Friday, April 3  7:30 PM             El Crito  
Saturday, April 4  7:30 PM        The City  
  Screenings held at the Performance Space  
  Visual Arts Complex

UCSD Curators Jesse Lerner and Rita Gonzalez present a dynamic four-part series titled The  
  MExperimental Cinema. This non-traditional survey begins in the aftermath of the civil war that was  
  the Revolution, as the movie camera becomes one more tool for the painters, photographers and intel-  
  lectuals engaged in a nationalistic and utopian project. This survey encompasses work emerging from the  
  three state-sponsored experimental film competitions, leftist political polemics and countercultural fantasies  
  created by the student movement, hippies, punk rants and partisan satires, video art and super-8 shorts.

The MExperimental Cinema explores the contributions and influences of Sergei Eisenstein and Luis Buñuel  
  and includes the filmic attempts of notable artists Miguel and Rosa Covarrubias, Adolfo Best Maugard, and  
  Manuel de la Cooper as well as works by contemporary film and video artists Ximena Cuevas, Silvia  
  Gruner, and Miguel Calderon.

Celebrate 40 Years of Film Quarterly

The University of California Press and the Editor of Film Quarterly cordially invite you to celebrate Film Quarterly's 40th anniversary at a Screening Reception.

Sunday April 5th from 5:45–7:15 PM, Coast Room  
Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla

FROM THE

Dear SCS Colleagues,

Welcome to the 1998 SCS Conference! We want to acknowledge the work of the University of California, San Diego Host Committee, and in particular the leadership of Ellen Seiter, in securing the sponsorship of UCSD and this year's conference site. Ellen, her colleagues, and her university stepped in at a critical moment in the scheduling of this conference, and we are most grateful not only for their support but also for their superb planning.

Working with the Executive Council, Ellen took the lead in defining this year's Special Focus, "Media on the Border," and this year's Plenary Panel, "Race Under Representation: Culture and Politics in California," both prompted by our concern that our conference in California be an occasion for discussing—and challenging—in meaningful ways the anti-immigration and anti-Affirmative Action policies and politics reflected in the state's Proposition 187 and Proposition 209.

That many of you share our concern is evident in the rich array of papers and panels you proposed in response to our Special Focus. We hope the discussions these presentations evoke will help clarify the issues, lead to action where appropriate, and help counter the negative effects of this legislation, legislation antithetical to SCS's commitment to justice and equity.

Sincerely,  
SCS Executive Council

EXECUTIVE COUNCIL

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FRIDAY 9AM-6PM:
Executive Council Meeting  
Palatine AB

SATURDAY, APRIL 6:
Registration 9AM-5PM  
Hyatt Regency lower lobby

SATURDAY 9AM-12PM:
Executive Council Meeting  
Palatine A

SATURDAY 12PM:
CAUCUS MEETING:  
African/African American  
Portofino A
SATURDAY 1PM - 2:45 PM

A1  NARRATING, REMAKING, AND THE "REAL"
Room: Palatine B
Chair: Richard Abel, Drake University
Anat Zanger, Tel-Aviv University. "Textual Boundaries/Sexual Boundaries — The Consumption of a Pornographic Heroine."
Richard Neupert, University of Georgia. "Chabrol's Unsettled Women: Melodrama, Narration & Obsession."
Erie Schroeader, University of Rochester. "Les toits de Paris: Filming the Working Class City."

A2  NATIONAL STAKES IN TRANSNATIONAL DISCOURSES:
MEXICO, CUBA AND THE U.S.A
Room: Athena B
Chair: Donna M. Kercher, Assumption College
Marvin D'Lugo, Clark University. "Charting the Itinerary of Transnational Authors in Latin America."

A3  STAR GAZING 1: SEX, SCANDAL,
AND THE BODY BEAUTIFUL
Room: Athena A
Chair: Eric Schaefer, Emerson College
Stephanie Savage, University of Iowa. "Truth and Consequences: CONFIDENTIAL Magazine and the Trial of 100 Stars."

A4  GENDER, NATION, VOICE:
WOMEN'S FILM-MAKING IN VENEZUELA, THE GDR AND HAWAII
Room: Palatine A
Chair: Cynthia Erb, Wayne State University
Monique Yamaguchi, University of Southern California. "The Voice and Representation of Hawaiian Sovereignty."
Ute Lischke-McNab, University of Toronto. "Female Subjectivity in the Films of the Former GDR: Subverting the Political in Appropriation."

A5  "THIS IS YOUR LIFE": THE AVERAGE CITIZEN AND THE SPECTACLE OF THE EVERY DAY IN 1950s TELEVISION
Room: Ballroom C
Chair: Victoria E. Johnson, University of North Carolina-Chapel Hill
Anna McCarthy, University of North Carolina-Chapel Hill. "Classification Games: The Panel Show and Other Sociological TV Genres of the 1950s."
Victoria E. Johnson, University of North Carolina-Chapel Hill. "Jubilee U.S.A: Populist Address and Local Values in 1950s Network TV."
Mark J. Williams, Dartmouth College. "Wires and Machines: Knowledge Anxiety via 1950s TV-Tech."
Respondent: Mary R. Desjardins, Dartmouth College
A 6 SATELLITE CROSSINGS: MEDIA BEYOND BORDERS
Room: Mykonos B
Chair: Lisa Parks, University of Wisconsin-Madison
Sujata Moorti, Old Dominion University.
"Symbols of Woman for the Diaspora: Satellite TV Re-Imagines India."
Yu-Fen Ko, University of Wisconsin-Madison.
"Under a Sheltering Sky: Nationalist Discourses and Satellite Television in Taiwan."
Shanti Kumar, Indiana University. "Dishing It Out: Satellite Television and Global Consumer Culture."

A 7 RECASTING ETHNICITY ON RADIO, TV, AND FILM
Room: Ballroom B
Chair: Susan Ohmer, University of Michigan
Monica Owusu-Breen, University of California San Diego. "Getting With the Program: A Political Economic Perspective on Oprah Winfrey."

A 8 REVISITING FRITZ LANG
Room: Mykonos A
Chair: Walter Metz, University of Texas-Austin
Walter Metz, University of Texas-Austin. "While Lang Criticism Sleeps: Authorship, Ceramics, and Historizing Film Studies."
David E. Pratt, Emory University. "Hiding in Plain Sight: Fritz Lang and the Hidden Ellipses."

A 9 GENITAL SEXUALITY AND ITS REPRESENTATIONS
Room: Portofino B
Chair: Christopher Sharrett, Seton Hall University
Lianne McLarty, University of Victoria. "Alien 'Parts': Biology, Identity, Politics."
Peter Lehman, University of Arizona. "The Act of Seeing the Dead Pans With One's Own Eyes."
Christopher Sharrett, Seton Hall University. "The Wild Boys: Batman's Codpiece, Male Adventure Fiction, and the Revenge of the Phallus."
Respondent: Barry Keith Grant, Brock University
B 1 HIGH TENSION: CRISES OF MASCULINITY
Room: Mykonos B
Chair: Steven B. Elworth, New York University
Donald E. Staples, University of North Texas. "A South-of-the-Border Consul Enasculuted on the Screen — Under The Volcanic.
Carol Donelan, University of Massachusetts-Amherst. "'I Like the Way You Talk': Melodramatic Self-Expression and Patriarchal Authority in Fassbinden's In a Year of Thirteen Moons and Thornton's Sling Blade."

B 2 THE WESTERN: GENRE, IDEOLOGY, PLEASURE
Room: Athena A
Chair: Ranjan Chhibber, Brock University
Allison McManus, University of Amsterdam. "1911: The Year of the Western."
Janet Walker, University of California-Santa Barbara. "Captive Images: Thoughts on Traumatic Events and the Historiographic Function of the Film Western."
Kathryn Kallnak, Rhode Island College. "Music and the West: John Ford, Max Steiner, and The Searchers."

B 3 SPEAKING SUBJECTS: AUTO BIOGRAPHY IN FILM AND VIDEO
Room: Ballroom B
Chair: Eric Freedman, Florida Atlantic University
Eric Freedman, Florida Atlantic University. "Do You Sleep in the Nude?: Public Access/Private Confession."
James M. Moran, University of Southern California. "Hey That's Me! Home Video, Domestic Television and the Autobiographical Impulse."
Owen Shapiro, Syracuse University. "Diary and Autobiography in Israeli Cinema"
Linda Dittmar, University of Massachusetts-Boston. "Hicks and Go Seek: Child Narrators/Adult Autobiographers."

B 4 THE FILM INDUSTRY: OWNERSHIP, COPYRIGHT AND THE STUDIO
Room: Atheneum B
Chair: Anne Morey, University of Texas-Austin
James R. Thompson, University of Southern California. "Whose 'Life' Is it Anyway: An Examination of Film Ownership Issues Related to Frank Capra/Republic Pictures/Vlacom's It's a Wonderful Life."
Chris Jordan, Penn State University. "Public Costs, Private Profits — A History of Recent Film Preservation in the United States."
Mark Langer, Carleton University. "Disney and Cold War Animation: Man in Space (1958)."

B 5 TELEVISION ON TELEVISION
Room: Ballroom C
Co-Chairs: Kirsten Lents, Brown University, Lynne Joyrich, University of Wisconsin-Milwaukee
Mimi White, Northwestern University. "Television: Making History, Selling History"
Tara McPherson, University of Southern California. "TV Predicts Its Future: MSNBC and CyberTelevision."
Kirsten Lents, Brown University. "Feminism and the Image of Television."
Respondent: Lynne Joyrich, University of Wisconsin-Milwaukee

B 6 RHETORIC, REPRESENTATION, POWER
Room: Palatine A
Chair: Bill Nichols, San Francisco State University
Bill Nichols, San Francisco State University. "Film and the Uses of Rhetoric"
Scott A. Benjaman, University of Iowa. "Film Genre as Rhetorical EnGenerating."

B 7 SEX, CLASS AND CRIME IN NOIR, NEO-NOIR, AND POST-NOIR FILM: PART ONE
Organized by: The Caucus on Class
Room: Portofino B
Chair: Robert Bodle, University of Southern California
Mark Berrettini, University of Rochester. "Films Noir With a Difference: Identity Intersections and the Home in Devil in a Blue Dress."
Bob Nowlan, University of Wisconsin-Eau Claire. "A Contribution to the Critique of the Politics of Film Noir."
Elyne Rapping, Adelphi University. "Aliens, Nomads, Mad Dogs and Road Warriors: Tabloid TV and the Changing Face of Criminality."

B 8 THE CUTTING EDGE: FILM ON THE BORDER OF THE OTHER ARTS
Room: Mykonos A
Chair: Lucy Fischer, University of Pittsburgh
Krin Gabbard, State University of New York. "In Search of a Jazz Aesthetic."
James Naremore, Indiana University. "Telling It Again: Cinema and 'the reign of Adaptation."

[6] [7]
**SATURDAY 5PM-6PM**

I: CAUCUS MEETING: Latino/a Palatine A

**SATURDAY 6:30-7:00 PM**

OPENING RECEPTION
Barcino restaurant Lower Lobby

**SATURDAY 7:30 PM**

AWARDS BANQUET
Room: Athena A and B

**SATURDAY 9:00 PM**

GRADUATE STUDENT RECEPTION
Room: Delphi A and B
Hosted by Communication Graduate Students. Sponsored by the Graduate Student Association and Office of Graduate Studies and Research, UCSD

**SUNDAY 8AM-9AM**

I: CAUCUS MEETING:
Caucus on Class
Room: Portofino B

II: OSCAR MICHEAUX SOCIETY
Room: Portofino A

**SUNDAY 9AM-5PM**

REGISTRATION
LOWER LOBBY
C1 DISLOCATIONS OF "NATIONHOOD"  
Room: Mykonos B  
Chair: Robert Eberwein, Oakland University  
Zuzana M. Pick, Carleton University. "Tripping Across Each Other's History: Road Movies and Borders in English-Canadian Cinemas."  
Jacqueline Stockeler-Silvonen, Northwestern University. "An Aesthetic of Landscape and Border."  
Lauri Mullen, University of Southern California. "From the Cold War to the Hot Zone: The Evolution of Discourses of Contamination."

C2 REGULATORY PRACTICES AND HISTORICAL METHODS: THE UNITED STATES FILM INDUSTRY, 1910-1960  
Room: Ballroom C  
Chair: Eric Smodin, University of California-Berkeley  
Shelley Stamp Lindsay, University of California-Santa Cruz. "The Board of Censorship: Ponder the Vice Question."  
Mark Lynn Anderson, University of Rochester. "Shooting Stars: Understanding Wallace Reid and His Public."  
Jon Lewis, Oregon State University. "We Do Not Ask You to Condone This... Some Notes on How the Blacklist Saved Hollywood."

C3 THE CULTURE OF CHILDHOOD  
Room: Athena A  
Chair: Chandra Mukerji, University of California-San Diego  
Karen Orr Vered, University of Southern California. "New Media Technologies, Old Media Cultures: Reinscribing Old Cultural Stereotypes in Games for Girls."  
Marisa Helms, San Francisco State University. "Annotating Chic Questions of Representation and Visibility of Marginalized Youth."  
Jyotsna Kapur, Northwestern University. "Out of Control: The Transformation of Childhood Television and Late Capitalism."  
Nic Sammond, University of California-San Diego. "From Managed Childhood to the Natural Child: Walt Disney and Changing Discourses of Childhood in the 1950s."

C4 RACE, DIASPORA, AND THE IDEA OF "HOME"  
Room: Ballroom B  
Chair: Harriet Margolis, Victoria University  
Pamela Robertson, Cinema Chicago. "The Sound of Authenticity: Aural Backface in Australian Film."  
Lesley Brill, Wayne State University. "Living as Prey in Burnett's Killer of Sheep: A Cinematic Analysis."  

C5 NATIONAL AGENDAS AND DOCUMENTARY PRACTICE I: THE U.S.A.  
Room: Palatine A  
Chair: David Whitteman, University of South Carolina  
Christine A. Acham, University of Southern California. "Riots or Revolution? Contested Meanings in Civil Rights Television Coverage."  
Vance Kepley, Jr., University of Wisconsin-Madison. "The Order of Point of View."  
Dan Streible, University of South Carolina. "Sound Documentary Practices: The Voice of Emile de Antonio."

C6 SITES OF TRAUMA IN PUBLIC MEMORY  
Room: Mykonos A  
Chair: Steve Carr, Indiana University-Purdue University/Fort Wayne  
Kirsten Moana Thompson, New York University. "Strange Fruit: Pathologies of History and Race in Candyman (Bernard Rose, 1992)."  
Olaf Hoerschelmann, University of North Texas. "Memoria Dextera Est: Film and Public Memory in Post-War Germany."  
Bernie Cook, University of California-Los Angeles. "Only Idiots Would Laugh at Pain and Death": Castlefim High Students' Response to Schindler's List, and the Need to Teach Film Violence."

C7 DIGITAL TECHNOLOGIES: RECONFIGURING BODIES AND SUBJECTIVITIES  
Room: Athena B  
Co-Chairs: Erika Deya Muhammad, New York University, Martti Lahd. University of Iowa  
Monica Hulsbus, University of Southern California. "Actors and Players: The Popular Construction of Cyberspace."  
Erika Deya Muhammad, New York University. "Race and Technology: Defining New World Image Orders."  
Scott Bukatman, Stanford University. "Taking Shape: Morphing and the Production of Self."  
Laura U. Marks, Carleton University. "Nonorganic Subjectivity."

C8 MODERN GIRLS IN FILM HISTORY: EAST MEETS WEST BALLROOM  
Room: Palatine B  
Chair: Maureen Turim, University of Florida  
Poonam Arora, University of Michigan. "Woman and the Revolutionary in Indian Cinema."  
Joanne Hershfield, University of North Carolina-Chapel Hill. "Modern Girls in Mexican Films: Satas versus La mujer de nadie [Nobody's Woman]."  

C9 CLASS ACTIONS: ERASURE AND PATHOLOGY IN DISCOURSES OF POVERTY AND ACTIVISM  
Room: Portofino B  
Chair: Clyde V. Williams, Mississippi State University  
Catherine L. Preston, University of Kansas. "The Disappearance of the Poor and the Contingencies of Visual Memory."  
Dina M. Smith, University of Florida. "Tracking the Poor White Male: Mobility, Masculinity, and The Night of the Hunter."  
Jeanne Hall, Pennsylvania State University. "If You Go Carrying Pictures of Chairman Mao': The Pathologization of Radicals in Liberal Hollywood."
D 1  HOLLYWOOD CINEMA/ VISIONARY FILM  
Room: Palatine A  
Chair: Steve Anderson, University of Southern California  
Steve Anderson, University of Southern California. "Disnembering the Past: Experimental Film and Narrative History."  
Christina Lane, University of Texas-Austin. "Going Commercial: Lizzie Borden's Move into Narrative."  
Alisa Perren, University of Texas-Austin. "Finding the Right Niche: Mirmar's Role in Redefining Independent Filmmaking."  

D 2  QUESTIONS OF VIOLENCE  
Room: Mykonos B  
Chair: Kevin Sandler, Sheffield Hallam University  
Jane Shattuc, Emerson College. "High/Low Violence: The Reception of 'Good' Sexual Violence in Film."  

D 3  HISTORIOGRAPHIES: CASTING ROBESON, NAZIMOVA AND JACKIE CHAN  
Room: Atheneum A  
Chair: Amelie Hastie, University of Wisconsin-Milwaukee  
Patricia White, Swarthmore College. "Nazimova's Veils: Salome at the Intersection of Film Histories."  
Charles Musser, Yale University. "Paul Robeson: Ideological Entrapment and Contradiction."  
Steve Fore, University of North Texas. "The Disembedding of Jackie Chan."  

D 4  VIRTUAL VISION AND DIGITAL UTOPIAS  
Room: Palatine B  
Chair: Anne Friedberg, University of California-Irvine  
Laura Rascaroli, University College—Cork. "Invisible Visions: POVs, Perception and the Self in Kathryn Bigelow's Cinema."  

D 5  CRITICAL PLEASURES: ETHICAL AND EPISTEMOLOGICAL ISSUES OF IRONIC SPECTATORSHIP IN DOCUMENTARY FILM  
Room: Mykonos A  
Chair: Dirk Eitzen, Franklin & Marshall College  
James Hoban, Randolph-Macon Woman's College. "Incongruous Images and Voices as Ironic Techniques in Documentary Films."  
Julia Erhart, Flinders University. "Contemporary Mockumentary and the Limits of Genre."  
Peter Feng, University of California-Irvine. "The 'Emoncation' of Irony: Multiple Authorship and aké Don Bonus."
D 6 FILM, HISTORY AND NATIONAL IDENTITY  
Room: Ballroom C  
Chair: Vanessa Schwartz, American University
Leo Charney, University of New Mexico. "The Narrowing Spiral: Nostalgia for Nostalgia in American Film of the Seventies."  
Susan K. Larsen, University of California-San Diego. "Sex, History & National Identity in Recent Russian Cinema."  
Eric Rentschler, University of California-Irvine. "German Cinema After Fassbinder and Beyond the Wall."  

D 7 MONSTROUS BODIES  
Room: Athena B  
Chair: Joanna E. Rapf, University of Oklahoma  
Rhona J. Berenstein, University of California-Irvine. "The Science of Monstrous Bodies: Mapping the Terrors of Island of Lost Souls (1932)."  
Sophia Siddique, University of Southern California. "Sundel Bolong or Vampiric Negotiations of Indonesian Nationality and Sexuality."  

D 8 JUNIOR FACULTY DEVELOPMENT IN THE CONTEXT OF THE JOB CRISIS (workshop)  
Room: Portofino B  
Chair: Diane Neiga, University of North Texas  
Donald Crafton, University of Notre Dame  
Tricia Welsh, Bowdoin College  
Adrienne McLean, Emory University  
Nina Martin, Ithaca College  
Mark Williams, Dartmouth College  

D 9 MEDIA ARTISTS ON THE BORDER: THEORY MEETS PRACTICE (workshop)  
Organized by the Host Committee  
Room: Ballroom B  
Chair: Tiffany Ana Lopez, University of California-Riverside  
Dee Dee Halleck, University of California-San Diego  
Paul Espinosa, Independent Producer-Director  

SUNDAY 1PM-2PM  
I: CAUCUS MEETING:  
Middle East  
Room: Palatine B  

II: WORKSHOP:  
"Another Border Crossing: Academia and K-12 Media Education."  
Room: Portofino A  
Chair: Susan Hunt, Glendale Community College  
Rhona Berenstein, University of California-Irvine.  
Leslie Blau, University of California-Irvine.  
Bambi Haggins, University of California-Los Angeles.  
Sarah Nilsen, University of Southern California.  
Sponsored by the Women's Caucus.  

III: WORKSHOP:  
"Writing Workshop: Turning Your Dissertation Into a Book."  
Sponsored by the Graduate Student Caucus and Cinema Journal.  
Room: Portofino B  
Co-Chairs Jan Loveland, Wayne State University, and Frank Tomasulo, Georgia State University.  
Ed Dimmenberg, University of California Press  
Cynthia Erb, Wayne State University  
Cynthia Felando, UCLA Film and Television Archive  
Chuck Kleinhans, Northwestern University  
Frank Tomasulo, Georgia State University and Cinema Journal  

IV: Caucus Meeting  
Lesbian/Gay/Bi/Trans Queer  
World-premieres of "Zone-4" (4-minute video)  
Chicana/o Queer Video/Filmmakers Panel  
Mini-reception  
Room: Palatine A
E 1
THE INTERMEDIALLY OF EARLY CINEMA
Room: Athena A
Co-Chairs: Rick Altman, University of Iowa
Andre Gaudreault, Universite de Montreal
Andre Gaudreault, Universite de Montreal.
"Literary and Theatricality: Intermediality at Stake in Early Cinema."
J. A. Sokalski, University of Alberta. "Melies: A Case Study of the Stage on Film."
Marlann Lewinsky, University of Zurich.
"Cinematic Novels."
Rick Altman, University of Iowa.
"Intermediality: The Characteristic of 20th Century Crisis."

E 2
WOMEN AT THE COLOR LINE: MISCEGENATION, PASSING, AND AGENCY
Room: Athena B
Chair: Elizabeth Young, Mount Holyoke College
Susan Courtney, University of South Carolina. "From the South to the South Seas: 'A Brown Jill for Every [White] Jack' and Other 'Epidemic Drama' of Race, Sex and Color."
Lois Landay, Western Illinois University. "Dancing Across the Color Line: Race and Performance in Interwar Film."
Melinda Barlow, University of Colorado-Boulder. "Red, White, Yellow, and Black: Women, Multiculturalism and Video History."

E 3
STAR GAZING II: SURFING THE WEB FOR YOUR STAR
Room: Mykonos B
Chair: Dan Harries, American Film Institute
Steven Cohan, Syracuse University. "Judy on the Net."
Jerry Mosher, University of California-Los Angeles. "You're One of Us: Star Bodies and Corporate Activism on the World Wide Web."
Amanda Howell, Griffith University. "Looking Googly Eyed: Desire and Difference, The X-Files and X-Philia."

E 4
GEOGRAPHY LESSONS: NEW TECHNOLOGIES, BOUNDARY TRANSgressIONS AND MATERIALIZING ENTERTAINMENT
Organized by the Host Committee
Room: Paletine B
Chair: Ellen Seiter, University of California, San Diego
Susan Davis, University of California-San Diego. "Space Jam: The Lessons of the Theme Park."
Respondent: Lynn Spigel, University of Southern California

E 5
(INTRA-)NATIONAL BORDERS AND FRACTURED SUBJECTS IN EAST ASIAN CINEMA
Room: Mykonos A
Chair: Kyung Hyun Kim, University of California-Irvine
Chia-chi Wu, University of Southern California. "National or International Cinema? On Hou Hsiao-hsien and Good Men, Good Women."
Li-mei Chang, Wayne State University. "Mapping the Boundary and Consuming the Other from the Mainland in Border Crossing Films."
E 6 SCREENWRITING AS FANTASY
Room: Palatine A
Chair: Sabrina Barton, University of Texas-Austin
Jennifer Hill, Associate, Mem Hubble Communications, Inc. “Writers for Hire: The Birth of the New American Screenwriter.”
Constance Penley, University of California-Santa Barbara. “Hacking, Poaching, Jamming, Whatever: Rewriting Melrose Place.”
E 7 TRAGIC BORDERS: PHILOSOPHY, POLICY AND POETICS
Organized by the Host Committee
Room: Ballroom C
Chair: Reni Celeste, University of Rochester
Chon A. Noriega, University of California-Los Angeles. “Being, Becoming, and Believing: Chicano Poetic Nationalism and Entelequia.”
Douglas Kellner, University of Texas-Austin, “Pop Postmodernism: The Poetics/Politics of The X-Files.”
Reni Celeste, University of Rochester, “Decalogue: Poland’s Cinema of Collision.”
E 8 BRAZILIAN CINEMA IN THE 1990S: A NEW WAVE? (Workshop)
Organized by the Latino/a Caucus
Room: Ballroom B
Chair: Kathleen Newman, University of Iowa
Randolph Johnson, University of California-Los Angeles
Robert Stam, New York University
Ismael Xavier, Universidade de Sao Paulo
E 9 TEACHING CINEMA STUDIES OUTSIDE A CINEMA STUDIES DEPARTMENT (Workshop)
Room: Portofino B
Chair: Ted Hovet, Western Kentucky University
Ina Rae Hark, University of South Carolina. “From Many, One: Co-ordinating the Multi-departmental Film Studies Program.”
Richard Neupert, University of Georgia. “Problems in Interdisciplinary Studies: What IS a Film Course.”
Jane Gaines, Duke University, “Developing a Program in Film and Video: Students, Facilities, Support.”
Pamela Enell, Chapman University. “Building a Literature and Film Program, Or Why the Book is Not Always Better.”
Katie Mills, University of Southern California. “Purgatory: Interdisciplinary Film/Literature Programs from a Ph.D Student’s Perspective.”
F1 FEMINIST HISTORIOGRAPHY
Room: Ballroom B
Chair: Robin Blaetz, Emory University
Dennis Bingham, Indiana University, Indianapolis. "Re-framing the Female Biopic: Jane Campion and An Angel at My Table."
Julie Falsmeier, University of Colorado at Boulder. "Representing the Algerian War in Agnes Varda's Cleo de 5 à 7."
Robin Blaetz, Emory University. "Leslie Thornton's Adrasta: Murder Is Not a Story."

F2 REDEFINING THE "NATIONAL": BRITAIN, CHINA, AND JAPAN
Room: Palatine A
Chair: Robert Silberman, University of Minnesota
Esther Yau, University of California-Irvine. "Implosions: Chinese Cinemas and Writing Disjuncture."
Scott Nygren, University of Florida. "Rewriting Japanese Film History."
Respondent: Robert Silberman, University of Minnesota

F3 AMERICAN FILM IN THE EARLY 1930s
Room: Athenia A
Chair: Charles Maland, University of Tennessee
Charles Maland, University of Tennessee. "Fatal Attractions: The Men in Depression 'Fallen Women' Films."
Thomas Doherty, Brandeis University. "The Newsreel Presidency of Franklin Delano Roosevelt."

F4 FILM NOIR'S BORDER CROSSINGS I: DISPLACED BOUNDARIES OF RACE, ETHNICITY, AND NATIONALISM
Room: Palatine B
Chair: Peter Mascuch, University of New Hampshire
E. Ann Kaplan, State University of New York-Stony Brook. "The Dark Continent of Film Noir: Race, Displacement and Metaphor in Cat People and The Lady from Shanghai."
Mark Goble, Stanford University. "Disorder at the Border: Touch of Evil, From Dusk Till Dawn, and Multinational Noir."
Susan White, University of Arizona. "The Men's Room: Masculinity and Space in Anthony Mann's T-Men and Border Incident."

F5 FILM AND HISTORIOGRAPHIC THEORY
Room: Ballroom C
Chair: Anthony R. Guneratne, National University of Singapore
Vivian Sobchack, University of California-Los Angeles. "The Inconsistent Fringe: Moving Images and the Palimpsest of Historical Consciousness."
William Urlicich, Utrecht University. "Doing History: Interrogating the Traces of the Past."
Roberta E. Pearson, Cardiff University of Wales. "Doing History: Master Narratives and Authorial Voices."
Anthony R. Guneratne, National University of Singapore. "Naming the Rose: Historical Agnosticism, Thin Description and the Semiotics of Representation."

F6 NATIONAL BORDERS/QUEER CROSSINGS
Room: Portofino B
Chair: Harry Benshoff, University of California-Santa Cruz
Louise Wallenberg, Filmmetaboliska Institutet. "Transatlantic Transgender: The Self Represented by Others."
Thomas Waugh, Concordia University. "Queer Bollywood?: Patterns of Sexual Subversion in Recent Indian Cinema."

F7 AT HOME WITH THE CINEMA: WATCHING FILMS IN THE AGE OF VIDEO
Room: Mykonos B
Chair: Barbara Klinger, Indiana University
Ina Rae Hark, University of South Carolina. "It's a Rewound Life: Fantasies of Self-Recreation in the Video Age."
Barbara Klinger, Indiana University. "The Contemporary Cinempher: Film Collecting in the Post-Video Era."
Joan Hawkins, Indiana University. "Order at Your Own Risk: Video (Sub) Culture and Trash Aesthetics."
Respondent: Steven Cohen, Syracuse University

F8 HEARING THE SOCIAL: AN ACOUSTIC MODE OF VISION
Room: Athenia B
Chair: Edward Branigan, University of California-Santa Barbara
Thomas Elsaesser, University of Amsterdam. "Hypertextualities: Sounds of the Contact Image."
Peter Larsen, University of Birggen. "Classical Hollywood Film Music: Read, Seen, Heard."
Edward Branigan, University of California-Santa Barbara. "Sounding Out Theories of Film Sound."

F9 IMAGINING THE U.S. IN GLOBAL ARENAS
Room: Mykonos A
Chair: Timothy Dugdale, University of Windsor
SUNDAY 5:45PM-7:15PM
Reception celebrating 40th anniversary of Film Quarterly
Location: Museum of Contemporary Art, San Diego
Shuttle buses will depart from Hyatt Regency lobby beginning at 5:45

SUNDAY 7:30PM-9:30PM
SPECIAL EVENT Organized by the Host Committee. Museum of Contemporary Art, San Diego
“Black Identities, Black Sexualities in Independent Cinema”
Screening and Discussion with Filmmakers Cheryl Dunye, Thomas Allan Harris and Isaac Julien
Moderator: Jane Rhodes, UCSD

MONDAY 8AM-9AM
I. CAUCUS MEETING:
Graduate Students Caucus
Room: Palatine A

II. WORKSHOP:
Organized by the Latino/a Caucus.
Greater Mexican Visual Culture: Research Initiatives
Chair, Julianne Burton-Cardenal, University of California at Santa Cruz
Room: Portofino A

III. Women Film Pioneers project meeting
Room: Portofino B
G 1  SPORTING IMAGES: AN EXAMINATION OF SPORTS CULTURE AND THE VISUAL MEDIA
Room: Mykonos A
Chair: Andrew C. Miller, University of Pittsburgh
Andrew C. Miller, University of Pittsburgh. "Examining a Moment of Modernity: Sporting Culture and the Development of Cinema."
Frances Gulliffy, University of Texas-Austin. "Welcome to the Ball Cinderella: The Problematic Pleasures of the WNBA."

G 2  "ON THE ROAD IN SOUTH AMERICA."
Organized by the Latino/a Caucus
Room: Portofino B
Chair: Ismail Xavier, Universidade de Sao Paulo
Anne-Marie Gill, University of Iowa. "The Mise en Scene of Her Options: Oualdo Candelas’ Highway Ranny."
Shari Roberts, Pennsylvania State University. "Brazilian Roads to Nowhere: Cinematic Resistance to ‘the Country of the Future.’"
Victoria Ruetalo, Tulane University. "A Postmodern Journey Through Fernando Solanas’ El viaje."
Robert L. Trent, University of Iowa. "O Cangaceiro: Borders Between Order & Progress on the Road to Modern Brazil."

G 3  MAPPING “PLACE” IN ZONES OF TRAVEL, WAR, AND ENTERTAINMENT
Room: Palatine A
Chair: Melinda Barlow, University of Colorado-Boulder
Jeanette Roan, University of Rochester. "To Travel is to Possess the World: The Illustrated Travel Lectures of Burton Holmes."

G 4  AGAINST THE CURRENT: FEMINIST, QUEER, AND ANTI-RACIST INTERVENTIONS
Room: Ballroom B
Chair: Antonia Lant, New York University
Alexander Doty, Lehig University. "Everyone’s Here for Love: Bisexuality, Queerness and Gentlemen Prefer Blondes.

G 5  SOUND/IMAGE MODERNISMS
Room: Palatine B
Chair: Susan Knoblock, University of California-Los Angeles
Sally Bick, Yale University. "Aaron Copland’s Film Score for Of Mice and Men and the Introduction of Modernist Art Music to Film."
Caryl在家, University of Toronto. "Film Music in Fassbinder and Kluge: Reworking the ‘Shocks’ of Modernism."

G 6  SEX BY INSTRUCTIONS: "SCIENTIFIC" AND POPULAR REPRESENTATIONS OF FEMALE SEXUAL AGENCY
Room: Athena B
Chair: Ethne Johnson, Wellesley College
Charlotte Pagni, University of Michigan. "Does She or Doesn’t She?: Female Sexual Agency in Sex and the Single Girl (1964)."
Nina Martin, Ithaca College. "Sex by Numbers: Heterosexual Soft-Core’s Instructional Discourse."
Jane Juffer, University of Illinois-Urbana Champaign. "Mars and Venus Learn about the Clitoris."

G 7  NEW TECHNOLOGIES, NEW PEDAGOGIES: DEVELOPING AND USING MULTIMEDIA PART 1: MULTIMEDIA ARCADE: DEMONSTRATIONS OF NEW MEDIA (Workshop)
Room: Ballroom C
Co-Chairs: Marina Heung, Baruch College Virginia Wright Wexman, University of Illinois at Chicago
Jeremy Butler, University of Alabama
Henry Jenkins, MIT
Marsha Kinder, University of Southern California
Robert Kolker, University of Maryland
Lauren Rabinovitz, University of Iowa
Ben Singer, Smith College

G 8  TEACHING BLACK FILM
(Workshop)
Organized by the Black Caucus
Room: Athena B
Chair: Gloria Gibson, Indiana University
Frances Gateward, University of Illinois
Erika Muhammad, New York University
Yvonne Welbon, Northwestern University
Anna Everett, University of California-Santa Barbara
Jacqueline Stewart, University of Chicago

G 9  LABOR IN THE CONTEMPORARY ACADEMY (Workshop)
Organized by the Caucus on Class and the Graduate Student Caucus
Room: Mykonos B
Co-Chairs: Robert Nowlan, University of Wisconsin-Eau Claire
Jan Loveland, Wayne State University
Mike Bud, Florida Atlantic University
Jackie Byars, Wayne State University
David Crane, University of Wisconsin-Milwaukee
Gorden Lafer, University of Oregon
H 1  EISENSTEIN AT 100
Room: Athena A
Chair: Rino Pizzi, University of Texas-Austin
Ian Christie, University of Kent-Canterbury. “Eisenstein’s Drawings — a Third Text?”
James Goodwin, University of California-Los Angeles. “Eisenstein’s History Lessons”
Rino Pizzi, University of Texas-Austin. “Revisions: Once Again on Eisenstein, Montage, and the Politics of Modernism.”

H 2  THEORIZING BLACK SPECTATORSHIP
Organized by the African/African American Caucus
Room: Palatine A
Chair: Jacqueline Stewart, University of Chicago
Matthew Bernstein & Dana White, Emory University. “The Avenue” and “the Street”: Race Film Exhibition and the Norman Company Films in 1920s Atlanta.
Jacqueline Stewart, University of Chicago, “Migrating to the Movies: Silent Film Spectatorship in Black Chicago.”
Chika J. Anyanwu, Curtin University of Technology. “Mythical Magic and Magical Myth: An Ideological Construction of Spectatorship.”
Respondent: Yvonne Welbon, Northwestern University

H 3  WAR ZONES: FILMIC CONSTRUCTIONS OF GENDER AND NATION
Room: Palatine B
Chair: Fred Turner, University of California, San Diego
Yosefa Loshitzky, Hebrew University. “Phallicentrism and War: The Birth of the Israeli Nation.”
Mark Botz, University of Rochester. “What’s My Motivation?: Thawing the Cold War Male Body.”
Respondent: Lesley Stern, University of New South Wales

H 4  ATTACK/DISARM/PLAY: FUNCTIONS OF IRONY IN DOCUMENTARY FILM
Room: Mykonos B
Chair: Michael Zryd, New York University
Michael Zryd, New York University. “Functions of Irony in Documentary Film.”
Rachel O. Moore, New York University. “First Contact: Functions and Effects of Irony and Humor in Documentary Film.”
Julie Lesage, University of Oregon. “Irony and Wit in the Lyric Documentary.”

A Day Without a Mexican
H 5  RACE, EMPIRE, AND THE COLONIZING IMAGINATION
  Room: Portofino B
  Chair: David Dessler, University of Illinois
  Elspeth KYdd, University of Toledo & Radha Subramanyam, New York University. "Post-colonial Articulations of Nationalism in British Quality Television."
  Michael Walsh, University of Hartford. "A Face is Raining, Across the Border": The Northern Irish Troubles in Recent British Cinema."
  Linda Williams, University of California-Berkeley. "Scarlet Tots a Weary Load: Black and White Racial Melodrama and Gone with the Wind."

H 6  TIME/VISION IN MODERNIST FILM AND BEYOND
  Room: Ballroom B
  Chair: Anh Bui, University of California-Berkeley
  Mary Ann Doane, Brown University. "Zeno's Paradox: The Emergence of Cinematic Time."
  Ann Chisholm, California State University. "Disappearance, Dystopia, and Disciplinarity: Modern Vision and Body Doubling in Contemporary Cinema."

H 7  PASSING/PASSAGE: THE POLITICS AND POETICS OF THE SEEN AND UNSEEN, OF BEING AND BEEN THERE
  Room: Athena B
  Chair: Chris Straayer, New York University
  Paula J. Massood, Vassar College. "She Likes...Dark meat": Race, Geography, and Genre in Dashi in a Blue Dress."
  Chris Straayer, New York University. "Conversing Selves: Transsexual and Transgender Discourse in Film and Video."

H 8  SEX, CLASS, AND CRIME IN NOIR, NEO-NOIR, AND POST-NOIR FILM: PART TWO
  Organized by the Caucus on Class
  Room: Mykonos A
  Chair: Jennifer Carrig, University of Southern California
  Laura Grindstaff, University of Pennsylvania. "Sometimes Being a Bitch is all a Woman Has to Hold on to: Memory, Haunting, and Revenge in Dolores Claiborne."
  Todd McGowan, Loyola Marymount University. "Refusing Renunciation: The Political Action of the Femme Fatale."
  Susan Avril, University of Chicago. "The Blue Dahlia and the PostWar 'Return to Normalcy': Negotiating Crises of Gender, Class, and Sexuality in the Returning Veteran Thriller."

H 9  NEW TECHNOLOGIES, NEW PEDAGOGIES: DEVELOPING AND USING MULTIMEDIA — PART II (Workshop)
  Room: Ballroom C
  Co-Chairs: Marina Heung, Baruch College
  Virginia Wright Wexman, University of Illinois-Chicago
  Jeremy Butler, University of Alabama
  Lester Friedman, Syracuse University
  Henry Jenkins, MIT
  Marsha Kinder, University of Southern California
  Robert Koller, University of Maryland
  Lauren Rabiniwitz, University of Iowa
  Charles Ramirez Berg, University of Texas, Austin
  Ben Singer, Smith College

MONDAY 1PM-2PM

I: CAUCUS MEETING:
  The Women's Caucus
  Room: Palatine A

II: WORKSHOP:
  "Workshop on Film Festivals."
  Room: Portofino A
  Chair, Anne T. Ciecko, University of Pittsburgh/Pittsburgh Filmmakers. Ruth Bally, San Diego Film Festival
  Brian Goldfarb, University of Rochester/New Museum
  Ilene Goldman, Chicago Latino Festival/ Columbia College, Chicago
  O. Fumilayo Makarar, Independent Curator
  Harriet Margolies, Victoria University of Wellington
  Erika Muhammad, Whitney Museum/New York University
  William Siska, University of Utah
  Ruediger Steinhart, University of Leipzig
  Patricia Zimmerman, Ithaca College/Faherty Film Seminar

III: CINEMA JOURNAL EDITORIAL BOARD
  Room: Portofino B
SESSION

MONDAY 2PM-3:45 PM

11 OVER THE LINE: THE TRANSFORMATION OF SPORT AS A CULTURAL FORM
Room: Ballroom C
Co-Chairs: Toby Miller, New York University
Margaret Morse, University of California-Santa Cruz
Toby Miller, New York University. "The New International Division of Cultural Labor: Sport, TV, Masculinity, Monopoly."
Rick Maxwell, Queen’s College. "Promoting the Global Shape Alliance."
May Joseph, New York University. "Kung Fu Cinema, Frugality and Tanzanian Asian Youth Culture."
Margaret Morse, University of California-Santa Cruz. "Mutant Sport: On-screen, On-line and in the Streets."

12 KNOW WHERE YOUR TV COMES FROM?: MAQUILADORA FACTORIES ON THE BORDER
Organized by the Host Committee
Room: Athena B
Chair: Dan Schiller, University of California-San Diego
Eduardo Barrera, University of Texas El Paso. "Telecommunications and Flexible Production in the Maquiladora Industry."
Maribel Castaneda Paredes, University of California-San Diego. "Television at the Border: Labor and High-Tech Manufacturing for the Global Market."
Respondent: Ellen Seiter, University of California-San Diego.

13 SEXUALITIES ON/OFF THE BORDER
Room: Portofino A
Chair: Judith Halberstam, University of California-San Diego
Jose Munoz, New York University. "Resisting the Whiteness of the Queer Screen: Latin Boys Go to Hell and The Delta."
Curtis Marez, University of California-Santa Cruz. "Men are from East L.A., Women are from El Salvador: Transnational Romance in Recent Chicano Films."

14 PATHOLOGIES OF NATIONHOOD: PERFORMING CITIZENSHIP, FANTASIZING AMERICA
Room: Athena A
Chair: Marita Sturken, University of Southern California
Marita Sturken, University of Southern California. "Television and the Paranoia of History: The Conspiracy of Citizenship."
Lauren Berlant, University of Chicago. "The Compulsion to Repeat America: The Life and Loves of a She-Devil."
Sarah Banet-Weiser, University of Southern California. "Crowning Innocence: Television, Fantasy, and Miss America 1995."
Respondent: Robyn Wiegman, University of California, Irvine
15 CLASS POLITICS, IDENTITY POLITICS, AND (POST) MODERN FILM AND TELEVISION STUDIES
Organized By the Caucus on Class
Room: Ballroom B
Chair: Chuck Kleinhaus, Northwestern University
Terri Ginsberg, New York University. "Balagan and the Problematization of Israeli/Palestinian 'Identity'."
Respondent: Brian Ganter, State University of New York-Buffalo

16 MODERNIST FILM CRITICISM IN AMERICA, 1916-1940
Room: Mykonos A
Chair: Peter Decherney, New York University
Peter Decherney, New York University. "Viewing from the Left."
David Lukowiski, New York University. "Leftist Critics and Their Queer Readings of Depression-Era U.S. Cinema."
Ben Singer, Smith College. "Alexander Bakhya: The Emergence of Modernist Formalism and Early Spectatorship Theory."
Respondent: Tom Gunning, University of Chicago

17 HYBRID DISCOURSE IN EXILIC CINEMAS
Room: Palatine A
Chair: Catherine Benamou, Duke University
Deniz Gokturk, University of Southampton. "Purity or Pleasure? Aspects of Nation, Migration and Miscegenation in Contemporary European Cinema."
Azadeh Farahmand, University of California-Los Angeles. "Media and Memory: The Poetics of Criss-crossing."
Hamid Naficy, Rice University. "Interstitial Mode of Film Production."

18 WOMAN/NATION
Room: Palatine B
Chair: Dorit Neaman, University of Alberta
Corinn Columpar, Emory University. "An Identity Born of Pragmatism: Women and 'Nation' in Powwow Highway and Once Were Warriors."
Hema Chari, California State University, Los Angeles. "Engendered History, Trauma and Turmoil: (De)Formation of the Nation."
Dorit Neaman, University of Alberta. "Locked In the Mirror (Phase): Silences of the Palace as a Reflection of Tunisia."
Temby Caprio, University of Chicago. "Romy Schneider: Gender, Nation and Commodities."

19 RETHINKING 1930S MEXICAN CINEMA: THE HOLLYWOOD CROSSROADS (workshop)
Organized by the Latino/a Caucus
Room: Portofino B
Chair: Ana M. Lopez, Tulane University. *
Julianne Burton-Carvalhal, University of California-Santa Cruz
Chon Noriega, University of California-Los Angeles
Kathleen Newman, University of Iowa
Seth Fein, Georgia State University
Charles Ramirez-Berg, University of Texas-Austin

MONDAY 4PM-5:45 PM
**MONDAY, 4 PM - 5:45 PM**

**J3**  
**THE RETREAT FROM CRITICAL THEORY IN CONTEMPORARY FILM AND TELEVISION STUDIES**  
Organized by the Caucus on Class  
Room: Ballroom B

**Chair:** Terri Ginsberg, New York University  
**Brian Ganter,** State University of New York-Buffalo, "Posttheory and Lucid Politics: Rebuilding the Formalist Center in Film Theory."  
**Malcolm Turvey,** New York University, "On Some Uses and Abuses of Analytic Aesthetics by Film Theorists."  
**Clay Steinman,** Macalester College, "Critical Authorship, Theory and Textual Identity."  
**J4**  
**SIGNIFYIN' STARS: READING THE PERFORMANCES OF WOMEN OF COLOR**  
Organized by the Coordinating Committee on Race, Class & Gender.  
Room: Palatine A

**Chair:** Peter X Feng, University of California-Irvine  
**K. M. Harris,** New York University, "That's my sister, baby, and she's a whole lotta woman: Pam Grier and Black Star Intertextuality."  
**Mia Mask,** New York University, "Masquerade Becomes Her: Goldberg's Variations."  
**See Kam Tan,** Flinders University of South Australia, "Yim Kim-Fai and Pak Shuot-Sin’s Search for True Love."  
**Respondent:** Rhona J. Berenstein, University of California, Irvine

**J5**  
**BUDDHISM AND CINEMA**  
Room: Athenia A  
**Chair:** David E. James, University of Southern California  
**Linda C. Ehrlich,** Case Western Reserve University, "Stillness in Motion: Buddhist Imagery in Otaru Kohan's Sleeping Man."  
**Don Fredericksen,** Cornell University, "The Evocations of Buddhism in Ingmar Bergman's Persona."  
**Sue Scheibler,** Loyola Marymount University, "Derek Jarman's Blue: Contemplating 'sufyta'."  
**David Sterritt,** Long Island University, "Kurosawa's Desolation Angels: Film Buddhism and the Beat Sensibility."  
**J6**  
**FILM & VIDEO IN THE CARIBBEAN AND CARIBBEAN DIASPORA**  
Room: Mykonos A  
**Chair:** Louise Spence, Sacred Heart University  
**Lynne Jackson,** St. Francis College, "From Bridgetown to Brooklyn: Representation to Mediation."  
**Gilberto M. Blasini,** University of California-Los Angeles, "Locating African Cultures in the Caribbean Cinematic Imaginary."  
**Lois Beck,** Massiah College, "From Martintique to South Africa: The Films of Sujjan Pally."  
**Hasenah Ebrahim,** Northwestern University, "The Tenacity of Africa: Cultural Resistance and Empowerment in the Cinematic Texts of Afro-Caribbean Women."  

**J7**  
**IMPOSSIBLE BODIES**  
Room: Ballroom C  
**Co-Chairs:** Chris Holmlund, University of Tennessee  
**Justin Wyatt,** University of Arizona  
**Chris Holmlund,** University of Tennessee, ""Swee" as 'Other': From Asian Lands to Sub-Saharan Sands with Nils Aether and Dolph Lundgren."  
**Justin Wyatt,** University of Arizona, "You Can Be Too Thin: Cult Stardom & the Transgressive Body of Shelley Duvall."  
**Diane Negra,** University of North Texas, "At the Margins of Whiteness: Cher's Disrupted/Disruptive Body."  
**Hilary Ann Radner,** University of Notre Dame, "Other Bodies: Reconsidering the Body Within Feminist Film Theory."  

**J8**  
**VISUAL CULTURE AND FREE TRADE**  
Room: Palatine B  
**Co-Chairs:** Claire F. Fox, Stanford University  
**Tamara L. Fallico,** University of California—San Diego  
**Luisa Rivi,** University of Southern California, "The New European Coproductions: What Europe for the 1990s?"  
**Olof Hedling,** Lund University, "Marginal Playar: The Hunters and Swedes in the Age of Modern Media Wars."  
**Haim Bresheeth,** New College, "USA vs. EU: The Media Wars."  
**Respondent:** Claire F. Fox, Stanford University
NEWSREEL: 30 YEARS OF FILM AND EVOLUTION (Workshop)
Room: Athena B
Chair: Ada Gay Griffin, Executive Director, Third World Newsreel
Pearl Bowser, New York
Larry Daressa, California Newsreel
Renata Gangel, New York
Thomas Allen Harris, University of California-San Diego
Herman Lew, City College of New York
Michael Reno, University of Southern California
Cynthia Young, Yale University
Allen Siegel, Chicago

MONDAY 6PM-7PM:
PLENARY:
Portofino A/B
Race Under Representation: Culture and Politics in California
George Lipsitz and Lisa Lowe, University of California, San Diego

MONDAY 8PM-10PM
SPECIAL EVENT
Organized by the Host Committee
Room: Ballroom B and C
La mesa fronteras
Screening and discussion with filmmaker Louis Horst
Respondent: Tiffany Ana Lopez, University of California Riverside
Ballroom Hyatt Regency

TUESDAY 8AM-9AM
I: CAUCUS MEETING:
Asian/Pacific American Caucus
Room: Palatine A

II: 8:30-9:00: BUSINESS MEETING
Ballroom C
TUESDAY 9 AM - 10:45 AM

K1 REFLECTIONS IN THE ARCHIVE
Room: Athena A
Co-Chairs: David Gersten, CUNY-College at Staten Island
Jane Staiger, University of Texas at Austin
Jane Staiger, University of Texas at Austin. "An Archive of Emotions"
David A. Gersten, CUNY-College at Staten Island. "Queer Angels of History Take and Leave It from Behind."
George F. Custen, CUNY-College at Staten Island. "Daryl, We hardly knew ye... The Producer, Historians, and the Culture of Hollywood."

K2 REREADING DELEUZE ON CINEMA: NEW PERSPECTIVES ON FILM, TELEVISION, AND ELECTRONIC MEDIA
Room: Palatine A
Co-Chairs: Yvonne Spielmann, University of Siegen
Nina Zimmink, University of Konstanz
Patricia Pisters, U.V.A./Amsterdam. "From Mouse to Mouse: Overcoming Information."
James H. Roberts, Penn State University. "Of Interstices, Intermezzi, and Images."
Nina Zimmink, University of Konstanz. "Give Me a Body... Give me a Brain."
Yvonne Rainer's Life of Performers (1971)."

K3 FILM NOIR'S BORDER CROSSINGS II: DISPLACED BOUNDARIES OF GENDER, GENRE, AND NATIONALISM
Room: Portofino B
Chair: E. Ann Kaplan, SUNY Stony Brook
William Lobe, Saint Peter's College. "Crosting Over in Out of the Past..."
Peter Mascuch, University of New Hampshire. "The Man with no Place": Postwar White Masculinity and its Displacements in Ride the Pink Horse.
Carlos V. Reyes, University of California at Berkeley. "Am I a Man or a Woman? Film Noir: Gothic, and the Question of Hystoria."
Helle Kannik Hastrup, University of Copenhagen. "Hypr Noir — Strange Days and Lost Highway. Crossing Borders of Genre and Subjectivity in the 1990s Film Noir."

K4 DOING TELEVISION STUDIES
Room: Ballroom C
Chair: Lynn Spigel, University of Southern California
Christopher Anderson, Indiana University. "A Fugitive Aesthetic: Tracking the History of Television Series Narrative."

K5 BORDER DOCUMENTARIES: AUTOBIOGRAPHY, ETHNOGRAPHY, POETRY
Room: Ballroom B
Chair: Kathleen McHugh, University of California, Riverside
Charles Ramirez Berg, University of Texas at Austin. "El Genio del Genero: Notes on the Chicano Border Documentary."
Kathleen McHugh, University of California, Riverside. "Crucero — The Border is You!"
Tiffany Ana Lopez, "Cultural Wounding in Lourdes Portillo's El Diablo Nunca Durmió: The Devil Never Sleeps."

K6 NEW PERSPECTIVES ON SCANDAL AND FILM
Room: Palatine B
Co-Chairs: David A. Cook, Emory University
Adrienne L. McLean, Emory University
Matthew Tinkcom, Georgetown University. "Scandalous: Kenneth Anger and the Prohibitions of Hollywood History."
Susan McLeod, University of Texas at Austin. "Diamonds v. Diaper Pins: The American Press Looks at Debbie and Eddie—and Liz."

K7 SUB ROSA: MEDIATIONS OF IDENTITY IN DISCOURSES OF DESIRE
Room: Portofino A
Chair: Lori Landay, Western Illinois University.
Kristen Hatch, University of California, Los Angeles. "Sex and Shirley Temple: Graham Greene, Shirley Temple, and the Regulation of Reading Practices."
Amelia S. Holberg, University of California, Berkeley. "Shayne Maidale: Yiddishkeit, the Fleischer Brothers, and Betty Boop."

K8 APPROACHES TO FILM ACTING
(Workshop)
Room: Mykonos B
Chair: Cynthia Baron, Washington University in St. Louis
Sharon Carnicke, University of Southern California
Petar Kramer, Keele University
Alan Lovell, Staffordshire University

K9 FUNCTIONS OF SONG IN RECENT MAINSTREAM FILMS
(Workshop)
Room: Mykonos A
Co-Chairs: Liz Weis, Brooklyn College and Graduate Center, CUNY
Claudia Gorman, University of Washington at Tacoma
Martin Marks, Massachusetts Institute of Technology
Jeff Smith, New York University
Kathryn Kalinak, Rhode Island College

K10 CAUCUS COORDINATING COMMITTEE
Room: Athena B
TUESDAY 11AM-12:45 PM

L1 NATIONAL AGENDAS AND DOCUMENTARY PRACTICE II: INTERNATIONAL PERSPECTIVES
Room: Palatine A
Chair: Janis L. Solomon, Connecticut College
Geoff Pingree, Catholic University, Washington DC. "Sight of Failure: Documentary and Nationalism in the Spanish Second Republic."
Catherine Portugese, University of Massachusetts, Amherst. "Social Documentary and Interethnic Border Crossings in Recent Hungarian Cinema."
Jeffrey Chown, Northern Illinois University. "National Identity in Documentaries from Northern Ireland."

L2 EROTIC BORDERS, IDENTITY INTERSECTIONS: QUEERS, JEWS, REPRESENTATION
Room: Ballroom C
Chair: Alexandra Juhasz, Pitzer College
Alexandra Juhasz, Pitzer College. "Queers, Jews, Representation: What Does AIDS have to do with it?"
Gabriel Gomez, Manchester College. "Deviant Sexuality and the Fear of Racial Impurity in M."
Eve Oshri, California State University, Long Beach. "When We Were Colored."
Robert Reid-pharr, Johns Hopkins University. "Maya Deren's Essentially Queer Desire: Eroticizing the Boundaries Between Black and White."
Respondent and featured artist: Alisa Lebow, New York University

L3 TECHNOLOGY AND KNOWLEDGE
Room: Palatine B
Chair: David Crane, University of Wisconsin, Milwaukee.
Sheila C. Murphy, University of California, Irvine. "What's a Girl to Do? A Woman's 'Space' in the Web."

L4 THE COLOR OF WHITENESS: RACE AND HOLLYWOOD FILM
Room: Ballroom B
Chair: Daniel Bernardi, University of California, Riverside
Mary Beth Haralovich, University of Arizona. "Neighbors and Servants: Racial and Ethnic Difference in 1930s Films Set in the Depression Economy."
Eric Avila, UCLA. "Suburbia and its Discontents: White Flight and the Urban Science Fiction Film in Postwar America."
SAFE IN SUBURBIA?
Room: Portofino B
Chair: Susan Duhig, Southern Illinois University
Harry M. Benshoff, University of California, Santa Cruz. "Mars Attacks on Independence Day: Masculinity in the Postmodern Alien Invasion Film."

HITCHCOCK REVISITED
Room: Athena A
Chair: Charles Wolfe, University of California, Santa Barbara

TELEVISION ACROSS BORDERS: PRODUCTION AND RECEPTION
Room: Athena B
Chair: Vicki Mayer, University of California, San Diego

SCREENING SCHEDULE
All screenings will be held in Ballroom A
Discussions following the screenings will be held in Portofino A

SUNDAY APRIL 5
8:00 AM Treyf
Alícia Lebow and Cynthia Mandaskys, 54 min, 1997, 16 mm
An experimental documentary, Treyf is a semi-autobiographical film about secular, Jewish-American lesbian identities which takes on several "borders," ranging from the borders of the occupied territory in Israel and the American Jewish role in maintaining a Jewish presence beyond the "green line" to the insider/outside status within the Jewish community of American Jewish lesbians. "Treyf" means unkasher, and here it applies not only to the filmmakers' sexual identities in relation to traditional Jewish culture, but also to their religious and political affinities.
9:00 AM A Day Without a Mexican
Sergio Arau and Yanelli Arazamendi, 1996, 30 min, video
Have you ever thought what would happen if all Latinos — all of them — disappeared from the state of California? A Day Without a Mexican is a "mockumentary," a real documentary of a false event. California is shocked when a third of its population — all Hispanics — disappears and reporters take to the streets to capture the immediate effects of the crisis.
9:30 AM Fear and Learning at Hoover High
Laura Angelica Simon, 53 min, 1996, 16mm Sponsored by the Woman's Caucus
Fear and Learning measures the impact of California's Proposition 187, which denies public education and health care to illegal aliens. An immigrant success story herself, thanks to access to the American school system, Fear offers the testimony of two school teachers — one Mexican American (director Simon), the other an Anglo. The film uses interviews with kids and adults who live in Pico Union, the Ellis Island of Los Angeles, and the story of Mayra, a self-possessed, ambitious nine-year-old from El Salvador, to personalize the ways Prop 187 has divided school and community. This documentary confirms that it is kids who suffer most as adults fight through these complex polarizing issues.
10:30 AM Dakan
Mohamed Camara, 87 min, 1997, Guinea, video
Featured at the 1997 Cannes Film Festival, this is the first sub-Saharan feature addressing the theme of male homosexuality. K. Anthony Appiah calls Dakan "a fascinating film that allows us to see the dangers of supposing there can be a universal "gay" narrative."
12:00 PM The Hunt for Pancho Villa
Paul Espinosa and Hector Galan, 1993, 58 min, video
Just before dawn on March 9, 1916, a band of Mexican revolutionaries loyal to General Francisco "Pancho" Villa crossed the border into the US and attacked the town of Columbus, New Mexico. Within hours, seventeen Americans and 6 Mexicans lay dead. The next day, President Wilson announced the formation of the Punitive Expedition under the command of General John "Blackjack" Pershing. Within three months over 150,000 US National Guardsmen and Army regulars would be mobilized in what became the largest troop deployment in the US since the Civil War. This dramatic documentary recounts the events that brought the US and Mexico to the brink of war in the early part of this century.
1:00 PM Little Movies
Lev Manovich, 1997-8, 20 min, video
An ongoing project about the connections between early cinema and an investigation into the aesthetics of digital cinema by experimental filmmaker Lev Manovich.
1:30 PM Out at Work
Tami Gold and Kelley Anderson, 1996, 55 min, 16mm
Sponsored by the Caucus on Class.
In 1997, Cheryl Summerville, a cook in a suburban Atlanta restaurant was fired for "failing to demonstrate normal heterosexual values." She was shocked to discover that in 47 states, including her own, it was legal to fire workers for being homosexual. Out at Work chronicles the dramatic stories of three gay workers over the course of five years. It follows them at home, at work, and through their collective fight to secure workplace safety, job security, and employee benefits for gay and lesbian workers.

2:30 PM Chinatown: Immigrants in America
Jon Alpert, Yoko Maruyama, Keiko Tauno, 1978, 30 min, video
Sponsored by the Caucus on Class.
Chinatown portrays a dignified people's struggle for survival in their new homeland. It focuses on the super-exploitation of Asian sweatshop and restaurant immigrant workers in New York City and exposes devastating "third world" working conditions and habitation arches right under our US noses. Although the video is twenty years old, the conditions depicted therein have not changed very much at all since.

3:00 PM Hard Metals Disease
Jon Alpert and Karen Ranucci, 1987, 30 min, video
Sponsored by the Caucus on Class.
This investigative documentary spends four years following the battle against Hard Metals disease by factory workers at the Valentine Corporation, a subsidiary of General Telephone and Electric (GTE). The investigation follows the Valentine Corporation into Mexico, where it moved its factory due to massive health complaints from workers. Although on one level an expose, the non-neutrality of the video about the limits imposed upon the sick and dying workers when they petitioned the aid of state legislators and lawyers, and the fact that the video ends with the workers organizing collectively against the corporation opens intellectual and political possibilities that other mainstream exposés do not.

3:45 PM Corazon sangrante
Ximena Cuevas, 1992, 3 min, video and Medias mentiras; Ximena Cuevas, 1994, 20 min, video
Sponsored by the Latino Caucus.
Two examples of Mexican experimental filmmaker Ximena Cuevas’ multi-disciplinary and inseverent work; one featuring Mexican pop performer Airstar Hadad, the other a fascinating autobiographical exploration of memory and history.

4:15 PM I Stare at You and Dream
Susan Mogul, 1997, 60 min, video
A portrait of three people who live close to the director in the Los Angeles neighborhood of Highland Park, a traditional Latino enclave. Mogul, a transplanted Jewish New Yorker, has lived there since the early 1980's, and weaves the complex stories of others around her own first person musings.

5:15 PM Borderline Cases: Environmental Matters at the US-Mexican Border
Lynn Corcoran, 1997, 45 min, video
Filmed in three regions at the US-Mexico border Matamoros/Brownsville, Tijuana/San Diego, and Ciudad Juarez/El Paso this video describes the consequences of decades of environmental deterioration at the border, the result of a maquiladora building boom, rapid population growth, inadequate infrastructure, and poor enforcement of environmental regulations. The video also shows many examples of recent bi-national efforts to solve the border's environmental problems initiated by people from grass roots groups, government, academia, NGOs and industry.

6:30 PM Primetime South Africa
1995-6, 110 min, South Africa, video
A cross-section of television from post-apartheid South Africa including a situation comedy, soap opera, a public service game show, two issue-oriented dramas, and three commercials. None of these would have been aired or produced before the end of apartheid, so this compilation reflects some of the social transformations taking place in South Africa.

8:30 PM The Amish and Us
Dirk Etzen, 1997, 60 min, video
Documentary exploring the crisis in Amish culture produced by a booming tourist industry, which challenges the traditional Amish way of life while lining Amish pockets. The film is about the border between the Amish and us, between a minority culture that has traditionally sought to maintain its separation and distinction from the modern world, and the mainstream of commerce that is beating down its doors.

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MONDAY APRIL 5

8:00 AM Vintage: Families of Value
Thomas Allen Harris, 1997, video 72 min.
The brochure for Vintage: Families of Value says the following: Vintage: Families of Value is an experimental documentary that looks at three African American families through the eyes of siblings who are lesbian and gay—including the filmmaker and his brother, Lyle Ashton Harris, Annl Cammett, Anita and Adrian Jones are sisters and mothers forging their vision of matrhythm out of a turbulent history of love and betrayal. Paul and Vanessa Eaddy, as the only two gay siblings of a family of 8 from Baltimore, Maryland, however, internalized homophobia has prevented them from forming a friendship. Over the course of five years, the Harris brothers, the Eaddys and the Cammetts/Ones sisters use camcorders and Super 8 film to construct and sometimes raw autobiographical portraits of their respective families. Crossing the boundaries of truth, time, gender and power, Vintage creates a compelling modal of shared filmmaking.

9:15 AM The Watermelon Woman
Cheryl Dunye, 84 min., 1997, 16 mm
Set in Philadelphia, The Watermelon Woman is the story of Cheryl (Cheryl Dunye) a twenty-something black lesbian struggling to make a documentary about Faye Richards, a beautiful and elusive 1930s black film actress, popularly known as "The Watermelon Woman." Her love affair with Diana, (Guinever Turner, Go Fish) a beautiful white woman, and her interactions with the gay and black communities are subject to the comic yet biting criticism of her best friend Tamara (Valarie Walker). Meanwhile, each answer Cheryl discovers about the Watermelon Woman evokes a flurry of new questions about herself and her future. Features cameo performances by Camille Paglia, Toshi Reagon, Brian Freeman, Cheryl Clark and Sarah Schulman.

10:45 AM Frantz Fanon: Black Skin, White Mask
Isaac Julien, 70 min, 1996, 16mm
Frantz Fanon: Black Skin, White Mask eloquently explores the life and work of one of the 20th-century's most intriguing theorists of race, politics and gender. Fanon is best known for the pioneering examination of colonialism, racism and black identity in his books Black Skin, White Mask and Wretched of the Earth. Born in Martinique in 1924, Fanon received his psychiatric training in France, and it was there that he began to explore the concept of postcolonial identity. He was asked to be assigned to a psychiatric hospital in Algeria, at the time a French colony, where he practiced sociotherapy, establishing a replica of an Algerian village inside the hospital walls. The film chronicles Fanon's political evolution (he was involved in the movement for Algerian independence and later became an ambassador of Algeria's National Liberation Front) and also pays particular attention to his depiction of the sexual dynamics between the races. Julien reveals the complexity of Fanon's elegant maneuvers between the personal and the political with interviews, archival footage, readings from Fanon's work and reenactments. What emerges is a provocative profile of one of the major black intellectuals of the 20th century.

12:00 PM La mancha de sangre
(The Bloodstain)
Adolfo Best Maugard, 1937, 90 min, Mexico, video
Sponsored by the Latino Caucus.
Perhaps the earliest example of a Mexican experimen- tario/marginal cinema current, La Mancha was directed by the innovative painter Best Maugard and was his only film. Filmed primarily on locations, in seedy urban brothels and cabarets, the film tells the story of a prostitute, new to the trade, who is exploited by her cynical pimp and falls in love with a young and inexperienced boy. As the prostitute,Marina Soledad Garzona Corona makes her first screen appearance as Stella India,
Snakesheads: the Chinese Mafia and the New Slave Trade
Jon Alpert, Ying Chan and Peter Kwon, 1994, 20 min, video
Sponsored by the Caucus on Class

Reversing the path of the Golden Venture, a freighter used by the Chinese Mafia, the videographers go back to provincial China to uncover the story of a modern day slave trade.

Kelly Loves Tony
Spencer Nakasako, 1997, 40 min, video
Sponsored by the Asian-Pacific Caucus

Kelly Saetum wants all the things a typical American teenager desires, and then some. Born in a refugee camp in Thailand and raised in the US, she’s seen the hard life and wants something better for herself and her family. She’s about to graduate from high school with honors, has been accepted to a university, and her future looks bright. Enter Tony Saetul. Born in Laos and raised in East Oakland, Tony dropped out of school in the seventh grade, joined a street gang, has been involved in drugs and petty crimes, and served time at San Quentin for armed assault. Their paths cross and three months later Kelly is pregnant. Kelly Loves Tony is a video diary of this young couple as they come to terms with teen parenthood, the lure of the streets, and cultural and gender conflicts within a traditional Khmer household and community.

Jupari
Swati Khurana and Leith Murgai, 1996, 21 min, video
Sponsored by the Asian Pacific Caucus and the Gay/Lesbian/Bisexual Caucus

This documentary addresses the lives of transgendersed South Asians in New York.

What Farocki Taught
Jill Godmilow, 1997, 60 min

A terse, reflexive and unapologetically political remake of a 1960s Harun Farocki film indicting Dow Chemical for its role in napalm-making and Vietnam by award-winning filmmaker Jill Godmilow.
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PLENARY DESCRIPTION

George Lipitz and Lisa Lowe,
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Race Under Representation:
Culture and Politics in California

Our plenary session focuses on the concept of "representation" as it applies to the domains of culture and politics in California in our contemporary moment, in order to elaborate the contradictions and incommensurabilities between representation of subjects in film, visual media, and popular culture, on the one hand; and that of representation of subjects in the political sphere - through rights accorded to citizens.

The aestheticizing of race and sexuality in the realm of culture is at odds with the subordinations of racialized and gendered subjects within state practices - subordinations mediated by the 1994 Proposition 187 seeking to deny schooling and medical care to undocumented immigrants, the 1996 University of California Regents ban on affirmative action, and the 1996 Proposition 209 to discontinue the use of "race" and "gender" as categories in state employment. The surplus of images in one realm masks the "underrepresentation" of race in the other, and both enact a foreclosing of the economic and the ways in which material forces shape cultural and political forms of representation.

As we assess the relationship between representation in culture and politics, our discussions will consider immigration as a current site of contradiction for the political economy of California, and the "representations" of immigrant populations (both dominant and emergent) in California as indices of the contradictions between the political state and the global economy. Through the discussion of immigration, we will attempt to elaborate the complicated picture of "race" in California in which "race" is not only multiracial, but "race" as a fixed signifier also "underrepresents" the converged set of forces and relations that include gender, economics, sexuality, and nationality.

STATEMENT TO THE MEMBERSHIP OF THE SOCIETY FOR CINEMA STUDIES FROM THE ASIAN PACIFIC AMERICAN CAUCUS OF SCS

The members of the Asian Pacific American Caucus of SCS protest the site chosen for our 1998 Annual Conference. We condemn California's efforts to attack the rights of immigrants and people of color via Proposition 187, Proposition 209, and the resulting legislation.

We recognize the outstanding contribution of our hosts at UC-San Diego. Furthermore, we acknowledge that our presence in California can conceivably bring more attention to the issues than our absence; APAC does not call for a boycott of the conference for precisely that reason. However, as Asian Pacific Americans, we feel we have a special responsibility to contest such policies, since we have been represented as exceptional achievers in higher education, as "model minorities."

We recognize that, at present, Proposition 187 will not be fully implemented, and that California is not unique in seeking to dismantle Affirmative Action; nevertheless, we are troubled by SCS's site selection procedure.

APAC therefore calls upon SCS and the Executive Council to establish a formal policy of evaluating a state's discriminatory practices when selecting future conference sites. By doing so, SCS would not only be taking a public stand, but addressing the interests of its members (such as graduate students seeking education or employment in California). It is especially important for SCS to take such a stand in California, the capital of film and television production in the United States. SCS, as a learned society dedicated to the study of cultural discourses and the mass media, is uniquely qualified to make such an intervention.