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Women Make Movies
462 Broadway, Suite 500
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Thursday, March 6, 2003
Noon–1:45 P.M.

A1
Authorship in Early Cinema and 1960s TV

Chair: Thomas Leitch + University of Delaware

Thomas Leitch + University of Delaware + "The Case of the Overdetermined Auteur"

Sat, March 8
7:30–8:30 A.M. Meetings
8:30–10:15 A.M. Session H
10:30 A.M.–12:15 P.M. Session I
12:15–1:15 P.M. Meetings
1:15–3:00 P.M. Session J
3:15–5:00 P.M. Session K
5:15–7:00 P.M. Session L
7:00–8:00 P.M. Meetings

A2
Got To Be Hip To Be Square: The Directions of Quality in 1970s Television

Chair: LaSalle

Commodores: Victoria Johnson + University of California, Irvine
Jeffrey S. Miller + Augustana College

Jeffrey S. Miller + Augustana College + "And Then There Was . . . Bloomington: Quality and the Cultural Geography of M*A*S*H"

Victoria Johnson + University of California + "You’re Gonna Make It After All! The Mary Tyler Moore Show and the Urbanization of the 1970s Midwest"

Jason Mitrell + Middelbury College + "Syndicated and Serialized Ivory: Mary Hartman, Mary Hartman and the Cultural Politics of 1970s Television"

Daniel Marcus + Wayne State University + "From the New Left to the New Right: The Strange Trajectory of 70s Sitcoms"

Sun, March 9
7:30–8:30 A.M. Meetings
8:30–10:15 A.M. Session M
10:30 A.M.–12:15 P.M. Session N
12:15–1:15 P.M. Meeting
1:15–3:00 P.M. Session O
Thursday, March 6 + Noon-1:45 P.M.  

**SESSION A**

**A6**  
**Gangsters in Fiction and Fact:**  
**Phillip Marlowe, the City and the Police Procedural Film**

**ROOM:** Directors Row 3  
**CHAIR:** James R. Thompson + UNIVERSITY OF SOUTHERN CALIFORNIA/CORE UNIVERSITY

**Lee Gierke** + UNIVERSITY OF LONDON/KINGS COLLEGE + “Sad and Dangerous Cities: Screening Space in the Gangster Film”


**A10**  
**WORKSHOP**  
Fade In on New Approaches to Teaching Screenwriting Within the University

**ROOM:** Salon A  
**CHAIR:** Andrew S. Horovitz + UNIVERSITY OF OKLAHOMA

**Participants:**
- Andrew S. Horovitz + UNIVERSITY OF OKLAHOMA
- Steevy Y. McDougal + MACALESTER COLLEGE
- Gilliana Muscio + UNIVERSITY OF PAPUA
- Mark Pizzato + UNIVERSITY OF NORTH CAROLINA
- Karen K. Casig + UNIVERSITY OF OKLAHOMA

**A7**  
**Paradoxes of Experimental Film**

**ROOM:** Directors Row 4  
**CHAIR:** Ben Singer + UNIVERSITY OF WISCONSIN, MADISON

**Ben Singer** + UNIVERSITY OF WISCONSIN + “Structural Film and the Paradox of Expression”

**Jackie Hatfield** + UNIVERSITY OF WESTMINSTER, LONDON + “Expanded Cinema and Its Relationship to the Avant-garde. Some Reasons for a Review of the Avant-garde Debates Around Narrativity”

**Roger Bech** + UNIVERSITY OF FLORIDA + “Experimental Film as Genre Film”

**Barry Muess** + UNIVERSITY OF CENTRAL FLORIDA + “Cindy Sherman’s Untitled Film Stills: The Avant-garde ‘Performs’ Cinema”

**A8**  
**Queering Cinema & TV**

**ROOM:** Duluth  
**CHAIR:** Patricia White + SWARTHMORE COLLEGE

**Patricia White** + SWARTHMORE COLLEGE + “Re-Make/ Re-Model: Todd Haynes’ Women’s Pictures”

**Carol Segal** + WASHINGTON STATE UNIVERSITY, VANCOUVER + “Heterosexualizing the Femme Boy: From Tea and Sympathy to Crime and Punishment in Suburbia”

**Allan Campbell** + UNIVERSITY OF TEXAS, AUSTIN + “It’s Not Yet Time to Suck Each Other’s Dicks: (Dis)articulating Male Homosocial Desire with the Tarantino DVDs”

**Joan Hauke** + INDIANA UNIVERSITY + “Far From Heaven”

**A9**  
**Making Meaning in Documentary Film**

**ROOM:** Salon B  
**CHAIR:** Vance Kepley, Jr. + UNIVERSITY OF WISCONSIN, MADISON

**Vance Kepley, Jr.** + UNIVERSITY OF WISCONSIN + “Social Actors and Social Action: The Documentaries of Emile de Antonio”

**J. Scott Onorato** + UNIVERSITY OF MASSACHUSETTS, AMHERST + “The Reconstruction of Family Memory in Alan Berliner’s Nobody’s Business”

**James Udden** + UNIVERSITY OF WISCONSIN, MADISON + “Philip Glass and The Thin Blue Line: The Invisible Rhetoric of Documentary”

**SESSION A**

**A11**  
**SCREENINGS**

**ROOM:** Directors Row 1  

**Zyklon Portrait**  
Elida Scheg, Canada, 1999, 13 min.

**The Walnut Tree**  
Elida Scheg, Canada, 2000, 11 min.

**Silent Song**  
Elida Scheg, Canada, 2002, 6 min.

Sponsored by Women Make Movies

**Missing Young Woman (Señorita Extravida)**  
Lourdes Portillo, Mexico/USA, 2001, 75 min.

Co-sponsored by the Caucus on Class, the Latinx Caucus and Women Make Movies
Thursday, March 6, 2003
2:00–3:45 P.M.

Session B

**B1 Issues in Indian Cinema**
- Room: CARVER
- Chair: Neera Majumdar + UNIVERSITY OF PITTSBURGH
- Neera Majumdar + UNIVERSITY OF PITTSBURGH + "Jamal Babu's Indiscretions: Tourism, Modernity, and Indian Cinema"
- Niru Goul + NEW YORK UNIVERSITY + "The Indian Multiplex and the Traditional Theatrical Imaginary"
- Anuva Panthakshar + MASSACHUSETTS INSTITUTE OF TECHNOLOGY and Mavilia Barajas + BOSTON UNIVERSITY + "It's All 'Black': What It Costs to Be a Bollywood Buff in the U.S."
- Priya Jayaraman + UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES + "Modernism and Indian Cinema"

**B2 Miscegenation and Ethnicity in Hollywood Films**
- Room: LA SALLE
- Chair: Alice Maurice + UNIVERSITY OF IOWA
- Alice Maurice + UNIVERSITY OF IOWA + "Body and Soul: Race, Reflexivity, and Performance in Sullivan's Travels"
- Kimberly Chabor Davis + CORNELL UNIVERSITY + "Recollecting Hierarchies of Race and Gender in the Contemporary Intersectoral Romance Film"
- Janelle Tangeman Anderson + INDEPENDENT SCHOLAR + "Japanese War Bride: Race, Desire, and Post-Classical Hollywood"
- Peter Flynn + UNIVERSITY OF MASSACHUSETTS, AMHERST + "Making a Gentleman of Gentleman Jim (or How Hollywood and the Marquis of Queensbury Cleared Up the Irish on American Screens)"

**B3 Viewing Spaces: Comparative Exhibition**
- Room: MARQUETTE
- Chair: Denise K. Cummings + UNIVERSITY OF FLORIDA
- Paul S. Moroz + UNIVERSITY OF TORONTO, CANADA + "The Changing Organization of Showmanship in Toronto, 1913–1918"
- Philippe Meurs + CHIME UNIVERSITY + "Multiplex and Multi-layered Identities: Young People and (Hollywood) Film Consumption in Belgium"
- John M. Parkhurst + UNIVERSITY OF SOUTHERN CALIFORNIA + "Constructing Cinephilia: Theatre Design and the Little Cinema Movement"
- Denise K. Cummings + UNIVERSITY OF FLORIDA + "An Architectural Affair: A Pennsylvania Case Study"

**B4 States and the Public Sphere**
- Room: HUMPHREY
- Chairs: Roger Hallas + SYRACUSE UNIVERSITY, ANY SHORE + NEW YORK UNIVERSITY
- Roger Hallas + SYRACUSE UNIVERSITY + "Dying in Public: Derek Jarman and the 'Pandemonium of the Image'"
- Any Shore + NEW YORK UNIVERSITY + "Suffrage Stars"
- Mia Mask + VASSAR COLLEGE + "Guess Who's Coming to the Party: Halle Berry at the Monster's Ball"
- Jakes LaFonse + CARNegie MELLON UNIVERSITY + "It's a Wonderful Life: How a Small Town Has Defined 'Community' Around One of Its Native Sons"

**B5 Film and Popular Music: Theorizing the Rock Soundtrack**
- Room: DIRECTORS ROW 3
- Chairs: Jay Beck + UNIVERSITY OF IOWA, Jason Middleton + UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
- Jason Middleton + UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL + "The Audio-Vision of Found Footage Film and Video"
- Jay Beck + UNIVERSITY OF IOWA + "Rocking the Soundtrack: An Examination of Early Rock 'n' Roll in American Cinema"
- Javon Ross + UNIVERSITY OF CALIFORNIA, BERKELEY + "Phil Specter Directs Martin Scorsese in Mean Streets: 'Be My Baby' and the Song Sequence"
- Tony Gajdics + UNIVERSITY OF CENTRAL FLORIDA + "The Noise of the Needle: Hearing the Seventies, Again"

**B6 Film and Popular Music: Theorizing the Rock Soundtrack**
- Room: DIRECTORS ROW 4
- Chairs: Murray Pomerance + IOWA UNIVERSITY
- Steven Alco Carr + IOWA UNIVERSITY + "Stanley Kubrick: Photography and Film"
- Warren Buckland + CAMDEN COLLEGE AT THE UNIVERSITY OF NEW JERSEY, CAMDEN + "The Brand Name Above the Title: Steven Spielberg and DreamWorks"
- Carol Verhassil + UNIVERSITY OF NORTH LONDON + "Can We Speak of Music Video Auteur?"
- Adam Lowenstein + UNIVERSITY OF PITTSBURGH + "Authorship's Changing Face: David Cronenberg as Director, Actor and National Icon"

**B7 A Family Affair**
- Room: DIRECTORS ROW 5
- Chairs: Murray Pomerance + IOWA UNIVERSITY
- Steve Alco Carr + IOWA UNIVERSITY + "Family Practice: The Problem of Marriage in Early 1970s Hollywood Film"
- Cynthia Feels + GEORGE MASON UNIVERSITY + "Gotta Be Born This Way": Hip-Hop Family Politics"
- Murray Pomerance + IOWA UNIVERSITY + "Royal Tenenbaum's Look of Love: The Dramaturgy of Kinship in Hollywood Film"
SESSION B

THURSDAY, MARCH 6 + 2:00–3:45 P.M.

Cinematic and Telvisual Performances: Queer Identity and the Camera

ROOM: Duluth
CHAIR: Maria Paskewycz + North Carolina State University

Maria Paskewycz + North Carolina State University + "Cinematic and Televisual Performances: Sandra Bernhard and Margaret Cho's Mediatized Sexuality"
David T. Johnson + The University of Florida + "Keaton's Camera and the Indexical Performance"
Heather Hendershot + Clark University + "Nickelodeon's Nautical Namaste: The Intergenerational Appeal of Spongebob SquarePants"

Digital TV: Industry and Policy in the Age of Convergence

ROOM: Salon B
CHAIR: John McManus + New York University

Jennifer Holt + University of California, Los Angeles + "Regulating Reality: The FCC and Mediated Science"
Thomas Streeter + University of Vermont + "Copyright and Convergence: How Intellectual Property Is Replacing Channels as the Underpinning of Market Power in Electronic Media"
Mani Castaneda-Paredes + University of Massachusetts + "The Importance of Digital Tuner Policy in the Broadcast Transition to DTV"
John McManus + New York University + "Regulating the Local in Television's Digital Age"

WORKSHOP

Getting It Published: Your First Book

ROOM: Salon C
CHAIR: Rebecca Goon + Indiana University

Participants:
John Lewis + Oregon State University
Rebecca Goon + Indiana University
John Castaneda-Paredes + University of Illinois Press
Eric Ziesman + New York University Press
Lynn Spigel + Northwestern University
Eric Schaefer + Emerson College
Jennifer Fay + Michigan State University

SCREENINGS

ROOM: Directors Row 1

Amazonia
Nandini Silwal, USA, 2001, 8 min.
The Day I Will Never Forget
Kim Longino, UK, 2002, 30 min.
Sponsored by Women Make Movies

THURSDAY, MARCH 6, 2003 + 4:00–6:15 P.M.

P L E N A R Y S E S S I O N

ROOM: Salon E & F

"Performance and the Image"

MODERATOR: Lucy Fischer + University of Pittsburgh (President, SCMS)
James Naremore + Indiana University + "Digital Actors: Notes on Performance in the Age of CGI and Digital Video"
Michelle Wallace + City College of New York and The CUNY Graduate Center + "Blackface in Photography and Film"
John Herrboldt + The Cooper Union + "Performing the Moving Image: Performative Practice in Film and Video Installation"

Also included at the beginning of this session is the SCMS AWARDS CEREMONY

THURSDAY, MARCH 6, 2003 + 6:30–8:00 P.M.

O P E N I N G R E C E P T I O N

ROOM: Salon C

FRIDAY, MARCH 7, 2003

FRIDAY, MARCH 7, 2003 + 7:30–8:30 A.M.

M E M B E R S ’ B U S I N E S S M E E T I N G

ROOM: Duluth

MODERATOR: Lucy Fischer + University of Pittsburgh (President, SCMS)

Refreshments will be provided
Friday, March 7, 2003
8:30-10:15 A.M.

**Session C**

**C1**
Radio Form and Aesthetics: Performance and the Imagination

*Room:* Carver
*Chair: Michele Hilgus, University of Wisconsin

- **Shawn Van Cuyk**, University of Wisconsin, Madison: "The Radio Voice in the Culture of Personality: Toward an Aesthetic of Early Radio"
- **David D. Gilfillan**, Arizona State University: "Wrestling the Beast": German Radio Goes Hyperspatial"
- **Jason Losiglio**, University of Maryland: "Radio Subcultures: Who Cares?"

**C2**
Edecline, Race, and Stardom

*Room:* LaSalle
*Chair: Pamela Robertson Wojcik, University of Notre Dame

- **Pamela Robertson Wojcik**, University of Notre Dame: "Casting Characters"
- **Elizabeth Haas**, University of Texas, Austin: "Fashioning Whiteness in Hollywood Star Performances: Images"
- **Roberto Carlos Ortiz**, Tulane University: "Gypsies, Child Stars and Santa Montiel: Spanish Movie Musicals of the 1950s"

**C3**
Cinematic Girls and Historical Heroines

*Room:* Marquette
*Chair: Sarah Pronsky, University of Illinois, Urbana-Champaign

- **Garett Bislinghoff**, Northern Illinois University: "Precedents and Prototypes: Influences of a Silent Film Heroine"
- **Andrew Ascheid**, University of Georgia: "Post-Feminist Matthias/ Women and Romance in the Heritage Film"
- **Sarah Pronsky**, University of Illinois, Urbana-Champaign: "Cinematic Girls"

**C4**
Regulating TV Sex: Past and Present

*Room:* Hennen Hall
*Chair: Elana Levine, University of Wisconsin, Milwaukee

- **Ron Becker**, University of Wisconsin, Madison: "Straight But Narrow: Queer Television after the Gay Nineties"
- **Maashe F. Cassidy**, University of Illinois, Chicago: "Sex in the Afternoon: Matinee Theater and the NBC Centers, 1935-50"
- **Jacqueline Visco**, University of Wisconsin, Madison: "Big Love: Sizing Up Sexuality and Desire in Primetime"

**C5**
Representations of War I

*Room:* Rochester
*Chair: Robert Silberman, University of Minnesota

- **Robert Silberman**, University of Minnesota: "Three Kings: The Contemporary War Movie, and the Art of Ideological Finesses"
- **Erik Helling**, Lund University, Sweden: "Neutrality Reconsidered: The Representation of War in Modern Swedish Cinema"
- **Lisa Parks**, University of California, Santa Barbara: "De-Militarizing the Airwaves: Oxygen, CNN and Fox News and the War in Afghanistan"
- **KAREN J. HALL**, Syracuse University: "The New War Story Begins at Home: Combat Missions and Constructions of the New War Warrior"

**C6**
South of the Digital Divide: The Digital "Revolutions" in Latin America

*Room: Directors Row 3*
*Chair: Dolores Trenney, Tulane University

- **Tamara Falicov**, University of Kansas: "Digital Dreams and Dystopian Drama: Our Lady of the Assasinate" Sponsered by the Latina/o Caucus

**C7**
Comic Performance: Silence, Absence, Sobel, and the Oscorilen

*Room: Directors Row 4*
*Chair: Joanna Rapf, University of Oklahoma

- **Kevin W. Sweeney**, University of Tampa: "Comic Cauter at Buster Keaton's Silent Comedy"
- **Joanna Rapf**, University of Oklahoma: "Doing Nothing: Harry Langdon & The Performance of Absence"
- **Kristine B. Kammick**, Indiana University-Purdue University, Indianapolis: "Subtle Acts of Slapstick"
- **Kink Amsworth**, University of Oklahoma: "What's So Funny About Pudding, Love and Adam Sandler? The Comical Quotidian in P.T. Anderson's Punch-Drunk Love"
SESSION D

FRIDAY, MARCH 7 + 10:30 A.M.-12:15 P.M.

D5 Cinema in Passing: The Essay Film and Geopolitics

ROOM: Rochester

CHAIR: Timothy Connors + TEMPLE UNIVERSITY

Jonathan Kalusa + BRYN MAWR COLLEGE

Johanna Kalusa + BRYN MAWR COLLEGE

"Speaking Indirectly: The Essay Film in the Age of "Undeclared War""

Timothy Connor + TEMPLE UNIVERSITY + "Derek Jarman's Blue or the Sound of Dying"

Christopher Paskew + HAVENROCK COLLEGE + "Kidlat Tahimik and Transnational Literacy"

RESPONDENT: John Mowitt + UNIVERSITY OF MINNESOTA

D6 Subject to "Noir"; Desire and the Divided Self

ROOM: Directors Row 3

CHAIR: Ken Hills + UNIVERSITY OF NORTH CAROLINA

Ken Hills + UNIVERSITY OF NORTH CAROLINA + "Armored Silences: Film Noir's Refusal to Shed Light on the Subject"

Nathan S. Epany + UNIVERSITY OF NORTH CAROLINA + "If I Had Been A Ranch, They'd Have Named Me the Bar-Nothing: Film Noir Dialogue and the Pleasures of Talking Back"

Bob Rehak + INDIANA UNIVERSITY + "Arabian Heroes, Puzzle Films and the Aesthetics of Digital Noir"

D7 Bollywood Dreams: Imagining an Alternative Cosmopolitanism

ROOM: Directors Row 4

CHAIR: Pritiva Jodha + WASHINGTON UNIVERSITY

Seema Mirani + OLD DOMINION UNIVERSITY, AND SANGEETA Gopal + OLD DOMINION UNIVERSITY + "Dancing to a Different Beat: The Bollywood Idiom as a Transnational Trend"

Edward K. Chao + WASHING COLLEGE + "Food and Cassettes: A Phenomenology of Fetish Objects"

Gayatri Gopinath + UNIVERSITY OF CALIFORNIA, DAVIS + "After the Fire: Queer Representation in Bollywood Cinema and the Perils of Mainstreaming"

D8 Made in China and Japan, Remade in Hollywood, or Vice Versa? Cross-Over Films

ROOM: Directors Row 4

CHAIR: Yinan Wang + Drexel University

Sasha Vojkovic + HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY + "The Circularity of Influences: Europe-Hollywood-Hong Kong"

Yinan Wang + Drexel University + "The Phantom Strikes Back—From Hollywood to Shanghai to Hong Kong"

Geraldine Sae + UNIVERSITY OF IOWA + "The Man Who Re-Shot John Wayne: Kitano Takeshi's Search for a Globalist Vision"

RESPONDENT: Poshek Fu + UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

SESSION D

FRIDAY, MARCH 7 + 10:30 A.M.-12:15 P.M.

D9 Recent Developments in Jungian Film Theory and Aesthetics

ROOM: Salon B

CHAIR: Don Federici + CORNELL UNIVERSITY

JAMES N. DOWSON + PACIFICA GRADUATE INSTITUTE + "Memento Mori: Remember to Die"

DON FEDERICISCH + CORNELL UNIVERSITY + "Jungian Film Studies and Jung's History of the Symbol"

CHRISTOPHER HAAKE + UNIVERSITY OF LONDON, GOLDSMITH COLLEGE + "Human Being Human: Film Culture and Individualization"

JOHN ZIP + UNIVERSITY OF STETSON + "What the Camera Took: Bernardo Bertolucci's Stealing Beauty"

D10 The Pedagogy of Spike Lee

ROOM: Salon A

CHAIR: BENNETT E. SMITH-SMITH + UNIVERSITY OF HOUSTON/UNIVERSITY OF ARIZONA

PARTICIPANTS:

CRAIG FRAIM + GEORGE MASON UNIVERSITY

KARL R. FELLER + COLUMBIA COLLEGE

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S. CASEY WALKER + UNIVERSITY OF TEXAS

Sponsored by the African/African-American Caucus

SCREENING

ROOM: Directors Row 1

Umm Kulthum: A Voice Like Egypt

Michael Goldman, USA, 1996, 47 min.

Sponsored by Arab Film Distribution

FRIDAY, MARCH 7, 2003 + 12:15-1:15 P.M.

MEETINGS

Lesbian/Gay/Bisexual/Transgender/Queer Caucus

ROOM: Directors Row 2

Oscar Micheaux Society

ROOM: Directors Row 3

Cinema Journal Editorial Board Meeting

ROOM: Directors Row 4

London Conference Networking Meeting

ROOM: Directors Row 4

All SCMS members, but especially European scholars presenting papers in Minneapolis, are invited to attend a meeting to brainstorm networking ideas for the proposed 2005 SCMS London Conference. We would like to get the word out so as many European departments of Film Studies as possible so as to ensure the widest possible attendance and submission of proposed panels and papers.
Friday, March 7, 2003
1:15-3:00 P.M.

Session E

E1
Cinematic Borrowings: From Early Cinema to the 1930s
Room: Carver
Chair: Lucy Fischer - University of Pittsburgh

Kaveth Askani - University of Chicago + "Pictorialism and Diegesis in Alexander Black's 'Slow Movies'"
Paola Assaf - Indiana University + "Filming the 'Face' of the World: Human Geography, Physiognomic Film Theory and Atlas Films"
Petra Diesul-Khun - University of Pittsburgh + "Screening Modernist Aesthetics: Challenges to the High/Low Debate in Alla Nazimova's Salome (USA 1922)"

E2
Species, Race and Globalization
Room: LaSalle
Chair: Jiyang Mi - The College of New Jersey

Jiyang Mi - The College of New Jersey + "Globalizing Chinese Beauty: Erotica, Erotica, and the Transnational Capitalization of the Chinese Female Stardom"
Yasmin Nair - University of Illinois, Chicago + "Her Name Was Helen and Mine Was Not: Eisha Marjara and the Search for Whiteness"
Daisyle Miyake - New York University + "East Is East and West Is West?; A Cross Cultural Study of Sussexe Hosokawa's Silent Stardom"

E3
Cinematic Panoramas
Room: Marquette
Chair: Kaesten Wissel - University of Michigan

Alison Goethals - CUNY, Baruch College + "Panoramic Vistas in Imax Films"
Anezse Freilinger - University of California, Irvine + "Paris 1900: The Cinema and New Mobilities of Spectatorship"
Kaesten Wissel - University of Michigan + "Filming the 'City of Living Light': The Panorama, Electricity, and the Luminous View"

E4
Politics, History and Cultism on TV
Room: Hindepiv
Chair: Greg Taylor - SUNY Purchase College

Michael Lockman - DePaul University + "In Defense of Failure: Television Historiography and the Pitfalls of Popularity"
Gayle M. Smith - Georgia State University + "Next Weeks, A Very Special Musical Episode: The Musical Within the Primetime Television Series"
Michela Andiazzi - Indiana University + "Blurring the Boundaries Between Public and Private: Italian Television in the 21st Century"
Greg Taylor - SUNY Purchase College + "Why Beat the Geekist Cultism and the Promise of Authority"

E5
Masculinity in International Cinema
Room: Rochester
Chair: Peter Bennett - George Mason University

Peter Bennett - George Mason University + "Sexual Politics in Visconti's Ossessione"
Andrew J. Douglas - Northwestern University + "Jackie Gleason: TV Stalwart Weighs on a Film Career"
James Enzi - Brown University + "Moving Men: Masculinity and Melodrama in the Hollywood Western"
Christine Raquet - University of Regina, Canada + "Masculinity, Affect and Death in American and Canadian Cinemas: A Cross-Cultural Comparison"

E6
Transnational Circuits: Genre, Reception, and Representation
Room: Directors Row 5
Chair: Barbara Seznick - University of Arizona

Gloria Mora - Milan, Italy + "This Ain't You, Girl!: Performing the Orient in Hollywood"
Manjik de Valve - University of Amsterdam + "Transnationality: The Role of the International Film Festival Circuit"
Ass Kibey - University of Colorado, Boulder + "Dismantling Normalized Terror: Audience Responses to an Iranian-American Film"
Barbara Seznick - University of Arizona + "World Class Festivals and Big Name Caste: The Miniseries and International Co-Production"

Sponsored by the Middle East Caucus

E7
Representations of War (II)
Room: Directors Row 4
Chair: Erik Hedlin - Lund University, Sweden

Robert Frank - University of Minnesota + "What Is It Good For War, Masculinity, and Ambivalence in Pre-World War I Films: Developing a Genre"
Leslie Tuchins - New York University + "Black Hawk Down: A War Film Like No Other"
Dolph Andras Rokob - University of Amsterdam/ASCA + "The Senses, the Survivors, and Traumatic Memory: How Contemporary Popular Film Remembers World War II"
Susan Hunt - Santa Monica College + "The War Between the Mind, Body and Masculinities in Enemy at the Gates"
**SESSION E**

**Polish Cinema: Tradition and Discontinuity**

**ROOM:** Duluth  
**CHAIR:** Paul Coates + UNIVERSITY OF ABERDEEN

- Elizabeth Sophia Nazarian + UNIVERSITY OF CHICAGO + “The Double Life of Totalitarianism: Authority and Subversion in Andrzej Munk’s The Passenger”
- Mike Stevens + UNIVERSITY OF READING, UK + “Polish Cinema’s Exit from History”
- Elzbieta Ostrowska + UNIVERSITY OF LODZ, POLAND + “Ethnoscapes in the Films of Andrij Wajda”
- Paul Coates + UNIVERSITY OF ABERDEEN + “Evolution in Captivity: Artists, Censors and Socialists in Polish Cinema”

**Television: New Highs, New Lows**

**ROOM:** Salon B  
**CHAIR:** Mini White + NORTHWESTERN UNIVERSITY

- Mini White + NORTHWESTERN UNIVERSITY + “Investigating Cheaters”
- Christophe Andréassen + UNIVERSITY OF INDIANA + “Season in a Box: Television as A Collector’s Medium”
- Jeffrey Scrance + NORTHWESTERN UNIVERSITY + “See You in Hell, Johnny Bravo”

**WORKSHOP**

**On the Market: Preparing Yourself for the Job Search**

**ROOM:** Salon A  
**CHAIR:** Rebecca Gordon + INDIANA UNIVERSITY

**SCREENING**

**ROOM:** Directors Row 1

- Divine Intervention  
  Elie Semler, France/Palestine, 2003, 92 min.  
  (Sponsored by Avista Films)

**SESSION F**

**Friday, March 7, 2003**  
**3:15–5:00 P.M.**

**Medical Realities and Unrealities: Issues of Performance and Space in Film Music History**

**ROOM:** Lyre  
**CHAIR:** David Goldmark + UNIVERSITY OF ALABAMA

- David Goldmark + UNIVERSITY OF ALABAMA + “Has Anybody Seen Kelly?” Music and Early Animated Shorts”
- Julie Hubbert + UNIVERSITY OF SOUTH CAROLINA + “Negotiating Music, Performance and Space in the Early Film Soundtrack”
- Juna Rayoff + WHITMAN COLLEGE + “Give Them a Hand: Playback Performers and the Crisis of Disembodiment”
- Neil Laxen + DAVISON COLLEGE + “Authoritarian Rhetoric and Williams’ Score for Close Encounters of the Third Kind”

**Early American Cinema, Racial Diversity, and Migrations**

**ROOM:** Martini  
**CHAIR:** Giovanni Berrettili + UNIVERSITY OF MICHIGAN

- Sabine Hasso + CORNELL UNIVERSITY + “Immigrant Domesticity, Silent Film and the Coloring of Private Life”
- Diane Negra + UNIVERSITY OF EAST ANGLIA + “Mastering Modernity: Domesticity, Public Space and Irish Femininity in Early Cinema”
- Jacqueline Stewart + UNIVERSITY OF CHICAGO + “Race and Risks of Comedy: The Eboni Film Corporation”
- Giovanni Berrettili + UNIVERSITY OF MICHIGAN + “Race, Migration, and the Modernity of Early American Cinema”

**Hong Kong Cinema: Genre, Style and Distribution**

**ROOM:** Leaves  
**CHAIR:** Jiho Choi + UNIVERSITY OF WISCONSIN-MADISON

- Jiho Choi + UNIVERSITY OF WISCONSIN-MADISON + “Make Mood, Not Love: Mood Portrayal in Wong Kar-Wei’s Early Genre Films”
- Lisa Donnini + WESLEYAN COLLEGE + “Hong Kong, Meet Harvey: The Role of Miriamas in the Distribution and Transformation of Hong Kong Films”
- Karoline Spindler + UNIVERSITY OF WISCONSIN-MADISON + “Now It’s Personal: Johnnie To and the Gangster Narrative”
- Kevin Heffernan + SOUTHERN METHODIST UNIVERSITY + “Landscapes of Fear: Urban Space in the Category III Horror Thriller”

**Issues of Race and TV**

**ROOM:** Henepin  
**CHAIR:** Mark Gallagher + GEORGIA STATE UNIVERSITY

- Mark Gallagher + GEORGIA STATE UNIVERSITY + “Traffic/Static: Race, Globalization and the Soderbergh Remake”
- Jennifer Lynn Fuller + UNIVERSITY OF WISCONSIN-MADISON + “Grease, a Break and the Limits of the Modern Mummy”
- Jox Krassnica + INDIANA UNIVERSITY + “Country Hicks and Liberal Chicks: Representing, Containing and Masking Racial on MTV’s The Real World”
SESSION F
Friday, March 7 + 3:15–5:00 p.m.

F5
Hong Kong Connections: Transnational Imagination in Action Cinema
ROOM: Rochester
CHAIR: Meaglian Morris + LUNA I N UNIVERSITY, HONG KONG
Meaglian Morris + LUNA I N UNIVERSITY, HONG KONG + “Transnational Imagination in Action Cinema: The Prequel”
Siu Leung Li + LUNA I N UNIVERSITY, HONG KONG + “Desiring Internationality: Post-Colonial Hong Kong Action Cinema”
RESPONDENT: Jesse Ruck Wal Lau + SAN FRANCISCO STATE UNIVERSITY

F6
Pulling Our Stakes: The Interdependence of Music and Television in the 1950s and 1960s
ROOM: Directors Row 3
CHAIR: Norma Coates + UNIVERSITY OF WISCONSIN, WHITESTONE
Robert Simmons + UNIVERSITY OF SOUTHERN CALIFORNIA + “Pop Folk: The Revival Conundrum and Early 60s TV”
Norma Coates + UNIVERSITY OF WISCONSIN, WHITESTONE + “Rocking Primetime in the Early 1960s: The Networks Grapple With Youth Music”

F7
Narrative, Performance, (Live)Textuality
ROOM: Directors Row 4
CHAIR: Elena del Rio + UNIVERSITY OF ALBERTA
Peter Novak + UNIVERSITY OF SAN FRANCISCO + “Silent Narratives: American Sign Language and Shakespeare”
Elena del Rio + UNIVERSITY OF ALBERTA + “Performing the Narrative of Seduction: Claire Denis’ Beau Travail”
Adinonze L. McLean + UNIVERSITY OF TEXAS, DALLAS + “Ballet, the Body, and Narrative Cinema”
Jodi Bollard + UNIVERSITY OF NEW SOUTH WALES + “Ghosting the Machine: The Sounds of Tap”

F8
Hetero I
ROOM: Dublin
CHAIR: Sean Griffin + SOUTHERN METHODIST UNIVERSITY
Sean Griffin + SOUTHERN METHODIST UNIVERSITY + “Hetero”
David M. Lepowshi + MANHATTANVILLE COLLEGE + “Palindrome: Queer Performing Jewish Heterosexuality in Yiddish-American Cinema of the Great Depression”
Stephan Tropman + IBHACA COLLEGE, LOS ANGELES + “A Hetero in Homo Clothing: Heterosexualizing the Gay Male on Prime Time Soaps”
Sponsored by the Lesbian/Gay/Bisexual/Transgendered/Queer Caucus

F9
Sexuality in Sixties Cinema: Decline, Decay, Obsolescence
ROOM: Salon B
CHAIR: Elena Gontifeld + NEW YORK UNIVERSITY
Elena Gontifeld + NEW YORK UNIVERSITY + “Looking Forward, Looking Back: Themes of Obsolescence in Late Sixties Sectipation”
Lucas Hildeshead + NEW YORK UNIVERSITY + “Hollywood’s Slip Is Showing: Elizabeth Taylor Performs 1960s Cinema”

F10
WORKSHOP
The State of Technology in Cinema and Media Studies
ROOM: Directors Row 1
CHAIR: Loni Landay + BERKELEY COLLEGE OF MUSIC
Lonil Landay + BERKELEY COLLEGE OF MUSIC + “Watched Over by Machines of Loving Grace, or A Critical Assessment of Technology in Media Scholarship and Pedagogy”
Christine Becker + UNIVERSITY OF NOTRE DAME + “Avids versus Stereobacks: Do Film Production Schools Still Need Film?”
Vincent Roccio + SOUTHERN NEW HAMPSHIRE UNIVERSITY + “Deconstructing the Digital Domain: Pedagogy and Practice”
Ellen Strates + GEORGIA TECH + “Next Generation Tools for Film Analysis”
Mark Woodson + UNIVERSITY OF COLORADO, BOULDER + “Being the Moscow Film School: Editing, Digital Technology, and the Classroom”

F11
SCREENING
The Inner Tour
ROOM: Salon A
CHAIR: Loni Landay + BERKELEY COLLEGE OF MUSIC
Ra’anan Alexandrowicz, Israel/Palestine, 2001, 94 min.
Co-sponsored by Bifilms Ltd. and First Hand Films
WORKSHOP
Cultural Analysis of Media Industries

Participants:
- Elana Levine: University of Wisconsin, Milwaukee
- Jon Lewis: Oregon State University
- Amanda D. Lott: Denison University
- Michael Curtis: University of Wisconsin, Madison
- Timothy Hawes: Old Dominion University
- Jason Mirtell: Middlebury College

Bollywood: Westward Ho!

- Priya Joshi: Washington University, St. Louis
- "Knocking on Heaven's Door: Can Hollywood's Audiences Let Bollywood In?"
- Alexandra Schwind: Free University Berlin, Germany
- "Bollywood—a World of Proximity and Elsewhere: The Case of Farhad Aideh's "Di Chata Hai" (2001)"
- Rezvika Bishir: University of Florida
- "Mission Kashmir: If you're Not Nervous, You're Not Paying Attention"

Sponsored by the Asian/Pacific/American Caucus

Friday, March 7, 2003
5:15-7:00 P.M.

ROOM: Carver
CHAIR: Ansa Siosopoulos

ROOM: LaSalle
CHAIR: Jason Mirtell

ROOM: Marquette
CHAIR: Jhiffy Pence

ROOM: Hasseglin
CHAIR: Rezvika Bishir

ROOM: Directors Row 4
CHAIR: Carole Genster

ROOM: Doherty
CHAIR: Hanny M. Bressloff


ROOM: Rochester
CHAIR: Janet Staiger

ROOM: Directors Row 3
CHAIR: Michele L. Tonco

ROOM: Doherty
CHAIR: Hanny M. Bressloff

Michele L. Tonco: University of Southern California
- "Romantic Comedy and Social Satire in the Era of Stagnation: Soviet Film in the 1970s"

Lora Wheeler: University of California at Irvine
- "Animated Collapse of Soviet Childhood"

Vincent Bolliger: University of Wisconsin, Madison
- "Realism in Soviet Films of the 1920s: The Discourse Against Montage"

Bill Bodey Yamhill: University of Wisconsin, Madison
- "Soviet Socialist Realism and the Cinema of the Thaw"

Back in the U.S.S.R.: Revisiting Soviet Cinema

ROOM: Rochester
CHAIR: Janet Staiger

ROOM: Directors Row 3
CHAIR: Michele L. Tonco

ROOM: Doherty
CHAIR: Hanny M. Bressloff

Michele L. Tonco: University of Southern California
- "Romantic Comedy and Social Satire in the Era of Stagnation: Soviet Film in the 1970s"

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Bill Bodey Yamhill: University of Wisconsin, Madison
- "Soviet Socialist Realism and the Cinema of the Thaw"
SESSION G
FRIDAY, MARCH 7 @ 5:15–7:00 P.M.

C9  Female Sexuality and TV
ROOM:  Salon B
CHAIR:  Astrid Henzy, Saint Mary’s College

WORKSHOP
Revisiting Conventional Theories of Film Performance
ROOM:  Salon A
CHAIR:  Cynthia Banon, Bowling Green State University

PARTICIPANTS:
Sharon M. Canicola, University of Southern California
Paul McDonald, University of Surrey Roehampton
Cynthia Banon, Bowling Green State University
Frank P. Tomasello, Southern Methodist University

Heather Osborne-Thompson, University of Southern California
“Locating the Single Girl’s of 1950’s Television”
Julie Annigo, Wayne State University
“Pledge Rule #1: Wear Full Makeup at All Times: Constructing the Female Subject in MTV’s Sorority Life”
Astrid Henzy, Saint Mary’s College
“Organs and Empowerment: Sex and Feminism in Sex and the City”

C10  Screening
ROOM:  Directors Row 1

Justifiable Homicide
Jon Osman and Jonathan Stack, USA, 2001, 86 min.
Co-sponsored by the Caucus on Class, the Latino Caucus and Gabriel Films

SPECIAL EVENT
FRIDAY, MARCH 7, 2003 @ 8:00 P.M.

Women with Vision Festival / Walker Art Center
Program presented by Society for Cinema and Media Studies
Introduced by Dan Streible, University of South Carolina

The Society’s Archives Committee has organized this program of 35mm archival treasures, which will have a public screening at the Walker Art Center Auditorium. Thanks to research being done by SCMS members, independent scholars and groups such as Women Film Pioneers, film archives have rediscovered and begun to preserve important motion pictures by women filmmakers, including these early productions.

A Fool and His Money (1912)
Alice Guy Blaché

The Unshod Maiden (1932)
Lois Weber’s 1916 feature film, “Shoes” is currently undergoing restoration. The only footage from this film in an American archive is the library of Congress’ 35mm print of The Unshod Maiden, an early sound-era short from Universal that reduces Weber’s expose to a comic-stripish, (10 mins.)

The Bit (1921)
Lois Weber
A newly restored print from the Library of Congress. This dramatic expose about class inequality (and mostly underpaid scholars) is among the most powerful works by the director many consider the cinema’s most important woman filmmaker. (95 mins.)

Live piano accompaniment by Karen Plieger.
Post-screening reception in the Walker’s Gallery 8 Restaurant.
$5 for the SCMS badge-bearers ($7 otherwise)
Walker Art Center Auditorium is located on Vineyard Place (175 Vineyard Place), where Lyndale and Hennepin avenues merge.
www.walkerart.org 612-375-7622 box office
For more information and directions to the Walker Art Center, please pick up a flyer about this event at the SCMS Registration Desk.

SATURDAY, MARCH 8, 2003
SATURDAY, MARCH 8, 2003 @ 7:30-8:30 A.M.

MEETINGS

Caucus on Class
ROOM:  Directors Row 2

Graduate Student Organization
ROOM:  Directors Row 3

MEETINGS

LATINO/A CAUCUS
ROOM:  Directors Row 2

MOVING PICTURE ACCESS AND ARCHIVE POLICY COMMITTEE
ROOM:  Directors Row 3
Saturday, March 8, 2003
8:30–10:15 A.M.

H1 Digital/Film Interface

Room: CARVER
Chair: William Boddy + CUNY, Baruch College and Graduate Center

Scott Higgins + Wesleyan University + "A New Color Consciousness: Color Design in the Digital Age"
Anja Fetcok + University of Oslo + "Digital Image Manipulation and Fictive Portraits: Refiguring the Body of Photography"
Despina Katsouda + Harvard University + "The Body as Special Effect: Computer Generated Images and the 'truth' of the Body"
William Boddy + CUNY, Baruch College and Graduate Center + "Cinema After Film: Current Prospects for Electronic Exhibition"

H2 Reality TV

Room: HSNPS
Chair: Jennifer Gillan + Bentley College

Jennifer Gillan + Bentley College + "From Ozzie to Ozzy: The Development of the Reality sitcom"
Ann Mascio + University of Oslo + "Listening on 'Live' Performance: Sonic Surveillance in Big Brother"
Bjorn Ingvoldstad + Indiana University + "Reality TV, Identity, and Post-Socialist Transition: A Case Study from Lithuania"
Gabriel Wetsch + Purdue University + "The Practices of Reality Television: Rosie O'Donnell, Fandom, and Tom Cruise"

H3 Ideologies of Disability in Hollywood Film

Room: MARQUETTE
Chair: Heather Addison + Western Michigan University

Elena Roth + Indiana University, South Bend + "Monstrous: Mothers in Late Twentieth Century U.S. Films"
R. Bruce Russell + New York University, Hunter College + "Genre Formation of Criminal Ruthlessness: U.S. Regionalism, the Exploitation Film, and White Lightning"
Heather Addison + Western Michigan University + "The Constant Threat of Time: Early Hollywood and the Cult of Youth"

H4 History and Memory in Asian and Asian American Film

Room: ROCHESTER
Chair: Annelie Hirst + University of California, Santa Cruz

Annelie Hirst + University of California, Santa Cruz + "Affective Evidence: The Embedded Image in Contemporary Hong Kong Films"
Kens Oso + University of Illinois, Urbana-Champaign + "Strategies of Memory: Rea Tajiri’s History and Memory and the Role of the Vernacular in Japanese American Film"
Jean Ma + University of Chicago + "A City of Sadness: From Counterdiscourse to Counterhistory"
Guo-juin Hong + University of California, Berkeley + "Framing Time: Photographic Registering of History in New Women (1934, Shanghai)"

H5 Masculinity in the Me Decade

Room: DULUTH
Chair: Joe Wlodarsz + University of Rochester

Joe Wlodarsz + University of Rochester + "The Macho Centerfold: Burt Reynolds and the Instability of Masculinity and Celebrity in 1970s U.S. Culture"
Debrah Nyberg + Skidmore College + "Cruising’s Masculine Fantasies and the Class Unconscious of S&M"

H6 The Musical: Ideology and Redefinition

Room: Directors Row 3
Chair: David Laderman + College of San Mateo, San Mateo

David Laderman + College of San Mateo, San Mateo + "Postmodern Performance and Punk Narrative Film"
Michael Newman + University of Wisconsin, Madison + "Once More, With Feeling": Observations on the New Musical"
Linda Robinson + Northwestern University + "Cinema of Resurgence: The Turn-of-the-Century Musical of Post-World War II Hollywood"
Kelly Krueger + University of Texas, Austin + "One Boy, One Special Boy: Bobby Rydell and the Teen Idol’s Inflation of the Hollywood Musical"

H7 Audienceship and "Americanization" in U.S. Cinema, 1912–1930

Room: Directors Row 4
Chair: Heidi Reitmaier + University of Memphis

Rob Kinse + University of California, Los Angeles + "Fanny Germain and Funny Drunks: Clowns, Class, and Ethnicity at the Keystone Film Company, 1912–1915"
Ronald Walter Greene + University of Minnesota, Twin Cities + "The YMCA’s Bureau of Motion Pictures and Exhibits: Norms of Citizenship and the Y’s Americanization Policy in the 1920s"
Shawn Shinouchi + New York University + "Attending (to) the Movies: Constructing Audiences and Americans in the 1910s"
Respondent: Richard Abel + University of Michigan
Session H
Saturday, March 8 + 8:30–10:15 A.M.

H9 Zirk and the Stakes of Contemporary Film Theory
Room: Salon B
Chair: Jason Paul
+ EMORY UNIVERSITY

Paula Levi + SUNY Purchase College + “Why is (Psycho-) Analysis of Film Form Worth Fighting For?”
Todd McGowan + University of Vermont + “The Discovery of Desire in Psychoanalytic Theory”
Roberta Miller + OMO University + “Flash for Fantasy: Zirkel, Film Noir, and the Frame of Fantasy”
Mark Pizzuto + University of North Carolina-Chapel Hill + “Cinema’s Real Ghosts”

H10 Theory and Politics of “Post-Cinematic” Cinema
Room: Salon A
Chair: Elizabeth Walden + Bryant College
+ SUNY, Purchase College

Tom Rosche + University of Minnesota, Twin Cities + “Happy and In Love: Wong Kar-Wai’s Alienated Intimacies”
Elizabeth Walden + Bryant College + “Post-Cinematic Cinema and ‘Post-Human’ Subjectivity”
Michelle Stewart + SUNY, Purchase College + “Affective Speed: Sound, Subjectivity and Techno Cinema”

Screenings
Saturday, March 8, 2003
10:30 A.M.–12:15 P.M.

H11 New Releases from California Newsreel
Room: Directors Row 1

Strange Fruit
José Kuit, USA, 2002, 57 min

Ainsi meurent les anges (And so angels die)
Musical score by Alassa, Senegal, 2001, 36 min

Workshop
The Role of Distance Learning in Film and Television Studies

H12 Performance in the Digital Era
Room: Directors Row 2
Chair: Daniel Bernardi + University of Arizona

Participants:
Daniel Bernardi + University of Arizona
Karlyns Beneficen + University of Arizona
Yuni Maluho + University of Arizona
Beatrix E. Smith-Lundström + University of Houston/University of Arizona
Banana Szelick + University of Arizona

H13 New Technologies: Changing Spectatorship and Exhibition Practices
Room: Carver
Chair: James Kendrick + Indiana University, Bloomington

James Kendrick + Indiana University + “QAR v. JLP: The Construction of Taste, Knowledge, and Legitimacy on the Home Theater Forum”
Allison Tursi + University of Southern California + “Footnote Film School: Home Education as Home Entertainment”
Jay Douglass + University of Southern California + “Artificial Intelligence and the Performative Spectator in Film and New Media”

Workshop
The Place of Color Aesthetics in Film Studies

H14 Room: Hoepflin
Chair: Brian Poole + New York University

Participants:
Angela Dalle Vacche + Georgia Institute of Technology
Richard Allen + New York University
Scott Higgin + Wesleyan University
Brian Poole + New York University
Racial Identifications, Cyborgs, and the Discourse of Liberation in Post-80s Science Fiction

Lisa Nakamura + UNIVERSITY OF WISCONSIN MADISON
You Can See What I’ve Seen With Your Eyes: Techno-Orientalism in Minority Report

Eva Cherniavsky + INDIANA UNIVERSITY + "Strange Days and the Mobile Gaze"

Tom Foster + INDIANA UNIVERSITY + "That’s Life in the Big City": Cyborg Transformations, Historical Trauma, and the Fate of White Masculinity in Robocop

Rita Hester-Williams + SONOMA STATE UNIVERSITY + "NEO Slaves: African American Poetics and Apocalypse in The Matrix and Candyman"

Scared of the Dark: Race and Horror Films

Dorothy + University of Michigan

Gwendolyn Audrey Foster + UNIVERSITY OF NEBRASKA + "Wendell as Postcolonial Critique of Colonial Whiteness in Jacques Tourneur’s Walled in with a Zombie"

Malki Wiskow + UNIVERSITY OF COLORADO BOLDER + "The Fetish and the Finals: The Psycho-Analysis of Race and Horror"

Minaj J. Petty + BARD UNIVERSITY + "Passing for Horror: Hollywood Pictures The Fear of Blackness"

Frances Gateward + UNIVERSITY OF MICHIGAN + "Day-Walkin’ Night Stalker: Bloodletters: Black Vampire Film in Contemporary Horror Films"
Saturday, March 8, 2003
1:15-3:00 P.M.

J1 Dissemblance & Assimilation: The Reception & Integration of Asian Popular Media in the U.S.
Room: Rochester
Chair: P. X. Feng, University of Delaware

Jeanette Roan, George Mason University: "Mandarin in the Multiplex: Crouching Tiger, Hidden Dragon and Popular Success"
Scott Nguyen, University of Florida: "Manga Space: The Graphic Infection of Digital Imaging"

J2 African American: Both Sides of the Camera (Silent Era to Present)
Room: Rochester
Chair: J. Ronald Green, Ohio State University

J. Ronald Green, Ohio State University: "Sorting Out Micheaux's Ten Minutes to Live"
Leslie Campbell, Michigan State University: "Julia and John Spy: The Profitability of Model Minorities"
Christopher Stiving, University of Notre Dame: "Look, Mom! Dogs Have TV Shows, Negros Don't!": The NAACP's March on Hollywood, 1963"
Dorothy McFadden, University of Wisconsin, Milwaukee: "The African-American Family in Films by the Los Angeles School of Black Filmmakers"

J3 Documentary Practices, Ethnography and Evidence
Room: Marquette
Chair: Felix A. Tobing, University of California, Irvine

Lisa Leichter, University of California, Berkeley: "Out of Sync: Buried's Land Without Bread and 'Desirable Accounts of the Real"
Felix A. Tobing, University of California, Irvine: "The Body in Conversation: Film, Margaret Mead, and Cafe Society in Ball's 1930s"
Denis G. O'Malley, Massachusetts College of Art: "Event, Book, Screen: Black Hawk Down and the Retracement of History"

J4 Cold War Media and American Philanthropy
Room: Hennepin
Chair: James Schwoch, Northwestern University

Anna McCarthy, New York University: "The Politics of Better Television at the Ford Foundation: Omnibus and the Corporate Liberal Theory of Culture"
James Schwoch, Northwestern University: "Waldemar Nielsen, the Ford Foundation, and the Global Image of Cold War America"
Jen Light, Northwestern University: "Cable as a Cold War Technology"
Respondent: Vanessa R. Schwartz, University of Southern California

Real Terror, Real Terror and the Cinema
Room: Directors Row 3
Chair: Baijije Peckham, Yale University

Baijije Peckham, Yale University: "Sadistic Cinema: Violence and Affect in the Films of Michael Haneke"
Scott Conto, University of California, Berkeley: "Insecure Movies: Hollywood's Representations of Execution"
Jonathan Everett Hayes, Indiana University, Bloomington: "The Electric Highway: Artistic Reclamation in David Cronenberg's Crash"
SESSION J
Saturday, March 8 • 1:15–3:00 p.m.

**WORKSHOP**
Indigenous Media in the Era of Globalization II

**ROOM:** Directors Row 4  
**CHAIR:** Pam Wilson + REPAIRD COLLEGE

**PARTICIPANTS:**  
Shirley Adams + NORTHERN NATIVE BROADCASTING, YUKON  
Brinda Chandran + CAPILANO COLLEGE/BIENCO MEDIA, VANCOUVER  
Kaitlin Dowell + NEW YORK UNIVERSITY  
Maretta Sinclair + UNITED NATIONS HIGH COMMISSION ON HUMAN RIGHTS  
Michelle Stewart + STATE UNIVERSITY OF NEW YORK  
Chloris Spratt-Eagle + INDEPENDENT FILMMAKER

**J7**

**The Searchers Reconsidered**

**ROOM:** Directors Row 2  
**CHAIR:** Peter Lehman + ARIZONA STATE UNIVERSITY


William Luhn + SAINT PETER’S COLLEGE + “John Wayne and ‘The Searchers’”

Arthur M. Eckstein + UNIVERSITY OF MARYLAND, COLLEGE PARK + “Darkening Ethnicity: The Searchers from Novel to Screenplay to Screen”

Peter Lehman + ARIZONA STATE UNIVERSITY + “A Film that ‘fits an Awful Lot of Descriptions’”

**J8**

**SCREENINGS**
Works by Gregg Bordowitz

**ROOM:** Directors Row 1  
**CHAIR:** Gregg Bordowitz + USA, 1993, 53:58 min.  
**Habit**  
Gregg Bordowitz, USA, 2001, 52:23 min.  
Co-sponsored by the Lesbian/Gay/Bisexual/Transgendered/Queer Caucus and Video Data Bank

Performance and the Avant-Garde

**K12**

**J9**

**HBO Sundays**

**ROOM:** Salon B  
**CHAIR:** Kirsten Oskieve + RICE UNIVERSITY

Jane Feuer + UNIVERSITY OF PITTSBURGH + “Situating HBO Dramas in a Tradition of Quality TV Drama”

Kirsten Oskieve + RICE UNIVERSITY + “HBO Sundays and the Digital Revolution”

Julia D’Acci + UNIVERSITY OF WISCONSIN-MADISON + “It’s Not Death, Drugs, Sex and Insanity, It’s Six Feet Under”

Elizabeth G. Tasche + WESLEYAN UNIVERSITY + “The Value of Family to HBO’s Sopranos”

**J10**

**WORKSHOP**
Narrative Cinema Then and Now

**ROOM:** Salon A  
**CHAIR:** Azadeh Farahmand + UNIVERSITY OF CALIFORNIA, LOS ANGELES

Negin Mortazadeh + DUKE UNIVERSITY + “The Shifting Turt of Third Cinema”

Azadeh Farahmand + UNIVERSITY OF CALIFORNIA, LOS ANGELES + “Third Cinema Nostalgia and International Film Festivals”

Alison Franke + UNIVERSITY OF CALIFORNIA SANTA BARBARA + “From Lucia to Ochils: The Return of Third Cinema, the Turn to Fourth Cinema”  
Sponsored by the Middle East Caucus

**J11**

**K1**

Material Performance: Sound in Avant-Garde Film

**ROOM:** Carver  
**CHAIR:** LeSalle  
**CO-CHAIR:** Robert Eberwein + OAKLAND UNIVERSITY

Liz Kortz + UNIVERSITY OF MINNESOTA + “Sound Analogy: Post-Serial Music & Structural Film”

Melissa Reagon + CARNEGIE MELLON UNIVERSITY + “No Frame Lines: Permutations of Structural Language and Sound in the Work of Paul Sharits”

Rami Shapiro + UNIVERSITY OF MINNESOTA + “Flicker, Drone, Pulse”

**J12**

Economics and Marketing in Cinema

**K2**

**ROOM:** LeSalle  
**CHAIR:** Robert Eberwein + OAKLAND UNIVERSITY

Tom Kempner + CROSSROADS SCHOOL FOR ARTS AND SCIENCES + “The Flesh Peddler’s Branch: The Role of the Agent in the Classical Hollywood Studio System”

Munk Ritz + UNIVERSITY OF LONDON, KING’S COLLEGE + “McMovers”

Brian Toovey + LIBRARY OF CONGRESS + “Toward a Business History of Thomas H. Ince”

Chainsmokers + MESSIAH COLLEGE, GRANDHAN, PENNSYLVANIA + “A Cinema for Wasp: Thomas Ince’s Rhetorical Posturing Regarding the Feature Film in the Post-Progressive Era”
<table>
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<th>Session</th>
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<tr>
<td>K3</td>
<td>Saturday, March 8 - 3:15-5:00 PM</td>
<td>K3</td>
<td>Dudley Andrews</td>
<td>Reconsidering French Cinema: Philosophy and Film</td>
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<td>Marquette + Yale University</td>
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<td>&quot;What Did You See in the War Daddy (and Mummy)&quot;</td>
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<td>Chrispolous Fabricius + Carleton University + &quot;Breaking the Waves: Rethinking the History of the French Nouvelle Vague&quot;</td>
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<td>Tim Palmer + University of Wisconsin Madison + &quot;Teodora, Black and Blue: Breson's &quot;Argent and the Politics of Adaptation&quot;</td>
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<td>Bruno Price + New York University + &quot;The Fabulous Destiny of French Cinema: Orchestration of Performance&quot;</td>
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<td>Maureen Tumin</td>
<td>Philosophy and Film</td>
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<td>University of Florida + &quot;Cool Desires, Godard Drives&quot;</td>
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<td>Sue Jenkins-Gonzalez + New York University + &quot;Fashion/Politics: We Are Not Yet Thinking&quot;</td>
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<td>Annelise Holmberg + The Catholic University of America + &quot;The Possibilities of Nothing&quot;</td>
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<td>Craig Dine + University of Florida + &quot;The Cinematic Sketch Aesthetic: Bazin, Rivette, Rossellini&quot;</td>
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<td>K5</td>
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<td>L. S. Kim</td>
<td>New Orientalism: Asianess in American Popular Culture</td>
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<td>Rochester + University of California, Santa Cruz</td>
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<td>&quot;Performing Oriental Style: East Asian Representation in the Spaces of Blade Runner and The Matrix&quot;</td>
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<td>Kwon Van Soo + Northwestern University + &quot;Choreography of Asian-ness in Contemporary Hollywood Cinema&quot;</td>
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<td>Christina Klein + Massachusetts Institute of Technology + &quot;The Asia Factor in Global Hollywood&quot;</td>
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<td>Asiko Boden-Khalouzky</td>
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<td>University of Virginia + &quot;Good Times in Race Relations: Good Times and the Legacy of the Civil Rights Movement in 1970s Prime-Time Television&quot;</td>
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<td>Christine Achiam + University of California, Davis + &quot;Is It Something I Said? Televising Richard Pryor&quot;</td>
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<td>Anamika Loyo + Denison University + &quot;Segregated Spaces: Institutional Causes of Disparity Among Black and White Comedy Images and Audiences&quot;</td>
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<td>Jay McRay</td>
<td>Body Horror in U.S. and Japanese Film</td>
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<td>University of Wisconsin, Madison + &quot;Taking Time to Smell the Flowers of Flesh and Blood: Body Horror, Pseudo-Neo, and the Politics of Cultural Transformation in the Guinevere Pig (aka Greypig) Films&quot;</td>
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<td>Kate Sullivan + Lane Community College + &quot;Babelicious and Angry: Readings of John Fawcett's Ginger Snaps&quot;</td>
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<td>Ian Oleson + University of Nebraska, Lincoln + &quot;Hammer in Drag: Spectatorship, Performance, and Transgendered Horror in Frankenstein Created Woman and Dr. Jekyll and Sister Hyde&quot;</td>
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<td>Karen Williams + New York University + &quot;The Hauntings of Generic Historicity: Trauma and the American Gothic in Beloved and Stir of Echoes&quot;</td>
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<td>James Morrison</td>
<td>Trauma Theory and the Holocaust</td>
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<td>Claremont McKenna College + &quot;Hollywood and the Holocaust: The Case of The Diary of Anne Frank&quot;</td>
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<td>Jennifer Fay + Michigan State University + &quot;Pornography, History, Trauma&quot;</td>
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<td>Benoedick Fox + University of Southern California + &quot;In Search of Visual Testimony: Amateur Photography and the European Holocaust&quot;</td>
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<td>Daniel Perez</td>
<td>Performance, Race, Genre: Redefining John Ford</td>
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<td>University of Virginia + &quot;Saying 'Ain't' and Playing Dixie: Rhetoric and Comedy in Judge Priest&quot;</td>
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<td>William Burrows + University of Miami + &quot;Stage Coach and the Quest for Selvhood&quot;</td>
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<td>Alan Cholodenko + University of Sydney + &quot;In Ford's Theater: The Image As Performance&quot;</td>
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<td>Diane Stevenson + University of Southern Mississippi + &quot;Why Are Scar's Eyes Blue? Race in John Ford's The Searchers&quot;</td>
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<td>E. Ann Kaplan</td>
<td>Memories, Cinema, and the Ineffable</td>
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<td>Salon A + SUN-STONE BROOK + &quot;Memories on the Outside: The Documentary and Narrative Films of Hirokazu Kore-eda&quot;</td>
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<td>Gabriel M. Palczynski + College of William and Mary + &quot;A Painted Moon: Love and Memory in Kore-eda's Afterlife&quot;</td>
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<td>Alanna Thain + Duke University + &quot;A Painted Moon: Love and Memory in Kore-eda's Afterlife&quot;</td>
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</table>
Exhibition Practices in International Cinema

ROOM: DIRECTORS ROW 2
CHAIR: William Paul + WASHINGTON UNIVERSITY, SAINT LOUIS

William Paul + WASHINGTON UNIVERSITY, SAINT LOUIS + "Not for sale to motion picture theaters at the present time"

Paul McDowell + UNIVERSITY OF SURREY RUSHAMPTON + "Globalizing Film Exhibition: Transnational Ownership of Cinemas in Britain"

Deon Overpeck + UNIVERSITY OF CALIFORNIA, LOS ANGELES + "The Great Exhibition Makeover: Modernization, Political Power and the Demise of the Independent Theatre"

Doug Ashdown + UNIVERSITY OF OSLO and Ole Soløe + UNIVERSITY OF OSLO + "The Best Cinema System in the World!"

WORKSHOP Teaching 9/11

ROOM: Marquette
CHAIR: Louise Spence + SACRED HEART UNIVERSITY

Participants:
Whelan Winston Dixon + UNIVERSITY OF NEBRASKA
Henry Jenkins + MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Gilberto Perez + SEDDON LAWRENCE COLLEGE
Louise Spence + SACRED HEART UNIVERSITY

SESSION L

Saturday, March 8, 2003
5:15-7:00 P.M.

Cinematic Cosmopolitanisms(s)

ROOM: L1
CHAIR: Angelo Resivo + EAST CAROLINA UNIVERSITY

Angelo Resivo + EAST CAROLINA UNIVERSITY + "Gesturing Towards the Unsayable: Visconti's Death in Venice"

Bhaskar Sawkat + UNIVERSITY OF CALIFORNIA, SANTA BARBARA + "Time, Stone, Timeless: The Melodramas of Globalization"

David Pouлист + UNIVERSITY OF CALIFORNIA, LOS ANGELES + "The Cosmopolitan Outlaw: Gay Men in Recent Films from China and Hong Kong"

Operation Television: Disney, Consumer Culture, and 1950s TV

ROOM: L2
CHAIR: Susan Olmer + UNIVERSITY OF NOTRE DAME

Susan Olmer + UNIVERSITY OF NOTRE DAME + "The Wonderful World of Promotion: Disney, ABC, and 1950s Television"

Mark Lazer + CARLETON UNIVERSITY + "Shameless Self-Promotion As Entertainment: One Hour in Wonderland and Operation Undersea"

Sarah Nibny + UNIVERSITY OF WISCONSIN, OSHKOSH + "Be Sure You're Right, Then Go About! Race and the Davy Crockett Craze"

Performing the Female Body in Film

ROOM: L5
CHAIR: Larsen Rabinowitz + UNIVERSITY OF IOWA

Larsen Rabinowitz + UNIVERSITY OF IOWA + "Writing the Body Back Into Feminist Film History: Slapsick Comedy, Physicality, and Louisa"

Karen Backstein + INDEPENDENT SCHOLAR + "Dance, Girl, Dance: Film, Feminism and the Dancing Body"

Lindy Ligon + UNIVERSITY OF CALIFORNIA, LOS ANGELES + "Streetwalking to Destiny and Other Crimes of Passion: The Prostitute as Flâneuse in Nights of Cabiria's Rome and Hong Kong"

Mudar Barquet Cooper + FLORIDA STATE UNIVERSITY + "Berkeleyesque Performance as Legitimate Pleasure"

Was Pakistan a Woman? Gender and Cinescapes in Avant-garde French Film 1926-1966

ROOM: L6
CHAIR: Maryanne Filmore + UNIVERSITY OF PENNSYLVANIA

Maryanne Filmore + UNIVERSITY OF PENNSYLVANIA + "There's No Place Like Paris: City Space As Non-Place in Jean Vigo's L'Atalante"

Rebecca Gaisser + HARVARD COLLEGE + "Streetwalking: Paris in Kiarostami's Mènémontant"

Sam Dilion + UNIVERSITY OF PENNSYLVANIA + "Goddard's Spatial Poetics: 2 ou 3 choses que je sais d'elle"
SESSION

Saturday, March 8 + 3:15-7:00 P.M.

L7
Histories, Ideologies, Ethnicities: Cultural Studies of American Film in the 1930s and 1940s
ROOM: Directors Row 4
CHAIR: Check Maland + UNIVERSITY OF TENNESSEE

John Ralston + UNIVERSITY OF IOWA + “Revising History: Hollywood and the Critics of the Thirties”
Check Maland + UNIVERSITY OF TENNESSEE + “Chaplin, Boris Shumiansky, and Modern Times (1936): Dilemmas of the Hollywood Left During the Great Depression”
Thomas Dolan + BANDEK UNIVERSITY + “Joseph L. Beyen and the Jewish Question”
RESPONDENT: Sarah Kosoff + VASSAR COLLEGE

L8
Female Stars and Public Discourse
ROOM: Duluth
CHAIR: Virginia Wexman + UNIVERSITY OF ILLINOIS, CHICAGO

John P. Wolfe + UNIVERSITY OF NOTRE DAME + “Creators of Mourning and Ruin: Discourse on the Italian Diva”
Tara J. Jones + UNIVERSITY OF WASHINGTON - LSE + “Performances of Desire and Inexperience: Doris Day’s Fluctuating Filmic Virginity”
Kristen Hark + UNIVERSITY OF CALIFORNIA, LOS ANGELES + “But on Most Days Just a Child? Mary Pickford and the Politics of Transgression”

L9
Whose National Body?: Race, Sex, and Gender in the Construction of Nationalism
ROOM: Salon B
CHAIR: Jane M. Gaines + DUKES UNIVERSITY

M. Elise Marchetto + UNIVERSITY OF ARIZONA + “Psychic Trauma/Economic Ambivalence: the Native American Woman’s Violent Exclusion from the National Body”
Jeff Turner + HAMLINE UNIVERSITY + “A Queer Sort of Whiteness: Circulations of Deviancy and Desire in Paradise Lost: The Child Murders at Robin Hood Hills, Guimmo, and Boys Don’t Cry”
Hector Anaya + UNIVERSITY OF TEXAS, AUSTIN + “Strawberries at Nightfall: Sexing the Cuban Revolution”

L10
WORKSHOP
Women’s Avant-Garde Cinema
ROOM: Salon A
CHAIR: Robin Blatte + MOUNT HO poly COLLEGE

PARTICIPANTS:
Robin Blatte + MOUNT HO poly COLLEGE
Chris Holmstedt + UNIVERSITY OF TENNESSEE
Kathleen McCue + UNIVERSITY OF CALIFORNIA, LOS ANGELES
MM Sierra + THE FEM MAKERS COOPERATIVE/NEW SCHOOL FOR SOCIAL RESEARCH
Maureen Turin + UNIVERSITY OF FLORIDA
Kathryn A. Ramsey + TEMPLE UNIVERSITY

L11
SCREENINGS
Works from First Run/Arnold Films
ROOM: Directors Row 2
CHAIR: Sarah Street + UNIVERSITY OF BRISTOL

Sarah Street + UNIVERSITY OF BRISTOL + “Sets of the Imagination: Set Design and Performance in Lazare Meerson’s British Films of the 1930s”
She Harniss + OXFORD UNIVERSITY + “The End of the Affair: The 1930s Studio Aesthetic in Post-War French Filmmaking”
Ben McCann + UNIVERSITY OF BRISTOL + “A Discreet Character?: The Performativity of 1930s Poetic Realist Set Design”

SESSION

Saturday, March 8 + 3:15-7:00 P.M.

L12
Set Design, Studies and Performance in 1930s and 1940s European Cinema
ROOM: Directors Row 1
CHAIR: Sarah Street + UNIVERSITY OF BRISTOL

Sarah Street + UNIVERSITY OF BRISTOL + “Sets of the Imagination: Set Design and Performance in Lazare Meerson’s British Films of the 1930s”
She Harniss + OXFORD UNIVERSITY + “The End of the Affair: The 1930s Studio Aesthetic in Post-War French Filmmaking”
Ben McCann + UNIVERSITY OF BRISTOL + “A Discreet Character?: The Performativity of 1930s Poetic Realist Set Design”

Saturday, March 8, 2003 + 7:00-8:00 P.M.

MEETINGS

African-American Caucus
ROOM: Directors Row 2

Women’s Caucus
ROOM: Directors Row 4
**Session M1**

**Spectatorship and Shame**

- **Room:** Carver
- **Chair:** David Houpnally + University of Rochester

Daniel Houpnally + University of Rochester + "Watching Ingmar Bergman: Caught Between the Same of Looking and the Shame of Being Ashamed to Do So"

Nancy White + Florida Atlantic University + "Shame and the Crisis in Male Subjectivity: Laurent Canton's L'Emploi du Temps"

Tanja Luiten + University of Amsterdam + "Here I Sit Like This With My Legs Apart, Shamed, Embarrassed, and Intersubjectivity in Eija-Liisa Ahtila's If 6 Was 9"

Claire Sisco King + Indiana University + "Acting Out Performances of Femininity and Masculinity in Alice, Sweet Alice"

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**Session M2**

**Hetere II**

- **Room:** LaSalle
- **Chair:** David Lepowsky + Manhattanville College

Victoria Sturmman + University of Oklahoma + "Stop the Wedding! William Haines and the Comedy of the Closet"

David A. Gerstein + Case Academy of Arts + "The In and Outs of Masculine Performance in Minnelli's Home from the Hill"

Jon Lipo + University of Massachusetts, Amherst + "Slobber's a Fag! Queerness and Masculinity in the Films of Seann Willoughby"

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**Session M3**

**Chinese Language, Cinema and Globalization**

- **Room:** Marquette
- **Chair:** Joseph Cameron + University of Rochester

Joseph Cameron + University of Rochester + "Globalization and Films from Mainland China in the United States"

Gérard Wu + University of Southern California + "My Mundane Cultural Experience Is Your Realm of Fantasy—Camp and Cult Appropriation of Hong Kong Cinema and International Film Festivals"

Wai Hong Ho + University of Chicago + "The Utopia and Dystopia of Haptic Reality: Fruit Chan's Hollywood Hong Kong and the World Beyond Image"

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**Session M4**

**Romantic Comedy: Trans-Media, Trans-National**

- **Room:** Hennen
- **Chair:** Jane H. Comer + University of Wisconsin, Madison

Sara Ross + University of Hartford + "Heir to the Llam: Filmic and Literary Antecedents for the Screwball Romance"

Rochelle Mahony + University of Florida + "Like a Woman . . . Like a Little Girl: The Meg Ryan Comedies as New 'New Romances'"

Tina Olais Lenz + Rochester Institute of Technology + "The Uses of Enchantment . . . and Chocolate: An Analysis of the Marvelous in the Romantic Comedy and the Fairy Tale"

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**Session M5**

**Questions of Nation in Inter-National Cinema**

- **Room:** Rochester
- **Chair:** Kathleen McHugh + University of California, Los Angeles

Kathleen McHugh + University of California, Los Angeles + "Masculinity, Masochism and Men's Mysticism in John Cameron's Films"

Bruce Williams + William Paterson University, New Jersey + "Imaginary Geographies: Stateless Cinema and the Refutation of Nation in the Films of Tony Gatlif"

Sarah Markson + Brock University + "Ruling the Inner City: Television, Citizenship and the King of Kensington"

Maxine Connolly + Dublin City University + "Film History Out of Synch: Narrative Disruption in Traveller (Comerford 1982)"
**M6**

**Black Masculinity**

**ROOM:** Directors Row 5

**CHAIR:** Josh Stegner + WHEATON COLLEGE (MASSACHUSETTS)

Charlese Regester + UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL + "The Feminization of the African American Athlete in Boys' "N the Hood, Coolio High, and Combread, Earl, and Me" 

Josh Stegner + WHEATON COLLEGE (MASSACHUSETTS) + "From Rassassina Watts to Timebomb's Enik Bells: Mapping Race and Heterosexuality in Los Angeles in 'Blaxploitation' Films"

**M7**

**Action Cinema and the Mojo of Race**

**ROOM:** Directors Row 4

**CHAIR:** Mary C. Beltran + UNIVERSITY OF TEXAS, AUSTIN

Mary C. Beltran + UNIVERSITY OF TEXAS, AUSTIN + "Mas Macho: The New Latina Action Heroine" 

Kam Gohar + STATE UNIVERSITY OF NEW YORK, STONY BROOK + "To Die For: Black Violence in White Cinema"

Chris Holstlund + UNIVERSITY OF TENNESSEE + "WHAM! BAAM! BAM!: From Action Queen to Action Queen ‘Mum,’ Pam Grier as Mojo Model"


**M8**

**War on Film: Ideology and Genre**

**ROOM:** Directors Row 1

**CHAIR:** Rafael Hanid + NEW YORK UNIVERSITY

Rafael Hanid + NEW YORK UNIVERSITY + "Theorizing Holocaust Film as Genre" 

Soo-Young Kim + NORTHWESTERN UNIVERSITY + "How Shall We Remember the Forgotten Korean War?" 

Amy Conlin + UNIVERSITY OF CALIFORNIA, BERKELEY + "The Missing Wars: Representation of Conflict in Three Kings and No Man’s Land"

Minx Shin + UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES + "From Postcolonial to Transnational: The Americanization of John Woo’s War Films"

**M9**

**WORKSHOP**

**Performing Disability on Film and Television: Theory and Practice**

**ROOM:** Salon B

**CHAIR:** Susan Cutchfield + UNIVERSITY OF WISCONSIN, LACROSSE

Participants:

Alex Lubet + UNIVERSITY OF MINNESOTA

Sharon L. Soyden + UNIVERSITY OF ILLINOIS, CHICAGO

David T. Mitchell + UNIVERSITY OF ILLINOIS, CHICAGO

Chris Anne Nitschke + UNIVERSITY OF TEXAS, AUSTIN

**M10**

**Cinema, Love, Memory**

**ROOM:** Salon A

**CHAIR:** Kristi McKinn + EMORY UNIVERSITY

Susan Felman + SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE + "The Acute of Eva: The Birth and Death of a Love Goddess"

Kristi McKin + EMORY UNIVERSITY + "In Loving Memory: Agnes Varda’s Jacquot de Nantes and the Cinematic Elegy"

Jason Paul + EMORY UNIVERSITY + "Living at the Limit of the Image: Technologies of Mourning in Godard"

Angélica Fenner + UNIVERSITY OF MINNESOTA + "Blinded By Love: Haptic Visuality in Lars von Tris’s Dancer in the Dark"

**M11**

**SCREENING**

**ROOM:** Directors Row 1

**CHAIR:** Vicki Callahan + UNIVERSITY OF WISCONSIN, MADISON

"Performing the Couple: Modern Romance as the Dress Rehearsal for Heterosexual Identity"

Suzanne Leonard + UNIVERSITY OF WISCONSIN, MADISON + "Performing the Real: The ‘True Love’ of Elizabeth Taylor and Richard Burton"

Kelley Conrey + UNIVERSITY OF WISCONSIN, MADISON + "Romance in Contemporary French Film"

Michelle Schneider + UNIVERSITY OF CALIFORNIA, LOS ANGELES + "Misty Water Colored Memories of the Way We Were: The Temporality of Romance in Contemporary American Film"

Vicki Callahan + UNIVERSITY OF WISCONSIN, MADISON + "It’s A Nice Day for a White Wedding: The Public Performance of Celebrity Weddings"

**M12**

**Performance**

**ROOM:** Directors Row 2

**CHAIR:** Vicki Callahan + UNIVERSITY OF WISCONSIN, MADISON

**Performance**

**ROOM:** Directors Row 2

**CHAIR:** Vicki Callahan + UNIVERSITY OF WISCONSIN, MADISON

"Performing the Couple: Modern Romance as the Dress Rehearsal for Heterosexual Identity"

Suzanne Leonard + UNIVERSITY OF WISCONSIN, MADISON + "Performing the Real: The ‘True Love’ of Elizabeth Taylor and Richard Burton"

Kelley Conrey + UNIVERSITY OF WISCONSIN, MADISON + "Romance in Contemporary French Film"

Michelle Schneider + UNIVERSITY OF CALIFORNIA, LOS ANGELES + "Misty Water Colored Memories of the Way We Were: The Temporality of Romance in Contemporary American Film"

Vicki Callahan + UNIVERSITY OF WISCONSIN, MADISON + "It’s A Nice Day for a White Wedding: The Public Performance of Celebrity Weddings"
Sunday, March 9, 2003
10:30 A.M.–12:15 P.M.

Sex Sells: Gender and American Film
Promotion, 1910s–1970s

Room: Carver
Co-Chairs: James Latham + NEW YORK UNIVERSITY
           Charlie Klei + UNIVERSITY OF TORONTO

James Latham + NEW YORK UNIVERSITY + “Gender and the Promotion of Early Hollywood”
Mary Beth Hanelovich + UNIVERSITY OF ARIZONA + “American and Exotic Independent Women: Norma Shearer and Marlene Dietrich in Early 1930s Film Advertising”
Eric Schuyler + EMERSON COLLEGE + “It’s All for Sale: Advertising and Promoting Separation Films in the 1960s and ’70s”

Cinema and the Asian City: Performing Modernity within the Global Metropolis

Room: LaSalle
Co-Chairs: Ada Koo + BUCKNELL UNIVERSITY
           Gina Maccheroni + TIRCA COLLEGE

Ada Koo + BUCKNELL UNIVERSITY + “Representations of Urban Space in the Thai Crime Film”
Gina Maccheroni + TIRCA COLLEGE + “Gangland Taiwan in the Transnational Imagination: Performing the Urban in Mahjong and Good-bye South Good-bye”
Ane Ciecko + UNIVERSITY OF MASSACHUSETTS, AMHERST + “Locating Bollywood”
Joseph Christopher Schub + COLLEGE OF NOTRE DAME OF MARYLAND + “Drawing Humanity’s Last Breath: A Look at Architecture, Anatomy, and Annihilation in Osamu Tezuka’s Metropolis”

Natural History in Film and Television

Room: Hennen
Chair: Stephen Groughing + UNIVERSITY OF MINNESOTA

Cynthis Chris + WASHINGTON UNIVERSITY, ST. LOUIS + “Animal Sex: Showing and Telling”
Stephen Groughing + UNIVERSITY OF MINNESOTA + “Motion Pictures at the James Ford Bell Museum of Natural History, 1915–1946”
Emily E. Pollins + “Creature Features: Interdisciplinary Studies of Wildlife in Film”

Genre Surprises or Surprising Genres

Room: Directors Row 4
Chair: Alison McMahon + VASSAR COLLEGE

Jennifer Petersen + UNIVERSITY OF TEXAS, AUSTIN + “Negotiating the Matrix”
Joanne Bordli + UNIVERSITY OF CALIFORNIA, IRVINE + “The Body, Animation and The Real: Race, Reality, and the Rotoscope in Betty Boop’s Bamboo Isle”

Ethnography and Science in Documentary Film: Early Cinema and Surrealist

Room: Duluth
Chair: Vincenz Hediger + RUB UNIVERSITY BOCHUM, GERMANY

Olga Gysler + UNIVERSITY OF CHICAGO + “Revealing Nature’s Closest Secrets: The Urban Popular Science Film”
Sawan Howd = UNIVERSITY OF CALIFORNIA, SAN DIEGO + “Incidence of Light: Refraction in Jean Painlevé’s Films”
Pia Schiht + UNIVERSITY OF TEXAS, AUSTIN + “I Would Like to Say This to You, Dr. Schwartz’: Positivism, Narrative Address, and Feminist Documentary”
SESSION N WORKSHOP

Teaching John Scales’ Sunshine State in a Variety of Courses

ROOM: Salon B
CHAIR: Janice R. Weisdorf  +  WESTERN ILLINOIS UNIVERSITY

PARTICIPANTS:
Jerry DeMasters  +  NOVA UNIVERSITY
Eric Pierson  +  UNIVERSITY OF SAN DIEGO
Janice R. Weisdorf  +  WESTERN ILLINOIS UNIVERSITY

Visual Authenticity, Racial Conspicuity

ROOM: Salon A
CHAIR: Jenny Miller  +  UNIVERSITY OF CALIFORNIA

Nicole A. Nicosia  +  UNIVERSITY OF CALIFORNIA, LOS ANGELES
“A Whisper of Satire”
Sponsored by the African/African-American Caucus

SCREENINGS

Works by SCMS Members

ROOM: Directors Row 1

Internal Combustion
Alida Labiuse, USA, 1995, 7:30 min.
2nd Experiment in Light, Sound and Space
John Frankfurt, USA, 2001, 3:40 min.
Three Kisses
Johannes Hiltard, USA, 2000, 7 min.
A Woman, A Mirror
Roges Biede, USA, 2001, 15 min.
Fear
William Whittington, USA, 1993, 3 min.
Columbia River Redux
Michael Ainsworth, USA, 1999, 4:12 min.

A Letter (Reflections on Memory, Movement and Bicycles)
Jason Middleton, USA, 2001, 6:40 min.
Homeo’s Video
Eric Freedman, USA, 2002, 12 min.
Back to Misery
Hildi Mau, USA, 2001, 4:15 min.
The Fancy
Elisabeth Stolten, USA, 2000, 16 min.

SESSION O

New Aesthetics in Recent International Cinema

ROOM: LaSalle
CHAIR: Suzanne Gasche  +  TEMPLE UNIVERSITY

Kim Leith  +  DURE UNIVERSITY  +  “Mothers’ Memories: North African Female Subjectivities in Yamuna Benguigui’s Mémoires d’immigrés”
Suzanne Gasche  +  TEMPLE UNIVERSITY  +  “Nacer Khemir’s Visions of Love”
Fausto de Sève  +  UNIVERSITY OF WISCONSIN-MADISON  +  “Brutal Mathematics: Narrative Structure in the Films of Chang Cheh”
Claudia Beccati  +  MIDDLEBURY COLLEGE  +  “Simulating Transnational Cinema”

SESSION O

Experiments in Cross-Cultural Diversity

ROOM: Marquette
CHAIR: Joshua Malin  +  NORTHEASTERN UNIVERSITY
Michael Brouil  +  NORTHEASTERN UNIVERSITY

Michael Boyl  +  NORTHEASTERN UNIVERSITY  +  “The Great Ruin” as Time Image: Maya Deren’s Unfinished Ethnographic Film and the Politics of Difference
Rita Gonzales  +  UNIVERSITY OF CALIFORNIA, LOS ANGELES  +  “Doubling History: Recent Latino and Mexican Experimental Documentaries”
Joshua Malin  +  NORTHEASTERN UNIVERSITY  +  “Simply Working for the Archives”
Catherine Zuzek  +  UNIVERSITY OF ROCHESTER  +  “Tobias Schneebaum’s Canibal Tale: Ethnography and Identity in the River on Your Right”

SESSION O

Institutional Histories of Avant-garde Film and Video II

ROOM: Hensley
CHAIR: James Krut  +  UNIVERSITY OF WISCONSIN, MADISON

Malte Hagener  +  UNIVERSITY OF AMSTERDAM  +  “Everything Revolves, Everything Moves. Networks of Art, the Film Avant-garde, and the Coming of Sound”
Margo Buchanan  +  UNIVERSITY OF ROCHESTER  +  “Rediscovering the ‘Utopian Moment’: Institutions, the Avant-garde and Experimental Television”
Kathryn A. Ramsey  +  TEMPLE UNIVERSITY  +  “Economics of the Contemporary Avant-garde Film Community; Networks and Strategies”
Chris Kleinsch  +  JUMP CUT/NORTHEASTERN UNIVERSITY  +  “Producing the Field of Experimental Film”

SESSION O

SUNDAY, MARCH 9, 2003
1:15-3:00 P.M.

SESSION O

SUNDAY, MARCH 9 * 12:15-1:15 P.M.

SESSION O

SUNDAY, MARCH 9 * 10:30 A.M.-11:45 P.M.
**SESSION 0**

**Youth and Media: Use and Abuse**

**ROOM:** Rochester
**CHAIR:** Timothy Shaw

*Timothy Shaw + Clark University + "Male Pattern Badness: The Receding Image of Juvenile Delinquency"*

*Alessandro Sibilia + New York University + "The Imported Rebellion: Screen Images of Youth in Postwar Germany and Austria***

*Losia Ellys Stein + New York University + "It's a Bird, It's a Plane, It's a Rip-off: Smallville and Genre Evolution***

*Mary Celeste Treadway + University of Texas, Austin + "Calling All Girls: Telephony and Postwar Female Youth Culture***

*Respondent: John McMenam + New York University***

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**WORKSHOP**

**Psychoanalysis and the Films of Claire Denis***

**ROOM:** Duluth
**CHAIR:** Hilary Neroni + University of Vermont

*Participants:

Hilary Neroni + University of Vermont
Sarah Nelson + University of Wisconsin, Oshkosh
Todd McGown + University of Vermont***

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**Film and Soundtrack***

**ROOM:** Salon B
**CHAIR:** Chuck Berg + University of Kansas

*William Whitington + University of Southern California + "Sonic Spectacles: Emergency of Spectacle in the Contemporary Film Soundtrack***

*Kyle Barrett + University of Texas, Austin + "David O. Selznick and the Marketing of Film Music***

*Chuck Berg + University of Kansas + "Junkie Chic: Fashion Photographer Bruce Weber's Cinematization of Jazz Icon Chet Baker in Let's Get Lost***

*James Wizbicki + University of California, Irvine + "Structured Soundtracks: Sonic Design in Early Hitchcock Films***

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**SESSION 0**

**06 Pedagogy and "Performance"***

**ROOM:** Directors Row 3
**CHAIR:** Ted Hovet + Western Kentucky University

*Jeffrey Middlebrooks R. + American University, Washington, D.C. + "Teaching Cinophilism***

*Ted Hovet + Western Kentucky University + "Teacher as Performer, Teacher as Exhibitor: Presenting the Image in the Classroom***

*Jenny Modnas + University of California, Los Angeles + "Why Fat Is Funny: The Excessive Body and Comic Performance***

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**07 Global Noise: Nordic Cinema and Globalization***

**ROOM:** Directors Row 4
**CHAIR:** Tronje G. Elbing + University of Washington

*Marcia Hjort + Hong Kong University + "Globalizing Strategies in Nordic Filmmaking***

*Andrew Ne芸en + University of Washington + "Criminal Belonging: Popular Genre Film and Nordic Social Imaginaries***

*Tronje G. Elbing + University of Washington + "Dramatic Rhetoric: Dogma 95, Digital Filmmaking, and the Global Discourse of Authenticity***

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**09 Sunday, March 9 + 1:15–3:00 P.M.**

**SCREENINGS**

*Works By SOMS Members***

**ROOM:** Directors Row 1

*The One and All

Christopher Panfil, USA, 2001, 6 min.

Mother Tongue

Irina Leimbacher, USA, 1992, 3:30 min.

Bayaning 3rd World (Third World Hero)

Aline de Leon, Philippines, 1999, 91 min.

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