1999 Conference Sponsored by
The DeSantis Center for Motion Picture Industry Studies
at Florida Atlantic University’s College of Business

Dr. Bruce Mallen
Dean, College of Business
Director, DeSantis Center

Robert E. Davis
Assistant Director, DeSantis Center
Conference Coordinator

HOST COMMITTEE:
Robert E. Davis
Bruce Mallen
Florida Atlantic University
DeSantis Center
Mike Budd
Eric Freedman
Terri Ginsburg
Florida Atlantic University
Department of Communication

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Robert Burgoyne, Wayne State University
Thomas Doherty, Brandeis University
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Hamid Naficy, Rice University
Janet Walker, University of California-Santa Barbara
Justin Wyatt, Queens College, City University of New York

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SPECIAL ACKNOWLEDGMENTS:
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Justin Wyatt
Palm Beach International Film Festival
J.P. Allen, Executive Director
Palm Beach County Film and Television Commission
Chuck Elderd, Film Commissioner

Dr. Susan Reilly
Chair, Department of Communication
Florida Atlantic University

1999

Media Industries: Past, Present, and Future

CONFERENCE

West Palm Beach, Florida • April 15 - 18

Hosted by Florida Atlantic University DeSantis Center for Motion Picture Industry Studies
From the SCS Executive Council

Dear SCS Colleagues and Friends,

Welcome to the 1999 SCS Conference!

I'd like to ask that you join me in thanking several key people at Florida Atlantic University for their generous contributions to this conference. They include: Bruce Mallen, Dean of the College of Business and Director of the Carl DeSantis Business and Economic Center for the Study and Development of the Motion Picture and Entertainment Industry, who contacted me two years ago with an offer to host this year's conference; Bob Davis, Assistant Director of the DeSantis Center and co-chair of the Conference Host Committee, who has taken primary responsibility for coordinating the innumerable tasks associated with the conference; and Mike Budd, Professor of Film in FAU's Communication Department, who worked with Rob Davis and chaired the Conference Screening Committee. I greatly appreciate the multiple levels of support we've received from FAU.

Given the DeSantis Center's sponsorship, our special focus is altogether fitting: 'Media Industries: Past, Present, and Future.' Conference participants will have opportunities to consider not only the past, present, and future of our ever-expanding media industries, but to review the theory and history that has defined our field, given it shape, and earned its place within academia. The conference's two plenary panels have been organized specifically to facilitate this reflection and speculation in light of our imminent move from the 20th to the 21st century.

I hope you enjoy the conference and what it offers: stimulating insights and discussions; the camaraderie of colleagues, an exhibit of some of the best publications in our fields, and—perhaps—some R and R.

Janice R. Welsh
President

WEDNESDAY, APRIL 14
1 PM – 6 PM    Executive Boardroom
Executive Council Meeting

THURSDAY, APRIL 15
9 AM – 5 PM    Registration: Regency Foyer
9 AM – 12 PM    Executive Boardroom
Executive Council Meeting
**A1 Gallery A**

**Cinema Sets the Table**

Chair: Frances Gateward, Western Illinois University; Murray Pomerance, Ryerson Polytechnic University

Murray Pomerance, Ryerson Polytechnic University
The Man Who Ate Too Much
Diane Negra, University of North Texas
Ethnic Food Fetishism, Whiteness and Nostalgia in Recent Film and Television
Lynda Del Genis, University of South Florida
The Politics of Food in the Films of David Cronenberg
Sandra K. Baringer, University of California - Riverside
Let Them Eat Cake: The Psychology of Food in What’s Eating Gilbert Grape?

**A3 Gallery C**

**The Business of Televisual Blackness: the Other and the Alien**

Chair: Michael Kackman, University of Wisconsin - Madison

Christine Acham, University of Southern California
That Nigger Crazy: Telewing African-American Humor
Timothy Havens, Indiana University
The International Trade in Televisual Blackness: An Industry Approach
Gloria Mushonga-Roberts, California State University, Northridge
Taking Count: How Television Represented the Million Man March

**A2 Gallery B**

**Workshop: Disease, Anxiety, Discourses of Health**

Chairs: Monica Hulbus, University of Southern California; Christie Milliken, University of Southern California

Frances Guilloty, University of Texas, Austin
Psycho and the Pathology of Everyday Life
Christie Milliken, University of Southern California
Defense of the Realm?: the ideology of Disease and Hygiene in WWII VD Training Films
Monica Hulbus, University of Southern California
Narratives of the Un/Healthy Body
Larry Riggs, Butler University
Ocularcentric Delusion and the Ecological Imperative in Outbreak
Robert Eberwein, Oakland University
Feeling All Right: Racial and Social Inequality in the Use of Film for Health Education

**A4 Regency A**

**Non-Visual Pleasure: Sound, Music, and Spectatorship**

Chair: Richard R. Ness, Wayne State University

Richard R. Ness, Wayne State University
Born To Want Too Much: Film Music as Female Voice
Kelly A. Ritter, University of Michigan
Thomas F. Cohen, University of Florida
Eisenstein, Deleuze, and Audio-Visual Montage
Liz Weis, Brooklyn College and the Graduate Center, City University of New York
Ecouteurism: An Aural Analogue Of Voyeurism
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<td>12 PM</td>
<td>A7</td>
<td>Polo D</td>
<td>Reform, Respectability, Policing Sexuality</td>
<td>Patrice Petro</td>
<td>University of Wisconsin - Milwaukee</td>
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<td>Jane Juffer, University of Illinois, Urbana</td>
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<td>Suburban Porn: Social Spaces and the Circulation of Sex Texts</td>
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<td>Charles Knisky, University of California - Irvine</td>
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<td>&quot;Passion Hits with Pix&quot;: Drive-in Movies and Ideologies of Youth in the Late 50s</td>
<td>Catherine Preston, University of Kansas</td>
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<td>Revisiting Realism</td>
<td>Karl Schoonover</td>
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<td>Workshop: Teaching Cross Cultural Analysis of Film Performance</td>
<td>Cynthia Baron</td>
<td>Washington University in Saint Louis</td>
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<td>Diane Carson, St. Louis Community College</td>
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<td>Charles Affton</td>
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<td>Matthew Bernstein, Emory University</td>
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<td>Respondent: Lauren Rabinovitz, University of Iowa</td>
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B1  Regency E
Workshop: Intersections of Race, Class, Ethnicity, Gender and Sexuality in the Film Studies Classroom
(organized by the Lesbian, Gay, Bisexual, and Transgender Caucus, with the Caucus Coordinating Committee)

Chair: Alexander Doty, Lehigh University
Osa Hidalgo-de la Riva, University of Southern California
Joseba Gaboibondo, Bnn Mawr
Marsha Kinder, University of Southern California
Ellen Strain and Greg Van Hoosier-Carey, Georgia Institute of Technology

B2  Gallery B
Cultural Sutures: Medicine, Morals, and Media
Chair: Lester Friedman, Syracuse University
Joy V. Fuqua, Tulane University
The Patient-Consumer: Medicalized Mediums and the Industries of Health
Brent L. Notbohm, Syracuse University
The Days of Wine and Movies: The Representation of Alcoholism in Hollywood Films
Kelly A. Cole, University of Wisconsin - Madison
Kirstin Osher, Brown University
`Invisible Invaders`: The Global Body in Public Health Films

B3  Gallery C
Cognitive & Ecological Approaches to Film Theory
Chair: Johannes Ris, University of Copenhagen
Joseph D. Anderson, Georgia State University
Exploiting the Attentional Hierarchy in Film Editing
Torben Grodal, University of Copenhagen
An Ecological Theory of Film Subjectivity as Blocked Action Potentials
Bernard Perriol, University of Montreal
Going to Play (At) the Movie
Johannes Ris, University of Copenhagen
Empathy and Other Ways of Relating to Film

B4  Regency A
Networks in the Post-Network Age
Chair: Richard Maxwell, Queens College, City University of New York
Christine Becker, University of Wisconsin - Madison
Syndicated Status and Network Nature: Frederic Ziv's Favorite Story
Victoria Johnson, University of North Carolina - Chapel Hill
Welcome Home?: CBS, PAX-Net and the Contemporary Politics of Televisual Populism
Ron Becker, University of Wisconsin - Madison
Managing Brand Identity: Network Practice in the '80s
B7 Polo D

Africa: Interiors and the Western View
(sponsored by the Black Caucus)

Chair: Frank Ukadike, Tulane University

Frank Ukadike, Tulane University  
Ghanaian Video Films: 'Stopgap Measure' or Aesthetically Out-Of-Sac

Rebecca Romani, San Diego State University  
Unveiling the Nation: 3 Films on North African Women by 3 Female North African Directors

Sohail Daulatzai, University of Southern California  

B8 Polo F

Music: Aesthetics and Technology

Chair: Robert E. Davis, Florida Atlantic University  

Robert E. Davis, Florida Atlantic University  
Wide Screens, Modern Themes, and the MGM Musical

Keir Keightley, University of Strathclyde  
Frank Sinatra and the Hollywood Musical in Transition: Young at Heart (1968) and Pal Joey (1957)

Allan Campbell, University of Texas at Austin  
Can't Stop the Music: Disco in the Compulsory Heterosexual Cinema

Jay Beck, University of Iowa  
The Voice of Democracy: Sound Design and Robert Altman's Nashville

B10 Regency D

'Third World' Histories and the Media

Chairs: Anthony Guneratne, National University of Singapore; Wimal Disanayake, Hong Kong Baptist University

Marvin D'Lugo, Clark University  
Renegotiating Cultural Identity in Recent Argentine Cinema

Catherine Benamou, University of Michigan  
Aesthetics in the Cinematic Age: Some Reflections on U.S. Depictions of Latin America Since 1898

Anthony Guneratne, National University of Singapore  
Making Invisible Cinema Visible: Competing Visions of the "Others" in Singaporean Cinema

Respondent: Wimal Disanayake

B9 Polo E

Hollywood: New and Old

Chair: Edward Baron Turk, MIT

Margaret DeRosa, University of California – Santa Cruz  
The Long Goodbye or Hooray for Hollywood? Remaking 1973's Self-Rehash Film Noir

Jennifer Holt, University of California – Los Angeles  
Hitting and Missing in the New Hollywood: The Reproduction of Women in the Age of the Blockbuster

Glenn Man, University of Hawaii, Manoa  
Miscegenation and the Infliction of Race and Gender in the Hollywood South Seas Film

Kevin Fisher, University of California – Los Angeles  
Influencing Machines and Apparatuses: Theories in A Clockwork Orange and Strange Days
F R I D A Y  1 1 : 1 5  A M  -  1 : 0 0  P M

C1 Gallery A

Workshop: Film History Without Films: The Evidence of Production, Regulation, and Reception

Chair: Eric Smoodin, University of California - Berkeley/University of California Press

Eric Smoodin, University of California - Berkeley/University of California Press
Children as Film Critics: Frank Capra and Film Uplift in the 1930’s
Andrea Swayne, Old Dominion University
The Production Code Administration and the Crafting of a Political Icon: Lola Lola in Hollywood
Jon Lewis, Oregon State University
Making History: Blacklist Memoirs and the Re-Construction of Post-war America

Respondent: Sumiko Higashi, State University of New York - Brockport

C2 Gallery B

Between Cultures

Chair: Scott Nygren, University of Florida

Lily Avrutin, University of Toronto
Post-Soviet Cinema In transition: The Film Bridge, and the The Film Labyrinth (Trap) on the Ways of Cultural (Mis)understanding
Carmen Huaco-Nuzum El Espejo. Testimony and Bearing Witness (Con el corazón en la mano)
Yosef Loshitzky The Orient and Forbidden Love: Transgressing the Israeli Palestinian Conflict
Scott Nygren, University of Florida Nomadic: Representations in the World Media Archipelago

Respondent: Catherine Laure Benamou, University of Michigan

C3 Gallery C

"Bulworth"

Chair: Dennis Bingham, Indiana University, Indianapolis

Lucia Bozola, New York University
"I’m Too Old for You": Bulworth and Beatty at the Doorstep of the New Millennium
Dennis Bingham, Indiana University, Indianapolis
White is Black: Beatty’s Body as the Discourse of the Other
Paula J. Massoud, Vassar College
Ghetto Supastar: Warren Beatty’s Bulworth and the Politics of Race and Space

C4 Regency A

Defining New Markets and New Identities: Culture and Independent Film in the 1960s

Chair: Hilary Radner, University of Notre Dame

Justin Wyatt, Queens College, City University of New York
‘They Make Images to Sell Dreams’: Cinema V and the Marketing of the Commercial Art Film
Janet Staiger, University of Texas at Austin
Intellectualizing and Politicizing Pornography
Hilary Radner, University of Notre Dame
Blow-up: Fashion Photography and Independent Film

Respondent: Susan White, University of Arizona at Tucson
DAY 11:15 AM - 1:00 PM

Regency B

Fictional Legacies of French Art Cinema
Peter Bloom, University of California - Davis

Zoom, University of California - Davis
F Flows of Empire

Rosella, Northwestern University
G Hospitality and Postcolonial Identities: Salut by Merzak Allouache

Singar, University of Iowa
Vinter's L'Appel du silence and the Cult of I France

Regency C

The Construction of Response in an International Cinema
Itzok Ben Shaul, Tel Aviv University

Lerman, Brandeis University
Jews: Jewish Responses to Hungary Hearts and the Jazz Singer (1927)

Oldman, To Become: Agentine and Jewish: Htc Views of a Changing Nation

Martin-Marquez, University of Virginia
Rd Difference and Desire in the Spanish Film: Black Christ

Regency D

China and Taiwan, Cinema and Television
Chair: Jenny Kwok Wah Lau, Ohio University

Cindy Wong, City University of New York
Gary McDonough, Bryn Mawr
Electric City: Movie Theaters and the Transformation of Hong Kong, 1945-1998

August Palmer, New York University
Shanghai-ed: Constructions of Gender in the Chinese Cinema of the 1980s and Their Re-inscription in Stanley Kwan’s Center Stage

Sz-Ping Lin, University of Wisconsin - Madison
Taiwanese Mothers and Taiwanese Daughters: Women, Patriarchal System, and Television Soap Operas

Ivonne Marquilies, Hunter College, City University of New York
Ripecakes of Reform: Reenactment in Zhang Yuan’s Sun

Regency E

Digital Imagery Theory: How Do We Reconsider Theories of Analogue Representation
Chair: Yvonne Spielmann, University of Siegen

Jan Simons, University of Amsterdam
How Metaphors Support and Sometimes Distort Our Understanding of New Media

Maureen Turin, University of Florida
Futurism, Suprematism and Digital Invention

Yvonne Spielmann, University of Siegen
Photographic and Cinematic Effects in Digital Imagery

C7 Polo D

Hollywood Domestic, Exotic, Erotic
Chair: Michael Meadows, Wayne State University

Alison Landsberg, George Mason University
More Than a Straightforward Narrative: Re-Structuring Closure, Re-Structuring Family in Object of My Affection and The Opposite of Sex

Peter Mascar, University of New Hampshire
At the Fall of the Classical Hollywood Empire: Male Melodrama of Panic, Hysteria, Impotence, and Other Forms of Failure in The Bad and The Beautiful, The Barefoot Contessa, A Star Is Born, and Two Weeks in Another Town

Mary Kate Kelly, University of Rochester
As Seen on TV: Scandal, Media Excess and Excessive Female Sexuality in Gus Van Sant’s To Die For

Yvonne Tasker, University of East Anglia
Soldiers Stories: Hollywood, Women and Movie Masculinities

C9 Polo F

Early Women Stars
Chair: Diane Negra, University of North Texas

Tracy Cox, University of Florida
Consuming Distractions in Prix de Beauté

Priscilla Barlow, University of Chicago
In Like Glyn: Eliza Glyn, Female Sexuality, and the Mass Media

Amelie Hastie, University of Wisconsin - Milwaukee
Rie History in Miniature: Colleen Moore’s Dollhouse and Historical Recollection

Jennifer Bean, University of Washington - Seattle
The Heroine of a Thousand Stunts: Technologies of Early Stardom & the Ris of Film Realism

C11 Polo E

Media Bodies, Fat and Thin 1.
Chair: Joanna Rapf, University of Oklahoma

Heather Addison, University of Kansas
The Motion Picture Camera and the Reducing Craze of 1920s

Phebe Chou, University of New Hampshire
The Oral Tradition — In News, Feature Films, TV Food Shows

Andrew Douglas, University of North Carolina
The BMOC—Big Men on Celluloid: Masculine Obesity In American Cinema

C8 Polo E

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Spectacles of Reform: Reenactment in Zhang Yuan’s Sun

C10 Regency D

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Phebe Chou, University of New Hampshire
The Oral Tradition — In News, Feature Films, TV Food Shows

Andrew Douglas, University of North Carolina
The BMOC—Big Men on Celluloid: Masculine Obesity In American Cinema

1-2 PM Regency A

Workshop: On the Market: Skills, Strategies, and Job Search Survival in the Cinema Studies Marketplace

Chairs: Tricia Welsch, Bowdoin College; Jan Loveland, Wayne State University

Dennis Bingham, Indiana University
Scott Curtis, Northwestern University
Janet Walker, University of California - Santa Barbara
**F R I D A Y  2 : 0 0  P M - 3 : 4 5  P M**

**D1  Regency E**

**Workshop: Beyond Attraction: The Presentational Modes of Early Cinema**

Chair: Jonathan Auerbach, University of Maryland

Eric Faden, University of Florida  
Another Mode of Address? The Shift from pre to Early Cinema

André Gaudreault, University of Montreal  
Assemblage and Montage in Very Early Edison Films (1890-1900)

Robert Spadoni, University of Chicago  
Vignette, The Figure Seen from the Rear, and the Development of the Shot/Reverse Shot

Charlie Keil, University of Toronto  
No Attraction Required

Respondent: Tom Gunning, University of Chicago

**D3  Gallery C**

**Contemporary Chicano Documentary: Performance Outside the State**  
(organized by the Latino/a Caucus)

Chair: Kathleen Newman, University of Iowa

SYLVIE THOUARD  
The Role of Spaces in The Devil Never Sleeps/El diablo nunca duerme’s Performances

NORMA IGLESIAS, El Colegio de la Frontera Norte (COLEF)  
Who is the Devil and Where Does He Sleep? Reading a Chicano Film in Mexico

CHON NERIGA, University of California – Los Angeles  
Beautiful Identities: When History Turns State’s Evidence

Respondent: Rosa Linda Fregoso, University of California - Davis

**D2  Gallery B**

**Seeing TV through Architecture/Architecture through Television**

Chair: Pascal Pinck, University of California - Irvine

Josh Stenger, Syracuse University  
Access Hollywood: Entertainment News and the Construction of Cinematic LA.

L. CLARE BRATTON, University of Wisconsin - Madison  
The Landscape of Police and Hospital Television Dramas

STEPHANIE S. FOELL, Robinson & Associates, Inc.  
The Architecture of the City of Baltimore as a Character in Homicide: Life on the Street

PAMELA EZEI, Chapman University  
Mark Bennet, TV Architect: Blueprints for Television Living

**D4  Regency A**

**Music, Image, Race and Nation**

Chair: Steven Cohen, Syracuse University

STEVEN COHEN, Syracuse University  
Star Spangled Shows: The Spectacle of Popular Entertainment in Wartime Musicals

COREY CREEKMUR, University of Iowa  
Selling Film Songs From Hollywood to Bollywood

CHRISTOPHER SIEVING, University of Wisconsin - Madison  
Super Sonics: Song Score as Counter-Narration In Super Fly

Respondent: Philip Rosen, Brown University
I D A Y 2 : 0 0 P M - 3 : 4 5 P M

Regency B

Businesses of Film
Catherine Jurca, Cal Tech

Fridays, Emerson College
wer of the Gaze: Jazz Age Media
ies and the Flapper
J. Hunt, University of North Carolina -

gton
Ave: A Management and Pedagogical
- Analyzing the Film Business

D9 Polo D

Media Industries and the Global Popular: 
Marketing the Transnational City
Chair: Peter Feng, University of Delaware
Peter Feng, University of Delaware
Sexuality and Asian Diasporic Cinemas: Marketing
Transnational Art-House Films
Cynthia Fuchs, George Mason University
"My Emancipation don’t fit your equation": Hip-hop
Politics and Global Markets
Aaron Han Joon Magnan-Park, University of Paris
Hong Kong Action Cinema’s Transnational Reception
In France: Paris as the Cine-Logocentric Nexus
Donna Kercher, Assumption College
Dance Move-Ease: Afterimages of the New
Global Body

Television and Its Global Technologies
Chair: L.S. Kim, Northwestern University
Aimee Hall, Indiana University
Rodney, Monica, Truman, and You: Surveillance in
American Cinema of the 1990s
Lisa Parks, University of California - Santa Barbara
Television Hopscotch: Wide Wide World and the
Globalization of NBC-TV in the 1950s
L.S. Kim, Northwestern University
News(?) Technology: Technology As News
in the 1990s
Shari Roberts, Pennsylvania State University
"Is that the only reason you have to videotape?":
Television News and the Public Sphere

Regency C

Top: Scholarly Organizations and the 
Use of Politics (sponsored by the Caucus
ating Committee)

Teri Ginsberg, Florida Atlantic University
Other Sharrett, Seton Hall University

Theory and the Assault on the Left
Reid, University of Florida, Gainesville
Working Title: Black Film/Cultural Studies and
elvise Priscilla within a (white) Academy

Kaplan, State University of New York -
ook
The Academic Scholar in the Popular
Sphere
P. Costongay, University of Michigan,
bor
Potentials of the Internet for Critical Medial
ogy and Academic Activism

D8 Polo E

The Western
Chair: Stanley Corkin, University of Cincinnati

Maria Pramaggiore, North Carolina State University
Carnival and the Canonical Western: Nation, Race
and Sexuality In Blazing Saddles
Roy Grundmann, Boston University
Tales of Camp and Fury: Gay Performance,
Avant-Garde Film, and Auteurial Competition in
Andy Warhol’s Horse (1965)
Michael Kaufmann, Indiana University, Purdue
The Red Menace: Race and Desire in John Ford’s
The Searchers
Alexandra Keller, Rutgers University
Generic Subversion as Counter-History: Mario Van
Peebles’ Passe

Respondent: Stanley Corkin, University of Cincinnati

D7 Polo D

The Fate of the Star
Chair: Charles Feldman, Monmouth College
Roger Beebe, Duke University
The Fate of the Star in the Contemporary
Hollywood Blockbuster
Paul Fryer, Rose Bruford College
Enrico Caruso, The Reluctant Movie Star
Mark Anderson, University of Rochester
Sara Ross, University of Wisconsin - Madison
Star Marriages in Early Hollywood
Bianca Freire-Medeiros, State University of New York -
Binghamton
A Star in the House of Mirrors: Contrasting Images of
Carmen Miranda in Brazil and the US
E1  Regency E
Theoretical Topographies
Chair: Bruce Williams, William Paterson College
Scott Higgins, University of Wisconsin - Madison
Analyzing Color: Bringing Color Theory to the Cinema
Britta Sprogren, University of North Carolina - Chapel Hill
'Say I am You': Voice-over, Subjectivity and Paradox in Secret Beyond the Door
Ardit Fethi, University of California - Berkeley
Mockumentary: Charting the Topography Between Fiction and Documentary
Bruce Williams, William Paterson College
Forsky Business: Micro-regionalism in the Era of Post-Nationalism

E2  Gallery B
Workshop: Silent Latin American Cinema: History and Theory
Chair: Chon A. Noriega, University of California – Los Angeles
Ana M López, Tulane University
Silent Histories: Latin American Cinema, 1896-1920
Kathleen Newman, University of Iowa
Kiosk Culture and Trade Papers: Silent Film Practices in Argentina
Charles Ramírez Berg, University of Texas at Austin
El automóvil gíral (1919) and the Advent of Mexican Classicism
João Luiz Vieira, Umitte (1931) and Latin American Modernism

E3  Gallery C
Glancing Back, Looking Ahead: Revision and Rejuvenation in American Avant Garde Filmmaking and Criticism
Chair: Melinda Barlow, University of Colorado at Boulder
Paul Arthur, Montclair State University
Ruling Passions: The Portrait in American Avant-Garde Film
Greg Taylor, State University of New York - Purchase College
Film Criticism and the Changing of the Garde
Michael Zrinyi, University of Western Ontario
Metahistories of American Empire: Iconic Imbrications of the Found-Footage Avant-Garde and Institutional Documentary Film
Melinda Barlow, University of Colorado at Boulder
'Minor' Cinema Revisited: The Films of Jonie Géoer

E4  Regency A
Theories of Spectatorship
Chair: Kevin Sandler, Sheffield Hallam University
Binnie Brook Martin, Purdue University
The Aural Aesthetic in Sankofa: Breaking Down Barriers in Western Spectatorship
Armelle L. McLean, University of Texas at Dallas
Read Your Movies–Then See Them: Movie Story Magazines and Spectatorship
Gerald Butters, Donnelly College
Stopstick or Sadomasochism: Portrayals of Black Masculinity in Early Silent Film, 1896-1912
<table>
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<tr>
<th>Time</th>
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<th>Topic</th>
<th>Chair/Presenter</th>
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<tr>
<td>Fri 4:00 PM - 5:45 PM</td>
<td>E7 Polo D</td>
<td>Regency B</td>
<td>Histories of Advertising in Film and Television</td>
<td>Chair: Justin Wyatt, Queens College, City University of New York</td>
<td>Florida Atlantic University</td>
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<td>Laura Baker, University of Iowa</td>
<td>The Verifiable Architecture of Today's Outdoor Advertising and Modern Visual Culture, 1900-1917</td>
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<td>Amy Davis, University College, London</td>
<td>Disneyland as Film Advertising</td>
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<td>Sean Griffin, University of California - Santa Cruz</td>
<td>Target for Tonight: Hollywood's Advertising to Minority Groups</td>
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<td>Fri 4:00 PM - 5:45 PM</td>
<td>E9 Polo F</td>
<td>Regency A</td>
<td>Mediating Gay Culture</td>
<td>Chair: Oliver Buckton, Queens College, City University of New York</td>
<td>Florida Atlantic University</td>
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<td>Heather Hendres, University College, City University of New York</td>
<td>Holy Homosexuals: The Media Tactics of the Churches Left</td>
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<td>Bryan Frith, University of Texas at Austin</td>
<td>Open Secrets, Open Wounds: Gay Identity and the Body in Breaking the Surface: The Greg Louganis Story and its Popular Reception</td>
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<td>Marc Siegal, University of California - Los Angeles</td>
<td>Getting More out of the Movies: Cruising with Boyd McDonald</td>
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<td>David Boxwell, USAF Academy</td>
<td>Chacun a son mauvais gout: The Postmodern Fan Worship of Frank O'Hara and Jack Smith</td>
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**FRIDAY, APRIL 16**

6 PM - 7 PM Polo D African/African American Caucus

7:30 PM - 9:30 PM: Regency D&E Special Event Presented by the Host Committee

**ON THE SET WITH ARTHUR HILLER**

**SATURDAY, APRIL 17**

8 AM - 4 PM Registration: Regency Foyer

8 AM - 9 AM Polo D Middle-Eastern Caucus

8 AM - 9 AM Polo F Caucus on Class

8 AM - 9 AM Regency A Meeting: Women Film Pioneers Project
F1 Polo E
When Maps Matter: Crossing Media Studies and Cultural Studies
Chair: James Hoy, University of Illinois - Urbana
Toby Miller, New York University
Cinema Studies Doesn’t Matter
Paul Smith, George Mason University
Cinema Studies in a Cruel World
Anne Balsamo, Georgia Institute of Technology
Designing Culture
James Hoy, University of Illinois - Urbana
The Exteriority of Media and the Rationality of Media Studies

F2 Gallery B
“Primitive” Cinema and the Lure of the Exotic
Chair: Eric Ames, University of California - Berkeley
Eric Ames, University of California - Berkeley
Animal Attractions: The Zoo and the Cinema, 1907-1914
Jennifer Peterson, University of Chicago
Cinematic Geography: Erotic Views and the Travelogue Experience
Alison Griffiths, Baruch College, City University of New York
Native Americans and the Ethnographic Imaginary of the Early Western
Jacqueline Stewart, University of Chicago
Under Surveillance: Voyeurism and Primitive Blackness in Early Cinema

F3 Gallery C
Race and Alternative Distribution
(sponsored by the Black Caucus)
Chair: Chika Anyanwu, Curtin University of Technology, Perth
Ron Mulholland, African Film and Video Distribution: The Case of Maaamam
Yvonne Welbon, Northwestern University
Independent Feature Film Distribution, Exhibition and Marketing: A Case Study of Sankofa
Chika Anyanwu, Curtin University of Technology, Perth
Indigenously Through Distribution: The Nigerian Film Industry
Respondent: Phyllis R. Klotman, Indiana University

F4 Regency A
Defining the Girl Demon
Chair: Susan McLeod, University of Texas
Susan McLeod, University of Texas
Mary Celeste Kearney, University of Southern California
TV’s Teen Queens: Female Adolescence in 1990s Television
Kristin Hatcher, University of California – Los Angeles
How Did They Ever Make a Movie of Lolita?: Regulating Images of Adolescent Girls, 1942-1998
Pamela Robertson Wojcik, University of Notre Dame
The Girl and the Phonograph, or the Vamp and the Machine Revisited
Regency B

Technologies of Access

Eric Faden, University of Florida

David Lawence Edwards, University of California

- Activism from Video to the Internet
- "What Can I Do?" Public Activism in the Labyrinth of Digital Narrative and the Visual of Second Shift

Yamaguchi, University of Southern California

- Access in Paradise

F7 Polo D

Workshop: Mexican Movie Stars and Transnational Reception

Chair: Joanne Hershfield, University of North Carolina at Chapel Hill

Anne Rubenstein, Allegheny College

Miguel, Modernity, and Two Mexican Funerals: Public Responses to the Deaths of Jorge Negrete and Pedro Infante

Jeffrey M. Pichler, The Citadel

Around the World with 80 Days: The Global Reception of Carmen

Ann Marie Stock, College of William & Mary

"Who Was That Silver-Masked Man?": El Santo, Mexican Wrestling Films, and their Transnational Reception

Dolores Tierney, Tulane University

Pedro Armadiz: Mexican on the Move

F9 Polo F

The Production of Theory

Chairs: Richard C. Cante, Indiana University

Angelo Restivo, University of Iowa

The Last Cause of Theory

Robert Milikitsch, Ohio University

Post-Post-Theory: Screen, Suture, and the Future of Cinema Studies

Rebecca M. Gordon, Indiana University

Looking Elsewhere for Visual History

Richard C. Cante, Indiana University

The End of Queer Theory as We Know It (And I Feel Fine)

F10 Regency D

Workshop: Academics and Archivists: Building a Complimentary Relationship

Chair: Brian Toves, Library of Congress

James Castonguay, University of Michigan

Ann Arbor

Mezo-Scholarship and the Virtual Archive: Prospects and Problems

Maureen Foy, Chapman University

Setting up a First Archive in a Film School: The Carl Lewis Gregory and Eric Berman Collections

Jan-Clever Horak, Universal Studios/University of California - Los Angeles

History of Studio Archiving

Janet Stiger, University of Texas at Austin

The Universal Library, the Digital Dissertation, and the Film Scholar

Regency C

Regency E

Poster Sessions

Awam Ampa, Mount Holyoke College

National Images/Transnational Desires

Mary Dalton and Susan Faust, Wake Forest University

Film, Gender and the Workplace: How Hollywood Constructs the Organizational Environment

Chuck Maland, University of Tennessee

High, Medium, or Low Tech? Pedagogy in a Film/American Culture Course

Sophia Siddique, University of Southern California

Ephemeral Narratives of the Singapore Film Industry

Benjamin Schneider, University of Wisconsin - Milwaukee

The Preparing Future Faculty Program in-and

Cinema Studies

Melissa Ragano, Goddard College

SCREENTEST
G1  Regency E
Workshop: New Directions in Television Studies
Chair: John Hartley, Cardiff University
Michael Curlin, Indiana University
Jaye Shaw, Emerson College
Toby Miller, New York University
Roberta Pearson, Cardiff University
William Urruchi, Utrecht University
Michele Hilmes, University of Wisconsin - Madison

G2  Gallery B
Workshop: White Men, Other Voices
Chair: Ina Rae Hark, University of South Carolina
Ina Rae Hark, University of South Carolina
Black-Faced Red-Noses: Portraying Oppressed White Men with Guns in Matewan
Jane Hendler, Syracuse University
Constructing "Whiteness" and Racial Cross-dressing: Marion Brandon and the Play of Identity in Sayonara and Teahouse of the August Moon
Christopher Gillings, University of Alberta
Immigration and Empire Building: The Cinematic Construction of White Invader Settler Culture
Patrick McCord, University of Georgia
Hybridity and Seduction: Imperializing Images in Double Happiness and The Wedding Banquet
Peter Limbrick, LaTrobe University/Duke University
Some Are Born To Endless Night: Whiteness, Death and Dislocation in Dead Man
Jeff Smith, New York University
Back Faces, White Voices: The Politics of Dubbing in Carmen Jones

G3  Gallery C
Asian Women Directors
Chair: Patricia Brett Erens, University of Hong Kong
Gina Marchetti, Ithaca College
GenerAsian X and the Grotesque in Clara Law's Migration Trilogy
Lu Tonglin, University of Iowa
The Dilemma of Women Directors in Mainland China
Chua Siew Keng, Nanyang Technological University, Singapore
Mapping Female Desire: The Films of Huang Yu-Shan
Poonam Arora, University of Michigan, Dearborn
Still Searching for the Good Woman on the Eve of the New Millennium: A Postcolonial Reading of Apama Sen's Sat

Respondent: Patricia Brett Erens, University of Hong Kong

G4  Regency A
Identity
Chair: Awam Amkpa, Mount Holyoke College
Amelia Holberg, University of California - Berkeley
Film, Installation, and Jewish Identity: The Three Dimensions of Chantal Akerman's desert
Nora Alter, University of Florida
Reviewing an Era: An Examination of Every Day Life In The DDD
Roger Sorkin, University of Massachusetts - Dartmouth
Culturally Coding an Intergalactic Wave of Immigration: Alien Nation
Regency B

Reducing Culture: Multinational Productions
Amy Beer, Northwestern University; Willinsky, University of Arizona
A Munich, New York University: Television and the Trans-nationalization of Television
Lorenz, University of California: Invoking National Skin: A Case Study in the Evil Empire and Battering of Pornography

G7 Polo D

Silent Italian Cinema, 1905-1930
Chairs: Giorgio Bertellini, New York University; Kim Tomadjojou, New York University
Angela Dolle-Vacche, Emory University: Detalia, Detectives, and Donnie Ribus (1915)
Guilliana Muscio, Universita di Padova: Movermencing in the Eternal City: Silent Cinema Between Italy and the U.S.
John Weile, University of Notre Dame: George Kleine, Italian Film Production, and the American Market, 1912-1915
Respondent: Giorgio Bertellini, New York University

G9 Polo F

Asia and the West: The Distribution, Production, and Reception of Asian and Soviet Cinema
Chairs: Lilly Avrutin, University of Toronto
Esther You, Occidental College: Chronicle of a Murder in Shanghai: Chinese Silent Cinema and Global Capitalism

Regency C

In Radio: The Historical Precedents of Television Industry
Jason Mitchell, University of Wisconsin – Madison: The Sandra - The Industrial Precedents of the New Genre
Jason Mitchell, University of Wisconsin – Madison: The Sandra - The Industrial Precedents of the New Genre

G8 Polo E

Sites of Display
Chair: Kathryn Helgesen Fuller, Virginia Commonwealth University
Frederico Windhausen, New York University: Screen the Spectacle: The Critical Issue of Video Art
Alison Trope, University of Southern California: Access Hollywood: Banking on a Universal Symbol
Leslie Abramson, University of Chicago: Pugilism: The Public, and Performance: Spectatorship as Aggression in Hitchcock's The Ring
Sarah Nilsen, University of Southern California: It's Grimmrecht!: Kellogg's Cereal City USA

G10 Regency D

Greater Cuba: Inside/Outside After 40 Years (organized by the Latino/a Caucus)
Chair: José Muñoz, New York University
Wilfredo Cancio Icari, Barry University: The Last Enchantment of Fidelity: Revelations of "One en trance"
José Muñoz, New York University: Art and Exile: Broadcasting Cuban American Performativity In Qué Pasa, USA?
Ana M. Lópeu, Tulane University: Mother memories: The Harms of History
Misha Mclaurd, Tulane University: "What the hell is a Juliette?" Sex, Stardom and Self-reflectivity in a Mexico-Cuba Co-production

1 PM - 1 PM Polo D
Meeting: Cinema Journal Editorial Board

1 PM - 2 PM Polo F
Meeting: Lesbian/Gay/Bisexual/Trans/Queer Caucus

1 PM - 2 PM Regency D
Meeting: Career Opportunity, Development, and Promotion Committee (open to all attendees)
Janice Welsh, Western Illinois University
Jay Haya, University of Illinois - Urbana
Catherine Portugal, University of Massachusetts - Amherst

1 PM - 2 PM Polo D
Meeting: Cinema Journal Editorial Board

1 PM - 2 PM Polo F
Meeting: Lesbian/Gay/Bisexual/Trans/Queer Caucus
H1  Regency E

Alterity and the Politics of Representation in Middle Eastern Cinema
(sponsored by the Middle-Eastern Caucus)

Chair: Hamid Naficy, Rice University

Sandra Gayle Carter, University of Texas at Austin
Beloyd’s Women

Hamid Naficy, Rice University
Gender, Sexuality, and Veiled Vision in Iranian Cinema

Azadeh Farahmand, University of California – Los Angeles
Digesting the Cherry: Kiarostami in a Long Shot

Haim Bresheeth, Sapi College
A Chronicle of a Disappearance: Liminality and Absence in Palestinian Film

H2  Gallery B

Visual Culture in the New Age

Chair: Cynthia Erb, Wayne State University

Michael Quinn, Duke University
Alternative Conceptions of Spirituality in the Public/Private Spheres: Breaking the Waves and The Rapture

Kaitlin Hangar, Wayne State University
The Enlightenment Drama as Spectacle: Tibetan Mysticism, New Age Capitalism, and Vicarious Politics in Hollywood

Cynthia Erb, Wayne State University
Experiments with Channelling: Contact as New Age

H3  Gallery C

Mapping the Cinematic Highway

Chair: Marsha Gordon, University of Maryland

Mark Anthony Shiel, University College Dublin
Banal and Magnificent Space in Electra Glide in Blue

James Hoban, Randolph-Macon Woman’s College
Side-Tracks in “China”: A Rhetorical Reading of Colliding Ideologies

Yvonne Pelletier, University of Toronto
Off Road Vehicles: Locating the Geographical Subject in the American Highway Narrative

Devin Orgeron, University of Maryland
Pre-Road/Pre-Film: Early Cinema or the Picturesque

H4  Regency A

Movie-Made Masculinity: Negotiating the Masculine Images of Mainstream Hollywood Cinema

Chair: Andrew Miller, University of Pittsburgh

Andrew Miller, University of Pittsburgh
Real Athletes, Real Men, Real Love: The Bare-Chested Masculinity of 1980’s Boxing Films

Richard Purcell, University of Pittsburgh
“You ain’t so black...”: Black Masculine/Gender Anxiety in the Blaxploitation Film, Shaft

Joe Wlodarczak, University of Rochester
Rape Fantasies: Hollywood and Homophobia

Brendan Mahoney, University of Oregon
Romantic Comedy and the Privileges of Masculinity: A Patriarch Confronts Absenteeism and Loneliness in James Brooks’ As Good As It Gets?”
Regency B
Asian Film History and Historiography
Yingjin Zhang, Indiana University

Tzu-Chen, Indiana University
Reading the History of Early Asian Film Culture

Wada-Marciano, University of Iowa
Production of Modern Space: Tokyo and the Iku Kamata Film Texts

Stringer, Indiana University
National Film Festivals and the Global East Asia

H7 Polo D
Designed for Living: Regulating for Consumption in the Home
Chair: Eric Freedman, Florida Atlantic University

Annette Hill, University of Westminster
David Gauntlett, Leeds University
Mastering Technology: Consumption and Everyday Life in Britain

Eric Freedman, Florida Atlantic University
Citizen's Arrest: Public Access Cable Television in the Digital Domain

Respondent: Tara McPherson, University of Southern California

H8 Polo E
Workshop: Cuban Film In and of History
Chair: Gabriel Gomez, Chicago State University

John Hess, University of Maryland and Jump Cut
Cuban Melodrama and Machismo

David Gesner, University of Otago
The Main Event: Cuba and the Spanish American War

Elspeth Kýdd, University of Toledo
Narrativizing Slavery? Relevance in El Otro Francisco and Monarca

Gabriel Gomez, Chicago State University
I am Cuba and I have Strawberry and Chocolate

Cristina Venegas, University of Southern California
Memories from CyberCuba

H9 Polo F
The "Unfinished" Film
Chair: Christian Keathley, University of Iowa

Christian Keathley, University of Iowa
Another camera-stylo: The Filmmaker as Sketch Artist

Robert B. Ray, University of Florida
The 'Licked' vs. the 'Unfinished' Surface in French Impressionism and the New Wave

Daniel Eisenberg, The School of the Art Institute of Chicago
Fragments, Shards, and Ruin: Contemporary Non-Fiction Filmmaking and the Aesthetic of the Incomplete

Gilberto Pérez, Sarah Lawrence College
The Coherence of Fragments: Vigo's Zero for Conduct

H10 Regency D
American Television in the 1970s: History, Identity, Social Change
Chair: Tim Halloran, University of California - Los Angeles

Aniko Bodroghkozy, University of Alberta
Make It Relevant: How Youth Rebellion Captured Prime-Time Television in 1970/71

Richard L Moody, Utah Valley State College
The Silence of the Louds - 'An American Family' Under Fire

Karen Voss, University of Southern California
Territories of Technology: Gendering National Security in The Bionic Woman

Tim Halloran, University of California - Los Angeles
Once Upon a Time There Were Three Little Girls: History, Identity, and Social Transformation In Charlie's Angels
SATURDAY 4:00 PM - 5:45 PM

11  Regency E

Workshop: Teaching in Context: Connecting Media Studies to Contemporary Student Experience

Moderator: Ramona Cury, University of Illinois at Urbana - Champaign

Jim Wehneyer, Smithsonian Institution
Critical Media Studies and the Media Literacy Movement

Jan Derrick, Northwestern University
Pedagogy and Reconstructivist Thought: Teaching High School English with Electronic Media

Esther Yau, Occidental College
Teaching Film/Video Documentary through the Notion of Intervention

Robyn Bates, Connecting to Film History through Writing

Linda Ehrlich, Case Western Reserve University
Scent of Green Papaya in Saigon: Teaching about Film on Semester-at-Sea

Lily Avrutin, University of Toronto
Interdisciplinary Approaches and in Film Studies

13  Gallery C

Movies and Metaphysics

Chair: Cynthia Contreras, Brooklyn College

David Sterritt, Long Island University
Body and Soul in Godard's Je vous salue Marle

Cynthia Contreras, Brooklyn College
Soundscapes of the Mind: Witnessing the Self in Der Himmel Uber Berlin

Andrea Ann Campbell, Brigham Young University
The Razor's Edge and The Scent of Green Papaya as Transcendental Films

Robert Lang, University of Hartford
"The Things We Think and Do Not Say": Jerry Maguire and the Business of Personal Relationships

14  Regency A

Workshop: Women Film Pioneers: Women Directors, Feminism, and Silent Film History

Chair: Jennifer Parchesky, George Washington University

Melissa Goldman, Stanford University
Alice Guy: "The cinematographe is really women's work"

Gwendolyn Audrey Foster, University of Nebraska, Lincoln
Performativity in Alice Guy Blanche's La Vie du Christ

Andrew Quicke, Regent University
The Moral Universe of Lois Weber: A Neo-Formalist Approach

Christina Mugno, Quinipiac College
The Cinema of Mabel Normand

Respondent: Melissa Wye, Eastern New Mexico University

12  Gallery B

Post-Colonial Blues: Hong Kong Media and Cultural Studies

Chairs: Darrell Davis, Hong Kong University; Yeh Yueh Yu, Hong Kong Baptist University

Darrell Davis, Hong Kong University; Yeh Yueh Yu, Hong Kong Baptist University
Warning: Category III Film

Cheuk Pok Tong, Hong Kong Baptist University
The Impact and Influence of Hong Kong Television on Asia

Nathaniel Kohn and Y.S. Lee, University of Georgia
Face/Off: Challenges of Post-Colonial Theory Along the Hong Kong-Hollywood Axis
Regency B

17 Polo D
Early Cinema: Advertising, Race, Agency
Chair: Clay Steinman, Macalester College
Kathryn H. Fuller, University of Virginia
Antecedents of the Movie Poster: Lithography, Circus Advertising, and the Story of the Hennegan Brothers
Sobline Hoens, University of Chicago
Thomas Ince’s Global Village: Race, Ethnicity, Subjectivity
Kevin Sweeney, University of Tampa
Women’s Agency and the Conventions of Early Hollywood Melodrama

19 Polo F
The Revolution Will Be Digitized (sponsored by the Black Caucus)
Chairs: Erika Muhammad, New York University; Anna Everett, University of California - Santa Barbara
Anna Everett, University of California - Santa Barbara
Toward a Theory of the Egalitarian Technosphere: Or Talking Loud and Signifying Nothing
Tara McPherson, University of Southern California
Girls and Nets: WNBA Fans, Race, and the Web
Erika Deyo Muhammad, New York University
Inside and Out of the Box: Digital Practice, Race and Politics in Urban Youth Culture

18 Polo E
Narrative Spaces
Chair: Mark Garrett Cooper, Florida State University
Mark Garrett Cooper, Florida State University
Narrative Spaces
Kristen Whissel, University of Glasgow
Narrative Space and National Space in the Silent Cinema’s Transitional Period
Peter Lutke, Boston University
Re-visions of the Road: Narrative, Gazing and the Pastoral Ideology in American Fiction and Film
Vincent Brook, University of California - Los Angeles
From the Cozy to the Casino: Trans-Formations of Ethnic Space in The Goldbergs and Seinfeld

Regency D

110 Italian Cinema
Chair: Panayiota Mini, University of Wisconsin - Madison
Noa Steinmatsky, Yale University
From the Air: The Genealogy of Antonioni’s Modernism
Cristina Deligis-Espadi Reiner, University of Arizona
Encyclopedic Imaginaries, Visionary Reality and Memorizing Strategies in the Neo-Baroque Films of Peter Greenaway and Federico Fellini
Jacqueline Reich, State University of New York - Stony Brook
Marcello Mastrolia, Stardom, and Italian Masculinity
John Foot, University College, London
La gente e il buon costume: Luchino Visconti’s Rocco el suo fratell, Censorship and the Left in Italy, 1960-1961

SUNDAY, APRIL 18

8:00 AM – 9:00 AM Polo D
Women’s Caucus
8:00 AM – 9:00 AM Regency A
Oscar Micheaux Society
9:00 AM – 10:00 AM Executive Boardroom
Caucus Coordinating Committee

SATURDAY, APRIL 17

6:00 PM – 6:30 PM Regency A
SCS Members Meeting
6:30 PM – 7:30 PM Regency C
Graduate Student Caucus
6:30 PM – 7:30 PM Gallery C
Open Meeting, Committee on Teaching
6:30 PM – 7:30 PM Polo D
Meeting: SCS Archives Committee
7:30 PM – 9:30 PM Regency D & E
Special Event Presented by Host Committee: A PANEL DISCUSSION ON INDEPENDENT FILM AND VIDEO AROUND THE WORLD
J1  Regency E
Race and Genre, 1965-75: Text and Context
Chair: Rick Worland, Southern Methodist University
Kevin Heffernan, Southern Methodist University
Genre Films and the Inner-City Theater: The Case of Night of the Living Dead
Eric Pierson, University of Illinois - Urbana
Blacks and Genres: Conflict and Complements
Harry Benshoff, University of California - Santa Cruz
Blaxploitation Horror Films: A Potential Critique of Racism?
Rick Worland, Southern Methodist University
Sydney Poller as Western Hero: Duel at Diablo and the Paradox of Integration

J2  Gallery B
Workshop: The Production of Audiences
Chair: Olaf Hoerscheidt, University of North Texas
Olaf Hoerscheidt, University of North Texas
Vox Pop: Sponsorship and the Ideology of the Common Man
Sheila Schroeder, University of Denver
Our League: The American Basketball League and the Re-Emergence of Movement Feminism
Greg Smith, Carroll College
Women Who Watch Too Much: Grease and Repeated Film Viewings
Lisa Kerman, University of California - Los Angeles
"All the Emotions of a Lifetime": Rhetorical Appeals to Women in Fifties Hollywood Trailers
Susan Ohmer, Notre Dame
Tracking the Disuse Viewer: A History of Audience Research in Hollywood
Shanti Kumar, University of North Texas
Global Visions: (de)constructing the International Audiences of Television

J3  Gallery C
Workshop: Stardom and Celebrity
Chair: Devin Orgeron, University of Maryland
Robin A. Larsen, California State University, San Bernardino
Star Close-ups, "Emotional Fruiting of the Mind," and Polyphonic Identifications
Stephanie Savage, University of Iowa
Beautiful Dreamers: Hollywood Hopefuls in the Depression Era
Marsha Gordon, University of Maryland
"If we are ever to be in Hollywood," Gertrude Stein and the Making of Celebrity
Jonathan Bignell, University of Reading
Buster Keaton vs. Samuel Beckett: Stardom and (Mis)Interpretation
David Conner, University of California - Santa Cruz
Now, Voyager Redux: Stardom, Queer Identification, and the Luxury Cruise
Mary Desjardins, Dartmouth College
Joan Seiss Stars: Autobiography and the Utopian Promise of Star Images

J4  Regency A
Exhibition Practices
Chair: Barbara Klinger, Indiana University
Michael G. Aronson, University of Pittsburgh
A Wrong Kind of Nickel Madness: The "Dime Education" of Pittsburgh Exhibitors, 1914-1918
Michael DeAngelis, DePaul University
Art Cinema Hits the Suburbs: Exhibition Practices of the 1950s and 1970s
Heidi Kenaga, University of Memphis
The Pony Express (1925) and California's Diamond Jubilee
David Stocum, New York University
The Hollywood Gesamtkunstwerk — and Beyond: Revealing MOMA's "Violent America, The Movies"
Regency B

Temporary Middle Eastern Cinema
(scoed by the Middle-Eastern Caucus)

Dorit Naaman, University of Alberta

Shapiro, Syracuse University
Directions in Israeli Film

Erdogan, Bilkent University, Turkey
Turkish Cinema and the Pleasures of the
Bercey: Problems and Possibilities
E. M. McRae, Lebanese American

Ain’t No Camels Here-Film in Lebanon

Regency C

Feminine, the Masculine, the Gaze, and the
in Global Cinema and Television

Chris Scordari, Florida Atlantic University

Ascheid, New York University
The Star, Stardom, Womanhood and the Popular
in Nazi Germany

Stashower, University of Oklahoma
The Spectral Images of Women in
German Cinema

Hohlfeld, Hobart and William Smith Colleges
and Voice as Money Objects: Representing
ace in Global Media

Callie, University of Pittsburgh
m Ties Discreet: An Iconic Commentary on the
ction and Reproduction of a National
ality in Contemporary French Film Culture

Polo D

J7

Queue: Sexual Identities, Places and Pleasures
Chair: Thomas Waugh, Concordia University

Harmony Wu, University of Southern California
From Genre to Gender Trouble: Pedro Almodovar’s Tie
Me Up! Tie Me Down! and the Perverse Pleasures of
Patriarchy

Chantal Nadreau, Concordia University
Ma Vie en Rose... or My Life with Pinky Dots

Craig Fischer, Appalachian State University
“What Are You Saying You’re a Homosexual?: Robert Reed,
The Fourth Sex, and Personal Critique

Thomas Waugh, Concordia University
Sexual Revolution, Canadian Cinema, and Other
Queue Paradoxes

Polo F

J9

Memoir and Biography
Chair: Michael Renov, University of Southern California

Nicole Keatling, University of Pennsylvania
Sex, Prozac, and Oral History: Historical Documentaries
and the “Age of Memoir”

Tina Wasserman, School of the Art Institute of Chicago
Cinematic Remembering

Michael Renov, University of Southern California
The End of Autobiography or New Beginnings?

Polo E

J8

Latin American Film Industries
Chair: Richard Abel, Drake University

Margarita De la Vega-Hurado, University of Michigan
A National Cinema in Search of Its Industry: The
Colombian Case

Tamara Falcón, University of Kansas
The Argentine Film Industry 1964-1998: The Impact of
Television Finance on a National Cultural Industry

Elena Espinoza-Leyva, University of Southern California
Global Media and the Borderlands: The Politics of the
Third Space

Regency D

J10

Media Bodies, Fat and Thin 2.
Chair: Elizabeth Young, Mount Holyoke College

Mark Wolf, Concordia University, Wisconsin
A Brief History of Morphing

Jerry Mosher, University of California – Los Angeles
Doing a De Niro: The Big Weight Gain in the
Age of the Morph

Michael Baine, University of Iowa
Film and the Figuration of the Youthful Body in Late
1980s Japan
K1  Regency E  

Workshop: Pluralism and Method  
In Film Studies  

Chair: Stephen Prince, Virginia Tech; Peter Lehman, University of Arizona  
Robert Iberwein, Oakland University  
Gary Fischer, University of Pittsburgh  
Alfredo Perez, Sarah Lawrence College  
Carl Plantinga, Hollins College  
William Rothman, University of Miami  
Thomas E. Warnberg, Mount Holyoke College

K2  Gallery B  

Global Media  

Chair: Patricia Keeton, Ramapo College

Emperatriz Areaza-Camero, Instituto de Filosofía del Derecho, Universidad del Zulia, Venezuela. Media industry in Venezuela and its relations with the US media: Past, Present and Future  
Dag Asbjørnsen & Ove Solum, University of Oslo. Public Service Cinema? On Strategies of Legitimacy in Norwegian Cinema Politics  
Feder Lutze, Boise State University. Wittdeutsche Rundfunk After Reunification: A Case Study of Public Broadcasting in Eastern Germany  
Rudiger Steinmetz, University of Leipzig. European Digi-TV Strategies: Investments and Political Regulations

K3  Gallery C  

The Fifties Across Media and History  

Chair: Mary Beth Haralovich, University of Arizona  
Norma Coates, University of Wisconsin. Citizen Ed: The Ed Sullivan Show and the Contradictions of Civic Television  
James Kress, University of Wisconsin - Madison. High School Confidential: Notes on Avant-Garde Distribution and Exhibition in the Fifties  
Bambi Hoggins, University of California - Los Angeles. Why "Bou" and "Andy" Still Play Today: Minstrelsy for the New Millennium  
Susan Murray, University of Texas. Our Man Godfrey: Arthur Godfrey and the Selling of Stardom in Early Television

K4  Regency A  

Peter Greenaway's Post-Cinematic Art-World  

Chair: Paula Wilhoquet-Maricondi, Indiana University, Bloomington  
Paula Wilhoquet-Maricondi. Is It Real or Is It Virtual? The Virtually Real Art-World of Peter Greenaway  
Anthony Pardy, University of Western Ontario. Ceci n’est pas un mémé/Ceci n’est pas un film: Curatorial Strategies in Greenaway’s Cinema  
Lisa M. Hotchkiss, University of South Alabama. The (in)material Body of Theater in Peter Greenaway’s Prospero’s Books and The Baby of Mâcon  
Michael Anderegg, University of North Dakota. Prospero’s Books: Text, Subtext, Intertext, Hypertext
K7  Polo D
The Cultures of Indian Cinema
Chair: Lalita Gopalan, Georgetown University
Lalita Gopalan, Georgetown University
Loving Haunted Spaces: Rampogul Verma’s “Rath/Night and Peli/Ghost”
Vidya Ajitakya, University of Windsor
Teaching Hollywood’s Other in a Multicultural Curriculum: Lessons from Bandit Queen (1994)
Gopakrishnan Iyer, Florida Atlantic University
Popular Media and the Transition to a Market Economy: The Case of India

K9  Polo F
Exploiting the Media Archive: The Logic of Repetition
Chair: Derek Kompare, University of Wisconsin - Madison
Tim Anderson, University of Arizona
Reproduce, Repackage, and Repeat?: The Logic of Media Catalogues from the Perspective of the Music Industry
Derek Kompare, University of Wisconsin - Madison
Expanding Canons: Digital Cable and the New Video Archive
Kirsten Pullen, University of Wisconsin - Madison
Media Archives and Economies of Repetition
Brian Taves, Library of Congress
Re-writing the Father: The Novels and Rediscovered Films of Michel (Jules) Verne

K8  Polo E
Opera and Cinema
Chairs: Mary M. Wiles, University of Florida; Clark Farmer, University of Iowa
Mary M. Wiles, University of Florida
“Incantation, Myth, and Mysterious Islands: Sounding Out the Operatic in Jacques Rurtee
Clark Farmer, University of Iowa
The Right to Open: Opera and the New German Cinema
Li-Mei Chang, Wayne State University
The Dualism of Tradition/Opera/Femininity vs. Modernity/Cinema/Masculinity in Painted Faces
Victoria Duckett, University of California – Los Angeles, Centre d’Etudes Critiques
The Diva on Display

K10  Regency D
Plotting the Popular: Histories of Popular Cinema in Germany
Chairs: Johannes von Motlke, University of Michigan; Temby Caprio, University of Chicago
Temby Caprio, University of Chicago
Postfeminism, Star Culture, and Post-Wall German Cinema: Katja Riemann
Stephen Lowry, HBK Braunschweig
Cheering up the Third Reich: Popular Film Comedy and Nazi Cinema
Johannes von Motlke, University of Michigan
Young German Cinema Goes Pop: Rudolf Thorne’s Rote Sonne
David B. Pratt, Emory University
‘With the Force of a Tidal Wave’: Joe May and German Serial Film in America
SPECIAL EVENTS

Events are organized by the Host Committee and are being held at the Palm Beach Sheraton.

THE SET WITH ARTHUR HILLER

Arthur Hiller began his career directing for television and has been honored at programs such as Playhouse 90 and Alfred Hitchcock Presents. His feature films include The Americanization of Emily, Love Story, The Hospital, The Out-of-Towners, Plaza Suite, and Man of La Mancha. He is a four-term past president of the Academy of Motion Pictures Arts and Sciences and past president of the Directors Guild of America where he has served on the National Board in various capacities for many years. He is the DGA's representative to the National Film Preservation Board of the Library of Congress and is noted as a strong advocate for both minority rights and creative expression. Mr. Hiller will discuss such topics as his directorial process and will have an "on-the-set" experience and will take questions from the audience.

SATURDAY, APRIL 17, 7:30 – 9:30 PM
Regency Ballroom D & E

A PANEL DISCUSSION ON INDEPENDENT FILM AND VIDEO AROUND THE WORLD

Participants:
John Grayson, Canada (Lilies)
Ranjani Mazumdar, India (Another Way of Knowing)
Nina Menkes, US (The Bloody Child)
Ron Mulvihill, US (Maangamiz: The Ancient One)
Bruce Paddington, Trinidad (And the Dish Ran Away with the Spoon)

These films are part of the conference screening program.

Moderators:
Eric Freedman, Florida Atlantic University, Boca Raton
Terri Ginsberg, Florida Atlantic University, Davie

SPECIAL EVENTS

All screenings are on video, and will be held in Gallery A.
Discussions following the screenings will be held in the Executive Boardroom on the Mezzanine Level.

THURSDAY, APRIL 15

2:00 p.m. Latin Blend Films app. 90 min. Sponsored by the Latino Caucus.
A compilation of silent shorts — views, early transitional narratives and newreel footage — from Argentina, Mexico, and Brazil as well as footage shot by US camera men of the Spanish American War. The screening complements the workshops on Latin American silent film and an exhibition of the Spanish American War. The films and extracts will be introduced by Charles Ramirez Berg, Kathleen Newman, and Ana Lopez.

FRIDAY, APRIL 16

1:10 p.m. "Survivor: a text in two bodies" by Eric Freedman, US, 1993, 13 min.
Survivor: a text in two bodies is a self-reflexive look at the power dynamics of inter-personal relationships, as mediated through theoretical discourse, telecommunications, and the lens of a video camera. It has been included in a number of distinctly themed programs, framed by both queer work and work more generally concerned with the technologically mediated self.
This is not a road movie by Eric Freedman, US, 1999, 18 min.
This is not a road movie explores the interrelatedness of memory and place. A virtual travelogue shot in hotel rooms around the United States, the piece is a narrative constructed of spatial fragments and found stills, and tells the story of a dissolving relationship: yet the visual and aural elements of primary experience are self-reflexively mediated through the filters of both memory and the digital medium. The piece thus stimulates the density of even the simplest stimul as it collapses distinct moments and discrete linguistic codes into one another.

at the same time the word's narrative voice shifts from first person to third person to question the value and authenticity of the autobiographical act.

Women of Vision is an eighty-minute, three-part documentary which can also be billed as three discrete half-hour programs. The program explores the rich but under-represented component of both American art and politics: the history of feminist film and video makers — women who are drawn to the medium because they have something urgent and important to say. Even as the mainstream media is flooded with images of women, we don't see new women's visions. The program has a simple structure. Each half-hour is composed of six stand-alone portraits of diverse women from one micro-generation, each introduced by a direct-address sequence in which the producer, Alexandra Junas, provides necessary background information on each woman's career.
Part One: Creating an Infrastructure, highlights six women who are key figures in the careers of women in the media in that cultural wasteland which was the 1950s and 60s. These women then joined with others, through the organized movements for social change, to found the organizations and community which then created support for themselves and for later generations. Women highlighted: Carolee Schneemann, Pearl Bowser, Julia Reichert, Margaret Caster, Kate Hornefield, and Constance Penley.
Part Two: Mothers, Lovers, and Mentors, focuses on six women whose careers began contemporaneously with the women's movement of the 70s. Their work was inspired by relationships with other politically active women. Women highlighted: Barbara Hammer, Michelle Citron, Susan Mogul, Juanita Mohamed, Vardé Green, and Victoria Vesna.
Part Three: Reassembly Required, interviews six women whose careers began in the 80s and 90s when the women's movement had become only a story of mythic proportions. The careers of these women are based
current, contradictory state of feminism: a move
under attack and in decline, reorganization, and
Women highlighted: Carol Leigh, Frances Nezon,
Welborn, Megan Cunningham, Eve Ohki, and

The last Vaudeville


A road movie about a traveling
the documentary about the travelogue
to film. It follows an American tour of the
home as he presents his feature travel
from New York to the
in the Spring of 1998. Through the life and work of
and their experiences on the
in the Spring of 1998. Through the life and work of
the social commentary
the presentation of the
the story of travel and education of

Maangamizi: The Ancient One

An American-Tanzanian co-production.
Sponsored by the Block Caucus.

African context, Maangamizi tells the story of an
African-American intern psychiatrist working in
Tanzania. She meets Samecha, a young
whose story we come to learn the painful
two women who have been
sandwiched between the two men of hard-
advanced middle age. Set in 1952, the film
shows Bishop Blaudeau arranging a special performance
visit to hear the last confession of a dying inmate
but he's been rocked. The chapel is promptly sealed,
the cleric forged and forced to watch a reenact-
ment of a drama he'd been involved in decades earlier,
when he was a teenager in northern Quebec. This
extended flashback calls upon class boundaries and
repressed gay desire against religious hysteria.* --
Dennis Harvey. Winner of the 1995 Genie Award
(Canada's Oscar) for Best Picture, the Grand Jury Prize
for Best Narrative Film at Outfest '97: The Los Angeles
Gay & Lesbian Film Festival, and the Audience Award
San Francisco International Lesbian & Gay Film
Festival, Director John Greyson will participate in the
Special Event, "A Panel Discussion on Independent Film and Video around the World," on Saturday at 7:30 p.m.

1:00 p.m. Another Way of Knowing
Ranjani Mazumdar, India, 1997, 46 min.
This is the story of a group of forest women from a
remote part of West Bengal who sought to change their
lives following the gradual disappearance of their
forests. After many years of struggle, the women's jour-
ney has taken them to that goal, where different
knowledge systems have historically been separated.
Rich with the knowledge of their own experiences
and those accumulated by generations before them, these
forest women have decided to confront the gap
between two different cultures. They now want their
rightful place in institutionalized knowledge systems
which have usually rendered them invisible. It is the story of a
journey that is today opening the doors of the
University System.
Merging "fact" and "fiction," in a non-traditional
approach, Another Way of Knowing seeks to question the
dominant methods of documenting stories. The
documentary constructs a fictional character, like a
wanderer whose journey becomes the vehicle for the
filmmaker to present a story of images, perceptions and
memories. The journey of the wanderer is enthralling and
impressionistic. We see women's relationships to the forest
and various forms of local technology and we hear their
own voices talking about themselves and their work.
Through this form, the documentary film tries to reflect on the
complexities of narrating themes of "encounters." In
many ways Another Way of Knowing tries to negotiate
these sometimes contradictory, sometimes unthought,
and yet necessary ways of changing the relationship between
power and "knowing." Ranjani Mazumdar, a member of Mediaform, a collec-
tive of eight women film-makers, will participate in the
Special Event, "A Panel Discussion on Independent Film and Video around the World," on Saturday at 7:30 p.m.

2:00 p.m. Blackouath: The Life Journey
Zora Neale Hurston (segment)
Julie Dash, US, in production, 18 min.
Zora Neale Hurston, the one-time Queen of the Harlem Renaissance, died in obscurity in 1960, and biographers
have been trying ever since to unravel her mysterious
life. In 1997, a grant from the Southern Humanities Media
Fund enabled the filmmakers for Blackouath to locate and
interview some of the few remaining persons who

6:00 p.m. Homework
Abbas Kiarostami, Iran, 1989, 56 min.
Sponsored by the Middle Eastern Caucus.

In his documentary, Homework, Abbas Kiarostami inter-
views pupils about their lives between school and home, and about their pleasures and sorrows. The idea
is to help us understand Kiarostami saying off camera, is for the film to become a study of why tone children
as Kiarostami's son, do not do their homework properly.
What in the beginning appears to be a social commen-
tary eventually becomes a powerful journey full of joy
and sorrow into a segment of schoolchildren's lives.

SATURDAY, APRIL 17

9:00 a.m. Likes
John Greyson, Canada, 1998, 95 min.
"It is a lushly period-appointed, in vague outline not so
distant from Merchant-Ivory terrain. Yet Likes is built upon a
vocational-erotic structure, the swooning
advocates adolescent same-sex love, and roles of both
genders are played by men, with an urgency that soon
renders any notion of 'drag-camp' irrelevant. The tramping
device is a prison type-a-kite between two men of hard-
headed medium age. Set in 1952, the film
shows Bishop Blaudeau arranging a special perfor-
mination visit to hear the last confession of a dying inmate
but he's been rocked. The chapel is promptly sealed,
the cleric forged and forced to watch a reenact-
ment of a drama he'd been involved in decades earlier,
when he was a teenager in northern Quebec. This
extended flashback calls upon class boundaries and
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Dennis Harvey. Winner of the 1995 Genie Award
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San Francisco International Lesbian & Gay Film
Festival, Director John Greyson will participate in the
Special Event, "A Panel Discussion on Independent Film and Video around the World," on Saturday at 7:30 p.m.

10:50 a.m. The Bloody Child
The Bloody Child is a highly unconventional
novel which revolves around a real incident. A young
marine is just back from combat in the Gulf War. He is
arrested and tried for the murder of a young
middle of the Mojave Desert. The film's key figure,
however, is the female arresting officer who not only superv-
ses the arrest, but also appears in a number of painted
images in various North African landscapes. Meanwhile,
the marine's voice is taped and inseparable,
painted with the smell of adobe, the air above the
scene. The published, the victim, the arresting officer, the
other marines, as well as the three world
carriers are trapped in a violent
configuration which seems to hold no promise for
resolution or release. Director Nino Merkies will partici-

12:30 p.m. Travelogue
travelogue is a mythological and autobiographical road
movie, a love letter to    . It is a road movie
through the imaginary geography of highway postcards and
an exploration of cinematic film and space. In travel-

guides represent individual frames of an imaginary
road movie through America's fantasy depiction of itself.

The Morphology of Desire
The Morphology of Desire is an experimental film which
explores the complex relationship between gender and
decline in popular culture, and the relationship between the still
and moving image, using digital
to animate romance novel cover Illustrations as a
never-
ning experience of unrealized desire. This
unending movement is seg-
mented into a minimalist narrative
by short passages quoted from
romance novels.

The Morphology of Desire film by Arnold.
4:15 p.m. And the Dish Ran Away with the Spoon
Produced by Bruce Paddington, and
directed by Christopher Laird and Tony Hall,
Trinidad, 1992, 56 min.
This documentary examines neocolonialism and the
media in the Caribbean. Two men, Erol Stahali and Tony
Hall, take a tour through St. Lucia and Cuba looking at
the degree to which local groups have been able to
resist the onslaught of US televised media and produce
local interest and needs. Their tour ends in Miami
where they interview the director of Radio Marti.

5:15 p.m. Rebellion in Patagonia
Hector Oliva, Argentina, 1974, 109 min.
Sponsored by the Caucus Coordinating
Committee
Think of a classic strike film -- reminiscent of Martin Brest's
Molly Maguires and John Sayles' Matewan -- played out
on Argentina's barren Patagonian plateau where, in
1920, immigrant farm workers strike for better working conditions. Demonized as revolutionaries and anarchists, often hamstrung by their own
interminable tensions, these ordinary heroes ultimately
find themselves caught between a rock and a hard place --
the bosses and the military. This tragic and inescapably violent film makes a sophisticated political
analysis within an emotionally powerful narrative. By the
time Rebellion in Patagonia was released, Peron was in
power: a movie exposing the role of the military in
pressing a popular uprising was anathema. First banned,
then released to become a blockbuster hit, Rebellion
was definitely sheathed as Argentina sank deep into
dictatorship.
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