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.

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CONFERENCE COORDINATOR: Leslie LeMond

REGISTRATION AND ACCOUNTING: Jane Dye,
University of Oklahoma

We would like to thank the following for their support and assistance with the 2001 conference:

Del LeMond
Louise Malakoff
Kirsten Strayer
John Vetter
Justin Wyatt

The Exhibit Area

EXHIBITS OPEN
ROOM: SALON E & FOYER
Thursday, May 24
Noon to 5 P.M.
Friday, May 25
9 A.M. to 5 P.M.
Saturday, May 26
9 A.M. to 5 P.M.
Sunday, May 27
9 A.M. to Noon
Session A

Thursday, May 24, 2001 12:00–1:45 P.M.

A1 Cinema and Diverse Ethnicities

Chair: LELAND NISHING, Sonoma State University

STEVEN ALAN CARR, Indiana University-Purdue University Fort Wayne – “The Hollywood Question: American Film Heterogeneity and the Jewish ‘Problem’”

DENISE K. CUMMINGS, University of Florida – “Accessible Poetry? Cultural Intersection and Exchange in Contemporary Native American and Non-Native Film”

ARTHUR KNIGHT, College of William and Mary – “Whiteface”

LEI LAN NISHING, Sonoma State University – “People Don’t Know What You Are: Keanu Reeves and Briciality in The Matrix”

A2 European Cinema

Chair: JOHN DAVID RHOADES, New York University

MICHAEL GOODARD, University of St Andrews, Australia – “Before the Catastrophe: Post-War Polish Cinema, Polish Modernism and Cinematic Repetition of the Past”

SARA MILIC, University of Iowa – “At the Turning Point: Popular Comedy and Economic Reforms in the Soviet Union 1964–1968”

JOHN DAVID RHOADES, New York University – “Stupendous, Miserable City: Pawlowski’s Urban Critique”


A3 Exoticism in Early Cinema

Chair: ELIZABETH EZZA, University of Stirling

TERRY ROWDEN, College of Wooster – “Fading to Black and White: Race and Ethnicity in the Films of D.W. Griffith and Oscar Micheaux”

IVO BLOM, University of Amsterdam – “Alongside Nússar’s Ethnographic Adventures in Iceland”

ALISON MCMANUS, University of Amsterdam – “Passing as American Citizens: Erasure and Masquerade after the Red Rooster Scare”

A4 Authorship

Chair: ERIC SCHAFER, Emerson College

KIM ASHBEWM, University of Oklahoma – “The Family Man: Prodigality and Misprision in the Films of Paul Thomas Anderson”

REBECCA GORDON, Indiana University – “Some Dangers of Modernist Protocols: Graham Greene and Land Without Bread”

DENNIS R. PERRY, Brigham Young University – “Poe Sources for Hitchcock’s Vengence”

ERIC SCHAFER, Emerson College – “Vice à la Weisz: The House Style and World View of George Weisz’s Screen Classics”

A5 Female Television Characters and Audiences in the Post-Network Era

Chair: LONDON I

CO-CHAIR: AMANDA D. LOTZ, Washington University and SHARON MAE ROSS, University of Texas, Austin

AMANDA D. LOTZ, Washington University – “New Women, Convergence, and Conglomeration: The Place of Female Audiences and Characters in the Post-Network Television Economy”

SHERRI SCHICK, Indiana University – “Once and Again: How Television Speaks to Women in the Post-Network Era”

JACKIE HYUN PARK, University of Texas, Austin – “All in the (Asian American) Family: Cross-Marketing Difference in All-American Girl”

SHARON MAE ROSS, University of Texas, Austin – “Dominant Domestitry Friendships: Race and Gender on Felicity”

SPONSORED BY: Television Studies Interest Group
Thursday, May 24, 2001 12:00–1:45 P.M.

**A6** Reevaluating the Blacklist Era

**Room:** LONDON II  
**Chair:** PETER MASCUCI, University of New Hampshire

- **Joanna E. Rapo,** University of Oklahoma – “How to Teach the Blacklist as a Child of the Blacklist”
- **Jeff Stone,** Washington University – “Are You Now or Have You Ever Been a Christian? The Role as Political Allegory”
- **Peter Mascuci,** University of New Hampshire – “The Way We Were: Mythologizing the Blacklist Era in Contemporary Films”
- **Jon Lewis,** Oregon State University – “Naming Names and Telling Stories: Historical Fictions on the Blacklist”
- **Lisa D. Jamieson,** University of California, Los Angeles – “Hiding in Plain Sight: Performing Creative Dissent in Hollywood Films of the Blacklist Era”

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Thursday, May 24, 2001 2:00–3:45 P.M.

**Session B**

**B1** Film Theory/Film Culture

**Room:** SALON A  
**Chair:** MAUREEN TURNER, University of Florida

- **Paula Amado,** University of Chicago – “The Philosopher and the Millionaire: Henri Bergson and Albert Kahn’s Archives de la Planète, 1908–1931”
- **Noel Burch,** Université Lille III – “Double Speak”
- **Patricia Philen,** The George Washington University and Karla Fuller, Columbia College – “One of These Things Is Not Like the Other: Family Theater Production and the Culture of Hollywood”
- **Maureen Turner,** University of Florida – “Different Cinematic Desires”

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**B2** Music in Cinema and Video

**Room:** SALON B  
**Chair:** HEATHER HENDERSHOT, Queens College

- **Sohal Daullatpal,** University of Southern California – “Can It All Be So Simple? The Cinema of Hip-Hop, Postcoloniality and the Politics of Identity”
- **Heather Hendershot,** Queens College – “Why Should the Devil Have All the Good Music? The Evolution of Christian Music Videos”
- **Jennifer Wald,** University of Iowa – “A Messy Affair: On the Demise of a Cultural Apparatus, The Illustrated Song Slide”

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**B3** Ephemeral Discourses

**Room:** SALON C  
**Chair:** JAN OLSON, Stockholm University and RICHARD ABEL, Drake University

- **Jan Olson,** Stockholm University – “Pressing Inconvincing: Mapping the Los Angeles Nickelodeon Culture”
- **Richard Abel,** Drake University – “A Marriage of Ephemeral Discourses: The Nickelodeon Culture of Newspapers and Moving Pictures”

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**A7** Mexploitation Cinema

**Room:** MONTREAL I  
**Chair:** DOLORES TRINITY, Tulane University

- **Laura Podolski,** Ohio State University – “Aztex: Monsters and Vampire Women: Pinning Down the Other in the Mexican Horror-Wrestling Film”
- **Andrew Styles,** University of Southern California – “Importation/Mexploitation, or How a Crime-Fighting, Vampire-Slaying Mexican Wrestler Almost Found Himself in an Italian Sword-and-Sandal Epic”
- **Dolores Trinity,** Tulane University – “Whose ‘Lucha’ Is It Anyway? Fantasy and Reality in Mexican Wrestling Films”
- **David Wilt,** University of Maryland – “How to Make a Monster: Indigenous Themes and Motifs in Mexican Fantasy Films”
**B4** Meditations on the Global and Indigenous

**ROOмир**: Salon D  
**Chair**: AZADAD FARHANAM, University of California, Los Angeles

**HAMID NAPA**, Rice University — "Immanent Cinema: A Humanist Genre in Islamic Times"  
**ANNE A. COOCH**, University of Massachusetts - "Unveiling the Global: Shirin Neshat as Artist-in-Exile and Art World Star"  
**DEVIN ORGIERER**, University of Maryland — "Abbas Kiarostami and the Road Through Cinematic History"

**SPONSORED BY**: Middle East Caucus

**B5** Issues in Film Studies

**ROOM**: Salon E  
**Chair**: LONDON I

**ADAM LOWNSTEIN**, University of Pittsburgh  
**STEFAN K. CREPL**, University of Maryland — "Dwight MacDonald at Esquire: Film Criticism, Mass Sophistication and the Auras of the Clinic"  
**JAMES KENDRICK**, Indiana University — "What is the Criterion? The Criterion Collection as an Archive of Film as Culture"  
**ADAM LOWNSTEIN**, University of Pittsburgh — "Cinema Studies/Transmedia Studies: Promiscuous and Impossible"  
**DOMINICA TOMASSO**, University of California, Berkeley — "Godard's Histori(s) du Cinema and History as Memory of the World"

**B7** Southern Identities

**ROOM**: Montecito II  
**Chair**: MONTREAL I

**CHRIS HOLTABLE**, University of Tennessee  
**LINDA K. FULLER**, Worcester State College — "AIDS in African Cinema with a Focus on Francophone Films"  
**VIVIAN WOODRUFF**, University of California, San Diego — "Engendering African Cinema in the International Marketplace"  
**CYNTHIA MARKER**, Old Dominion University — "The Fleeting of Africa and Promise of Postcolonial Identities: Jean-Marie Téno's Double Bind"

**SPONSORED BY**: French and Francophone Special Interest Group

**B6** Race and Nation in WWII Combat Films

**ROOM**: London II  
**Chair**: GLENN LEE, University of Hawaii at Manoa

**SUSAN K. ARAKAWA**, Claremont Graduate University — "Why We Fight: How Race-Themed Combat Films Galvanized and Disciplined the Making of an Untainted Cold War American National Identity"  
**DELLA CAPAROSO-KONZETT**, Yale University — "Wages of War: Orientalism and Nationalhood in Go For Broke!"  
**FRANK P. TOMASSO**, Georgia State University and Cinema Journal — "Empire of the Guns: Steven Spielberg’s Saving Private Ryan and American Valour"

**SPOKESPERSON**: PETER X FENG, University of Delaware

**B8** Red Crime, Politics and Media

**ROOM**: Montecito II  
**Chair**: SHERI CHIEN BISEN, University of Leicester

**SHERI CHIEN BISEN**, University of Leicester — "Allegories of the Red Scare: Noir Crime in the Cold War"  
**CHUOCHU HAMMOND**, University of Tennessee — "Film Noir: Crime, Critique and Cold War Culture, 1948–1951"  
**THOMAS DORFERT**, Brandeis University — "The End of the Television Blacklist"

**B9** Workshop

**ROOM**: Boardroom  
**Chair**: LILY ALEXANDER, University of Toronto/Ryerson University

**PARTICIPANTS**:  
**KATARZyna MARCZAK**, Ohio University — "Performing Transnationality: Discursive Violence, Alien Bodies, and Exilic Foreignness"  
**MELISSA WYSE**, Eastern New Mexico University — "The Contextualization of Violence"  
**CHRISTOPHER SHADBOLT**, Seton Hall University — "Redemptive Violence, Nostalgia, and the Relegitimation of Institutions"  
**LILY ALEXANDER**, University of Toronto/Ryerson University — "Four Great Filmmakers and the 'Exploitation vs. Exploitation' Controversy (Eisenstein, Hitchcock, Tarkovsky and Spielberg)"  
**STEPHEN PRINCE**, Virginia Tech — "Pecking Order and After: Modern and Postmodern Approaches to Cinema Violence"
Session C

Friday, May 25, 2001
8:30–10:15 A.M.

DEFA: The Dominant Cinema of East Germany
ROOM: SALON A
CHAIR: BARTON RYG, University of Massachusetts, Amherst
ROSEMARY STOTT, London Guildhall University – “Cinema Programming Policy and the Genre Film in the GDR: DEFA and the Impact from the West”
CLAUDIA H.L. FELLER, Southampton University – “The Making of a Star from Someone Like You or Me: The Construction and Function of East German Star, Chris Dorké”
FRANZ BIRGEL, Münsterberg College – “The Only Good Indian Is a DEFA Indian: East German Variations on the Most American of All Genres”
STEVEN SOLTOWEN, Northwestern University – “Revue at Midnight (1962) and the Struggle for Genre Film in the GDR”

Contemporary Middle Eastern Cinema
ROOM: SALON B
CHAIR: DOORY NAJMI, State University of New York, Binghamton
MEHREZ MOOTTHUSSEH, Ohio Wesleyan University – “Ethnography and New Orientalism in Contemporary Middle Eastern Cinema”
AUI SANTO, University of Texas, Austin – “Between Integration and Cultural Preservation: Russian Cinema in Israel”
SULTAN SARHAN GENCER, University of Nottingham – “Haere: Passion, Love and Fear in the Golden Cage”

Sponsored by: Middle East Caucus

Television and the Public
ROOM: SALON C
CHAIR: BERETTA SMITH-SHACKS, University of Arizona
DANIEL MARCUS, Wayne State University – “Counterculture Television in the New Media Environment”
BILL KINNERTON, University of Wisconsin, Madison – “Educational, Public, Alternative, Community: Paradigms for Non-Commercial Media and the Public Sphere”
JOSH NEUMANN, University of Wisconsin, Madison – “Pedagogy of the Public Sphere: Media Literacy as Technology of Citizenship”

Sponsored by: Television Studies Interest Group

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SPECIAL EVENT
THURSDAY, MAY 24, 2001
6:30–8:00 P.M.

Opening Reception
ROOM: SALONS A, B & C
Co-Sponsored by The Academy of Motion Picture Arts and Sciences and the Society for Cinema Studies

The presentation of SCS Awards will be conferred during the Opening Reception. This includes:

- Honorary Membership: Awarded to Laura Mulvey
- The Katherine S. Kovacs Book Award: Awarded to Pumima Maniak and Thomas Elsaesser
- The Katherine S. Kovacs Essay Award: Awarded to Charles Musser, Honourable Mentions (in order): Constanza Galindez, Laura Baker and Alison Griffiths
- 18th Annual SCS Dissertation Award: Awarded to Frances Guerin and Mark Lynch Anderson
- The SCS Student Writing Award for Scholarly Writing: 1st Place – Melissa Siskak; 2nd Place – Marsha Ortega; 3rd Place – Alice M. Maturia; 4th Place – Emily Shelton

The Academy of Motion Picture Arts and Sciences will honor Timo Balle and Donald Crafton, the first recipients of The Academy of Motion Picture Arts and Sciences Film Scholar Awards

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SPECIAL EVENT
THURSDAY, MAY 24, 2001
8:00 P.M.

Haile Gerima’s Bush Mama: 25 Years On
Howard University: Screening Room West
Presented by the SCS Executive Council and the 2001 Conference Screening Committee
Co-sponsored by the Graduate Student Organization and the African/African American Caucus

To celebrate the 25th anniversary of Bush Mama, Haile Gerima’s MFA thesis project at UCLA, SCS is pleased to present a talk by the Award-winning filmmaker and torchbearer for African and African American film. Gerima will speak following a screening of Bush Mama in 16mm.

Bush Mama (BAKAN, 16 mm, 97 min.) was described by Janet Maslin in The New York Times in 1979 as "feverously, overflowing with rhetoric and lightly out of balance." Mike Murphy describes the story of the politicization of a "welfare sister" living in Watts as a "deep examination of oppression and resistance within the welfare state," noting that "Gerima’s film points out the necessity to generate multiple narratives that all address different yet equally important aspects of the crisis as a pre-condition for sustained resistance and for the creation of communities of struggle."
Session D
Friday, May 25, 2001
10:30 A.M.–12:15 P.M.

D1 Gender and Cinema
ROOM: SALON A
CHAIR: LUCY FISCHER, University of Pittsburgh

ROBERT ESQUIREN, Oakland University—“The PCA and Male Sexuality in the World War II Combat Film”

LUCY FISCHER, University of Pittsburgh—“Designing Western: oreas Guibo as Art Deco Icon”

MARY BETH HARRALOVICH, University of Arizona—“Promoting I Am a Pugilist from a Chain Gang (1932): Authenticity, Guiltlessness and the Woman’s Betrayal”

PETER LEHMANN, Arizona State University and SUSAN HUNT, Santa Monica College—“Male Writers as Lovers in The End of the Affair and Henry and June”

D2 Television and Political Ideology
ROOM: SALON B
CHAIR: ELAINE LEVINE, University of Wisconsin-Madison

ISABELLE FREIE, New York University—“Excellent Propaganda: TV and Politics in the 1952 Presidential Campaign”

ELAINE LEVINE, University of Wisconsin-Madison—“New without Breasts: The NAB TV Code and Advertising Regulation, 1959-1962”

JONATHAN NICHOLS-PETTICK, Indiana University—“I Still Make You as a Cop: Rethinking the Television Police Procedure”

ROBERT SIMMONS, University of Southern California—“Purple Haze: Music and the Politics of Nostalgia in Television Advertising”

D3 African-Americans and Cinema I
ROOM: SALON C
CHAIR: PHILIP DRUMMOND, University of London

CHRISTINE ACHAM, University of California, Davis—“He’s a Bad Mother...: Shaft and Shaft: The Contemporary Politics of Black Identity”

SUSAN COURTNEY, University of South Carolina—“Guess Who’s Coming to Dinner with Eldridge Cleaver and the Supreme Court”

PHILIP DRUMMOND, University of London—“The Politics of National and Personal Identity in British Cinema: Denzel Washington’s For Queen and Country”

CHEFIL FINLEY, Yale University and CHARLES MUSSEN, Yale University—“Presenting Africa: Two Documentary Essays by Paul and Isabel’s Robeson”

WORKSHOP
The Object of French Film Studies
New Histories/New Archives
ROOM: SALON D
CHAIR: HILARY RADNER, University of Notre Dame

PARTICIPANTS:
JEAN-PIERRE BERTRAM-MARCHAND, Université de Bordeaux—“Underwriting the Propaganda Film”

NOEL HERPE, University of Chicago—“Between Literature and Cinema: The Work of René Clair”

ROGER ODOR, Université de Paris III—“Amateur Film and Video in the Archive and at Home”

PIERRE TAMMAZALI, Georgetown University—“Cinema History/ The End of Cinema”

ASTRID SØDERBERGH WIDENG, Stockholm University—“From Philosophy to the Archive: Shifting Objects”

CATHARINA VERMEER, University of Michigan—“Organizing and Caricaturing: The Archives in French Film Studies”

TOM CONLEY, Harvard University—“Interdisciplinarity”

JEAN-PIERRE ESQUEVARD, Université de Lyon III—“Film as Social Event”

SPONSORED BY:
French and Francophone Special Interest Group

D5 Transnational Stars
ROOM: LONDON I
CHAIR: CATHERINE BENGAMO, University of Michigan

COREY K. CHEEKEN, University of Iowa—“I Love My Indian: The Hindi Film Star as Non-Resident Indian”

MARIKO D’LUCA, Clark University—“Anamorph and the Transnational Body Hispanic”

DONA M. KRIBNER, Assumption College—“Federico Luppi: Counterfeiting Manhood in Transnational Spanish Language Cinema”

JOSE LUIS VIVAS, Federal University of Río de Janeiro—“Europe Latin(a): Carmen Miranda, Antonio Banderas, Penelope Cruz and the Geopolitics of Eroticism”

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D6 Resounding German
ROOM: LONDON II
CHAIR: NORA M. ALTEN, University of Florida

LUTZ KLEINPICK, Washington University—“Interrupted Melodies: The Sounds of Hollywood Exile”

BRIAN MEYER, Yale University—“The Cossack’s Voices: Words and flesh in Fleshende’s In a Year of Thirteen Moons”

THOMAS F. COHEN, University of Florida—“Instrumental Music, Lyric Imagery, Moving Pictures: Song in The Aspern Papers”

CARLY FILLM, University of Arizona—“Embracing Kitch: Opera, Alteity and Werner Schroeter”
**Session E**

Friday, May 25, 2001

**E1**

**American TV Advertising**

**Institutional Negotiations, 1945–1964**

**Room:** Salon A  
**Chair:** Anna McCarthy, New York University  
**Presenters:** Jennifer Hyland-Wang, University of Wisconsin-Madison; Susan Moore, Brooklyn College, CUNY—"Advertising and Star Branding in Post-War Television"  
**Resource:** William Boggs, Baruch College, CUNY Graduate Center

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**E2**

**Television and New Technology**

**Room:** Salon B  
**Chair:** Matthew Tinkcom, Georgetown University  
**Presenters:** Alexander Albergo, University of Florida—"The Visual in Contemporary Art"  
**Resource:** Jennifer Holt, University of California, Los Angeles—"Prime Time by Conglomerate Design: Industrial Economics and Television Programming"  
**Resource:** R.L. Rusten, University of California, Irvine—"Theories of Channels and Debt"  
**Resource:** Matthew Tinkcom, Georgetown University—"It's not TV: Cable Transmissions and the Negations of Television"

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**E3**

**Bridges and Borders**

**Cinematic Images of Blacks and Jews**

**Room:** Salon C  
**Chair:** Gloria J. Gibson, Indiana University  
**Presenters:** Catherine Portugez, University of Massachusetts—"Inscriptions of Race & Ethnicity in Post-Communist European Cinema"  
**Resource:** Frances Gittens, University of Michigan—"Blackface or Paleface: Jewish Actors and Black Audiences"  
**Resource:** Lester D. Friedman, Northwestern University—"Teaching Blacks and Jews in Film: A Pedagogical Adventure"

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**E4**

**Silent Cinema**

**Room:** Salon D  
**Chair:** Karl Oehler, Emory University  
**Presenters:** Michael G. Adelson, University of Pittsburgh—"Even the Town's Chinese Landlady Got In the Act: Local Views in the Age of the Silent Feature Film"  
**Resource:** Susan Crutchfield, University of Wisconsin-LaCrosse—"The Most Wonderful Woman In the World: Language, Assimilation and American Identity in Helen Keller's 1919 Autobiographical Film, Dovima"  
**Resource:** Matthew Solomon, University of California, Irvine—"Georges Melies, Professional Illusionist and Anti-Spiritualist"  
**Resource:** Kevin Sweeney, The University of Tampa—"Hollywood Silent Comedy and the Ring"
Friday, May 25, 2001 1:15-3:00 P.M.

**E5**

**Film and the Avant-Garde in the 60s and 70s**

**Room**: LONDON I  
**Chair**:

**JONATHAN WALLACE**, University of Wisconsin, Madison  
**JONATHAN WALLACE**, University of Wisconsin, Madison – “From Obscured to Subject Matter: Yvonne Rainer’s Transition From Dance to Film”  
**DAVID STEINERT**, Long Island University – “Wavelength Meets Four Organs: Repetition, Attraction and Gradual Progress in Film and Music”  
**KENNETH ROGERS**, New York University – “Conceptual Film”  
**PATRICK S. BRENNER**, University of Florida – “Warhol’s Cinema of Attractions: Kiss and Haircut (No. 1)”

**E6**

**Film Authors/Film Locales**

**Room**: LONDON II  
**Chair**:

**NORA ALLEN**, University of Florida – “From Vietnam to Sarajevo: Grasshopper’s Politics of Intervention”  
**MARK LYNN ANDERSON**, Hobart and William Smith College – “Small Change: Industrial Reform and the New York State Motion Picture Commission in 1921”  
**MARK BETZ**, University of Alberta – “Directed by Alain Simchon”  
**DAN STEINER**, University of South Carolina – “Ordained in the Hinterland: Local Films as Contradictory Artifacts”

**E7**

**Film and Genre I**

**Room**: MONTREAL I  
**Chair**:

**ROBERT LANG**, University of Hartford  
**MARSHA OBERSON**, University of Maryland – “When the West Was Done: Wyatt Earp and a Reconsideration of Early Cinema”  
**ALICIA GRIFFIN**, Temple University – “Cowboys on the Silk Road: The Charge of the Light Brigade and Gunga Din”  
**ROBERT LANG**, University of Hartford – “Friendship and Its Discontents: The Outlaw (1943)”

**E8**

**Re-Conditioning the ‘Queer’**

**Room**: MONTREAL II  
**Chair**:

**TERRI GINSBURG**, Brooklyn College, CUNY and **DAVID GERSTNER**, College of Staten Island, CUNY  
**ANITA BRADY**, Otago University, New Zealand – “Visually Queer: Nationalism, Cybexes and the Business of Global Culture”  
**JULIE DELAL**, University of Minnesota, Minneapolis – “All the Rage: The Globalization of Queerness and the Mobilizing of Sexualities Through FIRE”  
**SPONSORED BY**: Lesbian/Gay/Bisexual/Transgender/Queer Caucus

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Friday, May 25, 2001 1:15-3:00 P.M.

**E9**

**Race and Stardom**

**Room**: BOOTHROOM  
**Chair**:

**JOE WLODAZEK**, University of Rochester – “The Anti-Shaft: Antonio Fargas and Black Masculinity in the Blaxploitation Era”  
**CYNTHIA FARMAN**, University of Texas, El Paso – “Dorothy Dandridge and Otto Preminger: Race, Romance and the Limits of Hollywood Liberalism”  
**CHARLES RAMIREZ BEZ**, University of Texas, Austin – “Subversive Acts: Counter-Stereotyping in the Performance Styles of Three Latino Actors: José Ferrer, Lupe Velez and Gilbert Roland”

**E10**

**An Annotated Digital Edition**

**Room**: POTOMAC  
**Chair**:

**RONALD KOLRIS**, Georgia Institute of Technology
Session F
Friday, May 25, 2001
3:15-5:00 P.M.

F1 African-Americans and Cinema II

ROOM: SALON A
CHAIR: MARIANNE CONROY, University of Maryland

MATTHEW BERNESTEN, Emory University – “Black Spectatorship and Movie Fandom in Early 1930s Atlanta”

MARIANNE CONROY, University of Maryland – “The Middlebrow and the Color Line: Carmen Jones, Dorothy Dandridge and American Taste Cultures in the 1950s”

CHARLENE REGESTER, University of North Carolina – “Monarch II Society or Menacing Society: Paul Robeson’s Dual Subject Position on Screen and in the Black Press, 1920-50”

JAMES F. TRACY, University of Iowa – “Polyphony and Resistance: The African American Press’ Reception of Gone With the Wind”

F2 The Politics of Science Fiction Television

ROOM: SALON B
CHAIR: INA RAE HARRIS, University of South Carolina

MATTHEW HILLS, Cardiff University – “The Meaning of Politics: Re-reading Hypocrites and Agentic Subjectivity in The X-Files”

UNA McCORMACK, University of Surrey – “Avoiding the Issue: Negotiating Subjectivities in Online Fan Communities”

INA RAE HARRIS, University of South Carolina – “Ties of Blood and Nation: The Politicization of Family Relationships in Deep Space Nine”

RESPONDER: HENRY JENKINS, Massachusetts Institute of Technology

F3 Rethinking Film Noir

ROOM: SALON C
CHAIR: WILLIAM LUND, Saint Peter’s College

CHRIS STARKER, New York University – “Passing Over: Race, Class & Masculinity in Satire”

ZOE DRUCK, Trent University – “The Influence of Anxiety: Documentary and Film Noir”

PAULA J. MASSOOO, Brooklyn College, CUNY – “The Tougher Guys in Town: Race, Urban Space and the Detective in Chester Himes’ Adaptations”

JENNY W. CARLSON, The City College of New York – “Latin Noir: An Aspect of Recent Latin American Cinema”

F4 Cinema and the Symbolist Movement

ROOM: SALON D
CHAIR: BEN SANGER, Smith College/University of Wisconsin, Madison

YUH TSUNG, University of Chicago – “From Eisenstein to Serbo-Croat: Slavic Symbolism in Ivan the Terrible”

BEN SANGER, Smith College/University of Wisconsin – “Hugo Von Hofmannsthal’s A Substitute for Dreams and the Symbolist Link to Kurosawa”

TOM GUNNING, University of Chicago – “Symbolist Cinema: Ten of the Century Experiments with Motion, Time and the Sense”

IAN CHRISTIE, Birkbeck College, University of London – “Film at the Intersection of Symbolism and Naturalism”

F5 Cities and Cinemas

ROOM: LONDON I
CHAIR: LUCIA OCTAVIANU, University of Pittsburgh

MARK JANOVICK, University of Nottingham – “Modernity Comes to Nottingham, 1938-1943: The Cinema Building Boom of the 1930s and the Reconstruction of the City”

LUCIA OCTAVIANU, University of Pittsburgh – “Performativity and Patronage: Constructing Regional and National Identity in Chicago’s Theaters during WWII”

MATT REYNOLDS, University of Rochester – “Making a Spectacle Out of the Movies: Urban Revival and the New Motion Picture Theater”

CHARLES TOPPERMAN, Carleton University/National Archives of Canada – “Streetcar Suburbs and the Arrival of Cinema in Ottawa”
Friday, May 25, 2001 3:15–5:00 P.M.

Session G

Friday, May 25, 2001

5:15–7:00 P.M.

G1 Spectatorship in France

G2 Toni Morrison and Film

G3 Star 20!

G4 On the Formation of Film Studies

1. Remembering Kurosawa

MONTREAL I

Chair: STEPHEN PRINCE, Virginia Polytechnic Institute and State University

David Dessau, University of Illinois — “Remaking Seven Samurai in World Cinema”

Linda Ehrlich, Case Western Reserve University — “Not Only the Epic: Quiet Epigraphs in the Films of Kurosawa”

Kerri McDonald, University of Pittsburgh — “Kurosawa’s Simplicity of Form in Madadayo”

Stephen Prince, Virginia Polytechnic Institute and State University — “Anxiety Across a Lifetime: Kurosawa’s Pursuit of the Secrets of Cinema”

Sponsored by: Cinema Journal Editorial Board, Graduate Student Organization, and Information Technology Committee

G8 Issues in Asian Pacific American Queer Cinema

MONTREAL II

Chair: JENNY LAM, Ohio University

Sarah Podoskey, University of California, Davis — “Teaching Shopping for Tango”

Eve Orzech, California State University, Long Beach — “More Bad Asians: Queer Film and Video by Asian American Artists Continued”


Sean Metzler, University of California, Davis — “The Asian According to Anna, or Queering Anna May Wong”

Sponsored by: Asian Pacific American Caucus

G9 The Witness and the Image

Boardroom

Roger Hallas, New York University

Frances Guerin, University of Kent — “Relocating the Photographer’s Truth”

Janet Walker, University of California, Santa Barbara — “False Memories/True Events: The Documentary Representations of Catez”

Roger Hallas, New York University — “Cinephilia and AIDS in Queer Experimental Film”

G10 The Making and Unmaking of Female Movie Stars, 1919–1929

SALON C

Chair: DONALD CRAF顿, University of Notre Dame

Amelia Haus, University of California, Santa Cruz — “Collections and Recollections: Colleen Moore and the Business of Film History”


Melanie Nash, McGill University — “The Last Flap: Colleen Moore and the Fall of the Flapper”

Diane Negra, University of North Texas — “Colleen Moore and the Narrative Energy of Intimacy in 1920s Hollywood”
Friday, May 25, 2001 5:15–7:00 p.m.

**G5**

**New Technologies, New Economics**

**TELEVISION IN 2001**

**ROOM:** LONDON I  
**CHAIR:** SUEAN OH, University of Notre Dame

- **WILLIAM BODDY**, Baruch College, CUNY Graduate Center — “Virtual Advertising and Television’s New Economy”
- **CYNTHIA MEYERS**, New York University — “Promises and Threats of Digital Television Technologies: Corporate Strategies in the Brave New World of Entertainment”
- **SUSAN OH**, University of Notre Dame — “The Future is Local: Local Stations and Digital Television Technologies”

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**G6**

**Chinese and "Orientalist" Cinema**

**ROOM:** LONDON II  
**CHAIR:** ESTHER YAU, Occidental College

- **KIM-YAN ELISA SERTOL**, Northwestern University — “Here Comes the Tiger: Politics of Representation in Ang Lee’s Crouching Tiger, Hidden Dragon”
- **ESTHER YAU**, Occidental College — “Revisiting Public Memory: Chinese Film and the Nation’s Great Divide”

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**G7**

**History and Film**

**ROOM:** MONTREAL I  
**CHAIR:** BERNIE COOK, Georgetown University

- **BERNIE COOK**, Georgetown University — “What Better Way to Provide a History Lesson than by Sending a Busload of Kids to the Movies? Student Reception of Schindler’s List as Film and Historical Document”
- **ERIK MARSHALL**, Wayne State University — “Belief Construction vs. Historical Fact in Morris’s Mr. DuBose”
- **ANGELO RESTIVO**, Northwestern University — “History and Vengence”
- **MEGHAN SUTHERLAND**, Independent Scholar — “Crash Landscapes: The Architecture of Violence in Oshima’s Crude Story of Youth”

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**G8**

**WORKSHOP**

*Multimedia Literacy, Electronic Pedagogy and the Virtual/Actual Classroom*

**ROOM:** MONTREAL II  
**CHAIR:** ELLEN STRAIN, Georgia Institute of Technology

- **TARA MCPHERSON**, University of Southern California — “Mediating Pedagogy: Technology in the Classroom at USC”
- **ELLEN STRAIN**, Georgia Institute of Technology — “Media Pedagogy and Instructional Technologies”
- **LORI LANDY**, Emerson College — “Creating Digital Culture: Pedagogy and the Virtual/Actual Classroom”
- **DONALD F. LARSSON**, Minnesota State University — “Teaching ‘Film’ in the Internet Age: How Can High Schools and Colleges Talk to Each Other”

**SPONSORED BY:**  
Television Studies Interest Group

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**G9**

**The Intersections of Crime Drama and Documentary**

**ROOM:** BOARDROOM  
**CHAIR:** PAUL B. RAMAUKER, University of Wisconsin, Madison

- **PAUL B. RAMAUKER**, University of Wisconsin, Madison — “Realism as Style and Critique: The French Connection and the 1970s Police Drama”
- **MICHAEL KARMAKAR**, DePaul University — “Documentary Melodrama: 1950s Spy Television and the Cultivation of Civic Nationalism”
- **KATHLEEN BATTLES**, University of Iowa — “Gang Busting: Radio Docu-Drama and the Anti-Crime Discourses of Depression Era America”

**SPONSORED BY:**  
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**SPECIAL EVENT**

**FRIDAY, MAY 25, 2001**

**7:00 PM**

**ARCHIVAL ATTRACTIONS**

The MARY PICKFORD THEATER  
Third Floor, James Madison Building, Library of Congress  
101 Independence Avenue, Washington, DC

The Society for Cinema Studies’ Archives Committee presents an eclectic program of rare, seldom-seen archival films. Film scholars who serve on the committee will curate separate portions of the program, which will highlight short works and excerpts from features in the Library’s collections, including animated works, Asian films, early cinema, exploitation pictures, obscure Hollywood titles and other orphan films. The curators are: Anne Cleckle, Maureen Furniss, Eric Schaefer, Dan Streible and Kim Tomynjaglo. Seating is limited. 40 seats will be held for SCS conference attendees (bring your name badge) until 6:45pm.

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**FRIDAY, MAY 25, 2001**

**7:00–8:00 P.M.**

**MEETINGS**

**MIDDLE EAST CAUCUS**  
**ROOM:** SALON A  
**FRENCH AND FRANCOPHONE SPECIAL INTEREST GROUP**  
**ROOM:** SALON B

**Oscar Micheaux Society**  
**ROOM:** SALON A

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**SATURDAY, MAY 26, 2001**

**7:30–8:30 P.M.**

**MEETINGS**

**MIDDLE EAST CAUCUS**  
**ROOM:** SALON A  
**FRENCH AND FRANCOPHONE SPECIAL INTEREST GROUP**  
**ROOM:** SALON B

**Oscar Micheaux Society**  
**ROOM:** SALON A
Session H
Saturday, May 26, 2001
8:30–10:15 A.M.

**H1 Film Exhibition/Film Festivals**
ROOM: SALON A
CHAIR: RICHARD CANTU, University of North Carolina at Chapel Hill
MICHAEL DE ANGELO, DePaul University – “Accessible Internationality: Marketing and Exhibiting Co-Productions in the 1960s and 1970s”
AZADKH FARAHMAND, University of California, Los Angeles – “What is So National about National Cinema? Or, How International Film Festivals Engender National Film Genres”
AUGUSTA PALMER, New York University – “Keep Cool: The Dissident-Auteur, Cannes Treachery and Critical Failure”
ALISON TROPH, University of Southern California and Academy of Motion Picture Arts and Sciences – “Reading the Image: Rethinking Media Literacy Through Public Exhibitions”

**H2 Reassessing the Reenactment**
ROOM: SALON B
CHAIR: KRISTEN WHISSEL, University of Michigan and University of Glasgow
KRISTEN WHISSEL, University of Michigan and University of Glasgow – “The Enemy Is a Flea You Cannot See: The Optical Field of the Early War Reenactment Film”
ALISON GRIFFITHS, Baruch College, CUNY – “Shivers Down Your Spine: Re-enactments and the Panoramic Effect”

**H3 The Current State of Latino/as and the Media**
ROOM: SALON C
CHAIR: LIUNA PADOH, Ohio State University
ELA TROYANO, Independent Filmmaker – “Subverting Film Genre’s Latino Cinema”
MARGARITA DE LA VEGA-HURTADO, University of Michigan – “Geographies of Home: Latino/a Space”
CRISTINA VENEGAS, University of Southern California – “Race Across Borders: Racial Tension and the Telenovela”
KATYNA ZASHEVA MARTINEZ, University of California, San Diego – “Creating Our Own ‘It’ List”
SPONSORED BY: Latino/a Caucus

**H4 Authority, Copyright and Digital Culture**
ROOM: SALON D
CHAIR: CHAD DELL, Monmouth University
STEVIE CLARKE, California State University, Los Angeles – “Downloading Shawn Fanning: Popular Construct of Generational Authorship and the Napster Debate”
SARA GHEISSARI JONES, Cardiff University – “Conflicts of Interest? The Folkloric and Legal Status of Cult TV Characters in Online Fan Culture”
MATT JACKSON, Penn State University – “Copyright, Technology and the Threat to Alternative Voices”
THOMAS STREETER, University of Vermont – “The Author, the Machine and the Law: Constructs of Personhood and the Internet”
SPONSORED BY: Television Studies Interest Group

**H5 Camp, Queer and Gay Cinema**
ROOM: LONDON I
CHAIR: STEVEN COHAN, Syracuse University
RON BECKER, University of Wisconsin, Madison – “The Politically-Correct, Gay-Friendly TV Show For the ’90s”
STEVEN COHAN, Syracuse University – “Hollywood’s Most Precious Jewels: Re-Selling the MGM Musical and the Efficacy of Camp Pleasure”
DAVID PELLETIER, University of California, Los Angeles – “Queer Cinema and the Time-Image”

**H6 Home Movies, Pseudo-Documentaries and Reenactments**
ROOM: LONDON II
CHAIR: MICHAEL RENKO, University of Southern California
BRODERICK FOX, University of Southern California – “Home Movies and Historiography”
AIMEE HALL, Indiana University – “Home Video Technology and Domestic Leisure Practices”
JEFFREY PENNO, Oberlin College – “Form Beyond Function: The Thin Ball Line as Automata”
MICHAEL ZYRO, University of Western Ontario – “Pseudo-Pseudo Documentaries: Craig Baldwin’s Tribulation 99 and the Radical Critique of Knowledge Systems”
Saturday, May 26, 2001 8:30–10:15 A.M.

### H7 Cinema and Masculinity

**Room:** Montreal I  
**Chair:** Murray A. Berman, Ryerson Polytechnic University

**Diane Brooks,** University of Massachusetts – "Cold War Masculinity: Filmic Construction of the Male Ballet Star"

**Jennifer Gillies,** Bentley College – "All that the Man in the Gray Flannel Suit Allows Spectatorship and the Unsuitable American in the 50s Film"

**Susan E. Linnell,** University of Colorado, Denver – "Projections of Gender: The World War II Combat Film of the 1940s"

**Murray A. Berman,** Ryerson Polytechnic University – "Empire of the Son: Spielberg's Man-Boy as Cinematic Tool"  

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### H8 The New Action Heroine

**Room:** Montreal II  
**Chair:** Brian Taves, Library of Congress

**Miranda Janis Banks,** University of California, Los Angeles – "Sure She Can Kick—But Check Out Those Shoes." Teen Heroines and Fashion: From Julie Barnes to Buffy Summers"  

**Rohan Blake,** Mount Holyoke College – "The Original Action Heroine: Joan of Arc"

**Allison McCracken,** University of Iowa – "Playing with the Poppies: The Eroticated, Traumatized Male Body in Buffy, the Vampire Slayer"

**Patricia White,** Swarthmore College – "Girl Power/Girl Knowledge: Seduced by Buffy, the Vampire Slayer"

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### H9 Flickers and Flows

**Room:** Boardroom  
**Chair:** Lisa Parks, University of California, Santa Barbara

**Lisa Parks,** University of California, Santa Barbara – "Reckoning the Satellite Footprint: Impaaji TV, Nunavut and Aboriginal Australia"

**Bhaskar Sankaran,** University of California, Santa Barbara – "Social Violence, Public Memory, Television"  

**Jonathan Bello,** University of California, Santa Cruz – "Visual Transformations in Philippine Modernity: Towards a Critique of the Political Economy of the Filipina as Image-Sign"  

**Respondent:** Nicolas Bensbera, State University of New York, Stonybrook  

**Sponsored by:** Television Studies Interest Group  

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### Session I

Saturday, May 26, 2001 10:30 A.M.–12:15 P.M.

### 1 Film and the Visual Image

**Room:** Salon A  
**Chair:** John Belton, Rutgers University

**Tara McPherson,** University of Southern California – "Imagining Interactivity: Film, Multimedia and the Legacy of Charles and Ray Eames"  

**John Belton,** Rutgers University – "Cinacolor"

**Mark Hansen,** Princeton University – "Actualizing the Virtual Image: Jeffrey Shaw's Place: A User's Guide"

**Doreen Lindsay,** State University of New York, Binghamton – "Minding the Gap: Virtual Perception and Cinematic Gap Filling"

### 13 Western European Cinema

**Room:** Salon C  
**Chair:** James Lasala, University of Chicago

**James Lasala,** University of Chicago – "Un Chien Andalou: The Story of the Eye"

**Bo Florin,** Stockholm University – "Cultural Memories: Cinema and Public Sphere in Sweden During the 1910s"

**Lenn Enderlin,** Catholic University of Leuven – "The First World War and Belgian Cinema"

**Hannah Bresheath,** Sapir College – "History, Memory, Myths: Location in Pawlink's Work on Edipo Re e Il Vangelo Seguendo Matteo"  

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### Workshop

**Room:** Cinema and Everyday Life

**Chair:** Robert Allen, University of North Carolina, Melvyn Stokes, University College London, and Richard Masters, University College London

**Presenters:**

**Charles Terrace,** Carlton University and National Archives – "25mm Film Culture in Ontario and Beyond"

**Richard Butch,** Rider University – "Sources of Movie Audience Habits: Cultural Contexts from Other Entertainments"

**Gregory Walker,** University of Kentucky – "Everyday Life and the Discourse of the Movies in 1930s America"


**Kathy Kullens,** Virginia Commonwealth University and George Potamianos, College of the Redwoods – "What's Beyond the Bowery: Thinking About Cinema Audiences and Non-Urban America"

**Pierre Véronneau,** Cinémathèque Québécois – "Moving-Camera Experience as Discussed in the European Trade Press Before 1915"

**Jan Campbell,** University of Birmingham – "Cultural Re-Memory and Everyday Life"

**Amy Beter,** Northwestern University – "Protecting the Industry and the Citizens of the State: New York State Censors and Audiences for Spanish-Language Films in the Late 1930s"
**Black Masculinity**

**Voice and Image**

**ROOM:** SALON D 10

**CHAIR:** GERALD R. BUTTERS, JR., Aurora University

- **GERALD R. BUTTERS, JR.,** Aurora University — "Rising Above the Material: Black Masculinity and the Birth of Sound Technology"
- **MATTHEW HARRIS,** Richard B. Wurman College — "He Is a Bad Mother$#%!", Shaft and the New Black Masculinity"
- **KIMBERLY N. BROWN,** Texas A & M University — "I Am Not the Son of Sha Clack Clack: Performing Black Masculinity in Slam"
- **CHARLES E. WILSON, Jr.**, Old Dominion University — "The Threat on Black Masculinity in The Hurricane"

**Fashioning the Performing Body**

**ROOM:** LONDON I 15

**CHAIR:** ADAMLENE L. McLEAN, University of Texas, Dallas and ELENA DEL RIO, University of Northern Colorado

- **MARTY DESJARDINS,** Dartmouth College — "What's Happened to the Whoppee Sisters? Falling Stats, Fan Magazine Discourse and the Fashionable Female Body"
- **ELENA DEL RIO,** University of Northern Colorado — "Aroused Phantasm, Vassal and Bodies: Performing Femininity in Douglas Sirk's Eva Than Life"
- **CYNTHIA BARON,** Bowling Green State University — "Body by Armani: Re-Animatizing Indeterminate Identities in The Killer"
- **ADAMLENE L. McLEAN,** University of Texas, Dallas — "Taller, Leggier, Bigger: Gender, Stadism, and Shapebaiting in the X-Files Franchise"

**Navigating the Cinema Studies Job Market**

**ROOM:** LONDON II 16

**CHAIR:** MARSHA ONGEREN, University of Maryland

- **ROBERT BURGOYNE,** Wayne State University
- **BARBARA KLEIN,** Indiana University
- **DAVID COOK,** Emory University
- **MARY KEARNEY,** University of Texas, Austin
- **HARRY STEPHENSON,** University of North Texas
- **JACQUELINE STEWART,** University of Chicago

**SPONSORED BY:** Graduate Student Organization and Job Listing Office

**Time Shifts**

**CONSTRUCTIONS OF HISTORY IN CONTEMPORARY FILM AND VIDEO**

**ROOM:** MONTREUIL I 17

**CHAIR:** SYLVIE BLUM, University of Florida

- **REBECCA BELL-METTREAU,** Southwest Texas State University — "Film Noir and the Politics of Race in the 1960s"
- **SYLVIE BLUM,** University of Florida — "Filming Cambodian: Rithy Panh's Dialogue with the Past"
- **PAKHYONG NORMAN,** University of Southern California — "Producing (Post) Colonial Vietnam in France"

**SPONSORED BY:** French and Francophone Special Interest Group

**Acting on Impulses**

**SCREEN TEENS IN THE ECHO GENERATION**

**ROOM:** LONDON III 19

**CHAIR:** TIMOTHY SHARY, Clark University

- **CHRIS HOLLAND,** University of Tennessee — "Generation Q: ABC's 'Queer Kids on the Indie Feature Block"
- **BENNET SCHEER,** State University of New York, Oswego — "Fool Fights Matter"
- **JOHN P. SHIELDS,** Northwestern Community College — "Youth in the Diegetic World of Godard and Halley: A Comparative Analysis"

**SPONSORED BY:** Lesbian/Gay/Bisexual/Transgender/Queer Caucus

**SATURDAY, MAY 26, 2001**

**MEETINGS**

**TELEVISION STUDIES INTEREST GROUP**

**ROOM:** SALON A

**SALON B**
Session J
Saturday, May 26, 2001
1:15–3:00 P.M.

**International Cinema**

**J1**

**ROOM:** SALON A  
**CHAIR:** CATHERINE RUSSELL, Concordia University  
**PRESENTERS:**  
PÉRE SHAI CHAIQ, Independent Scholar – “Conflicting Ideologies in Films on Tibet”  
MICHEL L. LOWERY, University of Southern California – “Positioning Panasas as Pre-Cinematic Spectacles”

**J2**

**ROOM:** SALON B  
**CHAIR:** ELINA GORINUKLI, New York University  
**SPEAKERS:**  
FRED KNAU, University of California, Berkeley – “Andy Warhol: Author as Supplier”  
ANA OSTROWSKI, University of California, Berkeley – “Desiring Downtown: Paul Morrisey’s Trash”  
DANIEL MURDO CUNNINGHAM, University of Western Sydney, Penrith – “Trashy Wool Woop”

**Trash Cinema**

**Beyond DEFA**

**J3**

**ROOM:** SALON C  
**CHAIR:** CATHERINE PORTUGES, University of Massachusetts, Amherst  
**PRESENTERS:**  
DANIELA BERGMANN, Oxford Brookes University – “Traces of Censorship: The Untimely Release of the Forbidden Films after the Wende”  
ROBIN CURTIS, Hochschule für Film and Fernsehen ‘Konrad Wolf’ – “The Sensation of Inertia—Autobiography in East German Non-Fiction Film”  
BETH MOORE, University of Massachusetts, Amherst – “Awkward Questions: The East German Sex Education Film and the Overlooked DEFA Studio for Popular Science Films”

**J4**

**WORKSHOP**
**More Than a Method**

**SCREEN PERFORMANCES IN THE FILMS OF ANTONIONI, SAYLES AND KUBRICK**

**ROOM:** SALON D  
**CHAIR:** CYNTHIA BARON, Bowling Green State University  
**PRESENTERS:**  
CYNTHIA BARON, Bowling Green State University  
DENNIS BRIGHAM, Indiana University, Indianapolis  
SHARON MARIE CARMICHAEL, University of Southern California  
DIANE CARSON, St. Louis Community College at Meramec  
FRANK P. TOMASSOLO, Georgia State University and Cinema Journal

**J5**

**On the Threshold of Film and Video Games**

**ROOM:** LONDON I  
**CHAIR:** BERNARD PERRON, University of Montreal  
**PRESENTERS:**  
S. M. HINTON, La Trobe University – “Fragmenting in the Cathedral and the Bazaar”  
MATTHEW JON SOUTHERN, Liverpool John Moores University – “Video Games, Media Content and the Moral Panic”  
CAROL L. ROBINSON, Kent State University, Trumbull – “The Contribution of Video Games to the Semantic Theories of Motion Picture”  
MARK J. P. WOOL, Concordia University, Wisconsin – “From Simulation to Emulation: Ethics, Worldviews and Secondary Worlds”  
BERNARD PERRON, University of Montreal – “Interactive Movies: From Gamers to Players”

**J6**

**Black Power at the Movies**

**ROOM:** LONDON II  
**CHAIR:** CHRISTOPHER SEVING, University of Wisconsin, Madison  
**PRESENTERS:**  
CHRISTOPHER SEVING, University of Wisconsin, Madison – “The Concessions of Nat Turner”  
MARK W. SHEPHERD, Sheffield Hallam University – “A Filthy Anit-American Flag-Desecrating Film: Zabivka Point and the Black Panther Party”  
ELIZABETH MAULLIN, University of North Carolina – “Making Political Films Politically: Jean-Luc Godard and the Black Power Movement”  
ERIC PAYSON, University of San Diego – “Blauprintation: Political Medicine for an Angry Audience”

**J7**

**Remapping World Cinemas**

**ROOM:** MONTREAL I  
**CHAIR:** KATHLEEN NEWMANN, University of Iowa  
**PRESENTERS:**  
KATHLEEN NEWMANN, University of Iowa – “Cinema Studies and Theories of Globalization”  
DUDLEY ANDREW, Yale University – “A Historical Atlas of World Cinema”  
NATASIA DOROVICOVA, University of Iowa – “May You Live in Interesting Times: Emergent Film Historiography as a Crisis”  
PHILIP RUSEN, Brown University – “Re formulations Hollywood As Global Cinema”
Saturday, May 26, 2001 1:15–3:00 P.M.

**French Film et Les Femmes Françaises**

**Chair:** MARY WILES, University of Florida

**Helary Radner, University of Notre Dame** — "Feminine Sexuality and Censorship: The Case of Et Dautrefois la femme"

**Mary Wiles, University of Florida** — "Re-staging the Feminine in Jacques Rivette's Histoire de femme (1993)"

**Brigitte Rollet, British Institute of Paris** — "Women, Film and Feminism in France in the 1990s"

**Jennifer L. Graff, George Mason University** — "From French (Canadian) to Quebecois Léa Pool's Entre Nous"

Saturday, May 26, 2001 3:15–5:00 P.M.

**Masculinity in Contemporary Film and Television**

**Chair:** BOB DOUGLAS, Northwestern University

**Andrew J. Douglas, Northwestern University** — "The Hero - He's Not Just for Film Noirs Anymore"

**Paul McGraw, Northwestern University** — "More Than a Feeling: Television and Progressive Masculinity"

**Ellen Bishop, University of Pittsburgh** — "Becoming Adolescent: How Lester Burnham Subverts the Paradigms of Masculinity in American Beauty"

**C. Wesley Brouillet, Louisiana State University** — "Not as Straight As You Think: Heterosexual Men's Homosocial Desire in Television Comedy"

**Speaker:** BIA RAE HARRISON, University of South Carolina

**Session K**

Saturday, May 26, 2001 3:15–5:00 P.M.

**Voice of the Landscape I**

**Metaforas and Methodologies. International Cinema**

**Chair:** ROBERT EVERHART, Case Western Reserve University

**Greg Taylor, State University of New York** — "The Erotics of Landscape: Evocative Stylistics and Duncan's Life of Jesus"

**Noa Steifel, Yale University** — "Rosellini's Ruins"

**Eva Rueschmann, Hampshire College** — "Out of Place: Reading Colonial and Postcolonial Landscapes in Jane Campion's Films"

**Erik Holden, Lund University** — "Post-Utopian Landscape in Swedish Cinema"

**Re-examining Genre in Japanese Cinema**

**Chair:** SALON B

**Eva Piskos, University of Wisconsin** — "Exotic Japan: Contemporary Historical Film Drama"

**Mitsuo Wada-Mari, University of Washington** — "Japanese National Melodramas in the 1990s"

**Scott Nguyen, University of Florida** — "Animals and Machines Running Amok in Inamura's '60s Films"

**Michael Rains, University of Iowa** — "Kawaii Babies: Homosocial Romance in the Japanese Film Musical"

**Monitoring the Borders of Reality**

**Documentary Game Shows on TV and Online**

**Chair:** SALON C

**Pamela Wilson, Reinhardt College**

**Annette Hill, University of Westminster** — "Reality Uncovered: British Audience Response to Documentary Game Shows"

**Philipe Rees, Ghost University**

**Sohe Van Brauwel, Ghost University**

**Daniel Blumberg, Ghost University** — "BIG BROTHER IS YOU: WATCHING: An In Depth Analysis of the Reality Soup, Big Brother, in Belgium in an International Context"

**Pamela Wilson, Reinhardt College** — "Who's Watching Big Brother, and How? An Ethnographic Study of the Internet Audience in the U.S."

**Sponsored by:** Television Studies Interest Group
W O R K S H O P

Film Studies as Radical Discipline

ROOM: SALON D

CO-CHAIRS: CHRISTOPHER SHARRETT, Seton Hall University and GINA MARCHETTI, Ithaca College

PRESENTERS:

PATRICIA KEETON, Ramapo College of New Jersey - “Genre Studies: A Materialist Approach to Film Criticism”

LINDA DRYMAN, University of Massachusetts - “Radical Film Education and Subaltern Discourse”

REBECCA BELL-METEREAU, Southwest Texas State University - “Poeticizing Through Process”

JON LEWIS, Oregon State University - “Distance Education and the Politics of Academic Labor”

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Geneva on Cine

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W O R K S H O P

New Perspectives on Robert Bresson

ROOM: LONDON I

CO-CHAIRS: BRIAN PRICE, New York University and DUDLEY ANDREW, Yale University

PRESENTERS:

BRIAN PRICE, New York University
ANNETTE MICHelson, New York University
DUDLEY ANDREW, Yale University
MAURER TURIN, University of Florida
IVONE MARGULIES, Hunter College
JON DAVID RHODES, New York University

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W O R K S H O P

From Metz to Modems

ROOM: LONDON II

CHAIR: JAMES CASCHEUN, Sacred Heart University

PRESENTERS:

ANN A EVERTST, University of California, Santa Barbara - “Old School and New Media Technologies: Teaching the Net Generation”

DAN HARRISES, Middlesex University - “When Theorists Become Online Producers”

ELLIE STRAIN, Georgia Institute of Technology - “Film and Media Scholars as Content Producers”

SPONSORED BY:

Information Technologies Committee

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W O R K S H O P

The Practice of Television History

ROOM: MONTREAL I

CHAIR: MICHAEL KACKMAN, DePaul University

PRESENTERS:

MICHAEL KACKMAN, DePaul University
MICHAEL CONTIN, Indiana University
MICHEL HILMER, University of Wisconsin, Madison
VICTORIA E. JOHNSON, University of North Carolina
CHRISTINE BERRIES, University of Notre Dame
MARSHALL CASSIDY, University of Illinois, Chicago
MARC MASNOW, Library of Congress

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W O R K S H O P

French Film History: The 1990’s

ROOM: MONTREAL II

CHAIR: RICHARD NEUMANN, University of Georgia

PRESENTERS:

MARTHA NEUMANN, University of Wisconsin, Madison – “Kama Sutra and the Genres of Art Cinema”

MICHAEL FISCHER, Emory University – “American Indian Cinema”

SHERI HARRISON, Hebrew University of Jerusalem – “The Influence of Godard’s Work on Godard’s Work”

REBECCA KAPLAN, University of Iowa and Concordia University – “Beyond the Modern Vagabond: Olivier Assayas’ Figurative Style and French Contemporary Atorror Cinema”

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W O R K S H O P

Lacan and Contemporary Film

ROOM: BOARDROOM

CHAIR: TODD MCGOWAN, Southwest Texas State College

PRESENTERS:

MARK PIZZATO, University of North Carolina at Charlotte – “Beauty’s Theme: Erotic Masques of the Death Drive in Eyes Wide Shut”

HELEN L. NEWMAN, University of Vermont – “The Political Power of Feminine Desire: Holy Smoke and The Undermining of Patriarchal Authority”

TODD MCGOWAN, Southwest Texas State College – “The Illusions of Power: Ninth Gate After Foucault”

SARAH NELSON, University of Wisconsin, Oshkosh – “Desire is Violence: Claire Denis’ Beau Travail”
Session L

Saturday, May 26, 2001
5:15–7:00 P.M.

L1 How Wide Is the Digital Divide and Who Profits From This Rhetoric?
ROOM: SALON A
CHAIR: ANNA EVENET, University of California, Santa Barbara
BETHANY ODDO, Hampshire College – “Get.”
M. CHAUDHURY, Georgia Institute of Technology – “The Digital Divide and Myths of Access.”
CHISHI AMANTHA, Curtin University of Technology, Perth – “New Media New Colonies.”
ANNA EVENET, University of California, Santa Barbara – “Beyond the Digital Divide: The Black Press Migrates to Cyberpace.”
SPONSORED BY: African-American American Caucus.

L2 Entertainment and Democracy
ROOM: SALON B
CHAIR: SHAWN SHAPIRA, New York University
MAURO P. PORTO, University of California, San Diego – “Television Fiction and Politics in Brazil: Viewers’ Interpretations of the Televisao Tercio Nires”
SARA D. HALL, University of Illinois, Chicago – “Citizens, Cops and Culprits: Popular Police Culture in Germany’s First Democracy.”
GABRIEL M. PALETZ, University of Southern California – “Uran: Welles and the Paradoxes of Democratic Genius.”

L3 The International Media Marketplace
Festivals and Tradeshows
ROOM: SALON C
CHAIR: BARBARA WILKIN SELZER, University of Arizona
PETER HAYDEN, McGill University – “Nation Peddlers: Telefilm Canada’s Festivals Bureau.”
JANET HARCOURT, University of London – “Film Festivals and the Reproduction of Taste.”
SPONSORED BY: Della Jordanova, University of Leicester.

L4 Constructing Television History
The Nation and the Audience
ROOM: LONDON I
CHAIR: MICHELLE HILMER, University of Wisconsin, Madison
MICHELLE HILMER, University of Wisconsin, Madison – “Dependent Identities: The Value of Transnational Approaches to Broadcasting History.”
ANDRO BOODHROOZE, University of Alberta – “On Doing Historical Reception Studies of Television Audiences.”
CHAD DELL, Monmouth University – “Seeing Clearly at the Margins: Historical Broadcast Audience Research Methods.”
SPONSORED BY: Television Studies Interest Group.

L5 Recent Research on the History & Theory of Classical Hollywood Comedy
ROOM: LONDON I
CHAIR: MALCOLM TURVET, Sarah Lawrence College
MALCOLM TURVET, Sarah Lawrence College – “How ‘Classical’ is Classical Hollywood Comedy?”
JANINE CHO, University of Wisconsin, Madison – “On Direct Address in Classical Comedy”
LEAH JACOBS, University of Wisconsin, Madison – “Updating the Seduction Plot: Comic and Dramatic Variants in the 1920s.”

L6 Workshop Publishing and New Economies of Value
A Forum About the Current Conditions of Publishing on Cinema, Media, Knowledge Technologies and Electronic Cultures
ROOM: LONDON II
CHAIR: JANES HAY, University of Illinois, Urbana-Champaign
JANES HAY, University of Illinois, Urbana-Champaign – “Still Challenging.”
JENNIFER HOLT, University of California, Los Angeles – “The Referential Framework.”
VICTORIA JOHNSON, University of North Carolina, Chapel Hill – “Porno, Pornography, and Pornography.”
SPONSORED BY: Career Opportunity Development and Promotion Committee.

L7 Pornography, Place and Policy Studies
ROOM: MONTREAL I
CHAIR: JANE JAFFER, Pennsylvania State University, University Park
JANE JAFFER, Pennsylvania State University, University Park – “At Home With Pornography.”
KATHLEEN JACOBS, Emory College – “Internet Peepshows and Pornography Laws.”
RICHARD G. CANTI, University of North Carolina – “Pornography and the Public Sphere: What’s the Connection Anyway?”
SPONSORED BY: JEN LEWIS, Oregon State University.
Session M
Sunday, May 27, 2001
8:30–10:15 A.M.

M1 Boundary Work
Contemporary Film and Television Production

Salon A

Vicki Mayer, University of Texas, San Antonio
John T. Caldwell, University of California, Los Angeles
Ellen Seter, University of California, San Diego
Vicki Mayer, University of Texas, San Antonio

Salon B

Paul Feiner, Rose Bruford College
Mike Frank, Bentley College
Sharon L. Zuber, College of William and Mary
Maria Emilia Tavarez, Museo del Chido, Instituto Portugues de Musaeu

Salon C

Jeffrey Modicent R., University of Michigan
Michael S. Sinclair, University of Southern California
Jeffrey Modicent R., University of Michigan
Christina Buckley, Furman University
Emperatriz E. Arbaaza-Camero, Universidad de Zulia
Daniel Joreteihiis, Independent Producer

M2 Cinema, The Unifying Factor

Salon B

Paul Feiner, Rose Bruford College
Mike Frank, Bentley College
Sharon L. Zuber, College of William and Mary
Maria Emilia Tavarez, Museo del Chido, Instituto Portugues de Musaeu

M3 National (Short) Film Industries

Salon C

Jeffrey Modicent R., University of Michigan
Michael S. Sinclair, University of Southern California
Jeffrey Modicent R., University of Michigan
Christina Buckley, Furman University
Emperatriz E. Arbaaza-Camero, Universidad de Zulia
Daniel Joreteihiis, Independent Producer

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**The Cinema of Emir Kusturica**

**Room:** M4  
**Chair:** DINI JORDANSA, University of Leicester

GIORGIO Bertolino, New York University – "Emir Kusturica's Gypsy Cabaret: Gaudete Folklore, Loud Tricksters, and the Aesthetic of Balkan Diversity"

PAUL Levy, New York University – "Two Kusturicas: 'Nagualism' from When Father Was Away on Business to Underground"

KIRS RAVETTO, California Institute of the Arts – "Kusturica and the Poetics of Parody"

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**Music, Sound and the Cinema**

**Room:** M5  
**Chair:** JOHN W. LOCKE, Concordia University

JOHN W. LOCKE, Concordia University – "The Maturing of Sound and the Academy of Motion Pictures Arts and Sciences 1928–1931"

ROBERT SPOLOG, University of Chicago – "The Uncanny Body of Early Sound Film and Its Relation to Classic Horror Cinema"

DANIEL GOLDMAN, University of California – "Carl Stalling and the Quick Cue: Popular Music in the Warner Brothers Cartoons"

ALICE M. MAURICE, Cornell University – "Cinema at Its Source: Synchronizing Race and Sound in the Early Talkies"

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**Contemporary Cinema I**

**Room:** M6  
**Chair:** LONDON II

TOM KEMPPE, Crossroads School for Arts and Sciences  
JOAN HAMPTON, Indiana University Bloomington – "Dark, Disturbing, Intelligent, Provocative and Quirky: Avant-garde Cinema of the 80s and 90s"

EDWARD R. O'NEILL, Bryn Mawr College – "Can the Time Image Be Postmodem? Deleuze, Truffaut and The Maniac"


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**Sexualities and Cinema**

**Room:** M7  
**Chair:** EMILY MORRISON, University of Southern California

EMILY MORRISON, University of Southern California – "Trans.sets in Our Bedrooms: Sexual Pleasure in Transsexual Women's Pornography"

KEVIN HEFFERNAN, Southern Methodist University – "I'm Gonna Ride You 'til You Can't Stand Up! Homophobia and Hegemonic Masculinity in The Sand of Two Johns"

HARRY M. BERNHARD, University of North Texas – "The Closer 2000: Receiving Mr. Ripley"

MICHAEL SIGELE, University of California, Los Angeles – "This Is Not a History of Homosexuality"

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**Film and Genre II**

**Room:** M8  
**Chair:** LONDON I

JAMES B. THOMPSON, University of Southern California

JAMES B. THOMPSON, University of Southern California – "I May Not Be Able to Define Genre, But I Know One When I See It: The Relationship Between Genre and Censorship in Classic Cinema"

HARMONY WU, University of Southern California – "Trading in Honor and Code: The Intero/National Currency of Peter Jackson's Lord of the Rings"  
"Art House Cacher and Blockbuster Fantasies"

JERRY MESSER, University of California, Los Angeles – "Put Acceptance Films: Having their Cake and Eating It Too!"


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**Dangerous Bodies/Endangered Bodies**

**Room:** M9  
**Chair:** CARMEN HUICO-NULZU, Colorado State University

CARMEN HUICO-NULZU, Colorado State University – "Corpus: The Social, Cultural and Sexual Inscription of Memory"

ARTURO J. ALDANA, Arizona State University – "Decolonial Bodies: Machismo, Desire and Representation in the Latino Film"

JOSEPH HERSHFIELD, University of North Carolina – "Mexican Cinema's Role in the 1930s Reformulation of the National Body"

SPONSORED BY: Latino/a Caucus
Session N

Sunday, May 27, 2001
10:30 A.M.–12:15 P.M.

N1 The Moving Image Installation
ROOM: SALON A
CHAIR: FEDERICO WINDHAUSEN, New York University
MELINDA BARLOW, University of Colorado – “Dwelling, Relinquishing, Remembering: Experiencing Contemporary Moving Image Installations”
CHRISSE ILES, Whitney Museum of American Art – “Moving Image Installation, Minimalism and the Phenomenology of Space”
ERIC DE BRUYL, Hochschule fur Bildende Kunste Braunschweig – “Film As Installation: Marcel Broodthaers and the Section Cinema”

N2 Voice of the Landscape II
ROOM: SALON B
CHAIR: ROBERT SILBERMAN, University of Minnesota
ROBERT SILBERMAN, University of Minnesota – “Terrence Malick, Landscape and This War at the Heart of Nature”
MAURIZIA NATALLI, Rhode Island College of Design – “Healing Landscapes: Sustainers, the Multicultural Sublime and Its Relationship to American Iconology”
ROB KING, University of California, Los Angeles – “The Natural Environment in the Films of Douglas Sirk: Melodrama As Counter-Western”
MICHAEL SELBY, Emerson College – “American ‘Moral Exceptionalism’ and the Representation of Landscapes”

N3 Hollywood and Cinema
ROOM: SALON C
CHAIR: LUTZ BACHER, Robert Morris College
ERIC GORDON, University of Southern California – “Remembering the Hollywood Dream: The Urban Redevelopment of Hollywood and the Science Fiction Imagination”
KEVIN S. SANDLER, University of Michigan – “Examining the B and NC-17 Versions of Contemporary Hollywood Cinema”
JULIAN STRINGER, University of Nottingham – “On Location: Contemporary Hollywood, Tourism and the Role of Regional Film Offices”

N4 Media Literacy … By Any Means Necessary
ROOM: SALON D
CHAIR: BERTHA E. SMITH-SHOMADE, University of Arizona
BERTHA E. SMITH-SHOMADE, University of Arizona – “Lay Theory and Literacy: Learning From What We Already Know”
DANIEL BERNAULD, University of Arizona – “New Media, Distance Learning and Critical Pedagogy: Using Interactivity on the Web to Teach Media Literacy”
BERTHA E. SMITH-SHOMADE, University of Arizona – “Armed Youth: New Media Use Value for Progressive Change”

N5 Workshop International Media Pedagogy
ROOM: LONDON I
CHAIR: TASHA OHEN, University of Wisconsin, Milwaukee
APRIL BODRUGHOOTS, University of Alberta – “Can Spaghetti TV! Teaching Non-American Students About Their Indigenous Broadcasting Heritage”
TASHA OHEN, University of Wisconsin, Milwaukee – “Globalization, Culture, and Media Policy”
TIM ANDERSON, Denison University – “Teaching Transnational Media: A Forum of Pedagogical Approaches”
SEEMA TING, University of Alberta – “Interrogating Hybridity: Critical-Cultural Approaches to Teaching Global Television Studies”
SPONSORED BY: Television Studies Interest Group

N6 Economies of Pleasure
ROOM: LONDON II
CHAIR: DENISE McKENNA, New York University
KIRSTEN BUTLER, University of Minnesota, Morris – “Marketing Musicians: A Story of (Self)-Exploitation in Early Silent Film”
VICTORIA STURMANN, Emory University – “Sin and Stardom: Melodrama, History and the Movie-Marketing Gilt”

N7 Globalization and Film/TV in the South
ROOM: MONTREAL I
CHAIR: ASHLEY DAVISON, University of Iowa
N. FRANK UKRADKE, Tuskegee University – “Post-Apartheid South African Cinema”
ASHLEY DAVISON, University of Iowa – “Landscape of Memory: Mediating Truth and Reconciliation in Southern Africa”
ABOURAKA SIHIK SANDOGO, University of Southern California – “What’s Wrong with This Picture? Globalization and National Televisons: A Case Study”

N8 Dodging Dictatorship
ROOM: MONTREAL II
CHAIR: EVA M. WOODS, Vassar College
STEVEN KARDAS, University of London – “Populism, ‘the National-Popular’ and the Politics of Comedy in Post-War Spanish Film”
SUSAN LARSON, Fordham University – “Capital Culture and the Construction of Urban Consciousness in Early 20th Century Madrid”
EVA M. WOODS, Vassar College – “Ideological Contradiction and Continuity: The Folkloric Star System in Spain, 1913-1949”
Session O
Sunday, May 27, 2001
1:15–3:00 P.M.

01 Allen Smithee, Auteur
Chair: JEREMY BRADDOCK, University of Pennsylvania
SAUL APOC, University of the Arts — "Artificial Autopsies and the Political Economy of the Allen Smithee Case"
JEREMY BRADDOCK, University of Pennsylvania — "The Forging of Smithee Studio"
JESSIE LIND, New York University — "Smithee in the Twilight Zone: The People vs. John Landis et al. and Other Trials of Authorship"
STEPHEN ROSS, University of Pennsylvania — "This Is Too Big for One Old Namit: Hitchcock and Smithee in the Signature Centrifuge"

02 Deconstructing/Reconstructing Ireland
Chair: JOHN HALEY, Missouri State Community College
STUART LEON, Columbia State Community College — "Lies for Life: The Complicated Matrix of Irish Culture"
PATTY McCORMACK, Loyola University — "Identifying the Enemy in In the Name of the Father and The Boxer"
MARY MCCARTHY, Loyola University — "Reimagining Gender in the Films of Neil Jordan"
NEW TECHNOLOGIES

SALON C
DZIOK BAKER, The University of Melbourne
"Concepted Spaces: The Internet Ate My TV, the TV Company Ate My Internet Site"

ERIC FRIEDMAN, Florida Atlantic University – "The Architectures of Cyberdancing"

JOSEPH CHRISTOPHER SCHMIR, Fort Lewis College – "Digital Archive: The Impact of New Technology on Alternative Cinema Exhibition"


CINEMA AND Masculinity II

SALON D
JOSE CAPINO, Northwestern University
"Masculinity and the Proximics of Desire"

PHILIPPE GERETS, University of Liege – "Clothes Make the Man: Masculine Identity and Masquerade in Film"

JONNA EAGLE, Brown University – "From Redivulge to Redemption: Masculinity in the Early Cinema"

CLAUDIA SPRINGER, Rhode Island College – "Kusturic's Kar Komodities: Hegemonic Masculinity in Disney's 'The Love Bug'"

THE CINEMATIC Hand

SALON E
JOE MCKELHANY, Sarah Lawrence College
"The Kinesthetic Hand and the Origins of the Cinematic Hand"

IVAN CROSBIE, Hunter College – "Sacha Guitry: The Artist's Hand and the National Portrait"

BRIAN PRIGG, New York University – "From Pickpocket to Prisoner: Breton's Hands"

LANCE DURFORD, Yale University – "Apprehension of the Vampire"

MULTI-CHANNEL Television Culture in Global Contexts

SALON F
LONDON I
JOE MCKELHANY, Sarah Lawrence College
ELFRED BERRY, Boston College – "Between Credibility and Commodification: Non-Fiction Entertainment as a Global Media Genre"

SUZAN MOORES, Old Dominion University – "Field of Dreams: Quiz Shows and the Transnational Traffic of Television Programs"

JOHN MCMURRAY, New York University – "A Lot of Something for Everyone: Transnational Contexts in Long-Format Special-Event Television"

MARTIN ROBERTS, New School University – "D-Day in Denmark: Multi-Channel Television at the Millennium"

POLITICS, Ideology and Film

MONTREAL I
KIRSTEN LENTZ, Brown University
"Gendering the Global: Transnationalization and the Politics of Gender"

JONATHAN L. SCHONI, College of Wooster – "The Right View: American Conservative Propaganda Films of the 1960s"

MICHELLE EICHER, New York University – "On the Limits of Cinematic Holocaust Representation"

DAVID LUDWIGS, Manhattanville College – "Sexuality and Its Intersections with Race and Ethnicity: A Note on the 1930s"

CRISIS IN 1970s Culture and Culture Theory

MONTREAL II
KIRSTEN LENTZ, Brown University
"Computers and the Politics of Representation"


NATHAN ANGEL, Brown University – "Striking Too Close to the TV Will Ruin Your Civilization: Television Studies and Postmodern Cultural Crisis"

KIRSTEN LENTZ, Brown University – "Television as Bad Object: Feminism and the Feminized Genres of Televison in 1970s Hollywood Film"

QUESTIONS OF Dogme

BOARDROOM
SCOTT MACLENNEN, University of East Anglia and METTE HJORT, Aalborg University
"Echoes from the Dogme: A Symposium on the Impact of the Dogme Movement"

METTE HJORT, Aalborg University – "Signs of Nation: Heritage and Its Critique in Thomas Vinterberg's The Celebration"

CATHERINE GRAY, University of Kent – "The Director Must Not Be Credited: Authorship, Auteurism, and the Films of Dogme 95"

SCOTT MACLENNEN, University of East Anglia – "Formal Dogme: Form, Theory and The Dogme 95 Manifesto"
Session P

Sunday, May 27, 2001

3:15–5:00 P.M.

Identity / Identification and Cinema

Room: 1
Chair: Jennifer Hammett, San Francisco State University

Salon A

Jennifer Hammett, San Francisco State University – “Identification Revisited: The Politics of Subjektion”

Jacqueline Manguig, University of Bristol – “Insiderizing Identities: Perspectives from South African Cinema”

Thomas Leitch, University of Delaware – “Toward a Grammar of Narrative Identification”

Pamela Robertson Wolken, University of Notre Dame – “Typecasting: Film Acting and Identity”

Contemporary Cinema II

Room: 2
Chair: Jason Middleton, Duke University

Salon B

Jason Middleton, Duke University – “Generic Hybrideity and Haptic Visuality in The Blair Witch Project”

Karen Voss, University of Southern California – “Make Me Over: Gendering Personal and Spatial Renewal in Contemporary Cinema”

Celestino Dileitò, Universidad de Zaragoza, Spain – “Between Friends: Love and Friendship in Contemporary Romantic Comedy”

Brigitte Humbert, Middlebury College – “History on Screen and Cultural Identity: The Return of Martin Guerre and Sommersby”

Narrative Theory and Film

Room: 3
Chair: Brian O'Leary, Pennsylvania State University, Erie

Salon C

Brian O'Leary, Pennsylvania State University, Erie – “Narrative Agency in Sandioge's Skull We Dance: A Linguistics-Based Interpretation”

Victoria Ochette, University of Manchester – “Policing Pictures: Sunset Boulevard and the Performative Past”

Marsha P. Cassidy, University of Illinois, Chicago – “Visible Storytelling: Women Narrators on 1950s Daytime Television”

German Cinema / Germany in the Cinema

Room: 4
Chair: Rüdiger Stemmertz, University of Leipzig

Salon D

Rüdiger Stummertz, University of Leipzig – “The Young New German Cinema (Jünger Neuser Deutscher Film): Between Zeitgeist and Social Criticism”

Allison Whitley, University of Chicago – “Dances of Death: Weimar Body Culture and Expressionist Film”

Jennifer Fig, University of Wisconsin, Madison – “Hello Frielens: Rehabilitating the German Woman in American Occupied Germany”

Hollywood: Then and Now

Room: 5
Chair: Morgan Pettit, Emory University

Salon E

Morgan Pettit, Emory University – “My Conscience Wants to Take a Vacation: The Evolution of Minstrel Practice in 1930s Film”

Derek Nygren, University of Virginia – “New Hollywood Auteurism As Professional-Managerial Class Strategy”

W. R. Grant, Colorado College – “The Strange Life and Strange Death of Rhapsodization: Examining the Political Economy of the 70s Black Film Cycle”

Lowering the Boom

Room: 6
Chair: David Whitehead, University of South Carolina

Salon F

Jay Beck, University of Iowa and Tony Grajeda, University of Wisconsin, Milwaukee – “The Sound of Silence: Cinematic Space, Narrative and Dolby Stereo”


Anand Kassam, Fordham University – “Songtrack: Identification and Popular Songs in Romantic Comedy”

Debra White-Stanley, University of Arizona – “The "Aural" Star Aura: Julia Roberts and the Feminist Politics of the Soundtrack”

Documentary and Other Genres

Room: 7
Chair: David Whitehead, University of South Carolina

Salon G

David Whitehead, University of South Carolina – “Out of the Theaters and into the Streets (and City Councils, State Legislatures and Parliament): Assessing the Policy Impact of Documentary Film”

Roger Bruce Brueg, Independent Scholar – “Media Images and the Documentary Representation of the Civil Rights Movement”

Philip Mosley, Penn State University – “Industry, Community, Memory: Pennsylvania Coal Documentaries”


Represent: Caryn Flinn, University of Arizona
Sunday, May 27, 2001 3:15–5:00 P.M.

P8  Cinema and Violence

**Room:** MONTREAL II

**Chair:** JAN LOVELAND, Wayne State University


**Anna Smolopoulos, University of Chicago** — “Public Daydreams: Consumer Citizenship and the Mob Violence Films of the 1930s”


**Richard Nell, Western Illinois University** — “Shooting Films: Assassination As Spectacle in 1970s Cinema”

P9  Tying-In

**Studies in Transforming Print into Visual Media**

**Room:** BOARDROOM

**Chair:** JAY KENT LORENZ, University of California

**Jay Kent Lorenz, University of California** — “The Candy Man Can: Roald Dahl, Quaker Oats, and Product Placement in Willie Wonka and the Chocolate Factory”

**Robert Mihaly, Ohio University** — “Queer Surplus Value: The Tainted Mr. Ripley”

**Margaret Stetz, Georgetown University** — “The Island of Dr. Frankenstein”

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