

1999 CONFERENCE SPONSORED BY

The DeSantis Center for Motion Picture Industry Studies
at Florida Atlantic University's College of Business

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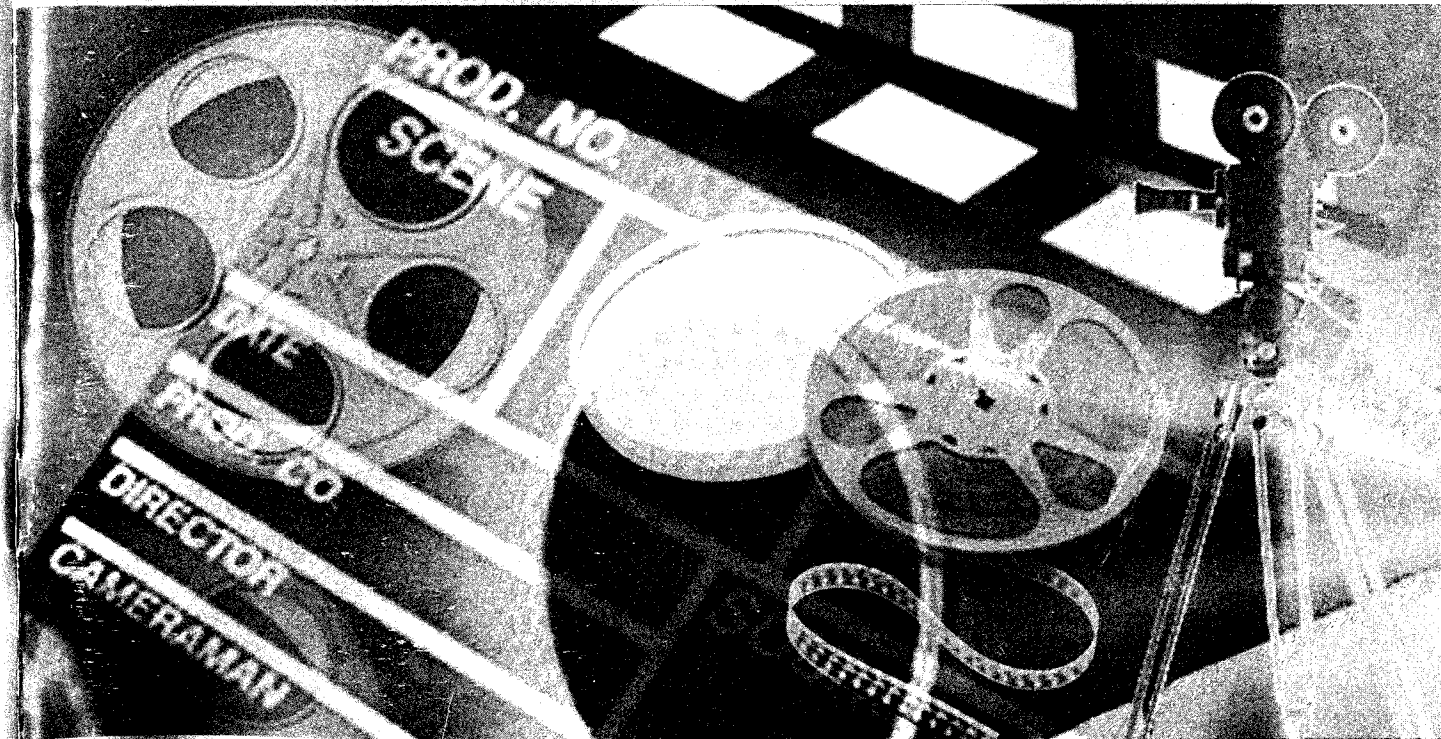
SOCIETY FOR CINEMA STUDIES

1999

Media Industries: Past, Present, and Future

C O N F E R E N C E

West Palm Beach, Florida • April 15 - 18



Hosted by Florida Atlantic University DeSantis Center for Motion Picture Industry Studies

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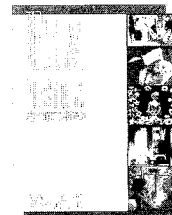
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Robert C. Allen and
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From the SCS Executive Council

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; Rob 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. Welsch
President

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Georgia State University

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

SDAY 12 PM-1:45 PM

A



T H U R S D A Y 1 2 P M - 1 : 4 5 P M

A1 Gallery A

Cinema Sets the Table

Chairs: **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?*

A2 Gallery B

Workshop: Disease, Anxiety, Discourses of Health

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

Frances Guilfoyle, University of Texas, Austin
Psycho and the Pathology of Everyday Life
Christie Milliken, University 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*

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: Televising 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*

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
*Spectacle at the Disco: Boogie Nights, Popular Song,
and the New Hollywood Musical*
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
Écouteurism: An Aural Analogue Of Voyeurism

Regency B

Mean Cinema in the Era of Globalization

John Hill, University of Ulster, Coleraine

Nadkarni, Columbia University
Soviet Nostalgia? Csinibaba and the Remaking of Hungarian National Cinema

John Strover, University of Texas at Austin
Economic Integration and Cultural Integration in Asian Media

John Hill, University of Ulster, Coleraine
Asian Film and Television Co-production: A New Paradigm or Solution?

John Danan, Florida Atlantic University
Is French Cinema?

Regency C

Bourgeoisie is Also a Class: Cinematic Representations of Wealth and the Wealthy

Frank Tomasulo, Georgia State University

Frank Tomasulo, Georgia State University
Dialectics of Decay: Class as Character in American Modernist Cinema

John Johnston, Pace University
Imagining of the Bourgeois Imaginary in The Cook, the Thief, His Wife, and Her Lover

John Lahti, University of Iowa
Imagining Henry: The 'Crisis' of White Wealth

John Boozer, Georgia State University
Imagining the Dog: Hollywood Reflects the Move to Postindustrial Capitalism and Cultural Transformation

Respondent: Robert Kolker, University of Maryland

A7 Polo D

Reform, Respectability, Policing Sexuality

Chair: Patrice Petro, University of Wisconsin - Milwaukee

Dan Streible, University of Southern California
Policing the Moving Picture Machine, 1899/1999

Jane Juffer, University of Illinois, Urbana
Suburban Porn: Social Spaces and the Circulation of Sex Texts

Charles Krinsky, University of California - Irvine
"Passion Pits with Pix": Drive-in Movies and Ideologies of Youth in the Late 50's

Respondent: Catherine Preston, University of Kansas

A8 Polo E

Workshop: Teaching Cross Cultural Analysis of Film Performance

Chair: Cynthia Baron, Washington University in Saint Louis

Diane Carson, St. Louis Community College, Meramec

Sharon Carnicke, University of Southern California

A9 Polo F

Revisiting Realism

Chairs: Karl Schoonover, Brown University;
Chris Cagle, Brown University

Karl Schoonover, Brown University
Conflict Within the Frame: Eisenstein, Realism and the Stopping of the Image

James Morrison, North Carolina State University
Realism, Class and Film Language in Early Hollywood: D.W. Griffith's Orphans of the Storm

Chris Cagle, Brown University
Realism, Industry and Ideology in the Hollywood 'Social Problem' Cycle

A10 Regency D

The Sense of Translation: Film as a Connective Medium

Chair: Scott Benjamin, University of Iowa

Scott Benjamin, University of Iowa
Early Cinema in an Electrical Field

David Crane, University of Wisconsin - Milwaukee
Caller ID: Connecting Race and Technology in Girl 6

Laura U. Marks, Carleton University
The Task of the Digital Translator

Stephen Prince, Virginia Tech
From Cinema to Software: Hollywood in the 1980s

Respondent: Lauren Rabinovitz, University of Iowa

A11 Regency E

Workshop: Writing Hollywood Biography

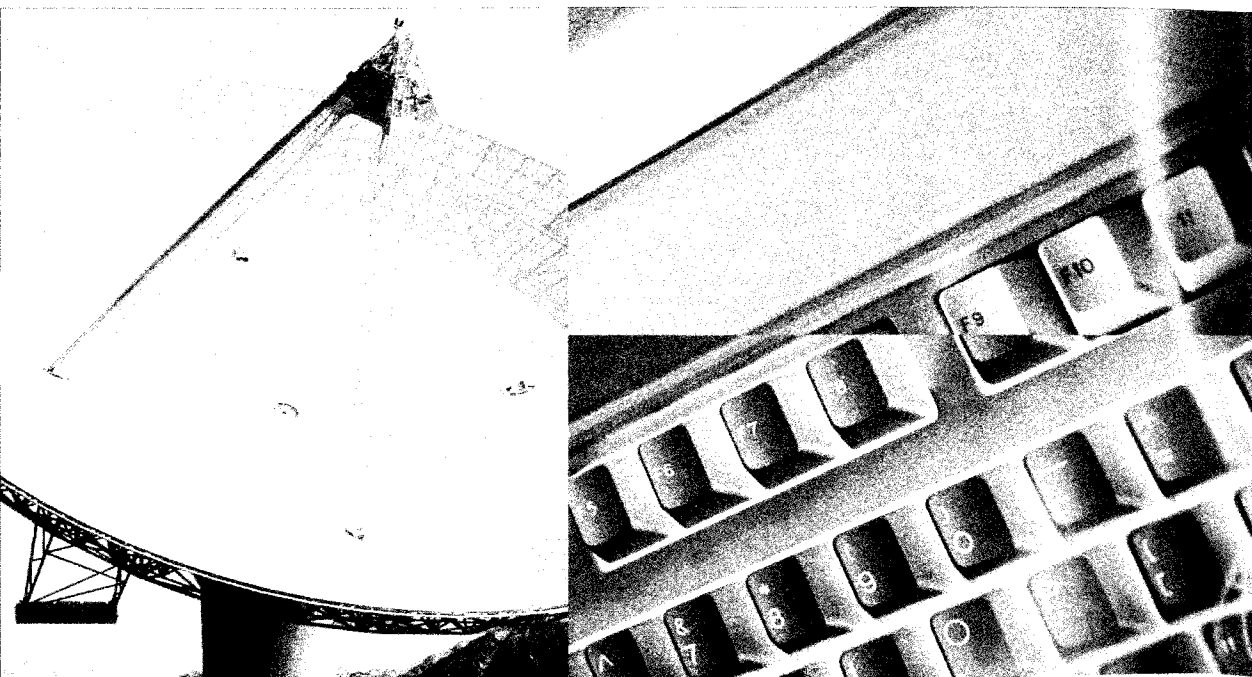
Chair: Charles Affron, New York University

George Custen, College of Staten Island, City University of New York

Matthew Bernstein, Emory University

SDAY 2 PM-3:45 PM

B



T H U R S D A Y 2 P M - 3 : 4 5 P M

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 Hidlago-de la Riva, University of Southern California
Joseba Gabilondo, Bryn 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: Medicinal 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
Exorcising 'men-in white' Ads: An Exercise in Cultural Power on Television
Kirstin Ostherr, Brown University
'Invisible Invaders': The Global Body in Public Health Films

B3 Gallery C

Cognitive & Ecological Approaches to Film Theory

Chair: Johannes Riis, 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 Perron, University of Montreal
Going to Play (At) the Movie
Johannes Riis, 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 Stature 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 90s

Regency B

wood Histories

Jane Shattuc, Emerson College

am "Hap" Kindem, University of North Carolina
ing and Maintaining Hollywood's Leading
omic Role in the International Movie
try
ew Bernstein, Emory University
ck's March: Gone with the Wind's Atlanta
er and the View From Hollywood
nger, Smith College
ing Film Lengths, 1908-1920: How the Standard
y Falls Short

Regency C

ation and Replication

Rick Neupert, University of Georgia

Wales, Regent University
nipulation: Theoretical Considerations in the
uter Animated Manipulation of the Human
in Feature Film
eupert, University of Georgia
and Ethnicity in George Pal's Jasper and the
melons
artin, Wayne State University
to the Show, Toon Style: Images of Audience
toons of the 30s and 40s
ah Battaglia, Mount Holyoke College
ing Agency and Affect in Films of the
ation Genre

B7 Polo D

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

Chair: Frank Ukadike, Tulane University

Frank Ukadike, Tulane University
Ghanian Video Films: 'Stopgap Measure' or
Aesthetic Cul-de-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
Dark Skin, White Maps: The English Patient, Millennial
Fears, and the Mapping of the (Post) Colonial

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 (1955) 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

B9 Polo E

Hollywood: New and Old

Chair: Edward Baron Turk, MIT

Margaret DeRosia, University of California -
Santa Cruz
The Long Goodbye or Hooray for Hollywood?
Revisiting 1970s Self-reflexive Film Noir
Jennifer Holt, University of California - Los Angeles
Hits and Misses in the New Hollywood: The
Representation of Women in the Age of the
Blockbuster
Glenn Man, University of Hawaii, Manoa
Miscegenation and the Inflection of Race and
Gender in the Hollywood South Seas Film
Kevin Fisher, University of California - Los Angeles
Influencing Machines and Apparatus Theories in A
Clockwork Orange and Strange Days

B10 Regency D

'Third World' Histories and the Media

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

Marvin D'Lugo, Clark University
Renegotiating Cultural Identity in Recent
Argentine Cinema
Catherine Benamou, University of Michigan
Neocolonial Representations in the Cinematic Age:
Some Reflections on U.S. Depictions of Latin America
Since 1898
Anthony Guneratne, National University of Singapore
Making Invisible Cinemas Visible: Competing Visions
of the 'Orient' in Singaporean Cinema

Respondent: Wimal Dissanayake

THURSDAY, APRIL 15

4 PM - 6 PM Regency D & E

Plenary: Film and Media Theories:
Teresa de Lauretis, University of California - Santa Cruz
Out of the Past
Herman Grey, University of California - Santa Cruz
Identities in Crisis: The Politics of Representation in Post-
Network American Television
Greg Uimer, University of Florida
The Mad Trojan Cow Of Media Studies
Linda Williams, University of California - Berkeley
History and Theory
Mary Ann Doane, Brown University
The Object of Theory

6 PM - 7:30 PM Opening Reception: Poolside

8 PM - 9:30 PM Awards Banquet: Polo Room

9:30 PM - 11 PM Graduate Student Reception:
Gallery Ballroom B&C

FRIDAY, APRIL 16

8 AM - 5 PM Registration: Regency Foyer

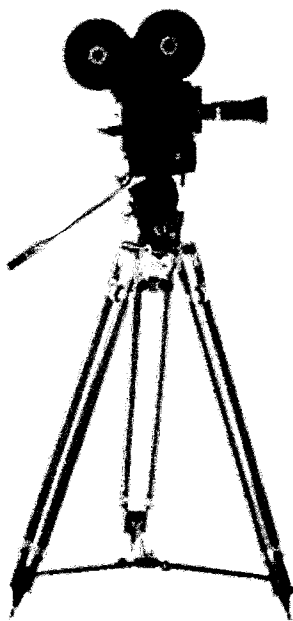
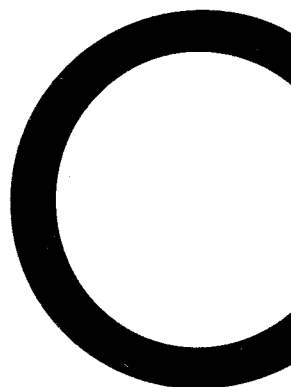
8 AM - 9 AM Polo D Latino/a Caucus

8 AM - 9 AM Polo F Asian/Pacific American Caucus

9 AM - 11 AM Regency Ballroom D /E

Plenary: Film and Media Histories
Vivian Sobchack, University of California - Los Angeles
Fragments and Layers: Restructuring Film Historiographies
Tom Gunning, University of Chicago
Film Histories/Film Practices: All that Film Studies Allows?
Michael Curtin, University of Indiana
Unraveling the Network Nation: Spatial
Logics of Media History
Janet Wasko, University of Oregon
Studying the Mouse House: A Case Study in Merging
Film/Media Analysis
Tino Ballo, University of Wisconsin - Madison
What Every Humanities Student Should Know About
Hollywood: Or, Reflections on My Life as a Film Historian

AY 11:15 AM-1:00 PM



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 Slane, 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

Respondant: 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 corazon en la mano)*
Yosefa Loshitzky *The Orient and Forbidden Love: Transgressing the Israeli Palestinian Conflict*

Scott Nygren, University of Florida
Nomadic Representations in the World Media Archipelego

Respondent: Catherine Laure Benamou, University of Michigan

C3 Gallery C

"Bulworth"

Chair: Dennis Bingham, Indiana University, Indianapolis

Lucia Bozzola, 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. Massood, 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

D A Y 1 1 : 1 5 A M - 1 : 0 0 P M

F R I D A Y 1 1 : 1 5 A M - 1 : 0 0 P M

Regency B

Postcolonial Legacies of French Colonial Cinema

Peter Bloom, University of California - Davis

Peter Bloom, University of California - Davis
Flows of Empire

Rosello, Northwestern University
g, Hospitality and PostColonial Identities; Salut By Merzak Allouache

Ungar, University of Iowa
irier's L'Appel du silence and the Cult of France

g Norindr, University of Wisconsin - Milwaukee
co-Vietnamese Nouvelle Vague: The Colonial Cinema of Lam Le and Tran Anh Hung

Regency C

Identity and the Construction of Response in Asian and International Cinema

Itzhan Ben Shaul, Tel Aviv University

Herman, Brandeis University
f Jews: Jewish Responses to Hungry Hearts and The Jazz Singer (1927)

Goldman, *To Be (come) Argentine and Jewish: Ethnic Views of a Changing Nation*

artin-Marquez, University of Virginia
ting Difference and Desire in the Spanish Film Cinema: Black Christ

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 Mascuch, University of New Hampshire
At the Fall of the Classical Hollywood Empire: Male Melodramas 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

C8 Polo E

China and Taiwan, Cinema and Television

Chair: Jenny Kwok Wah Lau, Ohio University

Cindy Wong, City University of New York;
Gary McDonogh, 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 1930s and Their Re-inscription in Stanley Kwan's Center Stage

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

Ivone Margulies, Hunter College, City University of New York
Spectacles of Reform: Reenactment in Zhang Yuan's Son

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: Elinor Glyn, Female Sexuality, and the Mass Media

Amelie Hastie, University of Wisconsin - Milwaukee
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 Risk of Film Realism

C10 Regency D

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 Chao, 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

C11 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 Turim, University of Florida,
Futurism, Suprematism and Digital Invention

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

1-2 PM Regency A

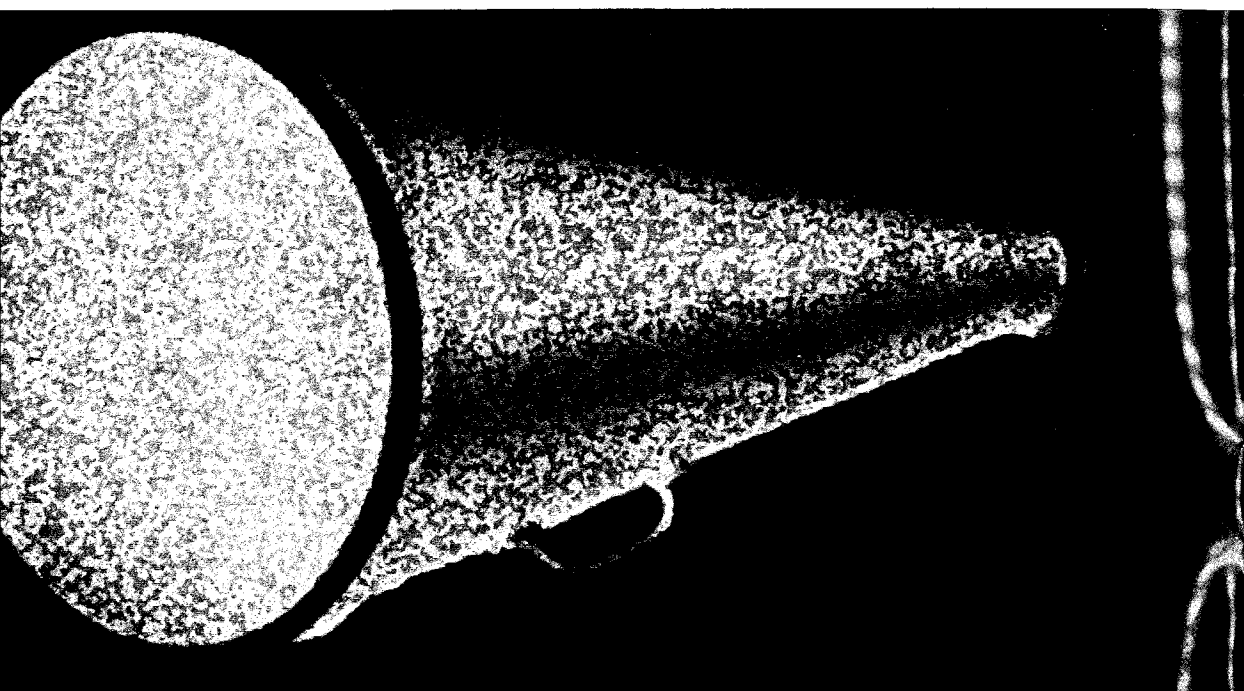
Workshop: On the Market: Skills, Strategies, and Job Search Survival in the Cinema Studies Marketplace

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

Y 2:00 PM-3:45 PM

D



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

Vitagraph, The Figure Seen from the Rear, and the Development of the Shot/Reverse Shot

Charlie Keil, University of Toronto

No Attractions Required

Respondant: Tom Gunning, University of Chicago

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 L.A.

L. Clare Bratten, 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 Ezell, Chapman University

*Mark Bennet, TV Architect: Blueprints for
Television Living*

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 Noreiga, University of California - Los Angeles

*Beautiful Identities: When History Turns State's
Evidence*

Respondant: Rosa Linda Fregoso, University of
California - Davis

D4 Regency A

Music, Image, Race and Nation

Chair: Steven Cohan, Syracuse University

Steven Cohan, 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*

Respondant: Philip Rosen, Brown University

W E D N E S D A Y 2 : 0 0 P M - 3 : 4 5 P M

Regency B

Businesses of Film

Catherine Jurca, Cal Tech

Friday, Emerson College
*Power of the Gance: Jazz Age Media
ies and the Flapper*
B. Hunt, University of North Carolina -
gton
*ue Chain: A Management and Pedagogical
r Analyzing the Film Business*
ine Jurca, Cal Tech
*d Pierce and the Drama of Postwar
version*
Becker, University of Wisconsin - Madison
*ernational Picture: Industry Discourse, Industry
e*

Regency C

**Shop: Scholarly Organizations and the
ce of Politics** (sponsored by the Caucus
nating Committee)

Terri Ginsberg, Florida Atlantic University

opher Sharrett, Seton Hall University
Theory and the Assault on the Left
. Reid, University of Florida, Gainesville
*orking Title: Black Film/Cultural Studies and
sive Praxis within a (white) Academy*
Kaplan, State University of New York -
ook
*the Academic Scholar in the Popular
Sphere*
P. Castonguay, University of Michigan,
oor
*I Potentials of the Internet for Critical Media
ogy and Academic Activism*

D7 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*
Dona Kercher, Assumption College
*Dance Move-Ease: Afterimages of the New
Global Body*

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' Posse*

Respondant: Stanley Corkin, University of Cincinnati

F R I D A Y 2 : 0 0 P M - 3 : 4 5 P M

D9 Polo F

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*

D10 Regency D

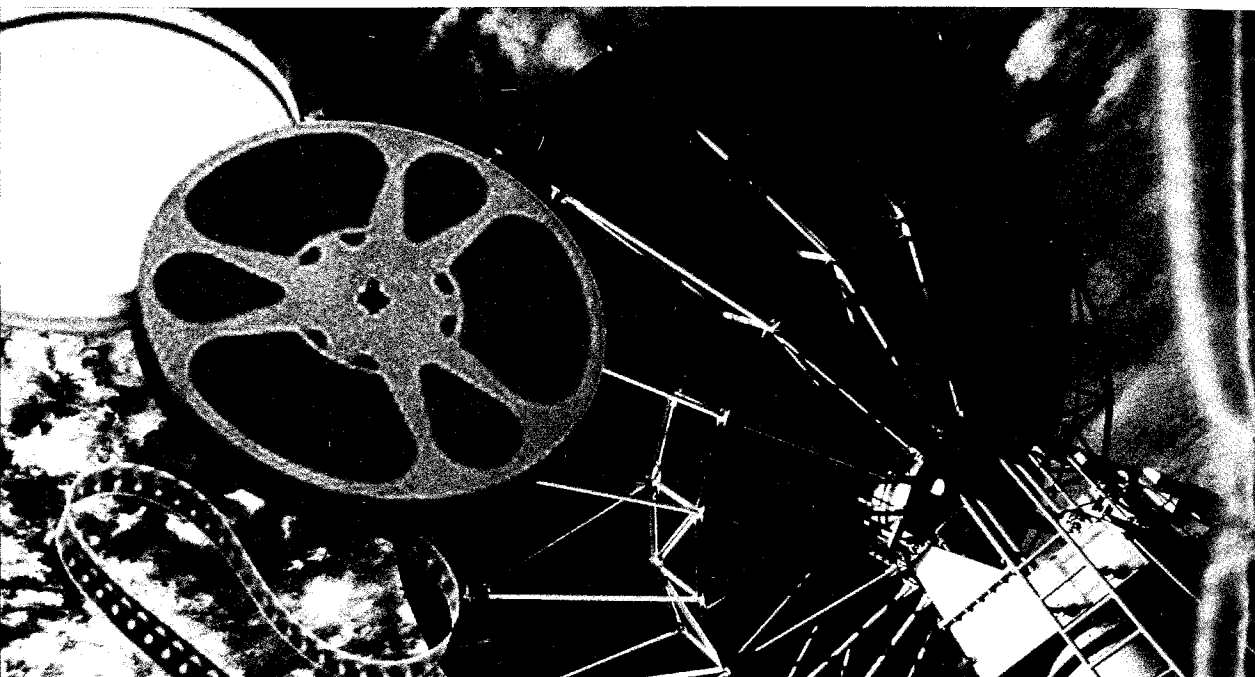
Television and Its Global Technologies

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
*Televisual Hopscotch: Wide Wide World and the
Globalization of NBC-TV in the 1950s*
L.S. Kim, Northwestern University
*New(s) Technology: Technology As News
in the 1990's*
Shari Roberts, Pennsylvania State University
*"Is that the only reason you have to videotape?":
Television News and the Public Sphere*

AY 4:00 PM-5:45 PM

E



F R I D A Y 4 : 0 0 P M - 5 : 4 5 P M

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 Sjogren, University of North Carolina - Chapel Hill
"Say I am You": Voice-off, Subjectivity and Paradox in Secret Beyond the Door

Arild Fetveit, University of California - Berkeley
Mockumentary: Charting the Topography Between Fiction and Documentary

Bruce Williams, William Paterson College
Frysky Business: Micro-regionalism in the Era of Post-Nationalism

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 Zryd, University of Western Ontario
Metahistories of American Empire: Ironic Imbrications of the Found-Footage Avant-Garde and Institutional Documentary Film

Melinda Barlow, University of Colorado at Boulder
'Minor' Cinema Revisited: The Films of Janie Geiser

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 gris (1919) and the Advent of Mexican Classicism

João Luiz Vieira, *Limite (1931) and Latin American Modernism*

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

Adrienne L. McLean, University of Texas at Dallas
Read Your Movies--Then See Them: Movie Story Magazines and Spectatorship

Gerald Buffers, Donnelly College
Slapstick or Sodomasochism: Portrayals of Black Masculinity in Early Silent Film, 1896-1912

I D A Y 4 : 0 0 P M - 5 : 4 5 P M

Regency B

at America

Christopher Sharrett, Seton Hall University

h Luhr, St. Peter's College
Brighter, Meaner: The Reinvention of Film Noir
ehman, University of Arizona;
Hunt, Arizona State University
d Heads and Severed Genitals: Violence in
Presidents
ca Bell-Metereau, Southwest Texas
University
ce and the Apolitical Body
pher Sharrett, Seton Hall University
st Stand In Postmodernity
dent: Tony Williams, Southern Illinois University
ondale

Regency C

shop: Bridging the Theory Gap:
ncting On-Site Research, Interviews
ollaborations

Christina Lane, University of Texas at Austin

nice Penley, University of California -
Barbara
ankins, Cornell College
evine, University of Wisconsin - Madison
erren, University of Texas at Austin
acDonald, Utica College

E7 Polo D

Histories of Advertising in Film
and Television

Chair: Justin Wyatt, Queens College, City University
of New York

Laura Baker, University of Iowa
The Veritable Architecture of Today: Outdoor
Advertising and Modern Visual Culture, 1900-1917
Amy Davis, University College, London
Disneyland as Film Advertising
Sean Griffin, University of California - Santa Cruz
Target for Tonight: Hollywood's Advertising to
Minority Groups
James Latham, New York University
Representation in the Advertising Imagery of Early
Hollywood: Industry and Culture

E8 Polo E

The War Film

Chair: Daniel Miller, Hofstra University

Lydia Papadimitriou, Liverpool John Mooret University
Greek War Film as Melodrama: Women, Female Stars
and the Nation as Victim
Daniel Miller, Hofstra University
'Saving' Private Ryan: History, Aesthetics and
Ideology in the New War Films
Daniel Marcus, University of Wisconsin - Madison
A New Kind of War: The Memphis Belle and the
Bombing of Civilian Targets
David Lugowski, New York University
On the Role of Women in Wartime Culture: Is Ginger
Rogers the Major or the Minor?

F R I D A Y 4 : 0 0 P M - 5 : 4 5 P M

E9 Polo F

Mediating Gay Culture

Chair: Oliver Buckton, Florida Atlantic University

Heather Hendershot, Queens College, City University
of New York
Holy Homosexuals: The Media Tactics of the
Christian Left
Bryan Fruth, University of Texas at Austin
Open Secrets, Open Wounds: Gay Identity and the
Body in Breaking the Surface: The Greg Louganis Story
and Its Popular Reception
Marc Siegel, University of California - Los Angeles
Getting More out of the Movies: Cruising with Boyd
McDonald
David Boxwell, USAF Academy
Chacun a Son Mauvais Gout: The Postmodern Fan
Worship of Frank O'Hara and Jack Smith

E10 Regency D

Screenplay By: The Art and Business of
Hollywood Screenwriting

Chair: Karla Rae Fuller, Columbia College Chicago

Andrew Horton, University of Oklahoma
100 Years of Preston Sturges: Gains and Losses for
Hollywood Screenwriters Since 1940
Karen Hollinger, Armstrong Atlantic State University
Screenwriting, the Nineteenth-Century Heroine, and
Contemporary Film Production
Delle Chatman, From Writer's Womb to Showtime: A
Case study in the Creative Development and Credit
Arbitration of a Screenplay
Julie Sandor, Northwestern University
'Why Can't the Words Just Speak for Themselves?':
Writers Pitching Their Ideas In Hollywood

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

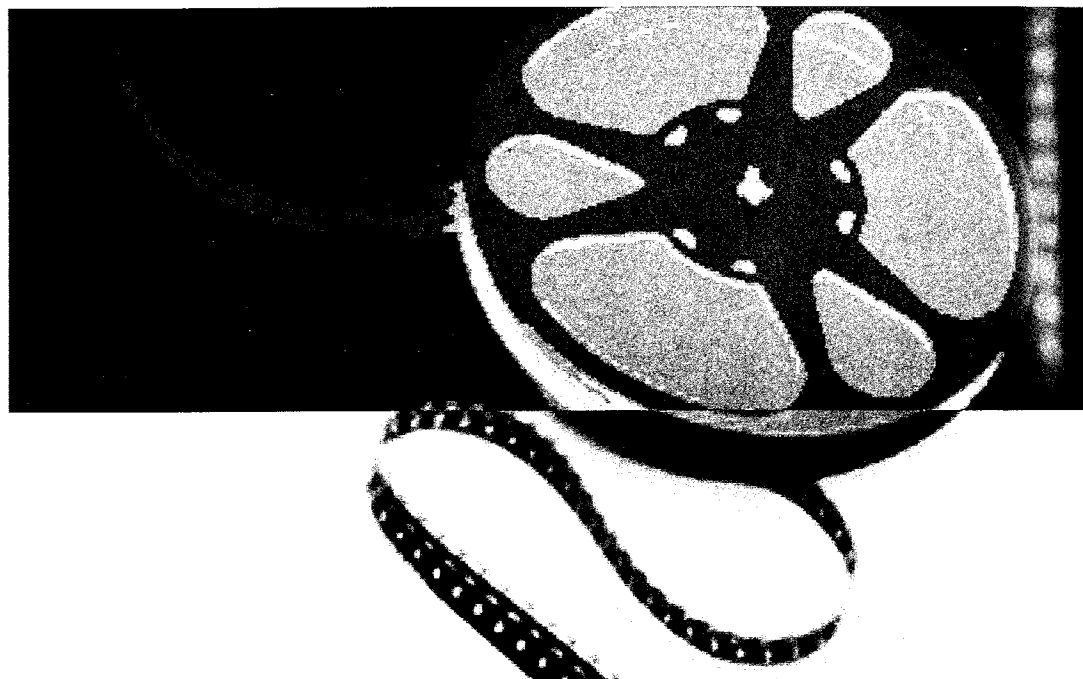
8 AM - 9 AM Polo D
Middle-Eastern Caucus

8 AM - 9 AM Polo F
Caucus on Class

8 AM - 9 AM Regency A
Meeting: Women Film Pioneers Project

RDAY 9:00 AM-10:45 AM

F



S A T U R D A Y 9 : 0 0 A M - 1 0 : 4 5 A M

F1 Polo E

When Maps Matter: Crossing Media Studies and Cultural Studies

Chair: **James Hay**, 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 Hay, University of Illinois - Urbana

The Exteriority of Media and the Rationality of Media Studies

F3 Gallery C

Race and Alternative Distribution

(sponsored by the Black Caucus)

Chair: **Chika Anyanwu**, Curtin University of Technology, Perth

Ron Mulvihill, *African Film and Video Distribution: The Case of Maangamizi*

Yvonne Welbon, Northwestern University

Independent Feature Film Distribution, Exhibition and Marketing: A Case Study of Sankofa

Chika Anyanwu, Curtin University of Technology, Perth
Indigenosity Through Distribution: The Nigerian Film Industry

Respondent: **Phyllis R. Klotman**, Indiana University

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: Exotic 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

F4 Regency A

Defining the Girl Demon

Chair: **Susan McLeland**, University of Texas

Susan McLeland, University of Texas

Defining the Demon: Child Pornography, The Tin Drum (1979) and Lolita (1998)

Mary Celeste Kearney, University of Southern California

TV's Teen Queens: Female Adolescence in 1990s Television

Kristin Hatch, University of California - Los Angeles

How Did They Ever Make a Movie of Lolita?: Regulating Images of Adolescent Girls, 1962-1998

Pamela Robertson Wojcik, University of Notre Dame

The Girl and the Phonograph, or the Vamp and the Machine Revisited

U R D A Y 9 : 0 0 A M - 1 0 : 4 5 A M

Regency B

Technologies of Access

Chair: **Eric Faden**, University of Florida
David Lawrence Edwards, University of Southern California
Digital Activism from Video to the Internet
John Nichols-Pethick, Indiana University
In the Labyrinth: Digital Narrative and the Second Shift
Yasuko Yamaguchi, University of Southern California
Refracting the Discourses of Public Broadcasting and Digital Access in Paradise

Regency C

Media of Documentation

Chair: **Steve Elworth**, Mercy College, New York University
David Wright, University of Canterbury
Elizabeth Taylor at Auschwitz: J-L Godard and the Cinematic Object of Montage
David Mosley, Pennsylvania State University
Documentary: The Quays' Eternal Day of the Dead
David Karlsen, University of California – Berkeley
The Life of Mary Pickford and the Taint of Americanism

F7 Polo D

Workshop: Mexican Movie Stars and Transnational Reception
Chair: **Joanne Hershfield**, University of North Carolina at Chapel Hill
Anne Rubenstein, Allegheny College
Migration, Modernity, and Two Mexican Funerals: Public Responses to the Deaths of Jorge Negrete and Pedro Infante
Jeffrey M. Pilcher, The Citadel
Around the World with 80 Stays: The Global Reception of Cantinflas
Ann Marie Stock, College of William & Mary
'Who Was That Silver-Masked Man?': El Santo, Mexican Wrestling Films, and their Trans-national Reception
Dolores Tierney, Tulane University
Pedro Armad  riz: Mexican on the Move

F8 Regency E

Poster Sessions
Awam Ampka, 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; **Patrice Petro**, University of Wisconsin - Milwaukee
The Preparing Future Faculty Program in/and Cinema Studies
Melissa Ragona, Goddard College
SCREENTEST

S A T U R D A Y 9 : 0 0 A M - 1 0 : 4 5 A M

F9 Polo F

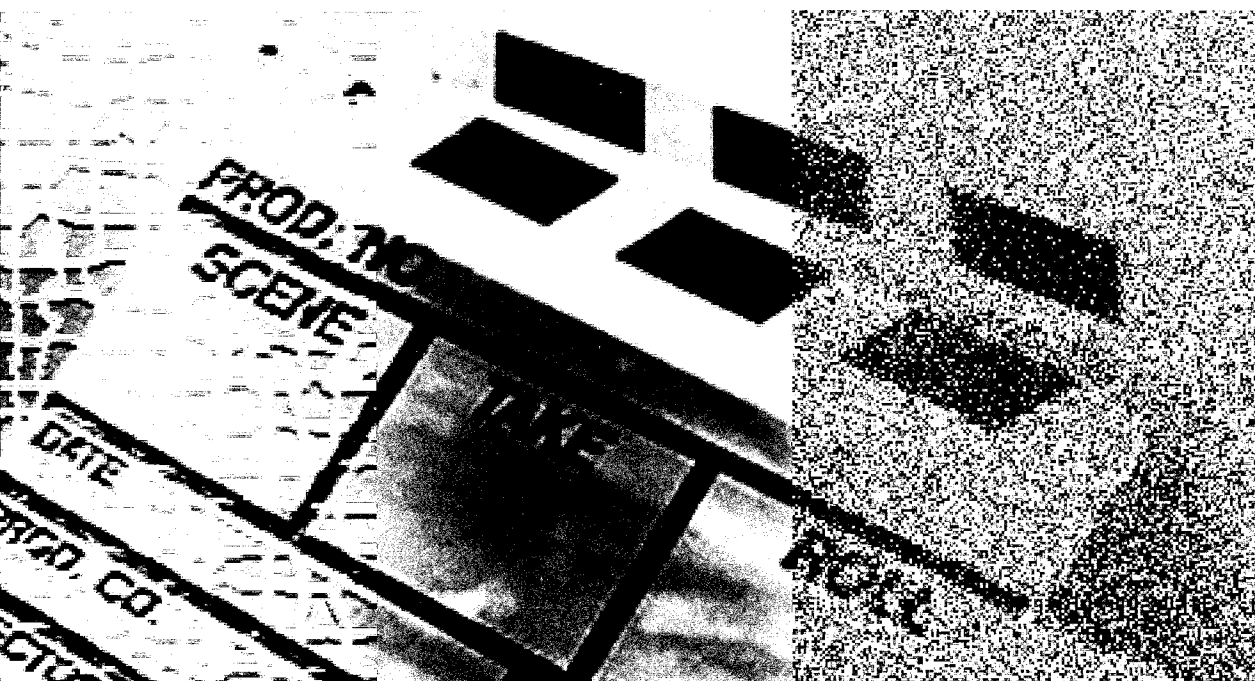
The Production of Theory
Chairs: **Richard C. Cante**, Indiana University; **Angelo Restivo**, University of Iowa
Angelo Restivo, University of Iowa
The Lost Cause of Theory
Robert Miki  tsch, Ohio University
Post-Post Theory: Screen, Suture, and the Future of Cinema Studies
Rebecca M. Gordon, Indiana 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 Taves**, Library of Congress
James Castonguay, University of Michigan, Ann Arbor
Media Scholarship and the Virtual Archive: Prospects and Problems
Maureen Furniss, Chapman University
Setting up a First Archive in a Film School: The Carl Lewis Gregory and Eric Berndt Collections
Jan-Christopher Horak, Universal Studios/ University of California – Los Angeles
History of Studio Archiving
Janet Staiger, University of Texas at Austin
The Universal Library, the Digital Dissertation, and the Film Scholar

RDAY 11:00 AM-12:45 PM

G



S A T U R D A Y 1 1 : 0 0 A M - 1 2 : 4 5 P M

G1 Regency E

**Workshop: New Directions in
Television Studies**

Chair: John Hartley, Cardiff University

Michael Curtin, Indiana University
Jane Shattuc, Emerson College
Toby Miller, New York University
Roberta Pearson, Cardiff University
William Uricchio, 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-Necks: Portraying Oppressed White
Men with Guns in Matewan*
Jane Hendler, Syracuse University
*Constructing "Whiteness" and Racial Crossdressing:
Marlon Brando and the Play of Identity in Sayonara
and Teahouse of the August Moon*
Christopher Gittings, 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
*Black 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
Aparna Sen's Sati*

Respondant: 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 D'est*
Nora Alter, University of Florida
*Reviewing an Era: An Examination of Every Day Life
in the DDR*
Roger Sorkin, University of Massachusetts - Dartmouth
*Culturally Coding an Intergalactic Wave of
Immigration: Alien Nation*

URDAY 11:00 AM - 12:45 PM

Regency B

Producing Culture: Multinational Productions

Amy Beer, Northwestern University;
Wilinsky, University of Arizona

McMurria, New York University
Production and the Trans-nationalization of Television

Wilinsky, University of Arizona
Language/French Expression: Gaumont Production and International Co-Productions

Beer, Northwestern University
From Hollywood? International Co-Productions in the Contemporary Mexican Film Industry
Lorenz, University of California - Irvine
National Skin: A Case Study in the Evil Empire and Globalization of Pornography

Regency C

Radio: The Historical Precedents in the Television Industry

Jason Mittell, University of Wisconsin - Madison;
Wang, University of Wisconsin - Madison

Hayes, University of Iowa
From Melodrama from Radio to Television
Mittell, University of Wisconsin - Madison
The Scandals: The Industrial Precedents of the Low Genre

McCracken, University of Iowa
Radio Bitch to TV Witch: Agnes Moorehead and the Rise of the Radio Star in Televisionland
Wang, University of Wisconsin - Madison
Scenes of Exchange: Industrial Imperatives, Spectatorship, and the Construction of the Daytime Audience

G7 Polo D

Silent Italian Cinema, 1905-1930

Chairs: Giorgio Bertellini, New York University;
Kim Tomadjoglou, New York University

Kim Tomadjoglou, New York University
Art, Commerce, and Technology: Ballo Excelsior, 'An Action-Cinematic-Recorded-Choreographed Spectacle'

Angela Dalle-Vacche, Emory University
Details, Detectives, and Donne: Fillibus (1915)

Guiliana Muscio, Università di Padova
Moviemaking 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

G8 Polo E

Sites of Display

Chair: Kathryn Helgesen Fuller, Virginia Commonwealth University

Federico Windhausen, New York University
Sitting 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 Grrrrreat!!!!: Kellogg's Cereal City U.S.A

SATURDAY 11:00 AM - 12:45 PM

G9 Polo F

Asia and the West: The Distribution, Production, and Reception of Asian and Soviet Cinema

Chair: Lilly Avrutin, University of Toronto

Daniel Kowalsky, University of Wisconsin - Madison
From Menace to Model: Soviet Cinema in Spain, 1927-1939

Jenny Kwok Wah Lau, Ohio University
The Chinese 6th Generation Underground Films: Marx and Markets in the Youthful Subculture of China

Vance Kepley, University of Wisconsin - Madison
A Political Economy of Soviet Cinema, 1930-1985

Esther Yau, Occidental College
Chronicle of a Murder in Shanghai: Chinese Silent Cinema and Global Capitalism

G10 Regency D

Greater Cuba: Inside/Outside After 40 Years

(organized by the Latino/a Caucus)

Chair: José Muñoz, New York University

Wilfredo Cancio Isla, Barry University
The Lost Enchantment of Fidelity: Revelations of "cine en transe"

José Muñoz, New York University
Estilo Y Exilio: Broadcasting Cuban American Performativity in Qué Pasa, USA?

Ana M. López, Tulane University
Bitter Memories: The Harness of History

Misha MacLaird, Tulane University
'What the hell is a Juliette?: Sex, Stardom and Self-reflexivity 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

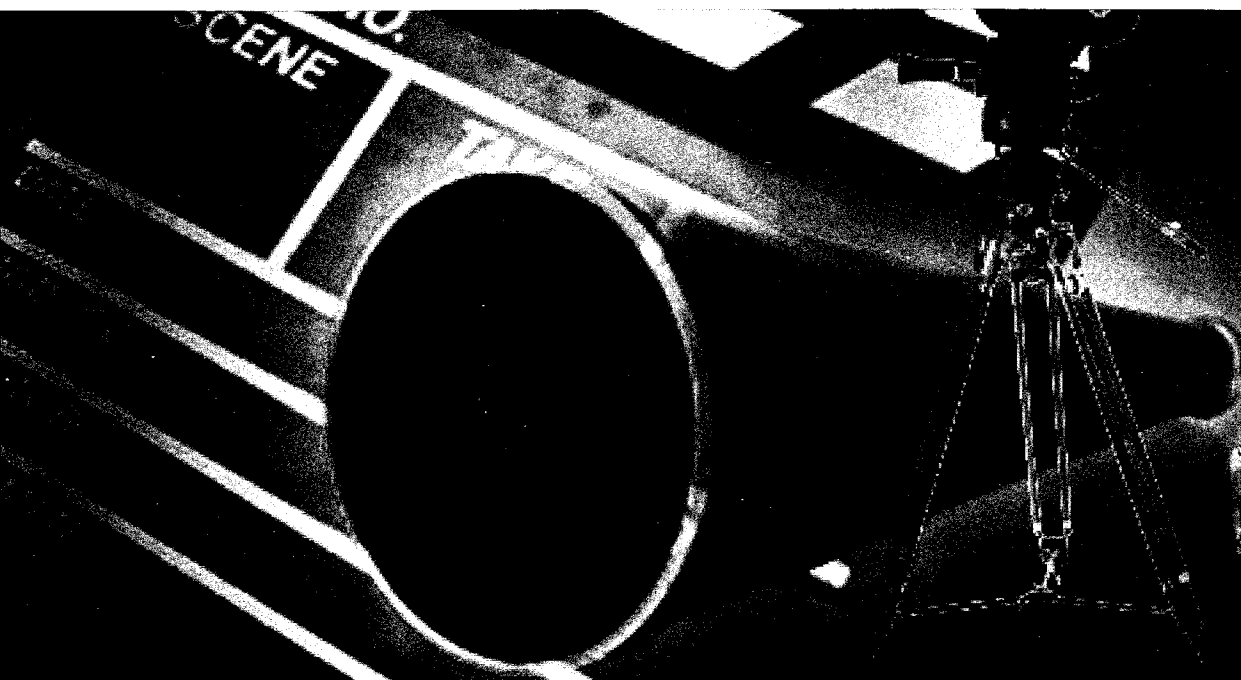
1 PM - 2 PM Regency D

Meeting: Career Opportunity, Development, and Promotion Committee (open to all attendees)

Janice Welsh, Western Illinois University
Jay Hay, University of Illinois - Urbana
Catherine Portuges, University of Massachusetts - Amherst

DAY 2:00 PM-3:45 PM

H



S A T U R D A Y 2 : 0 0 P M - 3 : 4 5 P M

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
Belyazid'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, Sapir 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 Hanger, 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 Channeling: 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-Tracked 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 Picaresque Meets 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, Reel Men, Real Love: The Bare-Chested Masculinity of 1950's Boxing Films

Richard Purcell, University of Pittsburgh
"You ain't so black...": Black Masculine/Genre Anxiety in the Blaxploitation Film, Shaft

Joe Wlodarz, University of Rochester
Rape Fantasies: Hollywood and Homophobia
Brendan Mahaney, University of Oregon
Romantic Comedy and the Privileges of Masculinity: A Patriarch Confronts Absenteeism and Loneliness in James Brooks' As Good As It Gets?

T U R D A Y 2 : 0 0 P M - 3 : 4 5 P M

Regency B

Asian Film History and Historiography

Yingjin Zhang, Indiana University

h Zhang, Indiana University

vey of Chinese Film Historiography

h Zhang, Stanford University

morous history of the Silver Screen':

Reflection on Writing the History of Early

se Film Culture

o Wada-Marciano, University of Iowa

ruction of Modern Space: Tokyo and the

iku Kamata Film Texts

Stringer, Indiana University

ational Film Festivals and the Global

East Asia

Regency C

na Studies after Cognitivism:

ce in the Humanities

Malcolm Turvey, New York University

tzen, Franklin and Marshall College

e for Consilience in Cinema Studies

d Allen, New York University

ase Against Cognitivism

m Turvey, New York University

ind/Film Paradigm after Cognitivism: A

nistice Defense

ndent: Murray Smith, University of Kent

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 Gerstner, University of Otago

The Main Event: Cuba and The Spanish

American War

Elsbeth Kydd, University of Toledo

Narrativizing Slavery? Resistance in El Otro Francisco

and Mandingo

Gabriel Gomez, Chicago State University

I am Cuba and I have Strawberry and Chocolate

Cristina Venegas, University of Southern California

Memories from CyberCuba

S A T U R D A Y 2 : 0 0 P M - 3 : 4 5 P M

H9 Polo F

The "Unfinished" Film

Chair: Christian Keathley, University of Iowa

Christian Keathley, University of Iowa

Another caméra-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 Perez, 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

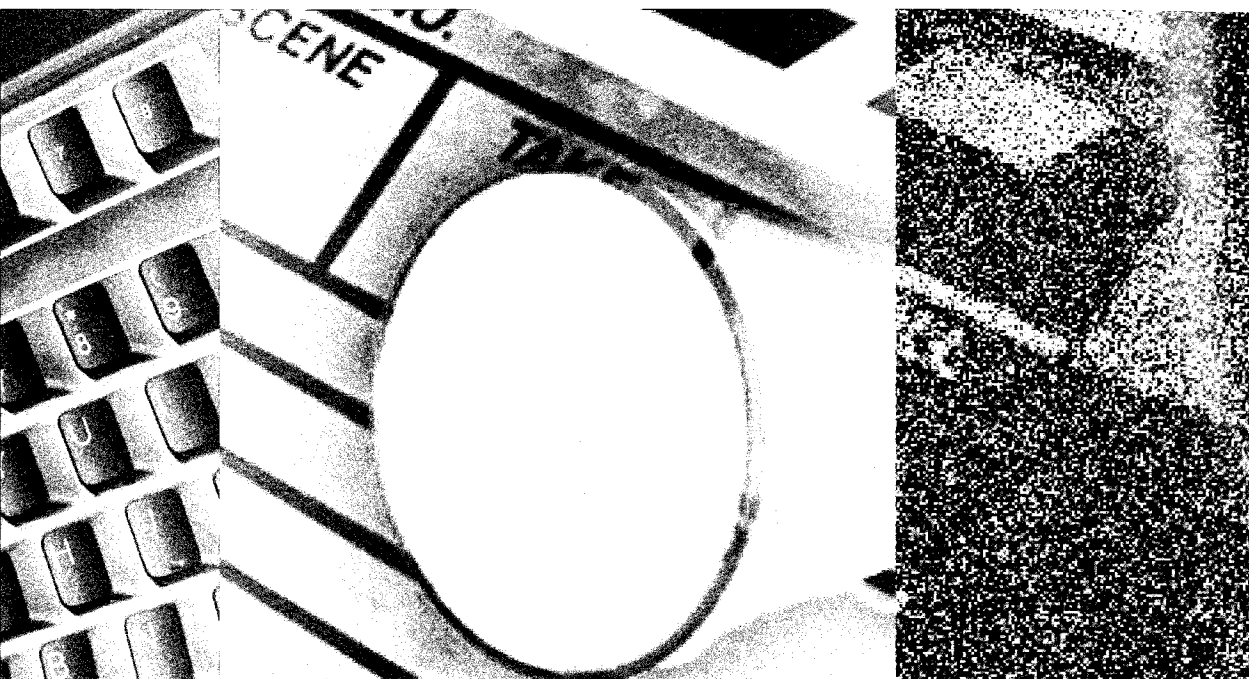
Tim Halloran, University of California – Los Angeles

Once Upon a Time There Were Three Little Girls:

History, Identity, and Social Transformation in

Charlie's Angels

RDAY 4:00 PM-5:45 PM



S A T U R D A Y 4 : 0 0 P M - 5 : 4 5 P M

11 Regency E

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

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

Jim Wehmeyer, 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*

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

Robin 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 Cinema Studies

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 Pak 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 to Post-Colonial Theory Along the
Hong Kong-Hollywood Axis*

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 Marie

Cynthia Contreras, Brooklyn College
*Soundscape 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
woman's work"*

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

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

Christina Mugno, Quinnipiac College
The Cinema of Mabel Normand

Respondent: Melissa Wye, Eastern New
Mexico University

Regency B

vision Stardom and Television Industries

r: David Alan Black, Seton Hall University

erta Pearson, Cardiff University
tain, My Captain: Patrick Stewart and
vision Stardom

d Alan Black, Seton Hall University
ost Lesson of Mrs. Emma Peel

Gwenllian Jones, Cardiff University
ing Lucy Lawless

n Backstein, College of Staten Island, City
ersity of New York

eroes, Insanity, and Red Speedos:
Star Text of David Duchovny

Regency C

Retro/Active Nineties

r: Chris Holmlund, University of Tennessee

leen McHugh, University of California - Riverside
er Retroactivity in Nineties Genre Films

orah Jermyn, Southampton Institute
rbing Sites -- Female Murder Victims, Female

stigators and Contemporary Cinema
Holmlund, University of Tennessee

"Nouveau Western": Genre Off-Shoots,
ence Re-routes

Williams, Southern Illinois University
Off: Cultural and Institutional Violence Within
American Dream

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

Sabine Haenni, 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

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 Lurie, 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 Carceral: Trans-Formations of
Ethnic Space in The Goldbergs and Seinfeld

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
Towards 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 Dalya Muhammad, New York University
Inside and Out of the Box: Digital Practices, Race and
Politics in Urban Youth Culture

110 Regency D

Italian Cinema

Chair: Panayiota Mini, University of Wisconsin -
Madison

Noa Steimatsky, Yale University
From the Air: The Genealogy of Antonioni's
Modernism

Cristina Degli-Esposti Reinert, University of Arizona
Encyclopedic Imaginariness, Visionary Reality and
Memorializing Strategies in the Neo-Baroque Films of
Peter Greenaway and Federico Fellini

Jacqueline Reich, State University of New York -
Stony Brook
Marcello Mastroianni, Stardom, and Italian Masculinity
John Foot, University College, London
La gente e il buon costume: Luchino Visconti's Rocco
el suoi fratelli, Censorship and the Left in Italy,
1960-1961

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

SUNDAY, APRIL 18

8:00 AM - 9:00 AM Regency A
Women's Caucus

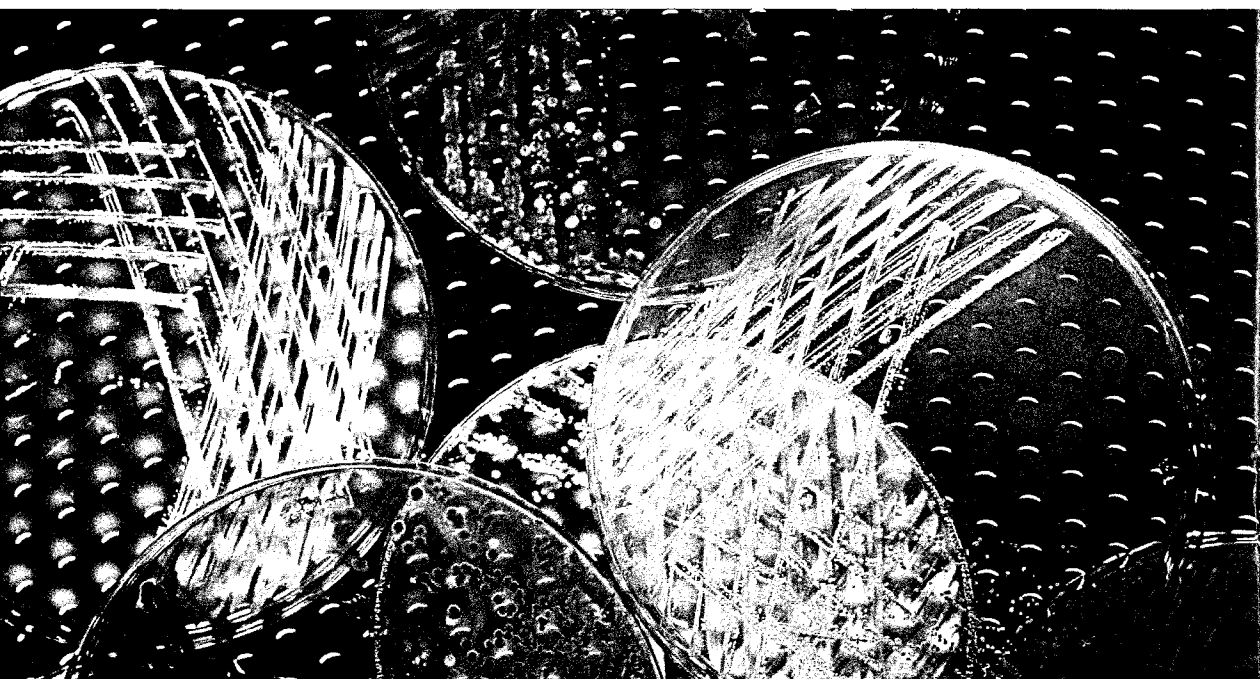
8:00 AM - 9:00 AM Polo D
Oscar Micheaux Society

9:00 AM - 10:00 AM Executive Boardroom
Caucus Coordinating Committee

SESSION

DAY 9:00 AM-10:45 AM

J



SUNDAY 9:00 AM - 10:45 AM

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
Sidney Pollter as Western Hero: Duel at Diablo and the Paradox of Integration

J2 Gallery B

Workshop: The Production of Audiences

Chair: Olaf Hoerschelmann, University of North Texas

Olaf Hoerschelmann, 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, Carlow College
Women Who Watch Too Much: Grease and Repeated Film Viewings

Lisa Kernan, 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 Elusive 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 Flooding of the Mind,' and Polymorphous 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 Sees 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 1960s and 1970s

Heidi Kenaga, University of Memphis
The Pony Express (1925) and California's Diamond Jubilee

David Slocum, New York University
The Hollywood Gesamtkunstwerk -- and Beyond: Revisiting MOMA's "Violent America, The Movies"

U N D A Y 9 : 0 0 A M - 1 0 : 4 5 A M

Regency B

Temporary Middle Eastern Cinema
Insured by the Middle-Eastern Caucasus

Dorit Naaman, University of Alberta

Shapiro, Syracuse University
Directions in Israeli Film

Erdogan, Bilknet University, Turkey
Turkish Cinema and the Pleasures of the
Imagined: Problems and Possibilities

Sam E. McRae, Lebanese American
University, Beirut
Ain't No Camels Here-Film in Lebanon

Regency C

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

Chris Scodari, Florida Atlantic University

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

John Shworth, University of Oklahoma
Images of the Feminine: Spectral Images of Women in
Early German Cinema

David Hozic, Hobart and William Smith Colleges
Image and Voice as Money Objects: Representing
Women in Global Media

Julia Caille, University of Pittsburgh
Le Tres discret: An Ironic Commentary on the
Representation and Reproduction of a National
Identity in Contemporary French Film Culture

J7 Polo D

Queer: 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 Nadeau, Concordia University
Ma Vie en Rose ... or My life with Pinky Dots

Craig Fischer, Appalachian State University
"Are You Saying You're a Homosexual?": Robert Reed,
The Fourth Sex, and Personal Criticism

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

J8 Polo E

Latin American Film Industries

Chair: Richard Abel, Drake University

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

Tamara Falicov, University of Kansas
The Argentine Film Industry 1994-1998: 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

S U N D A Y 9 : 0 0 A M - 1 0 : 4 5 A M

J9 Polo F

Memoir and Biography

Chair: Michael Renov, University of Southern California

Nicole Keating, 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?

J10 Regency D

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 Raine, University of Iowa
Film and the Figuration of the Youthful Body in Late
1950s Japan

DAY 11:00 AM-12:45 AM

K



SUNDAY 11:00 AM - 12:45 PM

K1 Regency E

**Workshop: Pluralism and Method
in Film Studies**

Chairs: Stephen Prince, Virginia Tech; Peter Lehman,
University of Arizona

Robert Eberwein, Oakland University
Lucy Fischer, University of Pittsburgh
Gilberto Perez, Sarah Lawrence College
Carl Plantinga, Hollins College
William Rothman, University of Miami
Thomas E. Wartenberg, Mount Holyoke College

K2 Gallery B

Global Media

Chair: Patricia Keeton, Ramapo College

Emperatriz Arreaza-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 Asbjornsen & Ove Solum, University of Oslo
*Public Service Cinema? On Strategies of Legitimacy
in Norwegian Cinema Politics*
Peter Lutze, Boise State University
*Mittledeutsche 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 Arizona

Norma Coates, University of Wisconsin
*Citizen Ed: The Ed Sullivan Show and the
Contradictions of Civic Television*
James Kreul, University of Wisconsin - Madison
*High School Confidential: Notes on Avant-Garde
Distribution and Exhibition in the Fifties*
Bambi Haggins, University of California - Los Angeles
*Why 'Beulah' and 'Andy' Still Play Today: Minstrelsy for
the New Millenium*
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 Willoquet-Maricondi, Indiana University,
Bloomington

Paula Willoquet-Maricondi, *Is It Real or Is It Virtual? The
Virtually Real Art-World of Peter Greenaway*
Anthony Purdy, University of Western Ontario
*Ceci n'est pas un musée/Ceci n'est pas un film:
Curatorial Strategies in Greenaway's Cinema*
Lia M. Hotchkiss, University of South Alabama
*The (Im)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

N D A Y 1 1 : 0 0 A M - 1 2 : 4 5 P M

Regency B

g Black Experience in the South:
endent and Mainstream Cinema
ored by the Black Caucus)

Phyllis Klotman, Indiana University

e Wallace, City College of New York & City University
York Graduate Center

ersions of Uncle Tom's Cabin: A Reconsideration
ne Regester, University of North Carolina - Chapel Hill
ch of Feminism and Adulthood Through the Black
e Body: An Examination of Ethel Waters in Member of
dding

th Amelia Hadley, Simmons College

ies, Repression, Imagination and Second-Sight in
ayou

nderson, producer, *BlackSouth: The Life Journey of*
eale Hurston, a film-in-progress, directed by Julie Dash

Regency C

hop: Histories and Legacies of the Spanish-
can War of 1898 in Audiovisual Discourse
ored by the Latino/a Caucus)

Catherine Benamou, University of Michigan

ne Benamou, University of Michigan
s and Legacies of the Spanish-American War of 1898
ovisual Discourse

Castonguay, University of Michigan
tuality, Intermediality, and the Cuban-Spanish-
an War

yan, The College of New Jersey
s of Balangiga and Mediation of the Philippine-
an War

n Elisa Gómez, Universidad de Guadalajara
tional Exchange in the 1930's: Mexicans in
od, Americans and Hispanics in Mexican Cinema
eller, Arizona State University

st Technological and Marketing Surge: The Impact of
inish-American War (1898)

Musser, Yale University
Hearst and the Wars of 1898

K7 Polo D

The Cultures of Indian Cinema

Chair: Lalita Gopalan, Georgetown University

Lalita Gopalan, Georgetown University
Loving Haunted Spaces: Ramgopal Verma's
Rath/Night and Peyl/Ghost
Virdi Jyotika, University of Windsor
Teaching Hollywood's Other in a Multicultural Curricula:
Lessons from Bandit Queen (1994)
Gopalkrishnan Iyer, Florida Atlantic University
Popular Media and the Transition to a Market
Economy: The Case of India

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 Rivette
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

S U N D A Y 1 1 : 0 0 A M - 1 2 : 4 5 P M

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

K10 Regency D

Plotting the Popular:
Histories of Popular Cinema in Germany

Chairs: Johannes von Moltke, 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 Moltke, University of Michigan
Young German Cinema Goes Pop: Rudolf Thome's
Rote Sonne
David B. Pratt, Emory University
'With the Force of a Tidal Wave': Joe May and
German Serial Film in America

12:45 PM – 1:45 PM Gallery C

Publishing Workshop
(co-sponsored by *Cinema Journal* and the SCS
Graduate Student Caucus)

Chairs: Jan Loveland, Wayne State University;
Frank Tomasulo, Georgia State University,
editor, *Cinema Journal*

Panelists: Frank Tomasulo, Georgia State University,
editor, *Cinema Journal*
Suzanne Regan, editor, *Journal of Film and Video*

SPECIAL EVENTS

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

Y, APRIL 16, 7:30 – 9:30 PM
Regency Ballroom D & E

THE SET WITH ARTHUR HILLER



Arthur Hiller began his career directing for television working on such programs 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 Picture Arts and Sciences and past president of the Directors Guild of America where he has served on the National Board in various capacities for years. He is the DGA's representative to the National Film Preservation Board of the House of Congress and is noted as a strong advocate for both minority rights and creative freedom. Mr. Hiller will discuss such topics as industry trends, film preservation, and some of his own "on-the-set" experiences 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 (*Maangamizi: 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

SCREENING SCHEDULE

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 Silent Films
app. 90 min.
Sponsored by the Latina Caucus.

A compilation of silent shorts -- views, early transitional narratives and newsreel footage -- from Argentina, Mexico, and Brazil as well as footage shot by US cameramen of the Spanish American War. This screening complements the workshops on Latin American silent film and on representations of the Spanish American War. The films and extracts will be introduced by Charles Ramirez Berg, Kathleen Newman, and Ana López.

FRIDAY, APRIL 16

1:10 p.m. *Surveiller. a text in two bodies*
Eric Freedman, US, 1993, 13 min.

Surveiller. 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
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 across the United States, the piece is a narrative constructed out of spatial fragments and found stimuli, 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 simulates the density of even the simplest stimuli as it collapses distinct moments and discrete linguistic codes into one another;

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

1:50 p.m. *Women of Vision*
Alexandra Juhasz, US, 1998, 80 min.

Women of Vision is an eighty-minute, three-part documentary which can also be aired as three discrete half-hours. The program explores a 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 media because they have something urgent and opinionated to say. Even as the mainstream media is flooded with images of women, we don't see nearly enough work from an explicitly feminist perspective on TV or in film. Thus, the goals of the documentary are vital: to introduce viewers to the beauty, passion and diversity of independent media; to challenge and broaden the current image of "feminism;" and to verify that women can and do lead independent lives dedicated to political, personal, and artistic change. 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 Juhasz, provides necessary background information on each woman's career.

Part One: *Creating an Infrastructure*, highlights six women who came into their careers in the media in that cultural wasteland which was the 50s 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 Schneeman, Pearl Bowser, Julia Reichert, Margaret Caples, Kate Horsfield, 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 and supported by relationships with other politicized women. Women highlighted: Barbara Hammer, Michelle Citron, Susan Mogul, Juanita Mohammed, Vanalyne 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

SCREENING SCHEDULE

current, contradictory state of feminism: a move-
under attack and in decline, reorganization, and
a. Women highlighted: Carol Leigh, Frances Negron,
Welbon, Megan Cunningham, Eve Oishi, and
Soe.

n. *The Last Vaudevillian*
Jeffrey Ruoff, US, 1998, 30 min.

The Last Vaudevillian is a road movie about a traveling
liner and a documentary about the travelogue tradi-
tion-fiction film. It follows an American travel film lec-
his motor home as he presents his feature travel-
luba at the Crossroads at venues from New York to
n the Spring of 1998. Through the life and work of
lod, and those of the people he encounters on
The Last Vaudevillian explores the special charms of
presentations and the curious combination of
nment and education that travelogues provide.

n. *Maangamizi: (The Ancient One)*
Martin Mhando and Ron Mulvihill, 1998, 106 min.
An American/Tanzanian Co-Production.
Sponsored by the Black Caucus.

n African context, *Maangamizi* tells the story of
n African-American intern psychiatrist working in an
n Tanzania. There she meets Samehe, a young
through whose story we come to learn the painful
both women who find their history and future entan-
at mesh is made clear through the medium of
amizi, the Grandmother of all Grandmothers, so
but also loving, so dead and yet so alive, of the
d also of the present. She takes the two women
a journey of painful memory through which they
p terms with their identity. It is the story of Africa. Co-
Martin Mhando will introduce the film and lead the
on after. His presentation looks into a transnational
in of Black experience in cinema. This experience
in discussed in many African and African American
ting art to ideology, history to issues of truth and its
ntation. *Maangamizi* is a new look at this represen-
Martin Mhand will also participate in the Special
A Panel Discussion on Independent Film and Video
the World" on Saturday at 7:30 p.m.

6:00 p.m. *Homework*
Abbas Kiarostami, Iran, 1989, 86 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,
as we hear Kiarostami saying off camera, is for the film to
become a study of why some children, such 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. *Lilies*
John Greyson, Canada, 1996, 95 min.

"It is lushly period-appointed, in vague outline not so
distant from Merchant-Ivory terrain. Yet *Lilies* is built upon
a Marat-Sade-esque structural conceit, it swooningly
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 framing
device is a prison tete-a-tete between two men of hard-
headedly advanced middle age. Set in 1952, the film
opens with Bishop Bilodeau arranging a special peniten-
tiary visit to hear the last confession of a dying inmate --
but he's been rooked. The chapel is promptly sealed,
the cleric hog-tied 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 pits love against class boundaries
and repressed gay desire against religious hysteria." --
Dennis Harvey. Winner of the 1996 Genie Award
(Canada's Oscars) 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 at
the 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.

SCREENING SCHEDULE

10:50 a.m. *The Bloody Child*
Nina Menkes, US, 1996, 85 min.

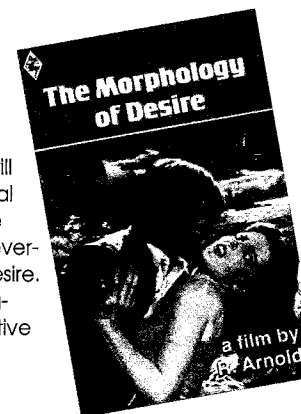
The Bloody Child is a highly unconventional narrative
which revolves around a real incident. A young US
marine, just back from combat in the Gulf War, is arrest-
ed while digging a grave for his murdered wife in the
middle of the Mojave Desert. The film's key figure, how-
ever, is the female arresting officer who not only supervis-
es the arrest, but also appears in a number of pained
guises in various North African landscapes. Meanwhile,
the murdered wife's voice, fractured and incessant,
patrols the air above the crime scene. The murderer, the
victim, the arresting officer, the other marines, as well as
the third world characters are trapped within a violent
configuration which seems to hold no promise for
redemption or release. Director Nina Menkes will partici-
pate in the Special Event, "A Panel Discussion on
Independent Film and Video around the World" on
Saturday at 7:30 p.m.

12:30 p.m. *travelogue*
Robert Arnold, US, 1991, 15 min.

travelogue is a mythological and autobiographical road
movie, made entirely out of postcards. It is a journey
through the imaginary geography of highway postcards
and an exploration of cinematic time and space. In *travel-*
ogue, postcards represent individual frames of an imaginary
road movie through America's fantasy depiction of itself.

The Morphology of Desire
Robert Arnold, US, 1998, 6 min.

The Morphology of Desire is an
experimental film which play-
fully explores the commodified
representation of gender and
desire in popular culture, and
the relationship between the still
and moving image, using digital
morphing to animate romance
novel cover illustrations as a never-
ending dance of unrealized desire.
This unending movement is seg-
mented into a minimalist narrative
by short passages quoted from
romance novels.



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 great void where different
knowledge systems have historically been separated.
Rich with the knowledge of their own experiences and
those handed down by generations before them, these
forest women have decided to confront the gap
between two forms of "knowing." They now want their
rightful place in institutionalized knowledge systems that
have usually rendered them invisible. It is the story of a
journey that is today knocking at the doors of the
University System itself.

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 scattered and
impressionistic. We see women's relationship 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 tries to reflect on the
complexities of narrating themes of "encounters." In
many ways *Another Way of "Knowing"* tries to negotiate
the sometimes contradictory, sometimes unthought, yet
necessary ways of changing the relationship between
power and "knowing."
Ranjani Mazumdar, a member of Mediastorm, a collec-
tive of six 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. *Blacksouth: The Life Journey*
of 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 *Blacksouth* to locate
and interview some of the few remaining persons who

S C R E E N I N G S C H E D U L E

y knew Zora Neale Hurston. While much attention
ought has focused on her writings, our efforts are
use the inner workings of this anthropologist and
t, and try to understand her withing the times she
cluded in this brief segment are some of those
ws, as well as footage recorded by Hurston herself
an anthropological expedition in the late 1920's
e Blacksouth...and Zora's voice, crisp and clear,
songs from those she called "the Negroe farthest
The segment will be introduced by Phyllis Klotman
Black Film Center/Archive, Indiana University.

m. *It's Elementary: Talking about
Gay Issues in School*
Debra Chasnoff and Helen Cohen, US,
1996, 78 min.
Sponsored by the Caucus Coordinating
Committee

able only a few years ago, discussions about les-
nd gay issues are now taking place in elementary
ddle-school classrooms around the country --
gh not without some opposition. But what actually
n when teachers add this topic to their curricula?
ffort to counteract the extreme Right's homopho-
toric, Academy Award-winning documentary film-
Chasnoff decided to visit schools in Cambridge,
rk City, Madison, and San Francisco. What she dis-
is instructive, to say the least: When given the
e, these children are quite willing to entertain the
that anti-gay ideas are based on unreasonable
nd prejudices. And, when talking about the issues,
oungsters are often more articulate than most
Released in 1996, this film has already drawn heat
e Christian Right, but it is also gaining widespread
educators involved in this quiet revolution.

m. *My House is on Fire*
Rodrigo Dorfman, 1996, 17 min.
Sponsored by the Latina Caucus

on a short story by Ariel Dorfman, this film is a poet-
matization of the fear, isolation, and traumas experi-
by countless Latin American immigrants living in
ed States, regardless of their status and their rea-
being here. Featuring outstanding performances
child actors, this film was shot in both Spanish and
versions.

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, 55 min.

This documentary examines neocolonialism and the
media in the Caribbeean. Two men, Errol Sitahal 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 televisual media and produce
television programs and films that are more responsive
to local interests and needs. Their tour ends in Miami
where they interview the director of Radio Marti.

5:15 p.m. *Rebellion in Patagonia*
Hector Olivera, Argentina, 1974, 109 min.
Sponsored by the Caucus Coordinating
Committee

Think of a classic strike film -- reminiscent of Martin Ritt's
Molly Maguires and John Sayles' *Matewan* -- played out
on Argentina's barren Patagonian plateau where, in
1920, immigrants brought in as sheep-farm laborers strike
for better working conditions. Demonized as revolution-
aries and anarchists, often hamstrung by their own
internecline 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 sup-
pressing a popular uprising was anathema. First banned,
then released to become a blockbuster hit, *Rebellion*
was definitively shelved as Argentina sank deep into
dictatorship.

S C R E E N I N G S C H E D U L E

SUNDAY, APRIL 18

9:00 a.m. *Bitter Sugar*
Leon Ichaso, US, 1997, 102 min.
Sponsored by the Latina Caucus.

A visceral, energizing look at contemporary Cuba from
the perspective of Cuban-American director Leon
Ichaso, *Bitter Sugar* sets the love story of Gustavo, an ide-
alistic young Communist, and Yolanda, a disillusioned
dancer, against the political and economic tensions of
1990s Havana.

10:50 a.m. *A Door to the Sky*
Farida Belyazid, Morocco, 1987, 100 min.
Sponsored by the Middle Eastern Caucus.

Nadia, a young woman of mixed parentage (Moroccan
father, French mother) grows up in Fez in an elegant old
house with servants, gardens, French language instruc-
tion, Moroccan dialect interpersonal communication,
Islamic grandmother, painter mother, mystical caretaker,
and a vivid dream sense. *Door to the Sky* opens with
Nadia's return to Fez from many years' residence and
education in France, to meet her older sister at the bed-
side of her dying father. Her return to Fez is also a return
to a part of herself that had lain dormant during her
years in France.

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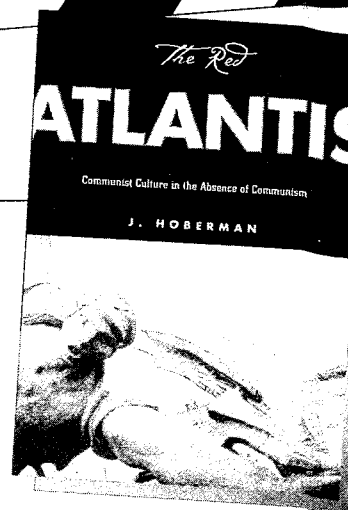
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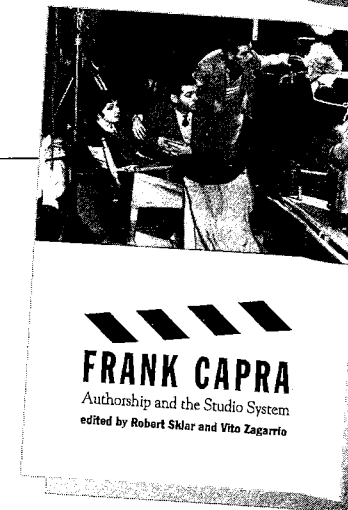
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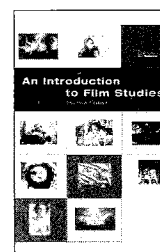
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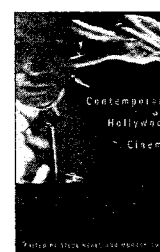
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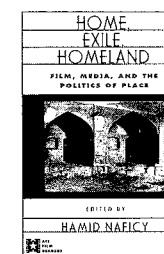
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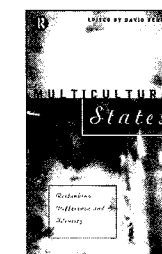
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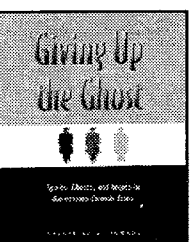
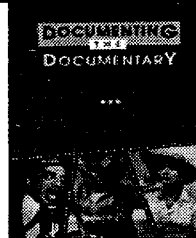
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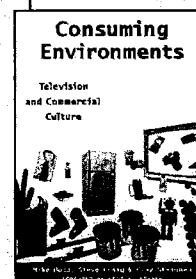
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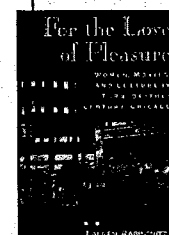


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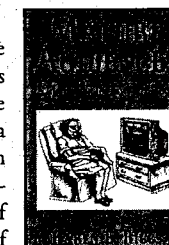
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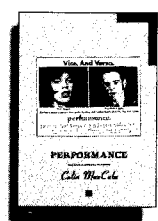
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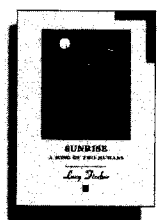
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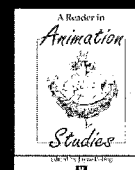
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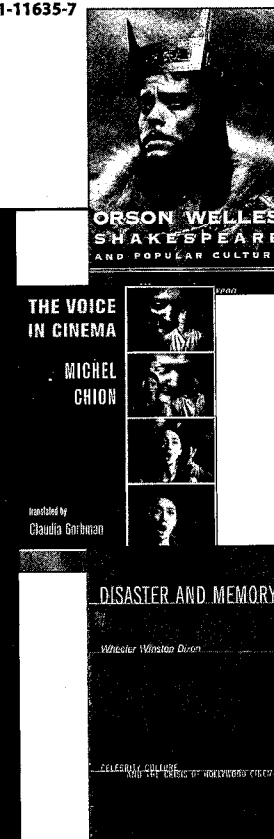
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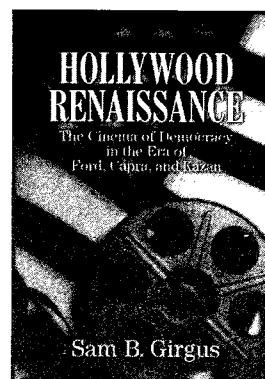
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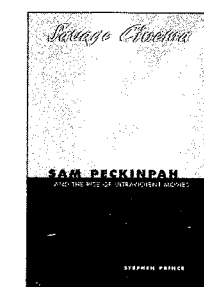
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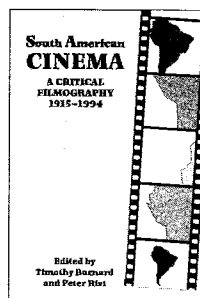
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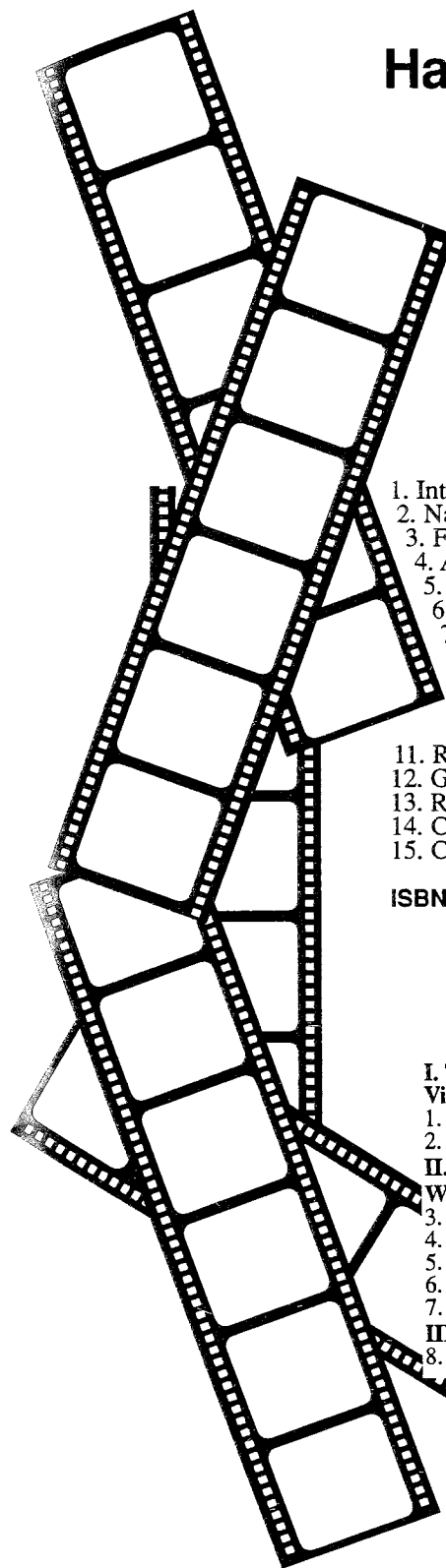
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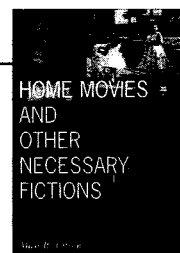
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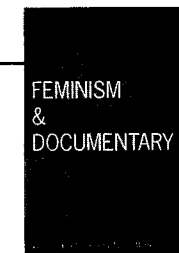
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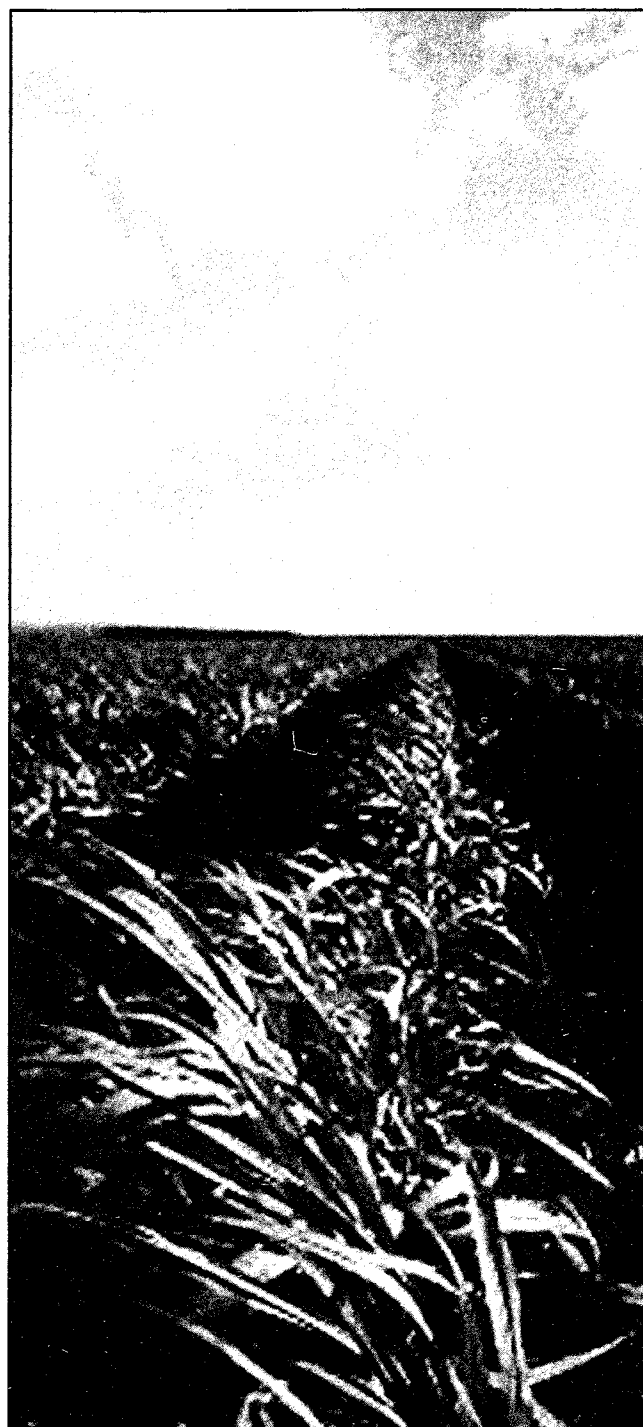
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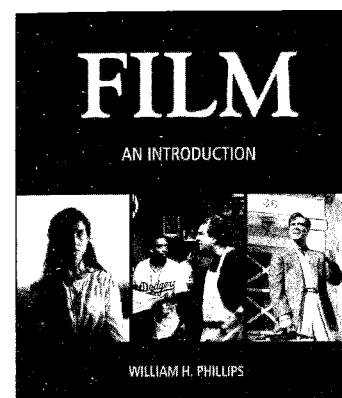


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