SOCIETY FOR CINEMA STUDIES
Conference Program

Founded in 1959, the Society is composed of college and university educators, filmmakers, historians, critics, scholars, and others concerned with the study of the moving image. Activities of the Society include an annual meeting and the publication of Cinema Journal.

Officers

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We would like to thank the following for their support and assistance with the 2000 conference:

Norma Ayon  Kevin Jagel
Terri Buchanan  Deborah L. Jaramillo
James Castonguay  Michael Kickman
Michael DeAngels  Del LeMond
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Mary Beth Haralovich  Janet Staiger
Andrew Horton  Yuri Tsvian
Bette Middleton Hunt  Virginia Wright Wexman
THE EXHIBIT AREA
ROOM Windsor, 1st floor

Thursday, March 9
Exhibits open
NOON TO 5 P.M.

Friday, March 10
Exhibits open
9 A.M. TO 5 P.M.

Saturday, March 11
Exhibits open
9 A.M. TO 5 P.M.

Sunday, March 12
Exhibits open
8:30 A.M. TO 11:30 A.M.

SOCIETY FOR CINEMA STUDIES

SCS 2000

March 9–12, 2000
CONGRESS PLAZA HOTEL, CHICAGO

Wednesday, March 8, 2000
2:00–5:30
Executive Council Meeting
ROOM Washington

Thursday, March 9, 2000
9:00–12:00
Executive Council Meeting
ROOM Washington
**SESSION A**

**Thursday, March 9, 2000**

12:00–1:45 PM

**A1**

**American Avant-Garde in 2000**

**ROOM** Plaza

**CHAIR** Michael Zryd (University of Western Ontario)

Melinda Bartlow (University of Colorado, Boulder), "Strange Journeys, Secret Worlds: Janie Geiser's 'Minor Cinema'"

Michael Skliarz (University of California, Berkeley), "Scott Stack's NOEMP"

Amelia S. Holberg (University of California, Berkeley), "Dancers, Dance, Dancers: The Myth and the Fantasy of Fieldwork in the Street!

Federico Winckler (New York University), "Douglas Gordon and the Problem of Disciplinary Reflexivity"

**A2**

**Spectatorship and the New Media Screen**

**ROOM** Belmont

**CHAIR** Dan Harries (Middlesex University)

Michael Pun (University of West College, Newport), "Technology as Narration: Cinema Spectatorship and Technological Change"

Sean Cubitt (Liverpool John Moores University), "Cybertime: Ontologies of Digital Perception"

Abson McMahon (University of Amatexamad), "We Are All Greeks: Multiflaver Mutility in MUDs"

Dan Harries (Middlesex University), "Once upon a Time... NOW CLICK HERE: Problems of Online Spectatorship"

**A3**

**Considering the Global in the Local**

**ROOM** Grant Park

**CHAIR** Brian O'Neill (University of Southern Mississippi)

Victoria Ruiz-Aquila (Tulane University), "The Lifejacket is Under Your Seat: Mapping Local Identity in the Face of Globalization"

Christina A. Buckley (Furman University), "Commercial and Costumbrista are no Longer Dirty Words for Spanish Cinema"

José B. Alvarez Jr (University of Georgia), "Surviving (on) the Island: Cuban Cinema in the 1990s"

Roberto Ferro-Borgo (Metropolitan State College, Denver), "The Ecology of Images: The Search for Identity in Recent Brazilian Cinema"

**A4**

**Television Reception**

**ROOM** Lincoln

**CHAIR** Lisa Parks (University of California, Santa Barbara)

Diane Waldman (University of Denver) and Jane Strzalka (Emerson College), "Up Against the Law: Cultural Criticism and the Legal System in the Jerry Anne Blair"

Tina J. Anderson (University of Arizona), "Missing the Train: Critical Lacunae in Television Studies and the Case of Seal Team"

Elana Levine (University of Wisconsin, Madison), "We're All Wallowing in Sex! Sex, Violence and Television Network Competition in the 1970s"

**A5**

**Cinema and the State**

**ROOM** Music

**CHAIR** Priya Jaukumar (Syracuse University)

Tamara Leah Falco (University of Kansas), "Taking the Nation out of the (Nation)-state: Argentine State Film Policy in an Era of Neoliberal Economic Policy, 1995–1999"

Anthony C. Alessandrini (Kent State University), "Bollywood Goes Global: Indian Popular Film and Diasporic Nationalism"

Michael Trautner (Bryant New College), "Hollywood's Transformation of Mass Politics"

Jonathan Rakhman (Rutgers University), "Voice-over and Enunciation in New Deal Documentary"

**A6**

**Recent Middle Eastern Narrative Cinema**

**ROOM** Victorian

**CHAIR** Jerry White (University of Alberta)

Yosra Lozitner (Hebrew University of Jerusalem), "A Tale of Three Cities: Amos Gitai's Trilogy"

Ray Privett (University of Wisconsin, Madison), "Chabine and Eisenstein"

Jerry White (University of Alberta), "Revolution and Idealism in Youssef Chahine's Un Jour, Le Nil"
A7  Workshops: The Future of Film Theory in the Twenty-First Century — Ideas, Hypotheses, Prognoses

**ROOM:** Columbia

- **CHAIR:** Lily Avrutin (University of Toronto)
- **Speaker:** Todd McGowan (Southeast Texas State University), "The Once and Future Film Theory: Lacanian Psychoanalysis and Its Vicissitudes"
- **Speaker:** Philippe Meers (University of Ghent), "European Cinema and European Audiences: New Research Perspectives"
- **Speaker:** Lily Avrutin (University of Toronto), "Travel with Deleuze in His Time-Machine into the Future of Film Theory"
- **Speaker:** Bruce Barber (Nova Scotia College of Art & Design), "The In-Between: The transitional as a theoretical issue still for cinema studies"

A8  Mix and Match: Combining Methods and Expertises in Collaborative Media Research

**ROOM:** Purview

- **CHAIR:** Jackie Byars (Wayne State University)
- **Speaker:** Jackie Byars (Wayne State University) & Eileen R. Meehan (University of Arizona), "Televisualism: How Lifetime Got Its Groove, 1984-1990"
- **Speaker:** Maire Messenger-Davies (Cardiff University) & Roberta E. Pearson (Cardiff University), "Multiple Webs, Multiple Methodologies: Star Trek and Television Studies"
- **RESPONDENT:** Toby Miller (New York University)

A9  James Jones, The Thin Red Line and Cinematic Adaptation

**ROOM:** Lakehouse

- **CHAIR:** Brian O'Leary (Kutztown University), "Narrative Agency in From Here to Eternity: A Linguistics-based Interpretation"
- **Speaker:** Leger Graddon (Middlebury College), "Codes of Violence, Modes of Suffering: The Reluctant Soldier in From Here to Eternity"
- **Speaker:** Donald E. Stupinos (University of North Texas), "Reader vs. Spectator on The Thin Red Line"
- **Speaker:** JoAnn McGeehan & David Whitlock (Texas Christian University), "Film Realities & Audience Expectations: Reading History in/The Thin Red Line"

A10  The Biopic: In Search of a Genre

**ROOM:** Shady

- **CHAIR:** Glenn Mace (University of Hawai'i, Manoa)
- **Speaker:** Dennis Ringham (Indiana University, Purdue University, Indianapolis), "Plan 9 from Outer Space Did Not Première at the Pentagon: Film Biography in the 1980s and 1990s"
- **Speaker:** Pamela Grace (New York University), "Hagiographies, Holy Time and Joan of Arc"
- **Speaker:** Paul Fryer (Boston College), "Operatic Biopics"
- **RESPONDENT:** George Custen (College of Staten Island, CUNY)
SESSION B
Thursday, March 9, 2000 1:45-3:30PM

B1 Action Cinema: Stars, Style and Spectacle
ROOM Plaza
CHAIR Yvonne Tasker (University of East Anglia), "Ironic and Slow Motion: American Action and 'Indie' Style"
Jose Arroyo (University of Warwick), "The Americanization of Arnold Schwarzenegger"
Michael Hammond (University of Southampton), "You Were There: Saving Private Ryan and the Action Film As Historical Memory"

B2 Rewriting Film History
ROOM Belmont
CHAIR Gregory A. Walker (University of Kentucky), "The Cultural Politics of Region and the History of American Film in the 1930s-1940s"
Deron Overpeck (University of Arizona), "Summer and Shark: jaws and the Construction of the Summer Movie Season"
Allison Whiteley (University of Chicago), "For All the World to See: Labyrinth, Tiger Child and the Origins of IMAX Cinemas"
Richard Neupert (University of Georgia), "The French Old Wave: Did 'Quality' Directors Tell New Wave Stories?"

B3 Post-Broadcasting?: Television in the 2000s
ROOM Grant Park
CHAIR Derek Kompare (Texas Christian University), "Selling New Media to the Post-Broadcast Home"
Derek Kompare (Texas Christian University), "Own It Today: Acquisitive Repetition and the New Old Television"
Lisa Parke (University of California, Santa Barbara), "Interflows: Television and Internet Convergence"
Tracy Biga MacLean (Santa Monica, CA) and Jon Wagner (California Institute of the Arts), "The Myth of Channel Infinity"

B4 Gotta Sing, Gotta Dance: Musical Performance in Film and TV
ROOM Lincoln
CHAIR Pamela Robertson Wojcik (University of Notre Dame), "Bob Fosse and the End of the Musical"
Steve Elwood (Brooklyn, NY), "Off Key: Non-Professional Singers and Utopian Possibilities"
Dianne Brooks (University of Massachusetts), "From Oklahoma to The Red Shoes: Ballet, Modernism and Popular Film"
Robert D. Simons (University of Southern California), "Boogie Wonderland: The Politics of Music and Identity in Television Advertising"

B5 Imagining the Citizen, Imagining the Other: The Imperial Gaze within Imperialist and Post Colonial Cinema
ROOM Music
CHAIR Jodi Lastman (University of Pittsburgh), "The White Imagination Sure is Something When It Comes to Blacks!: Josephine Baker as Colonial Subject in Priscilla Pointer"
Priya Jhikumar (Syracuse University), "Globalization and the Construction of Post-Imperial Moralities"
Carolyn Butler Palmer (University of Pittsburgh), "Seeing the Inuit and Imagining the Canadian Arctic: A Study of Vincent Ward's Map of the Human Heart"
Jennifer Peterson (University of Chicago), "Landscape, Nature and the Imperial Imaginary in Noyes Roeg's Walkabout"
B6  Kubrick and Hitchcock

ROOM  Victorian
CHAIR  Greg Taylor (Purchase College)

Todd McGowan (Southwest Texas State University), "I Did a Bad, Bad Thing: Stanley Kubrick and the Experience of Fantasy"
Susser White (University of Arizona), "Kubrick, Ophuls, Schindler, and the Obscene Shadow of the Law"
Ira Rave Merck (University of South Carolina), "An Inspector Calls: Hitchcock’s Taaunting Detectives in Dial M for Murder and Psycho"
D. A. Brownell (US Air Force Academy), "Shoot! Ways of Looking into Hitchcock’s Easy Virtue"

B7  Race, Counternarrative & Commerce

ROOM  Columbus
CHAIR  Heidi Kemaga (University of Memphis)

Christine Acham (University of Southern California), "Julia and Good Times: Black Women and the Power of Counternarratives"
Timothy Havens (Indiana University), "Subtitling Pop: The Business of Selling ‘Blackness’ Internationally"
Sabrina Haemel (University of Chicago), "Filming Chinatown: Bodily Transformations, Delirious Visions"
Nancy Dunskey (University of Massachusetts, Amherst), "A New Era of Asian American Masculinity in Hollywood: Representing Race, Sex, and Remorse in the 1990s Films of Jackie Chan and Chow Yun Fat"

B8  Theorizing Technological Innovation

ROOM  Parkview
CHAIR  Eric Faden (University of California, Irvine)

R. L. Rutsky (University of Notre Dame), "Pop-Up Theory: Distraction and Consumption in Pop-Up Videos"
Kotaro Beru-Shida (Hiroi University), "Interactive Digital Films: A Probable Model and Its Implications"
Stu Aitkins (College of New Rochelle), "The Psychology and Future of Immersive Virtual Reality Spectatorship"

B9  Should Life Be So Beautiful?

A Crisis in Representing the Holocaust

ROOM  Lakeshore
CO-CHAIRS  Steve Carr (Indiana-Purdue University, Fort Wayne) and Walter Metz (Montana State University)

Walter Metz (Montana State University), "The Comic/Visualization of the Holocaust in Life & Beautiful"
M. L. Morgan (Indiana University), "In Life Beautiful! The Roles of the Holocaust in Film"
Vincent F. Roccio (Lawrence, MA), "Life & Beautiful and the Politics of Tragedy"
Steve Carr (Indiana-Purdue University, Fort Wayne), "Holocaust of the Hyperreal: Life & Beautiful in Postmodern America"

B10  PSYCHO-paths: Examining the Influence of Hitchcock’s Landmark Film at 40

ROOM  Shelby
CHAIR  Richard Neis (Wayne State University)

William Rothman (University of Miami), "Thoughts on Hitchcock’s Authorship, or ‘If It Doesn’t Kill It, It Inhibits’"
Richard Neis (Wayne State University), "Pyroper non grata: The Missing Woman in Bergman’s Film (or, Why the Lady Vanishes)"
George Bates (University of Manitoba), "Mother Calls the Shots: Hitchcock’s Female gaze"
RESPONDENT  Leland Pouge (Iowa State University)
Thursday, March 9, 2000
3:30-4:30PM
Latino/a Caucus
ROOM Grant Park

Asian Pacific American Caucus
ROOM Lincoln

Thursday, March 9, 2000
4:30-6:00 PM

State of the Profession

ROOM Plaza
MODERATOR: SCS President Robert Kolker (University of Maryland)
Jennifer Holt (University of California, Los Angeles), "Leaps of Faith and Logic"
Catherine Bernanos (University of Michigan), "Ethos Sensibility: Cross-Cultural Paths, Collaborative Futures"
Jenny Kwok Wah Lau (Ohio University), "Too Much Time to Do Everything and No Time to Do Anything: Cinema and Cinema Studies"
Patty Zimmerman (Ithaca College), "De-Features the Profession and Re-Public-izing Cinema"
Mark Reid (University of Florida), "Slow Fade to Black: Blues People in American Film Studies"
Virginia Wright Wexman (University of Illinois, Chicago), "Scholarship and/or Professionalization: The Institutionallization of Media Studies"

Thursday, March 9, 2000
6:00-7:30 PM

Opening Reception
ROOM Gold, Francis
C3  The Female Body

ROOM  Grant Park
CHAIR  Karen Hollinger (Armstrong Atlantic University)

Catherine L. Preston (University of Kansas), "What Is She Good For? The Body of the Women Addict in Film and Television"
Mary Caudle Belton (University of Texas, Austin), "The Hollywood Latina Body as Site of Social Struggle: Jennifer Lopez's Celebrity Construction and Cross-Over Hurt"
Linda Mitzner (Ohio State University), "Fighting the Female Dick: Standem, Jodie Foster, and Hannibal"
Karen Sue Backstein (Queens College, CUNY), "Dance, Girl, Dance: Feminism and the Dancing Body"

C4  Noir, Law & Order

ROOM  Lincoln
CHAIR  Brooke A. Thomas (University of Wisconsin, Milwaukee)

Christopher Anderson (Indiana University), "The Weeping Detective: Toward an Aesthetics of Law and Order in American Television"
Christina B. Harhardt (New York University), "Television Deportation: America's Most Wanted Saves the Nation Under Siege"
Margaret Dekosia (University of California, Santa Cruz), "Noir's Dark Secrets: Mapping Interracial Panic in One False Move"

C5  Chris Marker: Vision, Representation, Meaning

ROOM  Music
CHAIR  Virginia Bonner (Emory University)

Cynthia Marker (Old Dominion University), "Self-Censorship and Le Joli mai"
Michael Walsh (University of Hartford), "My Week is to Question Images: Chris Marker's The Last Bolshevik"
Virginia Bonner (Emory University), "Diffusive Vision: Navigating Chris Marker's Sans soleil"
Maureen Turin (University of Florida), "Virtual Discourse of History in Marker's Level 5"

C6  Blackness & Representational Strategies in Film

ROOM  Victorian
CHAIR  Corey K. Creekmur (University of Iowa)

Kirsten Moana Thompson (Wayne State University), "From Cab Calloway to Louis Armstrong: Betty Boop and Urban Surrealism"
Corey K. Creekmur (University of Iowa), "Negro Heaven: Black Salvation in the Racist Imagination"
Beretta E. Smith-Johnson (University of Arizona), "The Visible Struggle for the Colored Soul"
Haseemah Elahram (Chicago, IL), "Of Goddesses & Womanish Women: Black Femininity in the Films of Black Women Filmmakers"

C7  New Hollywood Economics: Industrial Transformation in the 1980s

ROOM  Columbian
CHAIR  Jennifer Holt (University of California, Los Angeles)

Jennifer Holt (University of California, Los Angeles), "Vertical Re-Integration in the Reagan Era"
Cynthia Meyers (University of Texas, Austin), "Perception Is Everything: The Irresistible Rise of Talent Agents in 1980s Hollywood"
Christopher Metzner (University of Kansas), "Windows of Opportunity: The Evolution of the Theatrical Film Distribution Pipeline in the 1980s"
Alisa Perren (University of Texas, Austin), "Sex, Lies and Controversy: Miramax and the Creation of the Independent Blockbuster"

C8  Cinematic Reception & Popular Media Constructions

ROOM  Parkview
CHAIR  Robert Lang (University of Hartford)

Paula Arnold (University of Chicago), "French Reception of Cecil B. DeMille's The Cheat"
Louis Schwartz (University of Iowa), "Watching the Waves: La Mer and the Withdrawal of the Gods of Cinema"
Bryan Fruth (University of Texas, Austin), "AIDS Film, Media Reception and the Gay Counterpublic Sphere"
Robert Lang (University of Hartford), "Oedipus in Africa: The Lion King"
**C9**  
**WORKSHOP:** The Introductory Film Course  
**ROOM:** Lakeshore  
**CHAIR:** Robin Bates (St. Mary’s College of Maryland)  
Ramona Curry (University of Illinois), "This One or That? Choosing the Best Textbook for Your Course and Students"  
Warren Buckland (Liverpool John Moores University), "The Textbook Experience in Teaching Film: the Effects of Design and Subject Matter on Comprehension"  
Peter MacCubbin (University of New Hampshire), "Is There a Film in This Film? Guelph Policies and Practices of Presentation Technologies in the Introductory Film Course"  
Doreen Bartort (Columbia College Chicago), "Looking at the Standard Introductory Film Course from a Production Angle"  
Jennifer L. Gauthier (George Mason University), "Teaching Film as Visual Culture"  

**C10**  
**Querying Genre: Horror as Case Study**  
**ROOM:** Shelby  
**CHAIR:** Harmony H. Wu (University of Southern California)  
Eddy Van Muelen (Emory University), "Buckets of Blood: Visual Effects, Generic Transformation, and the Cartoon Aesthetic"  
Adam Lowenstein (University of Pittsburgh), "Hiroshima and the Horror Film: Kazuo Kishida’s Onibaba as Trauma Text"  
Shannon Mader (University of Southern California), "The Holocaust, Horror & High Theory: How Wilhelm Reich, Erich Fromm, Gilles Deleuze, and Felix Guattari Gave Us The Gestapo’s Love Orgy and The She-Wolf of the SS"  
Harmony H. Wu (University of Southern California), "Horror: Deviation: A Critical Engagement with Genre Theory through Horror Films That Aren’t"  

**C11**  
**Porn 2000: International Skin?**  
**ROOM:** Seminar  
**CHAIR:** Jay Kent Lorenz (University of California, Irvine)  
Jay Kent Lorenz (University of California, Irvine), "Porn and the Final Frontier: Recoding Nations and Merging Bodies in Eastern Europe"  
Richard C. Canale (University of North Carolina), "Aesthetics, Poetics, and All-Male Gay Pornography’s Transnational Contexts"  
Celine Parrenas (Stanford University), "Little Brown Fucking Machines Powered by Rice: Braderying Southeast Asian Women in Sex Tourist Gorias"  
RESPONDENT: Linda Williams (University of California, Berkeley)
D4  Why Should We Take Jungian Screen Studies Seriously?

ROOM: Lincoln
CHAIR: Don Fredericksen (Cornell University)

Don Fredericksen (Cornell University), "Why Should We Take Jungian Screen Studies Seriously?"
John Izod (University of Strirling), "Rubric's 2001: A Space Odyssey: The Heroic Journey"
Jane Ryan (University of Luton), "Rubric's 2001: A Space Odyssey: A Feminist Archetypal Analysis"
Catriona Miller (Glasgow), "Dwelling in the Underground"

D5  Film Advertising: Theory & Case Studies

ROOM: Music
CHAIR: Amelie Hastie (University of California, Santa Cruz)

Vincent Heigl (University of Zurich), "Movie Trailers and the History of Film Advertising: Textual Analysis as a Contribution to the Understanding of Popular Film Consumption"
Michael G. Amsden (University of Pittsburgh), "Swatting Flies, Winning Chickens, Faking Charlie: (Re)Thinking the History and Theory of Film Advertising"
Heidi Kerss (University of Memphis), "Giving the Nappy to Dye: Panameynor's Old Ironclads (1926)"
Amelie Hastie (University of California, Santa Cruz), "A Recipe for Starmend: Celebrity Expertise and Extratextual Representation"

D6  Jerry Lewis: Paragon of American Masculinity

ROOM: Victorian
CHAIR: Murray Pomerance (Bryson Polytechnic University)

Murray Pomerance (Bryson Polytechnic University), "The Erstwhile Boy: Morty S. Tushmark's Music of Masculinity"
David Desser (University of Illinois), "The Goleta Boy: Orientalizing the Jewish Man"
Craig Filmer (Appalachian State University), "The Nail's Underwear: Keit Max as Gender-Rigid Remake of Hollywood's Rat";

RESPONDENT: Barbara Klinger (Indiana University)

D7  WORKSHOP: Film Music: Staff, Distaff, and Beyond

ROOM: Columbian
PARTICIPANTS: Caryl Filmm (University of Arizona)
Claudia Gormus (University of Washington, Tacoma)
Kathryn Kalinak (Rhode Island College)
Robynn J. Stilwell (University of Southampton)

D8  Comedy & Transgression

ROOM: Parkview
CHAIR: Paula Massood (Brooklyn College, CUNY)

Jane M. Greene (University of Wisconsin-Madison), "...As Matter for Comedy: Censorship and Screwball Comedy"
Arild Ferreit (University of Oslo), "Fiction, Animation and Comedy: Three Challenges to the Reading of Ornette Coleman as a Documental"
Loti Lunsardy (Emerson College), "Purity of Essence: Comedy, Film and the Sexual Revolution"
Edward A. Carneiro Jr. (Emory University), "Comedy & Persuasion: A New Direction in Psychoanalytic Film Theory"
## Consciousness, Contradiction and Kick Boxing: Black and Asian Identities in Current Media

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<tr>
<th>Room</th>
<th>Lakeshore</th>
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<tr>
<td>Chair</td>
<td>Cynthia Fuchs (George Mason University)</td>
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<tr>
<td>Peter X. Feng (University of Delaware), &quot;False Consciousness and Double Consciousness: Race, Virtual Reality, and the Assimilation of Hong Kong Action Cinema in The Matrix&quot;</td>
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<tr>
<td>Gayle Wald (George Washington University), &quot;Same Difference: Reading Racial Masculinity in Recent Hong Kong/Hollywood &quot;Whites&quot;</td>
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<tr>
<td>Cynthia Fuchs (George Mason University), &quot;Slickin' Shit Like a Samurai: Hip-hop, Martial Arts, and Marketing Styles&quot;</td>
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## Nation & Voice

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<tr>
<td>Chair</td>
<td>Steve Elworth (Brooklyn, NY)</td>
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<tr>
<td>Erin E. O'Donnell (University of Chicago), &quot;Women and Nation in the Films of Ritwik Ghatak: The Construction of a Post-Independence Bengali Cultural Identity&quot;</td>
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<td>Chantal Nadassy (Concordia University), &quot;Bubbling Goblet, Bubbling Money: Canada, The Sex Nation&quot;</td>
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<td>Beryl Zhang (Chinese University of Hong Kong), &quot;The Orient in Diaspora: Cross-Cultural Iconographies&quot;</td>
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<td>Joanne Herringfield (University of North Carolina), &quot;Nationalism, Modernity, Cinema: Mexico in the 1930s&quot;</td>
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## Television History, Industry & Commercial Practice

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<tr>
<td>Chair</td>
<td>John Caldwell (University of California, Los Angeles)</td>
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<td>Christine Becker (University of Wisconsin, Madison), &quot;The V in TV: Faye Emerson and the Early Television Star&quot;</td>
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<td>Jim Welch (University of Southern California), &quot;Watching America: The Early History of American Television in New Zealand&quot;</td>
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<td>Antonio C. La Paz (University of Texas, San Antonio), &quot;The Limits of Product Placement in Brazilian Televisio&quot;</td>
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<td>Norma Coates (University of Wisconsin, Madison), &quot;Watching Music in the Fifties: A Pre-History of Music Television&quot;</td>
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## Friday, March 10, 2000

**12:00 – 1:00 PM**

**Middle Eastern Caucus**

**Room** Grant Park

**Cinema Journal Editorial Board Meeting**

**Room** Music

### Session E

**Friday, March 10, 2000**

**1:00 – 2:45 PM**

**E1** Representing the Male Body

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<tr>
<th>Room</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Aaron Baker (Arizona State University)</td>
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<tr>
<td>Peter Lehman (Arizona State University) and Susan Hurt (Glendale Community College), &quot;The Father, the Father, and the Son: The Male Body in The Governess&quot;</td>
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<tr>
<td>Robert Ebersohn (Oakland University), &quot;Representing Male Sexuality in World War II Combat Films&quot;</td>
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<tr>
<td>Aaron Baker (Arizona State University), &quot;Screening the Italian-American Male&quot;</td>
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<td>Respondent</td>
<td>Chris Helmsland (University of Tennessee)</td>
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**E2** Travelogues and Travel Films

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<tr>
<th>Room</th>
<th>Belmont</th>
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<tr>
<td>Chair</td>
<td>Jeffrey Ruoff (Middlebury College)</td>
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<tr>
<td>Allison Grigs (Baruch College, CUNY), &quot;From Lantern Slide to IMAX Screen: Large-screen Imaging Technologies and the Tourist/Spectacular View&quot;</td>
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<tr>
<td>Amy J. Staples (University of California, Santa Cruz), &quot;From Darkest to Brightest Africa: Landscapes, Bodyscapes, and Soundscapes in the Travel Films of Armand trous&quot;</td>
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<tr>
<td>Margaret Werry (Northwestern University), &quot;Bibliography, Cinema and the Virtual Tourism of the World's Fair&quot;</td>
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E3  Constructing Canons & Critical Methods

ROOM  Grant Park
CHAIR  Charles Feldman (Monmouth College)

Robert T. Selk (Northern Illinois University), "A Canon at Century's End"
Casper Tybjerg (University of Copenhagen), "Film History, Authorship, and New Media"
Jerry Mosher (University of California, Los Angeles), "Everyone's a Scholar: The Internet Movie Database Model of Film Studies"
Suzanne H. Bachtin (University of Zurich), "Stages of the Art: Challenges to Defining the Animated Form"

E4  WORKSHOP: Integrating Multiculturalism across Media Studies

ROOM  Lincoln

CO-CHAIRS  Ramona Curry (University of Illinois, Urbana-Champaign) and Poonam Arora (University of Michigan, Dearborn)

PARTICIPANTS  Dina Jordanova (University of Leicester)
Gaylyn Studlar (University of Michigan)
Christine List (Chicago State University)
Erik Pierson (University of San Diego)

E5  Industry, Technology & Film History

ROOM  Music

CHAIR  Catherine Jurca (California Institute of Technology)

Patrick Keating (University of Wisconsin, Madison), "The Birth of Backlighting"
Arnie Lande (University of California, Berkeley), "Scandinavian Avant garde as Channeler: How Benjamin Christiansen Reinvented Himself in Hollywood, 1925-1929"
Eric Faden (University of California, Irvine), "Crowd Control"
Michael DeAngelis (DePaul University), "High Art/Low Art: Class Issues in Chicago Art Film Exhibition in the 1960s & 1970s"

E6  Cinematic Affect

ROOM  Victorian

CHAIR  Jennifer Binner (University of California, Los Angeles)

Jennifer Binner (University of California, Los Angeles), "Affecting Cinema"
Jim Berkley (University of California, Los Angeles), "Return to Sender: Depersonalization as an Affective Horizon of Film Experience"
Elena del Rio (University of Northern Colorado), "Cinematographing Affect: Gesturality and Kitsch in Fassbinder's 'The Marriage of Maria Braun'"
Linda Williams (University of California, Berkeley), "Melodrama and Affect"

E7  Music/Musicals/Integration

ROOM  Columbian

CHAIR  Sean Griffin (Florida Atlantic University)

Sean Griffin (Florida Atlantic University), "Turati-Fratti Generic vs. Racial Integration in the 1940s Musical"
Kathryn Killinak (Rhode Island College), "How the West Was Sung"
Murray Smith (University of Kent, Canterbury), "David Lynch's 'Lost Highway'"
Daniel Goldmark (University of California, Los Angeles), "Violent Music: Scott Bradley's Scores for Tom e-Jerry"

E8  Hollywood International: Institutional Practices and Cultural Form

ROOM  Parkview

CO-CHAIRS  Nitin Govil (New York University) and John McMurria (New York University)

Mike Gasher (University of Kentucky), "Locating British Columbia as Cinematic Place"
Shujen Wang (Emerson College), "Hollywood Makers in Asia: A Case Study of the Global/Local Dynamics"
Nitin Govil (New York University), "The Internet — Hollywood's Phantom Menace?"
John McMurria (New York University), "International Channel Branding and the New Spatial Logics of Hollywood Convergence"

E9  Economic Incentives through Film History

ROOM  Lakeshore

CHAIR  Susan Ohmer (University of Notre Dame)

Kevin J. Corbett (Central Michigan University), "Little Palaces: America's Historic Small-Town Movie Theaters"
Susan Ohmer (University of Notre Dame), "The Money of Color: Financial Incentives for the Adoption of Technicolor"
Josh Stenger (Syracuse University), "HOLLYWOODLAND: Movies, Consumption, and the Materialization of Hollywood Blvd., 1920-1940"
Lutz Bacher (Robert Morris College), "The Hollywood Rental Studios' Role in the Transition to the Package Unit System, 1945-1960"
E10 Rationalizing Visions

ROOM
Shelby

CHAIR
Peter Bloom (University of California, San Diego), "Picturing Rational Gymnastics: Vocabularies of Civilization and 'Virility'

Marita Braun (Ryerson Polytechnic University), "Vision Beyond Sight"

Sara Darius (Getty Research Institute), "The Education of the Senses: Marcel Proust and the Cinematics of Motion"

RESPONDENT
Tom Gunning (University of Chicago)

E11 Communities of Strangers: Creating and Finding Connections Online

ROOM
Seminar

CHAIR
Vanessa Dennen (University of Buffalo)

Vanessa Dennen (University of Buffalo), "My Identikit: Creating and Interpreting Self in the Cyber World"

Ilene S. Goldman (Chicago, IL), "How Global Is the Village?"

Gabriel Jones (University of Buffalo/Northwestern University), "Gifts of Identity: Personalized Web Sites and the Contemporary Consumer"

F1 Cinema and Modernity in Japan: A Theoretical Panorama

ROOM
Meza

CHAIR
Michael Raine (University of Michigan)

Aaron Gerow (Yokohama National University), "One Print in the Age of Mechanical Reproduction: Film Culture and Industry in 1910s Japan"

Mitsuo Wada-Marciano (University of Iowa), "The Vicissitudes of Genre in Early 1930s Japan"

Michael Raine (University of Michigan), "When Is a Ware Novelty and Belovedness in the Shochiku Nōsoro Yage"

Dudley Andrew (University of Iowa), "The Art Cinema of Japan: Imitating Authenticity"

F2 Remembering Luis Buñuel

ROOM
Belmont

CHAIR
Gerard Dapena (Graduate Center, CUNY)

Don LaCoss (University of Michigan), "Cannibal Delicacies and the Horror of Dr Chien andalusics"

Priscilla Barlow (University of Chicago), "Turreal Symphonies: Cage d’Av and the Discoustic Charm of Classical Music"

Jordana Mendelson (University of Illinois), "Buñuel’s Last Hand: Tierra Sin Pan, Documentary and Difference in Spain During the 1950s"

Ernesto Acevedo-Muñoz (University of Colorado), "Luis Buñuel and the Crisis of Masculinity in Mexican Cinema"

Anthony Frangola (University of North Carolina, Greensboro), "Masochism and the Role of the Mother: A Delirium-based Model for Buñuel’s That Obscure Object of Desire"
F3 Digital Diasporas

ROOM Grant Park

CO-CHAIRS Gineu Marchetti (Ithaca College) and Olima Iordanova (Loyola University)
Anna Everett (University of California, Santa Barbara), "Taking It to the Streets: The Million Woman March and the Internet"
Adele A. Wett (Ithaca College), "Hello, My Name Is...: Articulating Loneliness in Digital Diasporas"
Ted Doyle (Ithaca College), "Digital Asian Queens"
Gineu Marchetti (Ithaca College), "Adult in Cyberspace: Recent Work by Shu Lea Cheang"

F4 WORKSHOP: The State of the Cinema Studies Job Market: Looking for Work Inside and Outside the Academy

ROOM Lincoln

CHAIR Marsha Gordon (University of Maryland)

PARTICIPANTS Cynthia Erb (Wayne State University)
Tara McPherson (University of Southern California)
Greg M. Smith (Georgia State University)
Mike Madson (Library of Congress)
Vivian Sobchack (University of California, Los Angeles)
Ronald Gregg (Art Institute of Chicago)

F5 Video Game Theory

ROOM Music

CHAIR Mark J.P. Wolf (Concordia University Wisconsin)
Mark J.P. Wolf (Concordia University Wisconsin), "Why Video Game Theory?"
Bernard Pierron (University of Montreal), "The (Theoretical) Challenge of Video Games"
Torben K. Grodahl (University of Copenhagen), "Video Games, Film, Emotions, and Interactivity"
Martha Hatt (University of Lapland), "As We Become Machines: Playing with Body Parts"

F6 The Serial Image: Images in Film and Photography

ROOM Victorian

CHAIR Kenneth B. Rogers (New York University)

PARTICIPANTS Sean Uyeda (University of Southern California), "Ballet-Time Photography and Pop Cinema: Seriality and Synchronization in the Production of the Past"
Kenneth B. Rogers (New York University), "Illicit Cinema: Photography in Experimental Film"
Lisa Joyce Young (Graduate Center, CUNY), "The Tiller Girl: Aesthetic Seriality in Weimar Cinema and Photography"
Denise McKenna (New York University), "The Cult of Celebrity: Fans and the Serialized Image"

F7 Feminism & Revision

ROOM Columbia

CHAIR Victoria E. Johnson (University of North Carolina)

PARTICIPANTS Shelley McGraw (University of Texas), "Film, Feminism, and Multiple Personae"
Hilary Radner (University of Notre Dame), "Masculine Subjectivity and the Representation of Woman: The Films of Philippe Garrel"
Marilyn Manners (University of California, Los Angeles), "Canny Doubles"
Debra White-Stanley (University of Arizona), "Postmodern Gender Representation through Sound and Narration in Two Films by Allison Anders"

F8 Film Acting, Stardom, and Cultural Capital

ROOM Pabst

CHAIR Marianne Conroy (University of Maryland)

PARTICIPANTS Catherine Russell (Concordia University), "Acting In and Acting Out: Japanese Actresses in the 1950s"
Victoria M. Sturtevant (Emory University), "The Headreg and the Pillar: Taste, Stardom, and the Black Middle Class"
Melissa Anderson (Graduate Center, CUNY), "Candied Glaas: The Cultural Catchet of Candy Darling"
Robb A. Larsen (California State University, San Bernardino), "The Perilous Profile Intimacy with Stars"
**F9**
**Mediating Space, Mediating Identities**

**ROOM** Lakeshore
**CHAIR** Julianne Piddock (University of Glasgow)

Midhavi Mallapragada (University of Wisconsin, Madison), "Silicon-India: Cosmopolitan India and the Indian Diaspora in the United States"

Eva Rueschemann (Hampshire College), "Mediating Worlds/Migrating Identities: Representing Home, Exile and Identity in Three Asian American Women's Fiction"

Julianne Piddock (University of Glasgow), "The American Grl Goes to Europe: Desiring Places and Cross-Cultural Encounters in Adaptations of Henry James"

I-Mei Chiang (Wayne State University), "The Death of a Hero—Postcolonial Anxiety and Body Politics in Yingeling Film"

**F10**
**Millenial Science-Fiction**

**ROOM** Shiley
**CHAIR** R. L. Rusky (University of Notre Dame)

Kurt Lancaster (MIT), "James Cameron and the Mars Colonization Project"

Ian O'Flynn (University of Nebraska), "The Politics of (Dis)Embody: Virtuality and Pre-Millenial Anxiety in the Cyber-Noir Film, 1999"

Greg S. Faller (Texas A&M University), "Technology, Faith, and Redemption in Millenial Science-Fiction"

Miranda Barley (University of California, Los Angeles), "Monumental Fictions: The National Monument as a Science Fiction Space"

**F11**
**Terrorism and the Media**

**ROOM** Seminar
**CHAIR** Olaf Heerscheimann (University of North Texas)

J. David Skocum (New York University), "Illegitimate Individualism: Terrorists and the Good American Police"

EExa Ercan (Bosphorus University), "National Identity and TV News: Terrorism on Turkish Television"

Olaf Heerscheimann (University of North Texas), "On the Margins of the Constitutional State"

**SESSION**

**Friday, March 10, 2000**

**5:00-6:45PM**

**G1**
**Making Movies Respectable: Women and American Film Culture**

**ROOM** Press
**CO-CHAIRS** Shelley Stamp (University of California, Santa Cruz) and Naidee Wasson (Museum of Modern Art)

Lee Grevenson (University of Exeter), "The Feminization of Early American Cinema"

Shelley Stamp (University of California, Santa Cruz), "Lois Weber and the Celebrity of Maternity"

Eric Smoodin (University of California Press), "Brought to You By Youthsitters: Educational Radio and Film Appreciation in the 1930s"


**G2**
**Eliding Space, Disappearing Boundaries: Public, Personal, Political**

**ROOM** Delmont
**CHAIR** Mary Beth Marshok (University of Arizona)

Edward R. O'Neill (Bryn Mawr College), "Artificial Cities: A Recent Film Cycle—and the Disappearance of the Public Sphere"

Laura Podolsky (Bowling Green State University), "The American Apocalypse or the Horror of Globalization in Guillermo del Toro's Cronos and Mimic"

Tasha Owen (University of Wisconsin, Milwaukee), "Operation Delhi Dances: Television and the Arab-Israeli Border"

Douglas Mock (New York, NY), "Spectacular Dalliance: Male-Male Public Sensuality in Film and Culture"
G3  Marking Performers

ROOM  Grant Park

CHAIR  Phoebe Shih Chao (Rochester, NY)

Pamela Robertson Wojcik (University of Notre Dame), "Impromptu Entertainment: Performance Modes of Cassavetes Films"
Kristen Hatch (University of California, Los Angeles), "Playing Grown-Up: Girls Imprinting Adults from Vaudeville to Hollywood"
Charles Musser (Yale University), "Actors & Spectators: The Dialectics of Imagination & Roleplaying"
Phoebe Shih Chao (Rochester, NY), "The Appropriation of Otherness: The Tattoo in Inzami and Ona Noe Warriors"

G4  WORKSHOP: Spanish Cinema as Transitional Cinema

ROOM  Lincoln

PARTICIPANTS  Kathleen Newman (University of Iowa)
Marsha Kinder (University of Southern California)
Marvin D'Lago (Clark University)

G5  Global Star

ROOM  Music

CHAIR  Anne Crotch (University of Massachusetts, Amherst)

Shelley Stephenson (University of Chicago), "A Star by Any Other Name: The (After)Lives of Li Xianglan"
Amy Beer (Northwestern University), "Voices for the Three Americas: Latin American Stars and Audiences for Unsubtitled Films in Post World War II New York"
Melanie Williams (University of North Carolina), "The Woman in a Dressing Gown with a Divided Heart: Yvonne Mitchell and the Problems of the Female Star in 1950s British Cinema"
Johannes Bibi (University of Copenhagen), "Expression of Max von Sydow Across Boundaries"
Dilek Kayhan (Bilkent University), "The Sultan and her Companions"

G6  Teenpix

ROOM  Victorian

CHAIR  Steve Fore (City University of Hong Kong)

Steve Fore (City University of Hong Kong), "Products of Our Highly Civilized and Industrialized Society: Hong Kong Tsin! of the 1960s"
Kathleen Rowe Karlyn (University of Oregon), "She: All That and the New Teen Romance"
Mary Collette Kearney (University of Texas, Austin), "Girls Make Movies: Female Youth as Cultural Producers"

G7  The Politics of Parody: New Media Forms & Cultural Transformation

ROOM  Columbia

CO-CHAIRS  Michael Karkkainen (DePaul University) and Jason Mittell (University of Wisconsin)

Ethan Thompson (University of Southern California), "What, me subversive?: Mad Magazine, Television, and Critical Viewpoint in the 1950s"
Michael Karkkainen (DePaul University), "Bureaucrats, Agents of Foils: Spy Parodies and the Limits of Agency"
Jason Mittell (University of Wisconsin), "Making Fun of Genre: Soap and the Cultural Politics of Parody"
Henry Jenkins (MIT), "Quentin Tarantino's Star Wars: Parody and Appropriation in an Age of Cultural Convergence"

G8  From Pathography to Hagiography: Visualizing and Narrating the Suffering Body

ROOM  Paddock

CHAIR  Mary Desjardins (Dartmouth College)

Amy Hollywood (Dartmouth College), "Photography, Catastrophe, and Contingency"
Irene Mangohig (Hunter College), "Victims for Victims: Creating Images for Literature"
Adrienne L. McLean (University of Texas, Dallas), "A Special Relationship to Suffering: Judy Garfield and the Kinetics of Pain"
Mary Desjardins (Dartmouth College), "Star Sick: Feminist Autopathography and Hollywood Stardom"

G9  Children and Cinema

ROOM  Lakeshore

CHAIR  Susannah Radstone (University of East London)

Susannah Radstone (University of East London), "Through the Eyes of a Child: The Stoker Boy and the Remembrance of a Troubled Past"
Annette Kuhn (Lancaster University), "Cinema and Childhood: An Exposure in Cultural Memory"
Amal Treacher (University of East London), "Children's Representations and Fantasies of Popular Culture and Film"
**G10**

Independents in Dependence

**ROOM**

Shelby

**CO-CHAIRS**

- Chon Noriega (UCLA), "Please Don't Bury Me Alive—Recovering the History of Chicano Independents"
- Kathleen McHugh (University of California, Riverside), "Autoctonography's Dependence on Independents"
- Chris Holmblad (University of Tennessee), "Latinas in La La Land: From Bi Part to Third Wheel and Scarlet in India to Mainstream Film"
- Justin Wyatt (University of Arizona), "The Illusion of Independent Cinema"

**G11**

**WORKSHOP:** Doing Archival Research: An Introduction

**ROOM**

Seminar

**CHAIR**

Eric Schaeffer (Emerson College)

- Charlie Reel (University of Toronto), "Arranging Your Research"
- Scott Curtis (Northwestern University), "What's Where in the World of Film and Television Special Collections"
- David Stetkevich (University of South Carolina), "Conducting Historical Research in a Film Library: On and Off-Line"
- Donald E. Staples (University of North Texas), "Finishing the Archival Project"

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**Friday, March 10, 2000**

6:45-8:00PM

Graduate Student Reception

**ROOM** Grant Park

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**Saturday, March 11, 2000**

8:00-9:00AM

Oscar Micheaux Society Meeting

**ROOM** Parkview

Graduate Student Caucus

**ROOM** Grant Park

Lesbian/Gay/Bi/Transsexual Caucus

**ROOM** Lincoln

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**SESSION**

**H**

Saturday, March 11, 2000

9:00-10:45AM

**H1**

**WORKSHOP:** Crossing Disciplinary Boundaries: Speaking French in Film Studies

**ROOM** Plaza

**CHAIR**

Hilary Radner (University of Notre Dame)

**PARTICIPANTS**

- Michel Marie (University of Paris III)
- Marc Vernet (Bibliothèque du Film [BIFU])
- Jan Kott (University College London)
- Rick Altman (University of Iowa)
- William Guynn (Sonoma State University)
- Tom Conley (Harvard University)

**H2**

Warhol X5

**ROOM** Belmont

**CHAIR**

James Morrison (North Carolina State University)

- David Conner (University of California, Santa Cruz), "Warhol/Fluxus"
- James Krenk (University of Wisconsin, Madison), "Camping at the Factory: Warhol, Performance Art, and Queer Theory"
- Marc Siegel (University of California, Los Angeles), "The Gossip of Images"
- Roy Grundmann (Boston University), "The Tenderness of Scissors: Andy Warhol's Haircut (No. 1) and the Historical Unanimity of Male Heterosexuality"
**H3**  The Postcolonial Event

**ROOM**  Grant Park

**CHAIR**  Bhaskar Sarkar (University of California, Santa Barbara)

Bhaskar Sarkar (University of California, Santa Barbara), "Strange Histories: The Ghost-Wife in Cinema"

Esther C.M. Yau (Occidental College), "The Full Empress of the Deolalikarization Event: Two Virtual Worlds in/of Hong Kong"

Bhaskar Sarkar (University of California, Santa Barbara), "Stones of Laceration: National Partition in Popular Indian Cinema"

Bishnu Pratya Ghosh (Rutgers University), "Interrogating the Historiography: Post-Secular Rethinking of Indian Colonial Past, 1992-7"

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**H4**  WORKSHOP: Film Studies in an Age of Media Convergence

**ROOM**  Lincoln

**PARTICIPANTS**  Lisa Cartwright (University of Rochester)

Anne Friedberg (University of California, Irvine)

Henry Jenkins (MIT)

Scott Bukatman (Stanford University)

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**ROOM**  Music

**CHAIR**  Sheri Chinen Biesen (University of Texas, Austin)

Sheri Chinen Biesen (University of Texas, Austin), "From Red Meat to Red Nightmare: Wartime Film Noir, paranoia and Postwar Reconversion"

Cynthia Baron (Bowling Green State University), "Red Politics, Countersubversives, and the Industry: The Case of Edward Dmytryk"

Chuck Maland (University of Tennessee), "The Left and the Age of Anxiety: Committed Filmmakers in Hostile Times1949-1951"

Thomas Doherty (Brandeis University), "3d Last Count, I Lad 3 Lives"

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**H6**  Towards a Rhetoric of Film

**ROOM**  Victorian

**CHAIR**  Gilberto Perez (Sarah Lawrence College)

James Naremore (Indiana University), "The Death and Rebirth of Rhetoric"

Scott Benjamin (University of Iowa), "Beyond Reception: Rhetoric, Performance, and the Film Event"

Carl Plantenga (Hofstra University), "The Pleasure of Vengeance in Popular Films"

Gilberto Perez (Sarah Lawrence College), "Identification and the Spectator"

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**H7**  Contemporary Race

**ROOM**  Columbia

**CHAIR**  Jonathan Buchsbaum (Queens College, CUNY)

Adam Kowes (La Trobe University), "The Weight of Race: Transformations of Racialized Masculinity in Recent American Film"

Roger Scruton (University of Massachusetts, Amherst), "Racialized Monstrosity or Ethno-Porn?"

Sean Metzger (University of California, Davis), "Neo-Gagsters and Chinatown Noir"

Will Brooker (Richmond, the American International University in London), "Reading Racism: Interpretive Communities and The Phantom Menace"

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**H8**  Film Genre and Nation

**ROOM**  Parkview

**CHAIR**  Shawn Stimpson (New York University)

Richard Abel (Drake University), "A Nation for Export: Western, 1910-1945"

Shawn Stimpson (New York University), "The Myth of the First Western"

Delia Caparoso-Konzert (Yale University), "Hollywood Goes to War: Orientalism and the Combat Film in Bataan and Back to Bataan"

Pawle Levy (New York University), "The Ever-Relevant Genre: Notes on the Yugoslav War Film"

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**H9**  Ideology & Auteur

**ROOM**  Lakeshore

**CHAIR**  Joanna Rapf (University of Oklahoma/Dartmouth College)

Joanna Rapf (University of Oklahoma/Dartmouth College), "Sidney Lanier and the Politics of the Left: The Central Fin de Si"

Jose B. Capino (Northeastern University), "Serial Fantasies: The Films of Wakefield Poole"

Shekhar A. Deshpande (Bever College), "Phenomenology, Turkovety and Spirituality"

Lisa Dombrowski (University of Wisconsin, Madison), "Bearing Witness: Pvt. Samuel Fuller at Fullstone"

Ylva Habel (Stockholm University), "The Paradoxes of a Philistine: Nakedness, Fascist Aesthetics & Medicalized Discourse in the 1930s Movement, Health through Nude Culture"

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**H10**  Women's Autobiographical Filmmaking

**ROOM**  Shelby

**CHAIR**  Patricia Brett Erens (University of Hong Kong)

Michelle Citron (Northwestern University), "Constructing the Self: The "Y" in Documentary"

Laura Vasquez (Northwestern University), "Cinematographically Speaking: Autobiography and Masculine Identity"

Patricia Brett Erens (University of Hong Kong), "Mina Shum’s Double HAPPINESS and Women’s Immigrant Writing"

Robin Curtis (Hochschule für Film und Fernsehen Potsdam-Babelsberg), "Visceral Experience and the Body of the Filmmaker"
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Saturday, March 11, 2000
11:00-12:45PM

11
Men in Motion: Class, Race and the Spectacular Male Body

ROOM: Plata
CHAIR: Joseph S. Walker (Auburn University)
Joseph S. Walker (Auburn University), "Missing from the Matrix: Motion, Stillness, and the Body of Bruce Lee"
Mary O'Shea (Indiana University), "Pretty Fly for a White Guy: Patrick Swayze and the Reagan Legacy"
Katherine C. Boyd (Indiana University), "Puttin' on the Ritz: Fred Astaire's Moving Image and Embodiment of Class in the 1930s"

12
Giving Hollywood the Slip(page): The Carnivalesque in Musical Movies

ROOM: Belmont
CO-CHAIRS: Martha P. Nochimson (Mercy College) and
David Sterritt (Long Island University)
Steven Cohern (Syracuse University), "You Discover You're in New York: Utopia and History in 1940s Musicals"
Kevin Gabbard (SUNY-Stony Brook), "Carnivalizing Jazz: Sun Ra on Film"
Martha P. Nochimson (Mercy College), "Betty Grable Finally Dances with Baron Leopold Von Sacher-Masoch"
David Sterritt (Long Island University), "Renaissance Meet John Cage: Aletory Cinema and the Aesthetic of Incompleteness"
### The Subject of Documentary

**ROOM** Victorian

**CHAIR** Michael Renov (University of Southern California)
- Mary Morley Cohom (University of Chicago), "We're Really Home Movies: Amateur Films in the 1990s"
- Paulette Schilt (University of Texas, Austin), "Documentary Authority in Transition: From 'Truth' to Hospital"
- Julia Lesage (University of Oregon/Amherst), "Documentary Theory and Human Geography"
- Michael Renov (University of Southern California), "Surveying the Subject: The Place of Autobiography in Contemporary Film Studies"

### Technological Frictions in Latin America

**ROOM** Columbia

**CHAIR** Cristina Vonegas (University of Southern California)
- Cristina Vonegas (University of Southern California), "La vs. Them: Cuban Cyberculture in the New Millennium"
- Patricia E. Martin (Proyecto ProDie Brasil), "Latin America's Cyberguerrilla Tactics for Democratic Communications"
- Jonathan Buchsbaum (Queens College, CityU), "Towards the End of Third Cinema: INCINE and its Nicaraguan Legacy"
- Fran Ilch (Laboratorio Cinematografico), "Do film (beyond the usual for your eyes only)"

### Passing at the Intersections

**ROOM** Peckview

**CHAIR** Hye-Ok Chung (Indiana University)
- Valerie A. Weinstein (Cornell University), "Why the Jew Gets the Girl: Passing, Assimilation, and Sexuality in The Age of Love and Sex"
- Pet-Che Chung (Indiana University), "The Utopian Vision of Spaghetti Westerns: Asian Filmmakers and Their Disappearance of Authorship in Hollywood"
- Hye-Ok Chung (Indiana University), "Passing for White, Passing for Hollywood: Re-imaging the Female in Illusion"
- Marilyn Rosen (Hobart and William Smith Colleges), "Multiple Passings: Josephine Baker as Princess Tam Tam"

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### A Woman's Business: Manufacturing the Female Star in the 1920s

**ROOM** Lakeside

**CHAIR** Anne Morey (Middlebury College)
- Christina Lane (Rhodes College), "Murdering Gentle Julia: Mary Pickford as Divided Wife"
- Martha Gordon (University of Maryland), "Making It in Hollywood: Clara Bow and the Culture of Consumption"
- Mark Lynn Anderson (University of Rochester), "Becoming Faith: Clara Smith Hanson, or the Secretary as Producer"
- Anne Morey (Middlebury College), "So Real as to Seem Like Life Itself: The Photoplay Fiction of Adela Rogers St. Johns"

### Cinematic Spectatorship

**ROOM** Shelby

**CHAIR** Dan Hamles (Middlesex University)
- Jonas Eagle (Brown University), "A Rough Ride: Strenuous Spectacle and Spectatorial Assault at the Turn of the Last Century"
- Jo Smith (University of Otago), "Dwelling in the Space of Culture: Floating Life and Spectatorship as Production"
- Margaret Ervin Bruer (Indiana University), "Graham v. Stone: The Movies Made Me Do It"

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**Saturday, March 11, 2000**

**12:45-2:00PM**

**Caucus on Class**

**ROOM** Lakeside

**SCS Television Studies Group Meeting**

**ROOM** Grant Park

**Women’s Caucus**

**ROOM** Lincoln
SESSION  J  
Saturday, March 11, 2000  
2:00-3:45PM

J1 The Places and Practices of Electronic Media  
ROOM  Plasma  
CHAIR  Tara McPherson (University of Southern California)  
       Anna McCarthy (New York University), "Reading the Television Setting"  
       Karen Williams (New York University), "Television.com: News Sites and Convergence Strategies"  
       Tara McPherson (University of Southern California), "Scanning the Future"

J2 Listening to Film: Experiments with Sound in Classical Hollywood, American Avant-Garde and Contemporary Independent Film  
ROOM  Belmont  
CHAIR  Tony Crajeida (University of Wisconsin, Milwaukee)  
       Tony Crajeida (University of Wisconsin, Milwaukee), "Historizing Sound: The Technology of Stereo and the Listening Subject"  
       Melissa Ragusa (Goldeld College), "Pure Sound/Pure Light/Pure Silence"  
       Abigail Child (School of the Museum of Fine Arts, Boston), "Selective Attention: The Silos of Technological Breakdowns"

J3 The "Place" of the Internet in Film and Television Studies  
ROOM  Grant Park  
CHAIR  James Castonguay (Sacred Heart University)  
       Jeremy G. Butler (University of Alabama), "VR in the ER: Thoughts on EDA Use of E-Media"  
       Daniel Bernardi (University of Arizona), "Cyberspace and Social Reality: Going Forward with Critical Race Studies to Get to Hazen's Future"  
       Amy Vitale (Cornell University), "The "Place" of Categories in Intermedia: www.defsayegory.com"  
       Jeffrey S. Miller (Augustana College), "The Critical (re)View: Meanings of Television, From Web to Web"

J4 Workshop: Film Censorship in the 1990s: Praxis and Scholarship  
ROOM  Lincoln  
CHAIR  Kevin Sandler (Indiana University, Purdue University, Indianapolis)  
       Kevin Sandler (Indiana University, Purdue University, Indianapolis), "The Death of the NC-17 Rating"  
       Lea Jacobs (University of Wisconsin, Madison), "Re-thinking the Social Context of 1990s Censorship"  
       Thomas Docherty (Brandeis University), "New Forms of Censorship: 1990s: Special Interest Groups and the Final Cut"  
       Matthew Bernsten (Emory University), "Recent Trends in Film Censorship Scholarship"  
       Justin Wyatt (University of Arizona), "Selling through Censorship Battles and the MPAA Ratings System"  
       Dotty Hamilton (Avila College), "Engineering the Ratings: Consequences of the Structural Design of the MPAA System"

J5 Forgotten Genres, Forgotten Histories  
ROOM  Music  
CHAIR  Michael DiAngelo (DePaul University)  
       Faye Riley (University of Kansas), "Forgotten Film: The Marginalization of Educational/Industrial Film"  
       Steve Anderson (University of Southern California), "Where History Lies: Fact, Fiction, and the Margins of History"  
       Harry M. Benshoff (University of North Texas), "The Short-Lived Life of the Hollywood LSD Film"  
       Haden R. Guest (University of California, Los Angeles), "Balistic, Leftbeard and Nicholas Ray in Los Angeles: Sex, History and Spatial Practice in American Cinema"

J6 Feminism and Silent Cinema: Theory/History  
ROOM  Victorian  
CHAIR  Diane Negra (University of North Texas)  
       Tracey Cox (University of Florida), "a "Feminist-Friendly" Feminism: Attractions, Intersections, and Film Theory"  
       Jennifer M. Bean (University of Washington), "Feminist Theory, Early Narrative Cinema and the Aesthetics of Modernity"  
       Jane M. Gaines (Duke University), "Unbelieving in Authors"
J7 Film-Future and the Other: The Politics of Race in Sci-Fi Films

**ROOM**  
Columbia

**CHAIR**  
Delle Chatman (Northwestern University)

Delle Chatman (Northwestern University), "Faith of Our Futures: White Appropriation of Colored Soul in Science Fiction Films"

Suzanne K. Arakawa (Claremont Graduate University), "I'm White, (Still) Too White!: How Millennium-End Sci-Fi Films Use/Abuse/Rein in the Struggle to Imagine and Reconfigure Race Relations in the U.S.

Elaine R. Roth (St. Lawrence University), "Back to the Future: The Legacy of White Supremacy in U.S. Science Fiction Films"

David A. Kirby (American University), "Race, Eugenics, and Passing in Gattaca"

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J8 The Girls Room: Lesbian Space in Film & TV

**ROOM**  
Parkview

**CHAIR**  
Chris Straayer (New York University)

Patricia White (Swarthmore College), "Lesbian Minor Cinema"

Louise Wallenberg (Stockholm University), "New (In)Visibility and Resistance: The Lesbian Paradox Within Swedish Culture"

Victoria E. Johnson (University of North Carolina), "There Is No Dayton Chick: The Abject Midwest in Ellen and  Rosanne"

Kelly Harkin (University of Rochester), "Potion Shots: The Production of Lesbian Bar Space in Robert Aldrich's The Killing of Sister George"

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J9 Loss of Childhood

**ROOM**  
Lakeshore

**CHAIR**  
Ellen Selter (University of California, San Diego)

Daiwa Staatsik & Radha Shyaparan (Carleton University), "Parodies of Adult Sexuality in The Little Rascals and Our Gang Comedies"

Jyotirmaya Kapur (Southern Illinois University), "The Disappearance of Childhood in the Not-So-Secret Gardens of History: The Case of Pocahontas (1995) and The Indian in the Cupboard (1995)"

Corrines Colompar (Kent State University), "Till Death Do Us Part: Heavenly Creatures and Adolescent Female Identity"

Ellen Selter (University of California, San Diego), "Pokémon: Problems in the Study of Children's Global Multi-Media"

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J10 Media Studies Meets Green Cultural Studies

**ROOM**  
Shelby

**CHAIR**  
Paua Wilcoxon-Mariotti (Butler University)

Michael S. Lynch (University of Nevada, Reno), "Ecocritical Film Studies: Interpreting Visions of the Wild"

David Inge (Brandeis University), "Free Willy: The Representation of the Wild Animal in Hollywood Cinema"

Scott MacDonald (Hamilton College), "The Garden is the Machine"

Sidney Dobrin (University of Florida), "We Will Fight Them on the Land, We Will Fight Them in the Air, and We Will Fight Them on the Sea: News Media, the Villification of Nature, and Nature Wars"

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J11 WORKSHOP: Film Audiences: Current Work and Perspectives

**ROOM**  
Seminar

**PARTICIPANTS**

Peter Krüger (University of East Anglia)

Alan Loweth (Staffordshire University)

Gianluca Seghi (Staffordshire University)

Mark Jancovich (University of Nottingham)
SESSION

K
Saturday, March 11, 2000
4:00-5:45PM

K1 WORKSHOP: Teaching Race and Ethnicity on Television

ROOM Plaza
CO-CHAIRS Barbara Wilinsky (University of Arizona) and Susan Otmer (University of Notre Dame)
PARTICIPANTS Bambi Haggins (University of California, Los Angeles)
Beretta E. Smith-Stashomade (University of Arizona)
Lahn Sung L.S. Kim (Northwestern University)
Daniel Bernardi (University of Arizona)

K2 Of Unknown Origin: International Cinemas/Global Identities

ROOM Belmont
CHAIR Robert L. Cagle (Fisher, Ill.)
MARK BITT (University of Alberta), "Art, Exploitation, Underground: European Art Cinema and Its Postwar American Reception"
Lathiya Gopalan (Georgetown University), "Dancing in the Rain: Song and Dance Sequences in Indian Popular Cinema"
Robert L. Cagle (Fisher, Ill.), "I'm Too Young Too Get Old: Of Unknown Origin in Canadian Cinema"

K3 Race, Exhibition, Reception in the US, 1905 to the 1950s

ROOM Grant Park
CHAIR Dana F. White (Emory University)
Jacqueline Stewart (University of Chicago), "Along the Stroll: Mapping Chicago's Black Belt Movie Theatres, 1905-1920"
Charlene Regester (University of North Carolina), "The Black Voice and White Body: Hattie McDaniel Becomes the Embodied Voice of Vivien Leigh in Gone With the Wind"
Matthew Bernstein (Emory University), "Runaway/Clearance Across the Color Line: Distributing Films in Segregated America"
Suzan Conroy (University of South Carolina), "We're Ashamed, We're Appalled, We Apologize: The Sensationally Mixed Rhetoric Surrounding Hollywood's 'Mixed' Couples in the Late 1950s"

K4 WORKSHOP: Publishing Your First Book: Possibilities and Pitfalls

ROOM Lincoln
CHAIR Frank P. Tomasulo (Georgia State University)
PARTICIPANTS David Desser (University of Illinois)
Marianne Farnes (Chapman University)
Vincent G. Roccio (Lawrence, MA)
Eric Smoodin (University of California Press)
Leslie Milhene (Rutgers University Press)
Jennifer Moore (University of Minnesota Press)

K5 The Chicago Defender at the Millennium: A Tribute

ROOM Music
CHAIR Anna Everett (University of California, Santa Barbara)
Mary Beth Haraitovich (University of Arizona), "Chicago Defender Paper Coverage of Imitation Life (1934) and Emperor Jones (1939)"

K6 Feminism and Silent Cinema: European Modernities

ROOM Victorian
CHAIR Jennifer M. Bean (University of Washington)
Michelle L. Losrey (University of Southern California), "Sexing the City: Women on the Loose in Pre-Revolutionary Russian Film"
Kristine Butler (University of Minnesota, Morris), "Irma Vp, The Performing Woman and the City"Astrid Soderbergh Widding (Stockholm University), "Ambiguous Modernity: Images of Women in Swedish Films"
Frederic Guerin (New York University), "The Immorality of Men and the Excitement of Technology in Modern Germany"

K7 Theorizing the Aesthetics of Reality

ROOM Columbus
CHAIR Linda Ehrlich (Case Western Reserve University)
Linda Dittmer (University of Massachusetts, Boston), "Still Photography and the Narrative Impulse"Mark Langer (Carleton University), "Early Animation and Cyberge Cinema"
Audrey Levassor (Indiana University), "New Auto/biographical Media Forms: Moving Away from the Industrial Bond to the Refract"
Thomas Lee (University of Delaware), "Based on a True Story"
K8  
**Close Readings**

**ROOM**  
Parkview

**CHAIR**  
Ira Rae Harb (University of South Carolina)

J. Ronald Green (Ohio State University), "The Dream Structure in Michener's Body and Soul"

Patrick Thomas McCord (University of Georgia), "The Structure of Memory: Cognitive Narratology and Black Aesthetics"

Noa Steinhardt (Yale University), "The Invention of the Plot: On Some Ambivalent Images in Cinema"

James Morrison (North Carolina State University), "Shirley Temple's Anger: Sentimental Modernism and the Sublime in The Blue Bird"

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K9  
**The Embodied Mind and the Space of Film**

**ROOM**  
Lakeshore

**CHAIR**  
Edward Branigan (University of California, Santa Barbara)

Edward Branigan (University of California, Santa Barbara), "The Frame: Lines and Frames"

Melinda Sealey (University of California, Los Angeles), "Visualized Sound Space in Sorority"

Thomas Bussiere (University of Amsterdam), "Hypertextualism: Space of the Contact Image"

Peter Larsen (University of Bergen), "Reading the City, Reading the Film"

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K10  
**Violence, Identity & Media**

**ROOM**  
Shelby

**CHAIR**  
Detle Chatman (Chicago, IL)

Berrie Cook (Georgetown University), "Brutal Films Pale Before Televused Vietnam: Video Violence, Ultraviolence, and Modes of Reception"

Justin Nelstein (Indiana University), "Biography: Violence Native American and the Western Archive in Dead Man"

Mark Alvey (The Field Museum, Chicago), "The Man-Eating Lions of Tyrus: From Museum to Movie to Molecular Systematics"

Sarah Proksansky (University of California, Davis), "A History of Rape in US Cinema, 1903-1972: The Ambivalent Boundaries of Gender, Class, Race, and Nation"

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K11  
**Industry Cooperation and Collusion**

**ROOM**  
Seminar

**CHAIR**  
Scott Curtis (Northern University)

Peter Catapano (University of California, Irvine), "Speaking in One Voice: The Founding of the Academy of Motion Picture Arts and Sciences, 1927-1930"

Scott Curtis (Northern University), "It's Movietime, USA! Winning Hearts and Minds in Your Hometown, 1951-1953"

John Lewis (Oregon State University), "The Killing of the Killing of Sister George: The Political Economy of Things Rated X"

**RESPONDENT**  
Lea Jacobs (University of Wisconsin, Madison)

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**Saturday, March 11, 2000**

**5:45-7:00PM**

**SCS Members Meeting**

**ROOM** Plaza

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**Sunday, March 12, 2000**

**8:00-9:00AM**

**Black Caucus**

**ROOM** Lincoln
SESSION

Sunday, March 12, 2000 9:00-10:45AM

L1 Sound & Image

ROOM Plan B
CHAIR Shekhar Deshpande (Bowdoin College), "Radiophonic Lures"

Joe Millett (University of Wisconsin, Milwaukee), "The Narrative Polyphony Between Music and Image in Don Boyd’s Aria"

Carol L. Robinson (University of Wisconsin, Oshkosh), "Analysis of Visual Screaming: The Semiotic and Political Relationships between the Films of Charlie Chaplin and the Dead Theater of Willy Conley"

Chuck Borg (University of Kansas), "The Influence of Silent Film Music on American Musical Taste: A Case Study of J.S. Zamecnik"

L2 Imag(e)n-ing Home: Cinemas of Exile and Diaspora

ROOM Belmont
CHAIR Rebecca Romani (San Diego State University), "Haar: The Story of Palestine: Exile and Homcoming"

Sohail Daulatzai (University of Southern California), "Things Fall Apart: South Asian Poetics, Postcolonial Criticism and the Diasporic Public Sphere"

Tarek El-Bakri (San Francisco Arab Film Festival), "Bastard Cinematography: An Introduction to a Critique of Space"

Kasia Marciniak (Ohio University), "Cinematic Aliens, Foreign Contamination and Anti-Immigrant Politics: Interrogating Contemporary Cinema of Exile in the U.S."

Parvinder Mahto (Wayne State University), "The Imag(e)n-ing Home: Cultural (In)difference in Mississippi Masala"

L3 Theory: Examining Canonical Approaches

ROOM Grant Park
CHAIR Scott Nygren (University of Florida)

James Tobias (University of Southern California), "Eisenstein’s Gesture: Breaking Down Alexander Nevsky"

Paul Young (Georgia Institute of Technology), "Killing Time on Video: Making Binlin Watch MTV"

Paula Willoquet-Marcondi (Butler University), "From Cage Painting to Filmmaking: A Philosophical Investigation of ‘Pray’ as a Technical, Aesthetic, Thematic and Ideological Device"

Scott Nygren (University of Florida), "The Politics of Inversion: Kant in the East, Me in the West"

L4 WORKSHOP: Film Studies and Teaching Latin American Cinema

ROOM Lincoln
PARTICIPANTS

Emperanza Arellano-Camero (University of Zulia)
Alejandro Padrón (University of Los Andes)
Ernesto R. Acevedo-Muñoz (University of Colorado)
Charles Ramirez-Berg (University of Texas, Austin)
J. David Stocum (New York University)
Laura Zavala (UNAM Xochimilco)

L5 Critical Film History: Rethinking Performance, Stardom & Censorship

ROOM Music
CHAIR Kevin Sandler (Indiana University, Purdue University, Indianapolis)

Shaun Frennmeier and Jennifer Wild (University of Iowa), "Fashioning a New Model: Early Film Stars and Fan Culture"

Lily Aronoff (University of Toronto), "Mask and Masquerade in the Cinematographe, Eisenstein, Hitchcock vs. Postmodern Trends/Digital Images"

Paul McEwan (Northeastern University), "Fighting Words: Dorothy Richardson and Silent Film"

Christopher Faulkner and Charles Tupperman (Carleton University), "Was Jean Reno Gayfilmed by Hollywood?"
L6  Salvaging the Seventies: Contemporary Film Theory and the Decade of Decadence

ROOM   Victorian
CHAIR   Jay Beck (University of Iowa)

Gregory Flasman (University of Pennsylvania), "People Were Just Looking for Answers: Conspiracy Cinema of the 1970s"
Joe Windass (University of Rochester), "Serfice Rising: Al Pacino and the Crisis of Masculinity in 70s Cinema"
Jay Beck (University of Iowa), "Citing the Sound: The Conversation, How Out, and the Mythological Ontology of the Soundtrack"

L7  Feminism and Silent Cinema: Cultures of Consumption

ROOM   Columbian
CHAIR   Constance Balsdes (Tulane University)

Andy Perry (Brown University), "Chasing Alphonse: Channelling the Excess of Consumption in the Cinema of Attractions"
Constance Balsdes (Tulane University), "Making Ends Meet: Welfare Film and the Politics of Consumption During the Progressive Era"
Melanie Nash (McGill University), "Speeding Towards the Crash: Consuming Victims of "Fast Women" in 1920s Cinema"

L8  Sick: Masochistic Practice and the Production of an Identity/Aesthetic

ROOM   Parkview
CHAIR   Tess L. Takahashi (Brown University)

Jessica Scarlata (New York University), "Because It FEELS Good: Understanding Pain as Embodiment in Sick"
Carla Marcanterio (New York University), "Bob Flanagan, Sick, and the Queer Aesthetic"
Elena Gorfinkel (Brooklyn, NY), "Subject to Repeat: Sexuality, Memory and the Aesthetics of Masochism in Sick"
Tess L. Takahashi (Brown University), "Sick: Masochistic Practice and the Production of an Identity/Aesthetic"

RESPONDENT   Angela Stukator (University of Western Ontario)

L9  WORKSHOP: New American Directions, New American Directors

ROOM   Lakeshore

PARTICIPANTS   Devin Oggeron (University of Maryland)
Robert Kolker (University of Maryland)
Dean De Pinto (Sweet Briar College)
Stephen Prince (Virginia Tech)
Brian Price (New York University)
Jon Lewis (Oregon State University)

L10  Affect and Special Effects

ROOM   Shelby
CHAIR   James Roberts (Penn State University)

Charles Tryon (Purdue University), "Machines in/of Time: Gilles Deleuze and the Post-Cold War Time Travel Film"
Elizabeth Ezra (University of Stirling), "Lates Attraction: Early Film Revisited in 'Protoscreen' Cinema"
Marina Dzidjan (Stockholm University), "The Void in the Image as a Self-Reflexive Device"
SESSION

M

Sunday March 12, 2000
11:00-12:45

M1 WORKSHOP: Roundtable of Film Acting: Reading Screen Performance in Wayne Wang’s Smoke

ROOM Nelson

PARTICIPANTS
Cynthia Baroni (Bowling Green State University)
Diane Carson (St. Louis Community College, Meramec)
Sharon Marie Carnicke (University of Southern California)
Owen Shaprio (Syracuse University)
Frank P. Tomasiello (Georgia State University)

M2 Apocalypticism and the Assault on History

ROOM Belmont

CHAIR Christopher Sharrett (Sewanee University)

Mark Pizzuto (University of North Carolina, Charlotte), “TV’s Millennium as Psycho-Theatre”
Tony Williams (Southern Illinois University, Carbondale), “Naturalism, the Apocalyptic Millennium and the Romero Trilogy”
Mikita Brodman (Indiana University), “The End of the Road: Cronenberg’s Crash as Apocalyptic Road Movie”

M3 In the Mix: Cut-and-Paste Aesthetics

ROOM Gearhart

CHAIR Erika Dalia Muhammed (New York University)

Brigitte Pescoker (Yale University), “The Material Image: Intermediality and the Real”
Timothy Dugdale (University of Windsor), “Psychodemic Scoury: Run, Lola, Run Is a Game of Pleasure”
Laura U. Marks (Carleton University), “Live Video”
Erika Dalia Muhammed (New York University), “Remediation: Extreme Cinema Experiences”

M4 Reel Power? Strategies in Postcolonial Documentaries

ROOM Lincoln

CHAIR Dorit Naaman (SUNY, Binghamton)

Rebecca Romani (San Diego State University), “Who Are You When You’re Not At Home?”
Livia Abrahamson (New York University), “But am I the Nation? Personal Diaries in Israeli and Palestinian Cinemas”

RESPONDENT Linda Dittmer (University of Massachusetts, Boston)

M5 Women at the Movies as Audiences, Exhibitors and Consumers

ROOM Music

CHAIR Kathryn Hedge and Utom (Virginia Commonwealth University)

Leslie Mitchell DeBauche (University of Wisconsin, Stevens Point), “Fashion, the Silent Star in the American Film Industry, and the Girl in the Fifth Row”
Kathryn Hedge and Utom (Virginia Commonwealth University), “How Dish Night Saved the Bijou: Female Audiences and the Consumption Crisis of the Great Depression”

M6 In the Realm of the Senses: Embodiment and Cinematic Spectatorship

ROOM Victoria

CHAIR Nina K. Martin (Northwestern University)

Sabrina Barton (University of Texas, Austin), “What About ‘Liking’ Characters? The Case of Hitchcock’s Shadow of Doubt”
Nina K. Martin (Northwestern University), “Seeing is Not Believing: Sci-Fi, Technology, and Embodied Spectatorship”
M7  New Technologies, New Theories?

ROOM  Columbia
CHAIR  Jan Simons (University of Amsterdam)
       Jan Simons (University of Amsterdam), "Out of the Screen: From Text to Event"
       Wheeler Winston Dixon (University of Nebraska-Lincoln), "Digital Filmmaking in the New Millennium: Theory, Practice and Distribution"
       Yvonne Spielemann (University of Siegen), "Expanding Film into Media: Histories and Theories"
       Marsha Kinder (University of Southern California), "Refiguring Film in Light of Interactive Narrative: Towards a Theory of Performative Time"
       Jack Boozer (Georgia State University), "Who Am I Now? Body and Identity Across Film and TV Space"

M8  Italy’s Cinematic Other Selves

ROOM  Parkview
CHAIR  William Van Watson (Illinois State University)
       Aime O’Healy ( Loyola Marymount University), "Voyage Beyond Italy: Adriatic Migrations in Contemporary Italian Cinema"
       William Van Watson (Illinois State University), "A Brazilian Bicycle Thief, Walter Salles’ Central Station and the Italian Neorealism Tradition"
       Rodica Diaconescu-Blumenfeld (Vassar College), "Diazites of Ethnicity: The Gypsy as the Other Other"

M9  National Cinemas

ROOM  Lakeshore
CHAIR  Bruce Williams (William Paterson University)
       Deborah Tudor (DePaul University), "The New Face” of British Heritage: Class, Crime and Masculinity"
       Carol Donelan (Carleton College), "Allegories of Cinema: Reflections on the Motif of the Statue in the European Art Cinema"
       Jeffrey Shattner (Art Institute of Chicago), "Memories of Revolution: Mourning Work as Historiographic Method in Recent Latin American Cinema"
       Izabela Kaliszewska (SUNY Stony Brook), "Aestheticization of the Female Body: Recent Films from Eastern Europe"

M10  The Pleasure Principle: Camp, Kitsch, (Audio-) Scopophilia and Other Guilty Pleasures

ROOM  Grant Park
CHAIR  Shelby

ROBERT MIKITSCH (Ohio University), "The Tales of Hoffmann: Extravagant Kitsch and High Culture"
       Allen Larson (University of Pittsburgh), "Sparkle, Nasty! Sparkle!: Valley of the Dols, Gay Male Camp, and the Politics of (Cultural) Production"
       Robert Mikitsch (Ohio University), "Cine-Audio-Scopophilia: Audiospatial Pleasure and Contemporary Narrative Cinema"
       Cazzie-Anne Tyler (University of California, Riverside), "Pleasure with No Redeeming Value"

Sunday March 12, 2000
12:45-2:00
Coordinating Caucus
ROOM Grant Park
We gratefully acknowledge the following exhibitors and advertisers for their support of this year’s conference.

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- Association of American University Presses (AAUP)
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- Indiana University Press
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Song Illustrator/Singer
Ann R. Lamond
Projectionist
Lauren Rabinovitz

Theater at The School of the Art Institute of Chicago
280 S. Columbus Drive (at Jackson Blvd.)
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