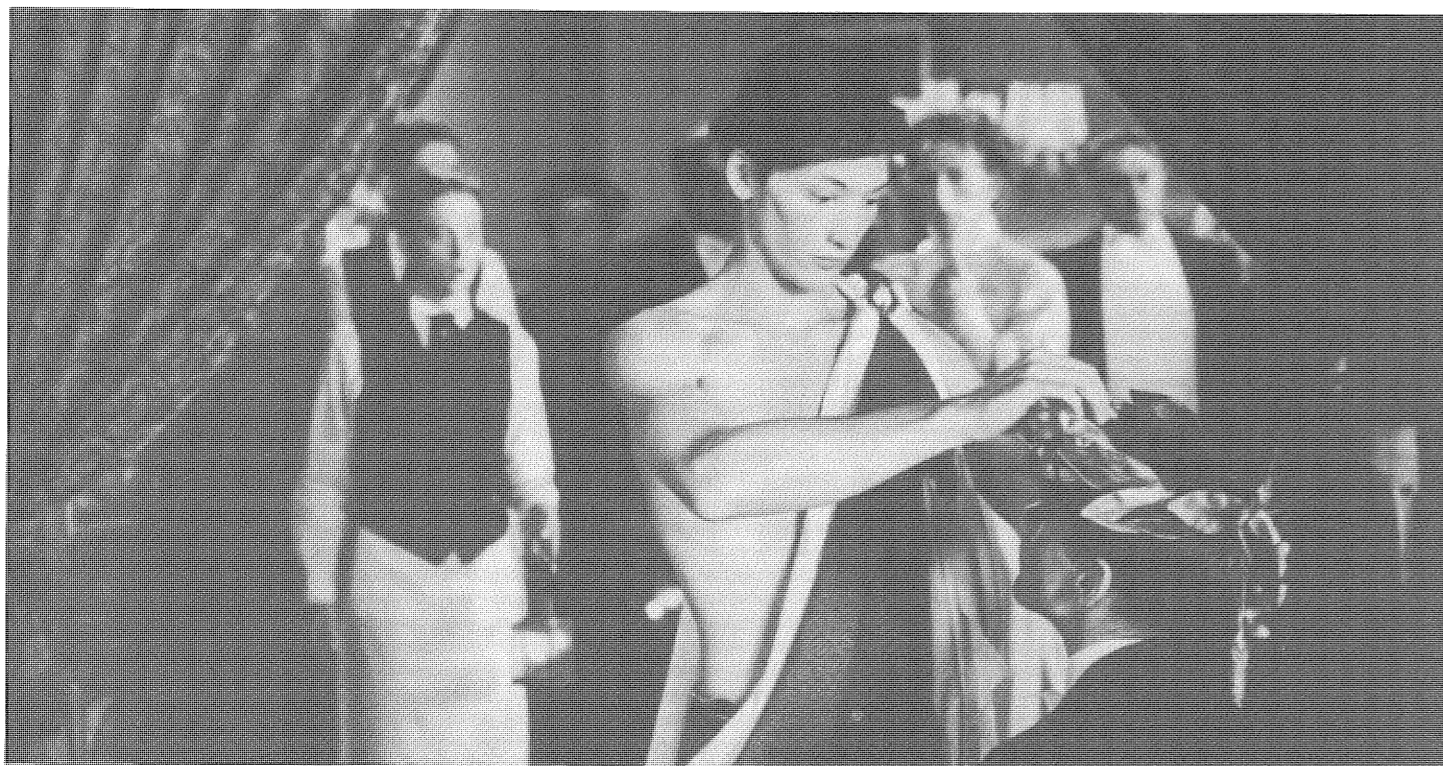
Room: La Chaudière

Chair: Scott Higgins, University of Wisconsin - Madison**Scott Higgins**, University of Wisconsin - Madison. "Hew to the Story Line and Let Color Fall Where it May: Creating a Place for Technicolor in the Classical Style with *Trail of the Lonesome Pine*."**Richard Neupert**, University of Georgia. "Color Aesthetics and the French New Wave."**Paul Ramaker**, University of Wisconsin-Madison. "Allusions to Depth: The Split-Field Diopter Lens in Contemporary Cinema."**E2 From Page to Screen: Adaptations on Film and Television**

Room: Ballroom A

Chair: Timothy Shary, University of Massachusetts**Corey K. Creekmur**, Wayne State University. "Telling White Lies: Oscar Micheaux and Charles W. Chestnutt."**Brian Taves**, Library of Congress. "The Case of Jules Verne and the Implication for Adaptation Studies."**Charles Musser**, Yale University. "Rethinking Oscar Micheaux's *Body and Soul*: Reappropriation and Critique of Eugene O'Neill's *The Emperor Jones* and *All God's Chillun Got Wings*."**Michael Anderegg**, University of North Dakota. "Shakespeare on Television: *King Lear*, Omnibus, and Orson Welles."**E3 Still Image, Moving Image: Film, Television, and the Comics**

Room: Richelieu

Chair: Greg M. Smith, Carlow College**Greg M. Smith**, Carlow College. "Shaping *The Maxx*: Adapting the Comic Book Frame to Television."**Anne Rubenstein**, Chapman University. "El Santo Versus El Santo: The Imaginary Forms of a Real Character."**Angela Ndalianis**, University of Melbourne. "Comic Book Serials and Baroque Tendencies - *Alien/Predator*: Deadliest of the Species."**Respondent: Susan Ohmer**, CUNY**Lilies** (John Greyson, 1996)

- E4 National and Local Considerations: Identities and Representations Under Investigation in Canadian Experimental Documentaries**
Room: Victoria
Chair: Carina Yervasi, University of Michigan
Lianne McLarty, University of Victoria. "Ruin Nation: Richard Hancox's *Moose Jaw* or 'Now it's an air town.'"
Alison LaTendresse, University of Michigan "Questions of Identity in Philip Hoffman and Sami Van Ingen's *Sweep*."
Carina Yervasi, University of Michigan. "Unbound: Short Histories of Breasts as Short Narratives of Canadian Identities."
Robin Curtis, Berlin. "Alterity and Memory, or The Uses of Filmic Lacunae."
- E5 Society/Culture/Film**
Room: Joliet
Chair: Chon Noriega, UCLA
Kevin W. Sweeney, University of Tampa. "The Ideology of Romance: Scott, Griffith, and Early Hollywood Romance."
Leger Grindon, Middlebury College. "On the Brink of War: From Pathos to Comedy in the Boxing Film."
Cimberli Kearns, Indiana University. "Making Violence Matter in Anthony Mann's *T-Men* (1947)."
- E6 Issues in Industry History**
Room: York
Chair: Justin Wyatt, University of North Texas
Lutz Bacher, Robert Morris College. "Benedict Bogaeus' General Service Studios and Proto-Package Units in the '40's: Conditions of Independent Production in a Rental Studio, 1942-1947."
Anne Morey, University of Texas at Austin. "Writing the Film Viewer in the 1920's."
Megan Mullen, University of New Hampshire. "Modern U.S. Cable Programming: Strategies of Originality and Recycling."
Christopher Sieving, University of Wisconsin - Madison. "The 'Buck' Stops Here: The Decline and Fall of Blaxploitation."
- E7 Workshop: Early Canadian Film Scholarship and Research**
Room: Frontenac
Chair: Don Staples, University of North Texas
Theresa Rowat, Carleton University
Peter Morris, York University
Robert Gutteridge, Whitby, Ontario
Lyle Cruickshank, McGill University

- E8 The Poetics and Politics of Indian Cinema**
Room: Laurentian
Chair: Jyotika Viridi, Oberlin College
Lalitha Gopalan, Georgetown University. "Rewritten Masculinities in J.P. Dutta's Westerns."
Jyotika Viridi, Oberlin College. "The Postcolonial Women's Movement and the Predicament of the Popular: Revisiting the Success of the Rape Film Genre."
Jyotsna Kapur, Northwestern University. "Hindi Cinema and the Politics of Ethnicity among the Indian Diaspora in the US: Comparing *Bombay* and *The Bandit Queen* (1995)."
Usha Zacharias, Pennsylvania State University. "The World of Love Songs: A Study of Malayalam Film Music."
- E9 Performing Sound**
Room: Seignory
Chair: Martin Marks, MIT
Gary Kennedy, McGill University. "The Vocal Yokel: Foghorn Leghorn, Stereotype, and Trans-Media Vocal Performance, 1946-1963."
Antjie Ascheid, NYU. "Speaking in Tongues: Voice Dubbing in the Cinema as Cultural Ventriloquism."
Todd Berliner, University of North Carolina at Wilmington. "Movie Dialogue, Cassavetes Films, and Real Realism."
Maureen Furniss, Chapman University. "Silent Film Music: Performers and Performance."

6:00 pm - 7:15 pm:

Graduate Student Caucus

Room: Frontenac

Memorial Tribute to Richard deCordova

Organizer: Jon Lewis

Room: Joliet

7:15 pm:

Double Bill Special Events

National Library Auditorium, 395 Wellington St.

7:15 **Lilies** (1996, 95:00)

Director John Greyson will be present for discussion.

9:15 World Premiere: **Twilight of the Ice Nymphs** (1997)

Director Guy Maddin will be present for discussion.

The Guy Maddin event is supported by the Dorothy and Oscar Burritt Memorial Award administered by the Toronto Film Society and is done in cooperation with the Guy Maddin retrospective organized by the Canadian Film Institute.

8:00 am - 9:00 am:

Women's Caucus

Room: Frontenac

Cinema Journal editorial board

Room: Laurentian

9:00 am - 10:45 am: Session F

F1 Boldly Going Where We Already Are: Star Trek at Thirty

Room: Victoria

Chair: Ina Rae Hark, University of South Carolina**Selim Eyuboglu**, Bogazici University (Turkey). "The Reception of *Star Trek* and Its Implicity."**Hilary L. Neroni**, USC. "To Boldly Go Where No Woman Has Gone Before: *Star Trek* and Cultural Problem Solving."**Ina Rae Hark**, University of South Carolina. "The Original and the Copies: The Duplicated Body in the *Star Trek* Series."**Julian H. Scaff**, UCLA. "Trouble on the Holodeck."

F2 Constructing Whiteness

Room: La Chaudière

Chair: Ed Guerrero, University of Delaware**Maria Pramaggiore**, North Carolina State University. "Aliens at Home: Race and Gender in Irish Cinema."**Sarah Projansky** and **Kent A. Ono**, UC-Davis.

"Whiteness as Strategic Nothingness in Contemporary Hollywood Cinema."

Martti Lahti, University of Iowa. "White Dirt."**John Michael**, University of Rochester. "Hollywood and the National Narrative: Race and Nation in *Last of the Mohicans*."

F3 Sex

Room: Ballroom A

Chair: Eric Schaefer, Emerson College**Eric Schaefer**, Emerson College. "Supplying Something People Quite Obviously Want: Genre, Sexploitation, and the Sexual Revolution."**Charlotte Pagni**, University of Michigan. "Hollywood Does Kinsey: Representing Sexology in American Cinema."**Nina K. Martin**, Northwestern University. "Whose Porn is it? The Case of *Women: Stories of Passion*."**Robert Eberwein**, Oakland University. "Ford's *Sex Hygiene* and WWII VD Films."

F4 The Ratings Code

Room: York

Chair: Jon Lewis, Oregon State University**Vincent Brook**, Pierce College. "Courting Controversy: The Making and Selling of *Baby Doll*."**Jon Lewis**, Oregon State University. "Private Parts and Community Standards: Hollywood v. Hard Core, 1968-1973."**Justin Wyatt**, University of North Texas. "Independence, Media Controversy, and the MPAA Ratings System."**Steven Cohan**, Syracuse University. "*Basic Instinct* and Censorship: You Won't Learn Anything from Me I Don't Want You to Know."

F5 Fundamentalist Fictions: Politics and/of Hermeneutics in

Contemporary Moving-Image Culture

Room: Laurentian

Organizer: Caucus on Class**Chair: Terri Ginsberg**, NYU.**Joseba Gabilondo**, Bryn Mawr College. "Hollywood Fundamentalism and the Global Phallus: Queer Dependence, Alien High-Tech Labor, and Global Consumption in *Independence Day*."**Terri Ginsberg**, NYU. "Casuistry and Historical Reaction in Eli Cohen's *The Quarrel*."**Kent Casper**, University of Colorado at Denver. "Nostalgia for the Organic Redemptive in Contemporary Body Theory and the Horror Film."

Warm (Wrik Mead, 1992)

F6 The Voice of the Other within Canadian Film

Room: Joliet

Chair: Mary Alemany-Galway, Emily Carr College
Jacqueline Levitin, Simon Fraser University. "Double Happiness and Difference: Young, Female, Heterosexual and Chinese in the Canadian Context."

José Arroyo, University of Warwick. "La nuit, Le déclin, and Le Pouvoir Intime: The interrelationship of Aesthetics and Politics in the Representation of Queer Folk in/and a Queer Country."

Mary Alemany-Galway, Emily Carr College. "Rozema's I've Heard the Mermaids Singing: The Open Contradictions of Postmodernism."

Thomas Waugh, Concordia University. "Fairy Tales of Two Cities, or Queer Nations(s)/National Cinema(s)."

F7 Reading the Nation in Canadian Films

Room: Richelieu

Chair: Peter G. Geller, University of Winnipeg

Erin Manning, Carleton University. "Re-Reading the Nation in Films by Clement Virgo, Srinivas Krishna, Stephan Williams and Charles Biname."

Janice Kaye, USC. "Temporary Insanity: The Nation as Masquerade in Canadian Film."

Alanna Thain, Duke University. "Traces of Desire/Spaces of Memory: Robert Lepage's *Le Confessionnal* and Quebec's Uncanny Memory."

Chia-chi Wu, USC. "Double Happiness: The Doubling of National Identity and Sexual Politics."

F8 Class Politics, Criminal Pleasures, Noir, and Neo-Noir

Room: Frontenac

Organizer: Caucus on Class

Chair: Robert A. Nowlan, University of Wisconsin - Eau Claire

Paul Arthur, Montclair State University. "Film Noir's Inverted Dream of Home."

Carol L. Robinson, Middle Georgia College. "Middle Class Values Under Neo-Noir Light in the Coen Brothers' Films: From *Blood Simple* to *Fargo*."

Jennifer Carrig, Arizona State University. "The Resistance of the Femme Fatale Reconsidered."

Robert Bodle, Arizona State University. "Home is Where the Gun/Syringe/Cleanser Is: Film Noir and the Criminal Class in *Pulp Fiction*."

F9 Transnational Asian Cinemas: Identity and Diaspora

Room: Seignory

Chair: Sheldon Lu, University of Pittsburgh and **Gina Marchetti**, University of Maryland

Sheldon Lu, University of Pittsburgh. "Trans/National Chinese Cinemas."

Gina Marchetti, University of Maryland. "Multicultural/Transcultural: Transnational Cinema, Hybrid Identities, and the Films of Evans Chan."

Tracey S. Middlekauff, University of Maryland. "Assumptions of Authenticity: Pseudo-Memoir in Chinese and Chinese-American Film."

Daniel L. Miller, Hofstra University. "Seeing Vietnam: Vietnamese Cinema and Its Alternative View of History."

11:00 am - 12:45 pm: Session G**G1 Hong Kong Cinema: Issues of Identity**

Room: Victoria

Chair: Patricia Brett Erens, University of Hong Kong
Akbar Abbas, University of Hong Kong. "Special Effects in Hong Kong Cinema."

Hector Rodriguez, Hong Kong Baptist University. "Associational Public Spheres in the Hong Kong Film Industry: The Zhonglian Film Company."

David Eng, Columbia University. "Catastrophes of Time/Catastrophes of Space: Wong Kar-Wai's Hong Kong."

Patricia Brett Erens, Hong Kong University. "Border Crossings: The Films of Ann Hui."

G2 The "Leaping Fish": Lessons of *Uncle Tom's Cabin* and the Melodramatic Stage

Room: Joliet

Chair: Linda Williams, UC - Irvine.

Lea Jacobs, University of Wisconsin - Madison. "Why Theater Matters: The Example of *Uncle Tom's Cabin*."

Linda Williams, UC - Irvine. "Racial Melodrama in American Culture: The Influence of *Uncle Tom's Cabin*."

Mark Mullen, UC - Irvine. "Uncle Tomming the Mohican."

G3 Workshop: Labor and the Contemporary Academy

Room: Seignory

Chairs: Caucus on Class, Graduate Student Caucus
Facilitators: Terri Ginsberg, NYU, **J. A. Lindstrom**, Northwestern University

Gordon Lafer, Yale University, GESO/Federation of University Employees

Paula Willoquet-Maricondi, Indiana University

Jerry Lee Lembecke, Holy Cross College

G4 Maddin/Canada: Region, Nation and Irony in the Films of Guy Maddin

Room: Frontenac

Chair: Will Straw, McGill University

Tom McSorley, Canadian Film Institute. "Imagine the Past, Remember the Future: Guy Maddin and the Unfinished Canadian Cinema."

George E. Toles, University of Manitoba. "From Archangel to Mandragora in Your Own Back Yard: Collaborating with Guy Maddin."

Gene Walz, University of Manitoba. "Lost in a hostile and bewildering world: Guy Maddin's Prairie Geeks."

Will Straw, McGill University. "Irony, Regionalism and the Problem of Distance: The Films of Guy Maddin."

G5 Acting and Performance

Room: La Chaudière

Chair: Pamela Robertson, University of Newcastle

Pamela Robertson, University of Newcastle. "Carry on Kenneth Williams."

Kristine Brunovska Karnick, Indiana University - Indianapolis. "Exit Smiling and Features of Female Comic Performance in the Silent Era."

Cynthia Felando, UCLA. "A World of Speculation: Early Film Acting Theory."

Susan Knobloch, UCLA. "Sharon Stone's (An)Aesthetic."

Deux actrices (Micheline Lanctôt, 1993)**G6 Psychological Approaches to the Cinema**

Room: York

Chair: Lesley Brill, Wayne State University

Lesley Brill, Wayne State University. "Crowds and Power: Canetti and Film Studies."

Amy S. Holberg, UC - Berkeley. "Nature Penetrated by Reason: Kracauer's *The Mass Ornament* and *Metropolis*."

Giorgio Bertellini, NYU. "Mute Visuality: Notes Around D'Annunzio and the Eloquent Bodies of Italian 'Hysterical Cinema'."

Stephen Tropiano, Ithaca College and **Grigoris Daskalogrigorakis**, USC. "Suppression and Repression: Censorship and the Convolutions of Desire in *The Boys of St. Vincent*."

G7 Local Exhibition I: Questions of Social Power

Room: Richelieu

Chair: Ben Singer, Smith College

Shelley Stamp Lindsey, UC - Santa Cruz. "Oil Upon the Flames of Vice: The Battle Over White Slave Films in New York City."

J.A. Lindstrom, Northwestern University. "Many Bad Conditions Improved or Eliminated: Reform-Movement Groups and Chicago Nickelodeons."

George Potamianos, USC. "Movie Mad: Local Censorship in a California Community Between WWI and the Coming of Sound."

Roberta E. Pearson, University of Wales - Cardiff and **William Uricchio**, Utrecht University (Netherlands). "Absence and Uncertainty: Dilemmas in Early Cinema Historiography."

G8 Desiring Men

Room: Ballroom A

Chair: Bruce Williamson, William Paterson College
Mark Lynn Anderson, University of Rochester. "Blackness and the Cult of Valentino."**Robert Lang**, University of Hartford. "To Have Known Ecstasy: Hunting Men in *The Most Dangerous Game*."**Peter Lehman**, University of Arizona. "Melodrama and Male Nudity in Films of the 90's."**Lucia Bozzola**, NYU. "Studs Have Feelings Too: Warren Beatty and the Questions of Star Discourse and Gender."**G9 Capra at the Centenary: Ideology, Reception, Form, Industry**

Room: Laurentian

Chair: Chuck Maland, University of Tennessee**Vito Zaggario**, University of Rome III. "Frank Capra 'Malgré Lui': The American Nightmare, 1928-1934."**Eric Smoodin**, University of California - Berkeley. "The Moral Part of the Story was Great: Frank Capra and Film Appreciation in the 1930's."**Chuck Maland**, University of Tennessee. "Capra and the Abyss: Cinematic Representations of Despair in Later Columbia Films."**Tino Balio**, University of Wisconsin - Madison. "Frank Capra and the Perils of Independent Production."**1:00 pm - 2:00 pm:****Asian/Pacific American Caucus**

Room: Victoria

H0 Workshop: Evolving Paradigms, Shifting Promotions and Hires

Room: Joliet

Sponsor: Committee on Career Opportunity, Development and Promotion

Chair: Tim Corrigan, Temple University**2:15 pm - 4:00 pm: Session H****H1 Purchasing Identity: Female Stars/Female Selves**

Room: La Chaudière

Chair: Virginia Wright Wexman, University of Illinois-Chicago**Leslie Midkiff DeBauche**, University of Wisconsin - Steven's Point. "Advertising with Movie Stars: Mary Pickford's Role in the Campaign for Pompeian Beauty Powder."**Tracy Cox**, University of Florida. "Consuming Distractions in *Prix de Beauté*."**Gaylyn Studlar**, University of Michigan. "'Chi-Chi Cinderella': Audrey Hepburn as Cold War Counter Model."**Christina Lane**, University of Texas at Austin. "A Couple of Uncivilized Nuts: Hollywood Star Couples and the Social Construction of Heterosexuality and Marriage."**H2 Projecting Canada**

Room: Joliet

Chair: Gene Walz, University of Manitoba
Germain Lacasse, Université de Montréal. "American Silent Film in Quebec Theatre"**Christopher C. Newton**, National University of Singapore. "Canadian Film as Image Missionary: The Reception of *Le Confessionnal* at the Singapore Film Festival."**Carmen Hendershott**, The New School for Social Research. "The Mad Housewife, Canadian-style: Leon Marr's *Dancing in the Dark*."**Pierre Véronneau**, Cinémaèque Québécoise. "Traveling Exhibition in Perspective: Beyond Canadian Experience."**H3 Film Memory and Cultural Trauma**

Room: Seignory

Chair: Linda Dittmar, University of Massachusetts, Boston
Sally Shafto, University of Iowa. "Images Conveying History: The Conscience of Jean Fautrier in Chabrol's *Les Cousins*."**Eileen Cheng-yin Chow**, Stanford University. "Remembering the Great Proletarian Cultural Revolution: History, Spectacle, and the Politics of Memory in Contemporary Chinese Cinema."**Joshua Hirsch**, UCLA. "'Don't Look, Dear': Holocaust Memory in the Autobiographical Films of Istvan Salbo."**Yosefa Loshitzky**, Hebrew University. "Memory in Transition: Second Generation Israelis Tell the Holocaust."**H4 Case Studies: Reception**

Room: Victoria

Chair: G. Tom Poe, University of Missouri - Kansas City
Brian O'Leary, University of Texas at Dallas. "The Missing Discourse on Chaplin's Genocide Theme in *The Great Dictator*."**G. Tom Poe**, University of Missouri - Kansas City. "Ike v. the Pope v. the Bomb v. Kramer: A Historical Reception Study of *On the Beach*."**Mary Grover**, University of Texas at Austin. "*To Wong Foo's* Compromising Liberal Rhetoric."**Alison Macor**, University of Texas at Austin. "Play MYSTie for Me: Defining the On-line Fan Community of *Mystery Science Theater 3000*."**H5 Mediating Youth**

Room: Frontenac

Chair: Ira Konigsberg, University of Michigan**Ira Konigsberg**, University of Michigan. "Children at the Movies: The Uses and Abuses of Cinema."**Mary Celeste Kearney**, USC. "I Was a Teenpic Serial Killer: The Horror of Feminine Adolescence."**Christie Milliken**, USC. "Generation Sex: Constructing Teen Sexuality in Film and Video."**Timothy Shary**, University of Massachusetts. "Wiz Kids: The American Angst of Youth and Technology in Recent Cinema."**H6 Time/Space/Cinema/Tarkovsky**

Room: York

Dorit Naaman, University of Alberta. "Film Poetry Deconstructed: The Case of Andrey Tarkovsky, Part One: Time."**Elena Siemens**, University of Alberta. "Film Poetry Deconstructed: The Case of Andrey Tarkovsky, Part Two: Space."**H7 Women Filming Women**

Room: Ballroom A

Chair: Frances Gateward, University of Maryland
Susan Springfield, El Centro College. "Motherhood in the Silent Cinema Era: An Independent Woman Filmmaker's Voice in *Motherhood: Life's Greatest Miracle* (1925)."**Luis A. Trelles**, University of Puerto Rico. "Female Characters of Maria Luisa Bemberg."**Marla L. Shelton**, USC. "Hip Hop and You Don't Stop: The African American Woman Making Films."**Jocelyne DeNault**, Montreal. "Acknowledging the Participation of Women in the Film Industry: Specific Problems, Specific Sources, Specific Research Strategies."**H8 The Postmodern Crime Film**

Room: Laurentian

Chair: Christopher Sharrett, Seton Hall University
Christopher Sharrett, Seton Hall University. "The Postmodern Crime Film and the Cult of Anti-Politics."**Tony Williams**, Southern Illinois University at Carbondale. "Apocalyptic Chaos in *Tiger Cage*."**Richard Edwards**, USC. "*Seven* and the Seven Deadly Sins of Critical Theory."**William Luhr**, Saint Peter's College. "*Seven* and the Millennial Apocalypse: Back to the Future."**H9 Workshop: Surveying Film History: Issues and Approaches**

Room: Richelieu

Chair: Tricia Welsch, Bowdoin College**John Belton**, Rutgers University**Diane Carson**, St. Louis Community College**David Cook**, Emory University**Frank Tomasulo**, Georgia State University**Tricia Welsch**, Bowdoin College**Steve Wurtzler**, Bowdoin College**4:15 pm - 6:00 pm: Session I****I1 Workshop: History and Historiography: Issues of Practice and the Profession**

Room: Ballroom A

Chair: Eric Smoodin, UC - Berkeley**Rhona Berenstein**, UC - Irvine**Henry Jenkins**, MIT**Heather Hendershot**, Hampshire College**Sumiko Higashi**, SUNY - Brockport**Eric Smoodin**, UC - Berkeley**Nicholas Sammond**, UC - San Diego**Mark Lynn Anderson**, University of Rochester**I2 Women's Voices in Canada and Quebec**

Room: Joliet

Chair: Peter Harcourt, Carleton University**Peter Harcourt**, Carleton University. "Lucie Lambert and 'le cinéma vécu.'"**Brenda Longfellow**, York University. "Speculations on a New Documentary Landscape."**Jeannette Sloniowski**, Brock University. "*Mourir à tuer* and the Political Uses of Cruelty."**I3 Producing European National Identity**

Room: York

Chair: Carmen Hendershott, New School for Social Research**Philip Mosley**, Penn State University. "Language, Identity, and European Cinema."**Dina Iordanova**, University of Chicago. "The Yugoslav Prague Group Moving to America or Why Emir Kusturica Would Not Make it in Hollywood."**Amy Lawrence**, Dartmouth College. "Always Irish: Gabriel Byrne and the Issue of National Identity."**Catherine Fowler**, Southampton Institute of Higher Education. "Preservation of Fabrication? The Work of Her Stock, Documenteur of *The Belgian*."**I4 Bonnie and Clyde: A 30th Celebration**

Room: Laurentian

Chair: Lester Friedman, Syracuse University**Diane Carson**, St. Louis Community College. "Whose Story Is It Anyway? Remembering *Bonnie and Clyde*."**Matthew Bernstein**, Emory University. "Model Criminals: The Visual Style of *Bonnie and Clyde*."**Steve Carr**, Indiana University - Purdue University, Indianapolis. "Contemporary Discourse on *Bonnie and Clyde*."**Stephen Prince**, Virginia Tech. "*Bonnie and Clyde's* Legacy of Cinematic Violence."**I5 Epistemologies of Television**

Room: La Chaudière

Chair: Mimi White, Northwestern University**Mimi White**, Northwestern University. "Flows and Other Close Encounters with Television."**Lynn Spiegel**, USC. "The Making of a TV 'Literate' Elite: The Industry, the Critic, the Text."**Lynne Joyrich**, University of Wisconsin - Milwaukee. "Epistemology of the Console: Knowing Glances and Television's Gaze."**Respondent: William Boddy**, CUNY

16 **The Inner City in Contemporary Hollywood Film**

Room: Seignory

Chair: Catherine Jurca, California Institute of Technology
Catherine Jurca, California Institute of Technology and
Joanne Wood, Indiana University. "Hell's Bathroom:
Candyman and the Specter of Public Housing."

Karen Voss, USC. "Contested Cartographies: Nostalgia
 and Old L.A. in Recent Films."

Paula J. Massood, New York University. "Which Way to
 the Promised Land? Migration, Cinema, and *Clockers*."

Torben Kragh Grodal, University of Copenhagen.

"Glamour, Ghetto, and Wasteland: Los Angeles as Film
 Backdrop."

17 **Screening Spaces**

Room: Victoria

Chair: Vivian Sobchack, UCLA

Sabine Haenni, University of Chicago. "American
 Cosmopolis: The Production of Urban Social Space in *The
 Italian*."

Scott Bukatman, University of New Mexico. "Cities of
 Light: Ren Koolhaas and Filmic Urbanism."

Dona M. Kercher, Assumption College. "Film History/Art
 History/Nationalism: Domesticating Cityspace in Victor
 Erice's *Dream of Light* and Antonio Lopez's Paintings."

18 **On the Future of a Deleuzian: The Uses and Disadvantages of Deleuze for Film Theory**

Room: Frontenac

Chair: Gregory Flaxman, University of Iowa

Timothy Murray, Cornell University. "Baroque Chaos:
 Errancy and the Cinema of Deleuze."

Gregory Flaxman, University of Iowa. "The System Was
 Breaking Down: The Cinematographic Philosophy of Gilles
 Deleuze."

Dudley Andrew, University of Iowa. "The Visual Turn:
 Figuration and the Philosophy of Gilles Deleuze."

Respondent: Gaylyn Studlar, University of Michigan.

6:00 pm - 7:00 pm:

SCS Business meeting

Room: Ballroom A

7:00 pm - 8:00 pm:

African-American Caucus

Room: Joliet

7:45 pm - Special Event

Ballroom C

Kahnesatake: 270 Years of Resistance (1994,
 120:00)

Director Alanis Obomsawin will be present for discussion.



Kahnesatake: 270 Years of Resistance (Alanis Obomsawin, 1994)

8:00 am - 9:00 am:

Latino/a Caucus

Room: Victoria

9:00 am - 10:45 am:

Co-ordinating Caucus

Room: Rideau (penthouse level)

Session J

J1 **The Colonizing Gaze** 9:00

Room: Victoria

Chair: Ruth A. Hottell, University of Toledo

James Castonguay, University of Wisconsin - Milwaukee.
 "Recruiting the Early Spectator: Re-presenting the Spanish-
 American War."

Michael Kackman, University of Wisconsin - Madison.

"Spotting Secret Agents on the Global Screen: *Mission
 Impossible* and National Identity."

Yasmin Nair, Purdue University. "Suturing Desire: Images
 of the Yearning Orient in *Farewell My Concubine*."

Kirsten Ostherr, Brown University. "Bleeding Through
 Boundaries: Race and Sexuality in Representations of the
 Ebola Virus."

J2 **Black Women with Nonblack Lovers: In a Minor Frame**

Room: Joliet

Chair: Mark A. Reid, University of Florida

Chris Holmlund, University of Tennessee. "Channeling
 Desire, Making Whoopi."

Carole-Anne Tyler, UC - Riverside. "She Must Be Seeing
 Things? Race and Lesbian Feminism."

Mark A. Reid, University of Florida. "Black Women
 Crossing Borders: Transracial Intimacy."

Respondent: Gloria Gibson, Indiana University

J3 **Rethinking Third World Cinema**

Room: Richelieu

Panel Organizer: Anthony R. Guneratne, National
 University of Singapore

Chairs: Timothy White, National University of
 Singapore, **N. Frank Ukadike**, University of Michigan

Anthony R. Guneratne, National University of
 Singapore.

Manjunath Pendakur, Northwestern University. "Inno-
 vation in Tradition: Vishwanath's Telegu Film Trilogy."

N. Frank Ukadike, University of Michigan. "Get In
 Where You Fit In: Video Booms and the Manifestations of
 First Cinema in Anglophone Africa."

Timothy White, National University of Singapore.
 "Malaysian Cinema (Re)Considered: P. Ramlee, the
 'Unknown' Superstar."

Thomas Ebong, Wayne State University. "Post-Colonial
 Discourses in African Cinema: A Theoretical Perspective."

J4 **Workshop: Expanding Possibilities: Media Studies and K-12 Education**

Room: York

Chair: Susan Hunt, Glendale Community College

Karon Sherarts, National Alliance of Media Arts and
 Culture, Minneapolis

Chris Worsnop, Ontario Film Association, Association for
 Media Literacy

Mark Zamparo, Ottawa Board of Education

R.J. Godwin, Glebe Collegiate, Ottawa

J5 **The Films of Atom Egoyan**

Room: La Chaudière

Chair: James Martin Moran, USC

James Martin Moran, USC. "From Father to Son, From
 Film to Video: Wenders, Egoyan, Oedipus."

Bill Elliott, Indiana University. "Sex, Videotape, and
 'Lying': Cultural Identity in the Films of Atom Egoyan."

Cynthia Erb, Wayne State University. "*Exotica* as Trauma
 Narrative."

Hamid Naficy, Rice University. "Making Film with an
 Accent."

J6 **Gay and Lesbian Representation: Yesterday and Today**

Room: Frontenac

Chair: Karen Hollinger, Armstrong Atlantic University

Ronald Gregg, Duke University. "Oh, That Billy Haines:
 Star Discourse, Male Homosexuality, and Studio Publicity
 in the 1930's."

David M. Lugowski, NYU. "A World Made of Plaster of
 Paris: Theatricality and Queerness in the Cinema of James
 Whale."

Matthew Tinkom, Georgetown University. "Warhol's
 Sexual Revolution: *Bike Boy* and *Vinyl*."

Karen Hollinger, Armstrong Atlantic University. "Theo-
 rizing Mainstream Female Spectatorship: The Case of the
 Popular Lesbian Film."

J7 **Star Bodies/Star Biographies**

Room: Ballroom A

Chair: Mary Desjardins, Dartmouth College; **Amelie
 Hastie**, University of Wisconsin - Milwaukee

Amelie Hastie, University of Wisconsin - Milwaukee.

"Documenting Auto/biographies: Dietrich, Riefenstahl and
 Film Studies."

Dennis Bingham, Indiana University - Indianapolis.

"I Want to Live!: Female Subjectivity and Hollywood
 Biography."

Michael DeAngelis, University of Texas at Austin.

"Death and Sex: Ambiguous Constructions in James Dean
 Biographies."

Mary Desjardins, Dartmouth College. "Star Bodies/Star
 Biographies."

J8 New Theories of Film Music

Room: Seignory

Chair: Krin Gabbard, SUNY - Stony Brook**Krin Gabbard**, SUNY - Stony Brook. "Listeners at the Movies, Competent and Incompetent."**Jeff Smith**, NYU. "Towards a Cognitive Theory of Film Music and Emotion."**Claudia Gorbman**, University of Washington - Tacoma. "Retrograde Canon."**David Neumayer**, Indiana University. "Hearing Movies, Reading Their Music: An Analytical Heuristic for Early Hollywood Sound Film."**J9 Questioning Methodology in Film Studies**

Room: Laurentian

Chair: Martti Lahti, University of Iowa**Leo Charney**, Northwestern University. "Containing Digression."**Robert Spadoni**, University of Chicago. "Tale of the Blind One Facing East: Narrative Analysis and *Yellow Earth*."**Jan Simons**, University of Amsterdam. "Cognitivism Against Interpretation."**Kathleen McHugh**, University of California, Riverside. "Women in Traffic: Feminist Film Theory and the Question of Method."**11:00 am - 12:45 pm: Session K****K1 Developing the Nation Through the Mass Media**

Room: Laurentian

Chair: James Schwoch, Northwestern University**James Schwoch**, Northwestern University. "Topographies of North American Studies: Broadcasting."**Mike Gasher**, Concordia University. "Developing Film: The Case of British Columbia."**Jennifer A. Machiorlatti**, University of Michigan-Flint. "Studio D and the Development of a Feminist Aesthetic."**Sarah Matheson**, USC. "Entertaining History: The Promises of Canada's History and Entertainment Network."**K2 Black Like Me - Not: Whites Performing 'Others'**

Room: Joliet

Chair: Gloria Monti, Yale University**Charlene Register**, University of North Carolina - Chapel Hill. "Playing in the Dark: An Examination of *Lost Boundaries* - A White Fantasy Film."**Karla Rae Fuller**, Northwestern University. "Creatures of Good and Evil: Caucasian Portrayals of the Chinese and Japanese in WWII."**Gloria Monti**, Yale University. "Guess Who's Serving Crawdads for Dinner? Susan Kohner's Racial Persona in *Imitation of Life*."**Mary Kate Kelly**, University of Rochester. "A De-Vision of Difference: Visible Racial Difference and the Construction of Identity in *Suture*."**K3 Early Cinema and Scientific Practice**

Room: York

Chair: Scott Curtis, Academy of Motion Picture Arts and Sciences**James Lastra**, University of Chicago. "Prosthetic Gods and Talking Turks: The Technological Imagination of Perception."**Scott Curtis**, Academy of Motion Picture Arts and Sciences. "The Scientific Management of Cinema."**Alison Griffiths**, NYU. "Celluloid Subjects: Science and Vision in Turn-of-the-Century Anthropological Film."**Jennifer Horne**, University of Minnesota. "The American Occupational Cinemas of Ford and Edison, 1903-1921."**K4 Local Exhibition II: New Case Studies**

Room: Frontenac

Chair: Charlie Keil, University of Toronto**Gregory A. Waller**, University of Kentucky. "Film Exhibition at Independent Chautauqua Assemblies."**Richard Abel**, Drake University. "Cinema During the 'Transition' in a 'Not So Visible Place': Des Moines, Iowa, 1907-1913."**Randy Gue**, Emory University. "It Didn't Take the Depression: Bailey's 81 Theater and Black Atlanta During the 1930's."**Kathryn H. Fuller**, Virginia Commonwealth University. "Itinerant Exhibition and the Cinema of Attractions in Upstate New York, 1899-1907."**K5 Paranoid Fantasies**

Room: Victoria

Chair: Maurizio Viano, Wellesley College**Maurizio Viano**, Wellesley College. "The Celluloid Closet II: Reflections on the Cinematic Representation of Drug Ab/Use During Prohibition and Wartime."**Peter Mascuch**, University of New Hampshire. "Nightmares in the Cold War Dream Factory: Allegorizing the Blacklist in the Hollywood-on-Hollywood Film of the 1950's."**Amanda Howell**, Griffith University (Australia). "Trust No One (Over Thirtysomething): Paranoia, the Paranormal, and the (Generation) X-Files."**Monica Hulsbus**, USC. "Hackers and Viruses: Heroes and Demons of the Popular Imaginary."**K6 Media, Social Memory, and National Identity**

Room: Ballroom A

Chair: Robert Burgoyne, Wayne State University and **Barbara Klinger**, Indiana University**Susannah Radstone**, University of East London. "Remembering Deeds Done: Responsibility, Memory, and the Contemporary History Film."**Alison Landsberg**, Wayne State University. "Remembering Slavery: *Roots*, *Daughters of the Dust*, and the Interpellative Power of Memory."**Robert Burgoyne**, Wayne State University. "Prosthetic Memory/National Memory: *Forrest Gump*."**Barbara Klinger**, Indiana University. "Selective Memories: Collector's Editions, New Technologies, and the Restoration of the Past."**K7 Euro Art/Euro Trash**

Room: La Chaudière

Chair: Joan Hawkins, Indiana University**Joan Hawkins**, Indiana University. "Sleaze-Mania, Euro-Trash and High Art: The Place of European Art Films in American Low Culture."**Peter Lev**, Towson State University. "*Last Tango in Paris* as a Model for International Fimmaking."**Julie Sandor**, Northwestern University. "Why Too Many Chefs End Up Making Europudding: An Examination of the Canadian Co-Production System as it Faced the 1990's."**Mark Betz**, University of Rochester. "Wandering Women: (Re)Colonization and the Body Politic in European Art Cinema."**K8 Post-Colonial Identities in Hong Kong and Taiwan**

Room: Seignory

Chair: Poonam Arora, University of Michigan - Dearborn**Linda Chiu-han Lai**, Hong Kong Academy for Performing Arts. "UFO and the Emergence of a Self-Care Therapeutic Culture Via Quasi-Christian Ethics."**Tami M. Williams**, UCLA. "Camera m/f: Gendered Space, Narrative Subversion, and Post-Coloniality in Edward Yang's *The Terrorizer*."**La Frances Hui**, NYU. "Making Sense in Stephen Chow's *Nonsense*."**Vinicius Navarro**, NYU. "Politics and Everyday Life in *ChungKing Express*."**1:30-3:00 - Special Event**

National Gallery of Canada, 380 Sussex Dr.

Media Arts collection of the National Gallery of Canada

Associate Curator of Media Arts Jean Gagnon will present selections from the collection.

Society for Cinema Studies: Cinema(s) in Canada

May 15-18, 1997

Screening Schedule Overview

All screenings will take place in Ballroom C, except where noted otherwise.

Thursday, May 15, 1997

- 1:00-4:00 *Ulysses' Gaze* (Theo Angelopolous, 117:00)
- 4:00-6:00 *The Learning Path* (Loretta Todd, 59:00)
Asking Different Questions: Women and Science (Gwynne Basen and Erna Buffie, 51:00)
- 6:00-7:30 **Canadian Filmmakers Distribution Co-op Program**
Girl From Moush (Gariné Torossian, 6:00)
Fettered (Neil Burns, 5:30)
CHIMERA (Philip Hoffman, 15:00)
You Take Care Now (Ann Marie Fleming, 12:00)
Bricolage (David Rimmer, 11:00)
Transitions (Barbara Sternberg, 10:00)
A Temporary Arrangement (Phillip Barker, 12:00)
Warm (Wrik Mead, 5:00)
Letters From Home (Mike Hoolboom, 15:00)

Friday May 16

- 9:30-10:45 *Bye Baby Bunting* (Bryant Fryer, 1933, 5:00)
Back to God's Country (David M. Hartford/Nell Shipman, 70:00)
- 1:00-2:00 *Dirty Laundry* (Richard Fung, 60:00)
- 2:00-3:15 *Flow* (Quentin Lee, 45:00)
Prey (Helen Lee, 26:30)
- 4:00-5:30 *Struggles in Steel* (Tony Buba, 86:00)
- 5:00-7:30 *Narmada: A Valley Rises* (Ali Kazimi, 90:00)
- 7:15-11:30 **Double Bill Special Events**
National Library Auditorium, 395 Wellington St.
Lilies (1996, 95:00)
Director John Greyson will be present for discussion.
- 7:15 World Premiere: **Twilight of the Ice Nymphs** (1997)
Director Guy Maddin will be present for discussion.

The Guy Maddin event is supported by the Dorothy and Oscar Burritt Memorial Award administered by the Toronto Film Society and is done in cooperation with the Guy Maddin retrospective organized by the Canadian Film Institute.

Saturday May 17

- 9:00-10:55 *Keepers of the Fire* (Christine Welsh, 55:00)
Women in the Shadows (Norma Bailey, 56:00)
- 11:00-12:30 *Balagan* (Andres Veiel, 90:00)
- 1:00-2:05 *Paysage sous les paupières* (Lucie Lambert, 63:00)
- 2:15-4:00 *Deux actrices* (Micheline Lanctôt, 95:00)
- 4:15-5:45 *Rude* (Clement Virgo, 89:00)
- 6:00-7:30 **SAW Video/V Tape program**
The Seventh Winter (Rob Thompson and Ray Hagel, 12:35)
Tuktoyaktuk (Chris Mullington, 1989, 5:00)
The Sisters (Penny McCann, 1993, excerpt)
Straighten Up (Susan Terrill, 1997, 3:20)
Whispers of Kisses (Donna James, 1993, 8:40)
It Never Happened (Darlene Naponse, 1997, 4:00)
Avamuiktalik (Fish Swimming Back and Forth) (Zacharias Kunuk, 1995, excerpt)
Blending Milk & Water (Paul Wong, 1996, excerpt)
Window (Nelson Henricks, 1997, 3:00)
Prepare For the Planets' Alignment (Liz Rosch, 1997, 5:00)
Fresh Blood (b.h. Yael, 1996, excerpt)
Queercore (Scott Treleaven, 1995, excerpt)
Treatments (Michael Balsler, 1996, excerpt)
Assplay (Steve Reinke, 1995, 1:00)
Corey (Steve Reinke, 1995, 3:00)
Shift (Nikki Forest, 1997, 9:00)
In Living Memory (Amy Gottlieb, 1997, 14:00)
Heaven or Montreal (Dennis Day, 1997, 5:00)

- 7:45-10:00 **Special Event**
Ballroom C
Kahnesatake: 270 Years of Resistance (1994, 120:00)
Director Alanis Obomsawin will be present for discussion.

Sunday May 18

- 10:00-11:55 *Daughters of the Country 1* (Norma Bailey, Aaron Kim Johnston, 114:00)
- 12:00-12:50 *Affirmative Action Under Attack* (Laura Grindstaff, 50:00)
- 1:30-3:00 **Special Event**
National Gallery of Canada, 380 Sussex Dr.
Media Arts collection of the National Gallery of Canada
Associate curator of media Jean Gagnon will present selections from the collection.

Affirmative Action Under Attack—Why Now? (Laura Grindstaff, U.S.A., 50:00, video)

With the recent passage of proposition 209 in California, the issue of affirmative action remains a vital one. *Affirmative Action Under Attack—Why Now?* is an educational video designed for classroom use. It chronicles the 1995 meeting of the UC Regents in San Francisco in which the Regents voted to eliminate race and gender as criteria in hiring and admissions throughout the UC system. It also contains interviews with selected UC faculty and activists in the Santa Barbara area which help to situate the current debate in a broader historical context.

Source: Laura Grindstaff. lgrindstaff@pobox.asc.upenn.edu
Screening: Sunday, May 18, 1:00-1:50

Asking Different Questions: Women and Science (Gwynne Basen and Erna Buffie, Canada, 1996, 51:00, 16mm)

In Canada and around the world a new scientific revolution is taking place, propelled by a new breed of feminist scientists. Challenging the traditional practices of science, these women offer a new approach to the study of nature and our place in it. This film documents how the increasing participation of women is transforming the fabric of science and technology. It also examines the ways in which science has been applied, often to the detriment of women and the environment.

Source: National Film Board of Canada.
Tel: 800-267-7710. Fax: 514-283-7564. <http://www.nfb.ca>
Screening: Thursday, May 15, 5:00-6:00.

Back to God's Country (David M. Hartford, written by Nell Shipman, Canada, 1919, 70:00, 16mm)

Back to God's Country is the only surviving complete work from the popular "God's Country" series written by and starring pioneering independent filmmaker Nell Shipman. The film adores its fearless backwoods heroine, whose ability to communicate intimately with wild animals aids her in the struggle to save her honour and her rather ineffectual husband from mercenary fur traders. Also features a high-speed dogsled chase. (Laura Marks)
Source: National Archives of Canada. 613-994-5241.
Screening: Friday, May 16, 9:30-10:45

Balagan (Andres Veiel, Germany, 1994, 90:00, 16mm)

Balagan documents a Grotowski-esque travelling play by an Israeli theatre troupe which carries its performance about the psychological effects of the Holocaust on the current generation of Israelis across numerous Holocaust memorials and museums in Israel. Apropos Grotowski, the film blends the realms of "stage" and "reality" into a surrealist viewing experience and a message of sublime philosophical import. (Terri Ginsberg)

Source: Journal Films. Tel: 49-30-833-0151.
Fax: 49-30-833-6349.
Screening: Saturday, May 17, 11:00-12:45. Caucus on Class.

Bye Baby Bunting (Bryant Fryer, Canada, 1933, 5:00, 16mm)

Bye Baby Bunting was one of the last, and perhaps the most charming, of the "Shadowettes" silhouette animated films by Bryant Fryer. Fryer began animating a decade earlier for puppeteer Tony Sarg and later for John Bray in New York. Moving to Toronto, Fryer produced the "Shadow Laughs" series in 1917 with the assistance of the Ontario Motion Picture Bureau. Sponsored by the distilling fortune of the Gooderham family, Fryer resumed production of films with a new sound animation series in 1933, but the failure to obtain distribution brought this to an end. Fryer's later career was devoted to acting, painting, and the advertising business. He never animated again. (Mark Langer)

Source: National Archives of Canada. 613-994-5241.
Screening: Friday, May 16, 9:30-9:35.

Canadian Filmmakers Distribution Centre program

A program of works from Canadian Filmmakers Distribution Centre, Canada's oldest artist-run centre, which represents approximately 400 artists. Tel: 416-588-0925. Fax: 416-588-7956. <http://www.cfmddc.org>
Presented by Barbara Goslawski.
Screening: Thursday, May 15, 6:00-7:30

Girl From Moush (Gariné Torossian, Canada, 1993, 6:00, 16mm)

Girl From Moush is a poetic montage of the artist's journey through her subconscious Armenia. It is not an Armenia based in a reality but one which appears, like the mythical city of Shangri La, when one closes their eyes. Rooted in what Jung might call a "communal consciousness," her Armenia appears on film as a collage of myth, legend, experience and imagination.

Fettered (Neil Burns, Canada, 1991, 5:30, 16mm)

Unfolding to the melancholy strains of piano and accordion, which recall the dramatic live accompaniment of the silent cinema, *Fettered* is a lyrical tale of an Icarus-like man who attempts to realize his dreams of flight by constructing his own fragile wings. Scenes of dream-like heroism are contrasted with mundane reality. Coupled with the frozen lifelessness of glass-bound museum birds and the awkward flight of animated photographs, this creates a picture of a man's attempts to capture a futile ambition.

CHIMERA (Philip Hoffman, Canada, 1995, 15:00, 16mm)

Made over three years, *CHIMERA* is a patchwork picture of several places, peoples and spaces. The splayed visual "documents" inner fluctuations and explosive exteriors during the time of terrific change. *CHIMERA* is "a multi-headed beast", "a fish of remarkable appearance", "illusion". *CHIMERA* is a collective chant.

You Take Care Now (Ann Marie Fleming, Canada, 1989, 12:00, 16mm)

Fleming's perilous travelogue recites, in first person voice over, a tale of two cities. The first is Bridiski, where the patent sexism of her surround leads her to seek refuge in the hotel room of her unscrupulous tour guide. The second moves closer to home—where the simplest of street crossings becomes a nightmare journey of dark collisions, broken bones and ambulance drivers. (Mike Hoolboom)

Tricolage (David Rimmer, Canada, 1984, 11:00, 16mm)

A film which deals with aspects of male and female representation, spatial and temporal dislocation, and notions of framing and containment.

Transitions (Barbara Sternberg, Canada, 1982, 10:00, 16mm)

Transitions is a film of inner life and speaks of time, reality, power. It depicts the disquieting sensations of being between—between falling asleep and being awake, between here and there, between being and non-being. These metaphysical themes are evoked by the central image of a woman in white over which layers of images and sound (voices) are superimposed.

Temporary Arrangement (Phillip Barker, Canada, 1995, 12:00, 16mm)

The film began as an experiment: to study the human form suspended in a body of water—a search for commonality. It was also an attempt to express with film the complexities within an individual, the multiple points of view of the human psyche. However, during the filming, a shift occurred in the agenda. Individual dramas unfolded as each person had to confront their ability—or inability—to relinquish control to the water. A personal narrative evolved as I intimately observed my friends and family coming to terms with this natural force.

Warm (Wrik Mead, Canada, 1992, 5:00, 16mm)

Wrik Mead's dreamy *Warm* suggests the comfort of an embrace as a pixillated naked body flailing against a crumbling ruin is released from the anguish of containment by another man's touch.

Letters From Home (Mike Hoolboom, Canada, 1996, 15:00, 16mm)

"I wasn't in Albany in the long summer of 1989 when Vito Russo made his way to the podium and delivered one of the keynote AIDS speeches of the decade—but I've read it enough since then to imagine the collective shudder that went through the crowd, and that wondrous feeling of empowerment as a collective experience is converted into language.... As a person with AIDS and a moviemaker I've made a few stabs at trying to represent my experience, but I saw in Vito's speech a way to deal more directly with the plague, to proffer something that joined Vito's terrible

fury and the more personal responses I had. Because his point seemed to be that we were all HIV positive, that we all lived within the plague whether we were infected or not, I thought to offer its moments to a number of people from various backgrounds—so that his monologue would become a diaspora of texts." (Mike Hoolboom)

Daughters of the Country 1 (Norma Bailey, Aaron Kim Johnson, Canada, 1987, 114:00, 16mm)

Two dramatizations of the conditions endured by Canadian Native women. *Ikwe*: In 1770, a young Ojibway woman is married off to a Scottish fur trader. The union promises prosperity for her tribe, but hardship for Ikwe (Norma Bailey, 57:00). *Mistress Madeleine*: In the 1850s, a Métis woman is torn between loyalty to her people and loyalty to her "husband," a Hudson's Bay clerk. Her life is shattered when he returns from England with a legal wife (Aaron Kim Johnson, 57:00).

Source: National Film Board of Canada.

Tel: 800-267-7710. Fax: 514-283-7564. <http://www.nfb.ca>
Screening: Sunday, May 18, 10:00-12:55

Deux actrices (Two Can Play) (Micheline Lanctôt, Canada, 1993, 95:00, 16mm)

Two sisters—one civilized, the other not; one straight, the other not—after many years encounter each other with explosive results. Alongside this fictional exploration runs a video pre-shoot with two performers—one bold, the other not; one a professional actress, the other not—which contest the ontological constructions of the film. An experimental narrative, in French with English subtitles. (Peter Harcourt)

Source: Audio-Ciné Films.

Tel: 800-289-8887/514-493-8887. Fax: 514-493-9058.
Screening: Saturday, May 17, 2:15-4:00

Dirty Laundry (Richard Fung, Canada, 1996, 60:00, video)

Roger Kwong is on a trip across the Canadian Rockies. He is travelling on railway tracks originally laid in the nineteenth century by immigrant Chinese workers, including his great-grandfather. Roger's readings into the documents of this history contain surprising accusations. These, combined with the discovery of an inexplicable photograph, and fateful encounters with a spirited, tree-planting dyke and a hunky Chinese attendant, raise unsettling questions about Roger's great-grandfather and Roger's own connection to the past.

In the nineteenth century, Chinese communities in Canada consisted mainly of "bachelor" workers, often married men separated from their wives and children in China. Anti-Chinese rhetoric of the time reviled these men as sodomites. The few Chinese women were assumed to be prostitutes. Later accounts of the period, however, cleansed sexuality from this history altogether. Infiltrating

its framing narrative with archival material, interviews and stylized recreations, *Dirty Laundry* excavates the historical representation of outlaw sexuality in nineteenth century Chinese Canada.

Source: V Tape. Tel: 416-351-1317. Fax: 416-351-1509.

video@astral.magic.ca

Screening: Friday, May 16, 1:00-2:00. Asian Pacific American Caucus.

Flow (Quentin Lee, U.S.A., 1996, 45:00, 16mm)

Flow opens with a public announcement warning that HIV has become a language-borne virus and this is an "infected" film. *Flow* tells five stories, each of which takes on a different rhetoric: "Hysterio Passio" is a postmodern montage/slasher flick with a knife-wielding drag queen; "Matricide" is an impressionistic film noir about a young man who kills his mother on Christmas Day; "Key in the Heart" is a queer vampire tale crossing surrealism and expressionism; "Fall 1990" is a Hollywood romance about two roommates who move beyond their differences; and finally, the structural glue holding this operatic work together is a witty mock autobiography of an aspiring filmmaker with a love of sticky rice. Lee weaves together an epic survey of film language which he calls "an allegory of the fictive history of gay Asian films."

Source: National Asian-American Television Network.

Tel: 415-863-0814. Fax: 415-863-7428. naata@sirius.com

Screening: Friday, May 16, 2:00-2:45. Asian Pacific American Caucus.

Keepers of the Fire (Christine Welsh, Canada, 1994, 55:00, 16mm)

For half a millennium, First Nations women have been at the forefront of Aboriginal peoples' resistance to cultural assimilation. *Keepers of the Fire* profiles contemporary Canadian native women who, in the time-honoured tradition of their foremothers, are fighting for the survival of their cultures and their peoples—in the rain forest and the city, in the courts and the legislatures, in the longhouses and the media.

Source: National Film Board of Canada,

Tel: 800-267-7710. Fax: 514-283-7564. <http://www.nfb.ca>
Screening: Saturday, May 17, 9:00-10:00

The Learning Path (Loretta Todd, Canada, 1991, 59:00, 16mm)

Today's generation of Native students no longer have to undergo the painful experience of being taught that being Native is somehow wrong; the First Nations now have control over their own system of formal education. In *The Learning Path* we meet three remarkable Native educators who recount their own harrowing experiences at residential schools, and who are leading young Natives along the path of self-enlightenment.

Source: National Film Board of Canada.

Tel: 800-267-7710. Fax: 514-283-7564. <http://www.nfb.ca>
Screening: Thursday, May 15, 4:00-5:00

The Media Arts collection of the National Gallery of Canada

Jean Gagnon, associate curator of media arts, will present the National Gallery of Canada's Media Arts collection, comprising some 1400 video titles by international artists, some 200 films by artists, and video, film, and interactive media installations. M. Gagnon will also show some works from the collection. Tel: 613-990-8611. Fax: 613-990-8689. Screening: Sunday, May 18, 1:30-3:00.

Location: National Gallery of Canada, 380 Sussex Dr.

Narmada: A Valley Rises (Ali Kazimi, Canada, 1995, 90:00, 16mm)

The Sardar Sarovar dam project in central India is both a technological marvel and a sociological disaster. To the Indian government and the World Bank, the Narmada River dam—one of the largest in the world—is an ambitious attempt to harness water for irrigation. But to the 160,000 people displaced by the mega-development project, it represents the denial of basic human rights and social justice. Shot during the course of three and a half years, *Narmada* documents a 200-kilometre nonviolent protest march led by 6000 farmers and tribal people, organized in an attempt to pressure the government for a comprehensive environmental review. Canadian filmmaker Ali Kazimi juxtaposes images from both sides of the conflict to reveal the power dynamic that propels the people forward. A dramatic and intimate portrait of a unique social movement, the film raises critical—and universal—questions about the nature of human rights, social justice and democracy.

Source: Mongrel Media. Tel: 416-516-0651.

Fax: 416-516-9775. 75764.3147@compuserve.com

Screening: Friday, May 16, 6:00-7:30. Asian Pacific American Caucus.

Paysage sous les paupières (Landscape in the Mind's Eye) (Lucie Lambert, Canada, 1995, 63:00, 16mm)

Four women, three generations, all rooted in the harshly beautiful landscapes of the North Shore of Quebec. Three of them tell their stories: one never left; two have returned to recover from wounds inflicted by the world outside; while the fourth is preparing a recital in Ste-Anne-de-Pontneuf, singing Mozart, Schubert and Gounod—affirming the joy of life felt by the three women as well. Interwoven within all these moments are images of children playing, arguing, imagining—the generation still to come. Representing a feminist spin on the direct cinema of yesteryear, *Paysage sous les paupières* is a film of intense beauty and sensitivity. In French with English subtitles. (Peter Harcourt)

Source: Cinéma Libre. Tel: 514-861-9030.

Fax: 514-861-3634.

Screening: Saturday, May 17, 1:00-2:05

Prey (Helen Lee, Canada, 1995, 26:30, 16mm)

Dad's convenience store. Overnight break-in. Next morning, you catch a shoplifter—and fall in love. Trust and desire strike a balance when Il Bae's family routines collide with new-world romance.

Sources: Canadian Film Centre. Tel: 416-445-1446. Fax: 416-445-9481; Women Make Movies. Tel: 212-925-0606. Fax: 212-925-2052. distdept@wmm.com

Screening: Friday, May 16, 2:50-3:15. Asian Pacific

American Caucus.

Rude (Clement Virgo, Canada, 1995, 89:00, 35mm)

"There are 10 million Nubian tales in the projects, on this sacred Ojibway ground," announces pirate radio prophet Rude. Her butterscotch voice caresses and provokes the collective soul of Toronto's Regent Park, the housing project where director Clement Virgo grew up. Riding a poetic edge where passions explode, the familiar implodes and magic takes control, Virgo weaves three of the projects' 10 million tales into a defiant parable of hope, resurrection, and transformation. (David McIntosh, Toronto Film Festival)

Source: Cineplex Odeon Films. Tel: 416-323-6600.

Fax: 416-323-6711.

Screening: Saturday, May 17, 4:15-6:00

Struggles in Steel (Tony Buba and Ray Henderson, U.S.A., 1995, 86:00, 16mm)

When a local television station did a program about the closing of a major steel mill in Duquesne, outside of Pittsburgh, Ray Henderson, a former mill employee who had worked there for 15 years, couldn't help noticing that not one black worker was shown. This despite the fact that African-American workers had formed a critical part of the labour force in western Pennsylvania for 125 years. With his old friend and independent filmmaker Tony Buba, Henderson set out to collaborate on a history of African-Americans and their contributions not just to the steel industry, but to the labour movement itself. Through eloquent living witnesses and revelatory archival footage, *Struggles in Steel* presents a striking counterpoint to the stereotyped black male image.

Source: Braddock Films, Inc. Tel: 412-351-4808.

Fax: 412-351-4442.

Screening: Friday, May 16, 4:00-5:45. Caucus on Class.

Ulysses' Gaze (Theo Angelopoulos, Greece/France/Italy, 1995, 117:00, 35mm)

Ulysses' Gaze is the most spiritually autobiographical and contemporary of Angelopoulos's ten remarkable examinations of the human condition. His protagonist, like the mythic Ulysses, embarks on both a physical voyage and one of self-discovery. "A." (Harvey Keitel) is a Greek filmmaker working in the U.S. who returns his home town of Ptolemais after an absence of 35 years for a screening of his latest controversial film. His real reason for coming

back, however, is a documentary he's making about the Manakias brothers. In the early days of cinema, the brothers filmed day-to-day life in the Balkans without regard for ethnic, religious or national boundaries. A. has learned that three of the Manakias' films, believed lost, may in fact be in the Sarajevo film archive. He travels through the Balkans and finally into Bosnia. Along the way he revisits his past and encounters a multitude of characters. (Dmitri Eipides, Toronto Film Festival)

Source: Roissy Films, Paris. Tel: 33-1-4723-6107.

Fax: 33-1-4723-7988.

Screening: Thursday, May 15, 1:00-4:00

SAW Video and V Tape Program: As of Today... a small selection of new titles

Screening: Saturday, May 17, 6:00-7:30

SAW Video Program

SAW Video is an Ottawa-based artist-run centre that for 20 years has supported artists in the production of new and innovative video projects. Tel: 613-238-7648. Fax: 613-238-4617.

The Seventh Winter (Rob Thompson and Ray Hagel, Canada, 1988, 12:35, video)

Two Eastern Bloc performance artists smuggle a video letter to their friends in "Kanada."

Source: Winterfilms. Tel: 613-241-3728.

Tuktoyaktuk (Chris Mullington, Canada, 1989, 5:00, video)

An excerpt from *From Sandspit to Dildo*, a pan-Canadian travelogue of sorts.

Source: Vidéographe. Tel: 514-866-4720.

(excerpt) *The Sisters* (Penny McCann, Canada, 1993, full length 18:00, video)

Etched on a gravestone are the stark facts: three sisters who died on the same summer day in 1917. A present-day woman discovers the gravestone and is compelled to uncover the story of their shared young deaths.

Source: V Tape. Tel: 416-351-1317. Fax: 416-351-1509.

video@astral.magic.ca

Straighten Up (Susan Terrill, Canada, 1997, 3:20, video)

A short, gory stop-motion animated tale of a girl's fantasies, featuring a shifty wolf, a convertible, a hockey player, and his progeny.

Source: V Tape. Tel: 416-351-1317. Fax: 416-351-1509.

video@astral.magic.ca

Whispers of Kisses (Donna James, Canada, 1993, 8:40, video)

Whispers of Kisses explores David Hume's treatise on human nature. The artist shares Hume's interest in the way in which the construct of desire shapes the public and private perception of self and the way in which desire is sublimated, constricted, and denied by the public display of oneself.

Source: SAW Video. Tel: 613-238-7648. Fax: 613-238-4617.

V Tape Program

V tape is Canada's largest distributor of artists' video, with over 2000 titles in our active list. This includes some of the earliest works to be produced by artists using video dating from the early 1970s to the latest releases from new and established artists in Canada, the U.S. and around the world. Every year, V tape brings another 200-300 titles into distribution, some of which we have recovered and restored to playability from earlier video formats, some just made. This selection is, by necessity, limited: what unites these works is an attention to visual language, a desire to communicate through images and narrative, and an inventive attention to form.

Tel: 416-351-1317. Fax: 416-351-1509.

video@astral.magic.ca

Presented by Lisa Steele and Kim Tomczak.

It Never Happened (Darlene Naponse, Canada, 1997, 4:00, video)

In this first production by a young Aboriginal director, a young girl confronts her loss of control and faces the disrespect she has shown herself and her body. Based on a true story.

(excerpt) *Avamuiktalik* (Fish Swimming Back and Forth)

(Zacharias Kunuk, Canada, 1995, full length 28:00, video)

In episode 8 of the 13-week series "Nunavut" (Our Land), Inuit director Kunuk follows Inuaraq in his quest for fish and a future. But the fish remain hidden.

(excerpt) *Blending Milk & Water* (Paul Wong, Canada, 1996, full length 28:00, video)

In this sex and AIDS awareness documentary, all the subjects are full or part ethnic Chinese. Vancouver-based veteran layers testimony, witness, off-hand remark and revelation in a rich tri-lingual collage of opinion and experience.

Window (Nelson Henricks, Canada, 1997, 3:00, video)

How do we come to know a place or person? In a deceptively simple yet elegant visual meditation, Henricks reveals how we come to acquire knowledge. A work which shares the gaze in all its intimacy.

Prepare For the Planets' Alignment (Liz Rosch, Canada, 1997, 5:00, video)

As both a warning and a tribute to the end of the millennium, the question is posed: how can we continue to ignore our human tendencies to confine and abuse the environment within which we live? And what price will we pay?

(excerpt) *Fresh Blood* (b.h. Yael, Canada, 1996, full length 55:00, video)

In this vibrant and visually rich hybrid documentary, the artist interrogates her own past, seeking remnants of identity and belonging in her Iraqi Jewish heritage. And along the way she learns to bellydance.

(excerpt) *Queercore* (Scott Treleaven, Canada, 1995, full length 20:00, video)

A "punk-u-mentary" of exceptional impact, a brilliant account of the thriving Homopunk scene told with positive aggression and more than a nod to activism.

(excerpt) *Treatments* (Michael Balsler, Canada, 1996, full length 42:00, video)

A comedic work which weaves stand-up performance, story telling and animation techniques and along the way unfolds the strange and disconcerting efforts which censor, exploit and sabotage the truth people living with AIDS.

Assplay (Steve Reinke, Canada, 1995, 1:00, video)

A psychoanalytical "reading" of Disney's *Pinocchio* turns ups some surprising findings.

Corey (Steve Reinke, Canada, 1995, 3:00, video)

"Dear Corey, do you have any pen pals?" A young boy's crush, a letter to his hero—a simple premise for a wickedly hilarious visual essay on the depth of penetration experienced via mass media images.

Shift (Nikki Forest, Canada, 1997, 9:00, video)

Intensely autobiographical in scope yet haunting in the associations evoked, this work states, simply, that death deconstructs, that we are never the same, that language is inadequate to describe the loss.

In Living Memory (Amy Gottlieb, Canada, 1997, 14:00, video)

A beautiful but heartbreaking portrait of the artist's aged father which poses the question: does memory reside only in the mind or is it stored, residually, throughout our cells. A complex father and daughter reunion unwinds.

Heaven or Montreal (Dennis Day, Canada, 1997, 5:00, video)

An elegy to a young dancer, prematurely dead from AIDS related causes, a work which celebrates life—no matter how unfinished or incomplete. And the dead can dance after all.

Women in the Shadows (Norma Bailey, Canada, 1992, 56:00, 16mm)

This deeply personal documentary features First Nations filmmaker Christine Welsh in her journey to bring to light the unwritten history of her foremothers. Combining conventional documentary techniques with dramatic recreations of memory and history, this video explores issues of identity, racism, and the repercussions of cultural assimilation.

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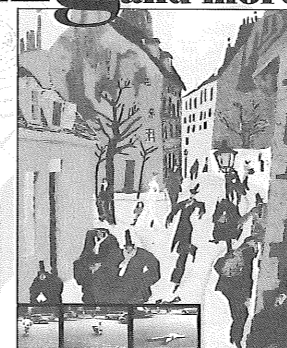
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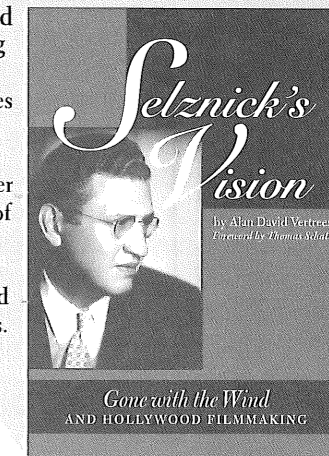
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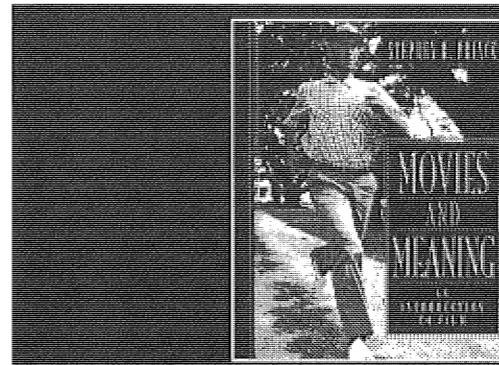
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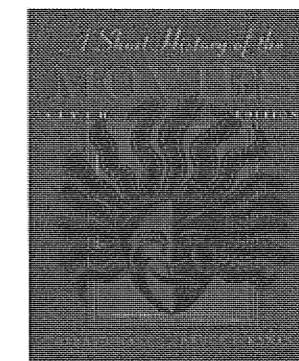


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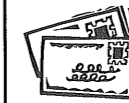
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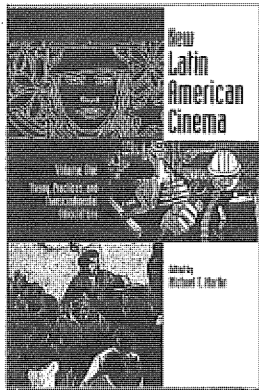


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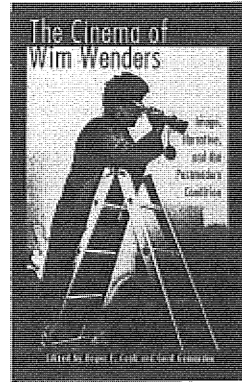
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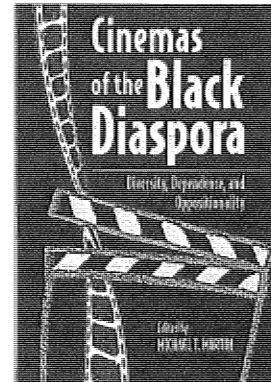


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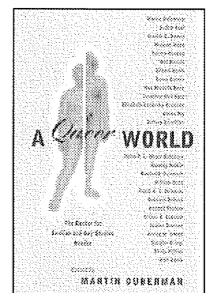
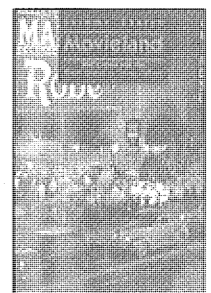
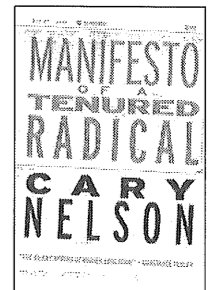
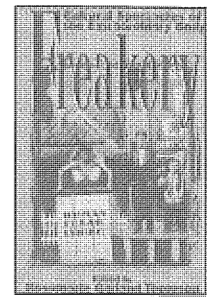
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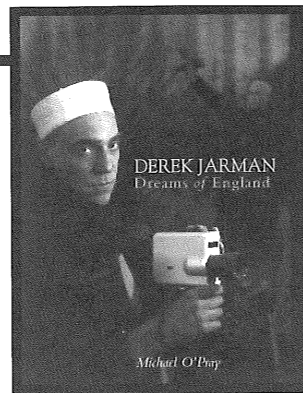
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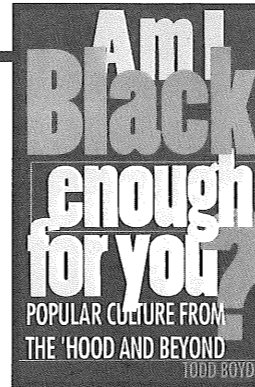
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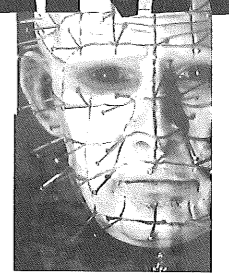
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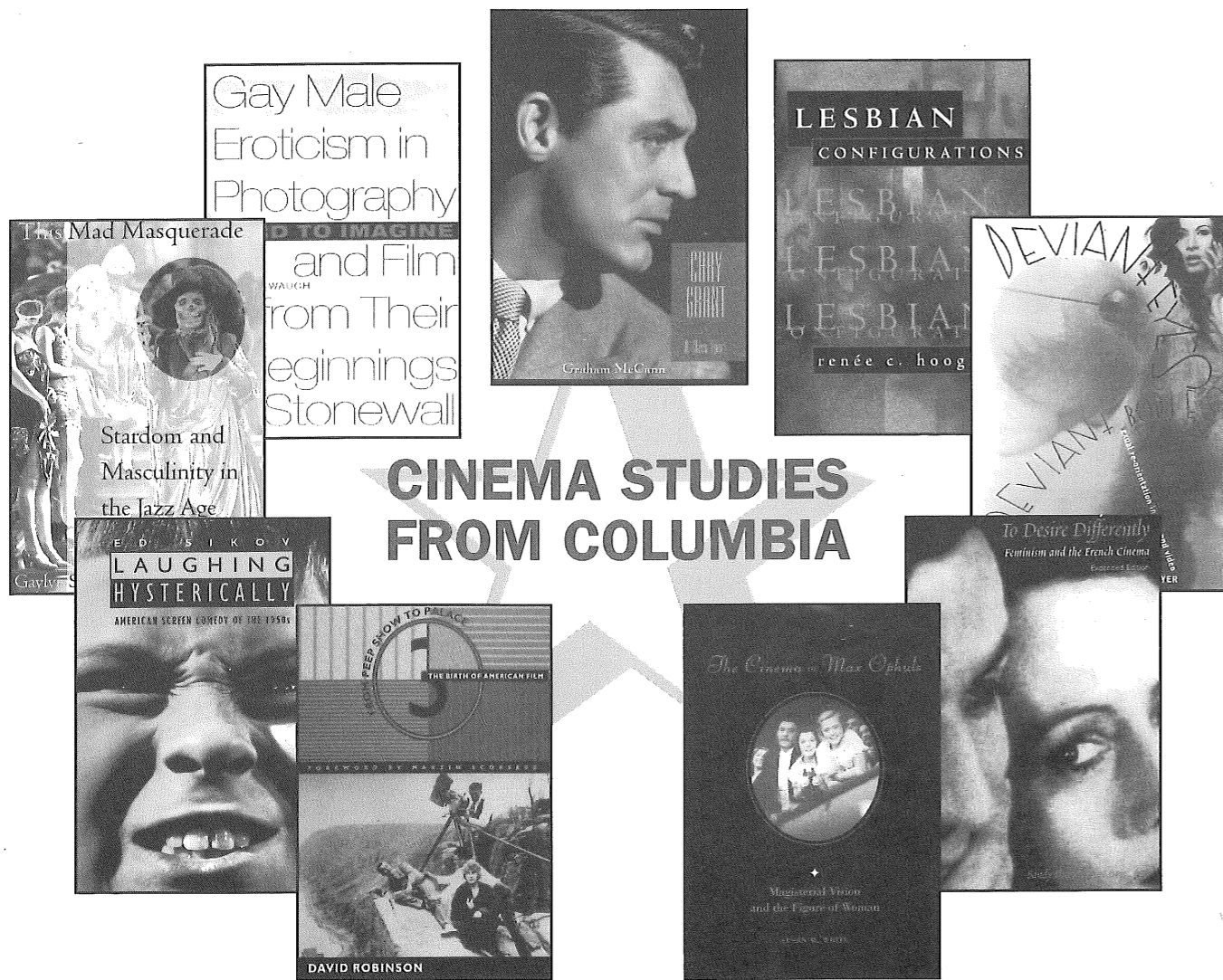
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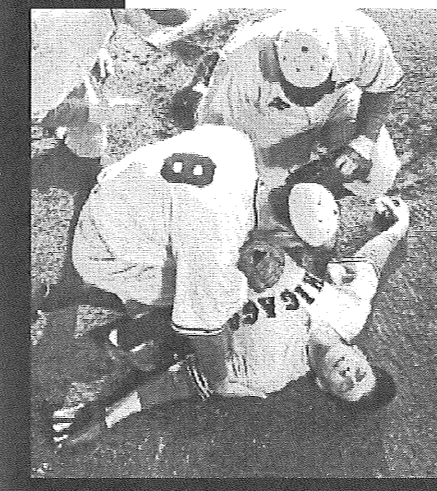
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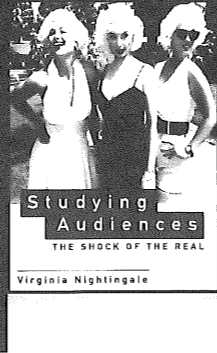
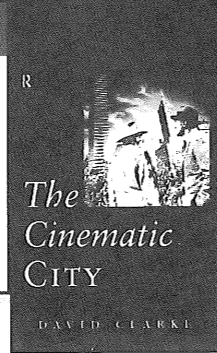
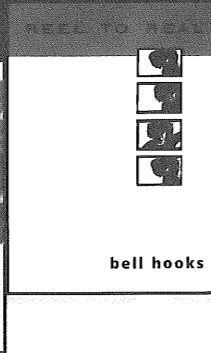
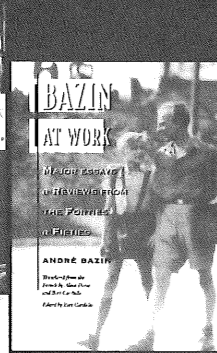
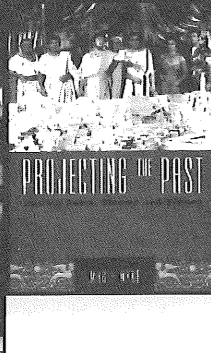
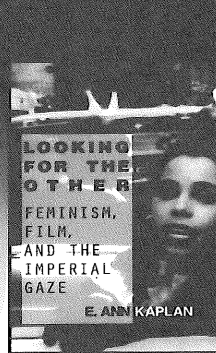
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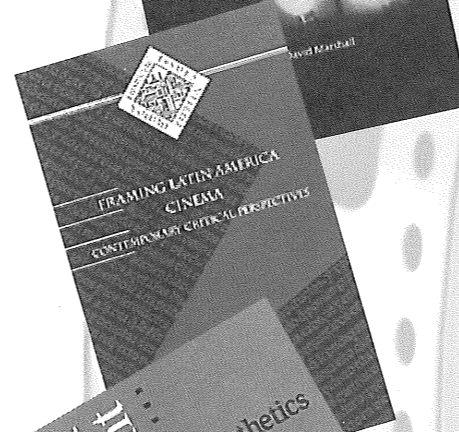
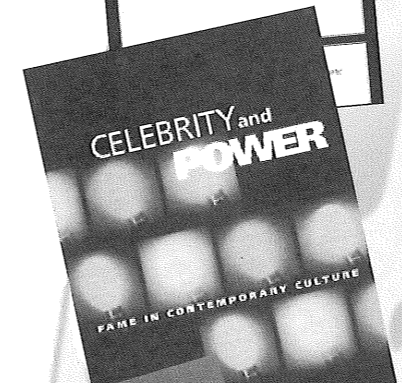
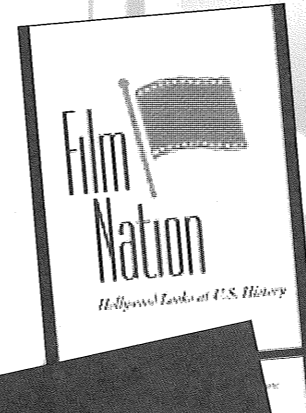
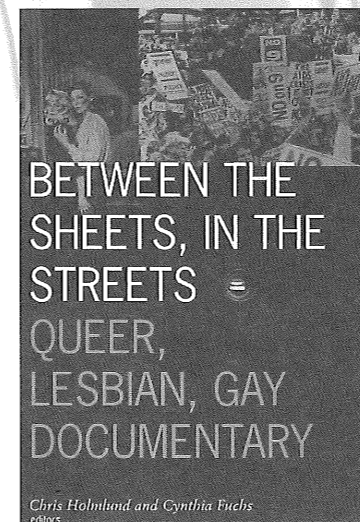
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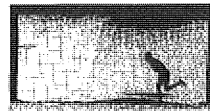
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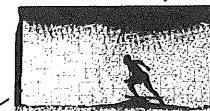
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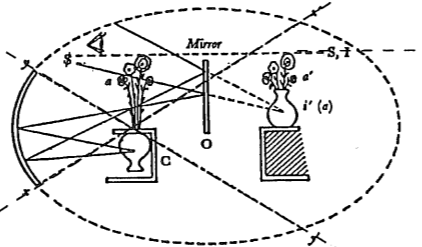
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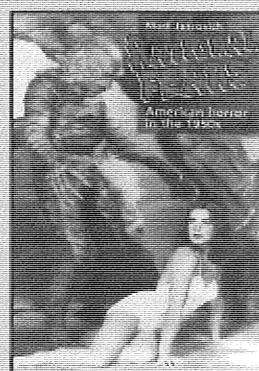
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