Society for Cinema and Media Studies Conference Program

Founded in 1959, the Society is comprised 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 & Debbie Rush • UNIVERSITY OF OKLAHOMA
Special Thanks

We would like to thank the following for their support and assistance with the 2004 conference:

Jack Boucher
Bruce Beeghley, Special Asst. to P.J. Mauro
Scott Curtis
Frances DiSalvo
Peter X Feng

Brian Foley
Andrew Horton
Russ McElwee
Miriam Petty
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The Scholar's Choice
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Southern Illinois University Press

Schedule of Events at a Glance

Thu, March 4  12:00-1:45pm  Session A
             2:00-3:45pm  Session B
             4:00-6:15pm  Plenary Session
             6:30-8:00pm  Opening Reception
Fri, March 5  7:30-8:30am  Business Meeting
             8:30-10:15am  Session C
             10:30am-12:15pm  Session D
             12:15-1:15pm  Meetings
             1:15-3:00pm  Session E
             3:15-5:00pm  Special Event
             3:15-5:30pm  Special Event
             5:15-7:00pm  Meetings
             7:00-8:00pm  Meetings
             8:00-9:30pm  Special Event
Sat, March 6  7:30-8:30am  Meeting
             8:30-10:15am  Session H
             10:30am-12:15pm  Session I
             12:15-1:15pm  Meetings
             1:15-3:00pm  Session J
             3:15-5:00pm  Session K
             5:15-7:00pm  Session L
             8:00pm  Special Event
Sun, March 7  7:30-8:30am  Meetings
             8:30-10:15am  Session M
             10:30am-12:15pm  Session N
             12:15-1:15pm  Meetings
             1:15-3:00pm  Session O

Next Year's Conference 2005
Institute of Education, University of London
London, England
March 31-April 3, 2005

* Hours subject to change
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Session A

Thursday, March 4, 2004
12:00-1:45PM

A5
Atlanta's Multifaceted Film Culture: From Production to Exhibition Across the Color Line

Room: Maple B/C
Chair: Matthew Bernstein
Co-Chair: Emily University

Dana F. White
"Oscar Micheaux's Atlanta Connection"

Matthew Bernstein
"Atlanta's Variety: A History of the Weekly Film Review"

Margaret T. McGhee
"Disturbing the Peace: Lost Boundaries, Pinky, and Censorship in Atlanta, 1949-1965"

Randy Gue
"CinemaScope and the City: The Geography of CinemaScope in Atlanta"

A6
It's Just Business: Institutional Strategies of Global Media Networks

Room: Walnut
Chair: Christine Becker
Co-Chair: University of Notre Dame

Jennifer Holt
"University of California, Los Angeles"
"Regulating Reality: The FCC and Industrial Design"

Mike Budd
"Florida Atlantic University"
"Privacy Dinner, Public Dinner"

LingHei Chua
"Washington University in St. Louis"
"Journalism Asia: The Role of Documentary in the Age of Global Television and New Digital Technologies"

Christine Becker
"University of Notre Dame"
"From High Culture to Hip Culture: Transforming the BBC into BBC America"

A7
The Auteur Revisited: Ingmar Bergman in the 90s

Room: Hickey
Chair: Erik Hedling
Co-Chair: Lund University

Erik Hedling
"Lund University"
"Biological Fauxpas"

Lars Gustaf Andersson
"Lund University"
"Portraits of the Artist as an Old Man: Ingmar Bergman and the Politics of Art"

Mats Rödlin
"Stockholm University"
"The Play Between Real and Implied Author in Ingmar Bergman's The Last Sleep"

Michael Tapper
"Film International"
"Ingmar Bergman and His Critics"

A8
Progressive/Regressive: Experimentation and Accommodation in Film Form, Genre and Gender Representation

Room: Hawthorn
Chair: Elaine Roth
Co-Chair: Indiana University, South Bend

Elaine Roth
"Indiana University, South Bend"
"Feminist Experimentation and Viewing Pleasure in Schleppeholz"

Mark Gallagher
"University of Missouri"
"Race and Masculinity in the Neo-Realist Beat Film"

Jennifer L. Good
"Rutgers University"
"Connecting Gender and National Identity: A Cure for the Other Germany"

Mary Kate Godwin-Kelly
"Saint Mary's College"
"Pregnant Body and/as Smoking Gun: Reading the Evidence of Purge"

A9
Identities in Flux: At "Home" and Abroad

Room: Chestnut
Chair: Carol Siegel
Co-Chair: Washington State University, Vancouver

Hyung Seung Chung
"University of Michigan"
"The Audience Who Knew too Much: Oriental Masquerade and Ethnic Recognition Among Asian Americans"

Sujata Moorti
"Old Dominion University"
"Visualizing "Exit": Diasporic Television, Production, and the Articulation of Home"

Madhavi Mallapragada
"Indiana University, Bloomington"
""Imagining Home": Cyber Space and Indian American Identities"

Carol Siegel
"Washington State University, Vancouver"
"Identity Hunter: As-Asian-American Masculinities in Gauth Film"

A10
Structuring the Subjective Screen

Room: Penman
Chair: Roberta Jill Craven
Co-Chair: Millersville University of Pennsylvania

Real Celote
"Yale University"
"The Head in the Box: Burton PBS and the Visual Interior"

Roberta Jill Craven
"Millersville University of Pennsylvania"
"Debated Spaces: Structuring the Dark Regions of the Human Psyche"

A11
Screening

Room: Beechut

Cold Turkey
Steve McGregor, Australia, 2000, 45 mins.
Sponsored by the African/African-American Caucus
**Session B**

**Thursday, March 4, 2004**

**2:00-3:45 PM**

---

**B1** Experimental Strategies in Film Form and Exhibition

Room: Pine
Chair: Tracy Cox-Stanton
Kalamazoo College

Tracy Cox-Stanton: "Feminist Counter-Cinema and An Aesthetic of Consumption in Vera Chytilova's Jantar (Czechoslovakia, 1969)"

Denise G. O'Malley: "Massachusetts College of Art: "Legibility and Representation: The Struggle for an Illusion in Charles LBN's Les Verdun-sur-l'Ars Saveur at 1999""

Andrew V. Eroshko: University of California, Berkeley/San Francisco Art Institute: "Reconsidering the Site-Specificity of Expanded Cinema"

Jonathan Walley: University of Wisconsin, Madison: "Modes of Film Practice in the Avant-Garde: The Case of Anthony McCall"

---

**B2** In Focus: Close Looks at Directors and Texts

Room: Birch
Chair: Leger Grindon
Middendorf College

Katrina G. Boyd: Indiana University: "Brief Histories of the Present: John Sayles and the Clash of Cultures in Lone Star and Sunshine State"

Leger Grindon: Middendorf College: "Tracing an Influence: From Rocco & His Brothers to Raging Bull"

Burlin Barr: Brown College: "Mobile Public Sphere in Marker's Le Fond De L'Ile Est Rouge"

Adam Lowenstein: University of Pittsburgh: "A Second Look at Second: Rock Hudson and the Case of Retrospective Spectatorship"

---

**B3** Beyond Bond and Beyond: James Bond in the New Millennium

Room: Spruce
Chair: James Hay
University of Illinois, Urbana-Champaign

Kevin Happell: Penn State University: "Sex and Swing: Exchanging Eras for Politics in Cold War Cinema"

Theodore C. Bailey: University of Illinois, Urbana-Champaign: "'Pact Catastrophe': James Bond, Weapons of Mass Destruction, and the SP0CTR3 in Dramatic Governance"

Jeremy Packer: Penn State University: "Racing Bond?: Marketing a Retrospective History of the Bond Girls"

Toby Miller: Penn State University: "James Bond: Cultural Heirloom or Stereotype?"

---

**B4** Hollywood's New Deal: The Generic Transformations of Depression Era Cinema

Room: Maple A
Chair: Andrew C. Miller
Sacred Heart University

Chuck Maland: University of Tennessee: "The Evolution of Political Drama in Depression America: G.I. Daley Over the White House (1933), The President Pratcer (1934) and Mr. Smith Goes to Washington (1939)"

Andrew C. Miller: Sacred Heart University: "The American Dream Goes to College"

Anne Moyer: Texas A&M University: "The Forgotten Man in 1930s Cinema"

Melanie Nash: University of Iowa: "Backstreet/Reception: A Georoged History of Early Depression Era Musicals"

---

**B5** All Singing, All Dancing: Performance and the Musical

Room: Birch
Chair: Sean Griffin
Southern Methodist University

Farrad Nekhakti:
University of California, Los Angeles: "The Red Reflective Nature of Dancer in the Dark: Narrative Analysis of a Contemporary Musical"

Ted Landy:
University of Denver: "If You've Seen One, You've Seen Them All: Chicago and the Film Musical's Myth of Proletarian Red Sox"

Sean Griffin:
Southern Methodist University: "Stagedness, Perform Identity: Fiat Multitudes and the Political Economy of Female Stardom"

Linda A. Robinson:
Northwestern University: "Bridge to the Age of Innocence: The Female Form in Classic Hollywood's Turn-of-the-Century Musicals"

---

**B6** Feminism and Film/Media Scholarship: Building a Community of the Question

Room: Spruce
Chair: Jans B. Wager
Virginia Tech College

Patsy Margaret:
Jennifer M. Bean:
University of Washington

Patrice Petro:
University of Wisconsin-Milwaukee

Maria Pramaggiore:
University of Washington

---

**B7** Immigrants and Whiteness in Hollywood

Room: Hickory
Chair: The Greensenald
University of Washington

Mark West: Northwestern University: "Lethal Themes on the New Screen: Bullying Whiteness and the Death Penalty in the Green Mile"

Klaus Riser:
University of Oregon: "Cultural Masculinity Goes to Hollywood"

Areke Lunde:
University of California, Berkeley: "White Whiteness: Scandinavian Ethnic Assimilation and Masquerade in Victor Sjostrom's He Who Gets Slapped (1924)"

---
Session B

Thursday, March 4, 2004
2:00-3:45PM

B8 Film Aesthetics: Putting it All Together in the Frame

Room: Hazelnut
Chair: Richard R. Ness - Western Illinois University

Harper Cossar - Georgia State University - "Noise as Videoclip: Critique"
Karen Hollinger - Armstrong Atlantic State University - "Issues in the Study of Film Acting"
Rashna Wadia - University of Florida - "Show Stoppers: Classic Hollywood and the Dialectics of Chance"
Richard R. Ness - Western Illinois University - "Stop the Presses, Move the Camera: Tracking Camera Movement in Newspaper Films of the Early Sound Era"

B9 NBC and Changing Program Paradigms in Television History

Room: Chestnut
Chair: Susan Ohmer - University of Notre Dame

Alexander Russo - University of Florida - "High Noon Around the Planet: Radio's Influence on Television Form and Content"
Susan Ohmer - University of Notre Dame - "From the Machines in the Living Room to Friends of the Family: Television Mediates the Everyday Nationalization"
Cynthia B. Meyers - New York University - "The NBC Universal Merger: Implications for the Television Industry"

B10 The Crisis of Academic Labor: Roots, Ramifications, Responses

Room: Pecan
Chair: Renata Gangemi - Ramapo College of New Jersey

Participants:
Michelle Garos - Centenary College of Louisiana
David Slavin - Rhode Island University
Patricia Keeton - Ramapo College of New Jersey

Sponsored by the Caucus on Class

B11 Screening

Room: Beechnut

An Injury to One
Travis Willerson, USA, 2003, 53 min.
Sponsored by the Caucus on Class

Thursday, March 4, 2004
4:00-6:15PM

Plenary Session
Room: International Ballroom E/F

Moderator: E. Ann Kaplan - Stony Brook University - President, SCMS
Plenary Speaker: Mark Crispin Miller - New York University
"Mediating Tomorrow's History: Live Coverage and Documentary in the Digital Era"
Also included in this session:

The SCMS Awards Ceremony

Thursday, March 4, 2004
6:30-8:00PM

Opening Reception
Room: Atrium Terrace A

Friday, March 5, 2004
7:30-8:30AM

Members Business Meeting
Room: Hazelnut

Moderator: E. Ann Kaplan - Stony Brook University - President, SCMS
Refreshments will be provided
Session C

Friday, March 5, 2004
8:30-10:15AM

C1 Home Screening: Digital Revisions of the Public and Private Spheres
Room: Pine
Chair: Michele White • WELLESLEY COLLEGE
Fred Turner • STANFORD UNIVERSITY • "Digital Journalism and the Anxious Citizen"
Michele White • WELLESLEY COLLEGE • "Public Privacies: Representation of Women's Webcams in Operations at Home and in the Office"
Mark Andrejevic • UNIVERSITY OF IOWA • "Nothing Comes Between Me and My GPR: Wearable Computers and Mobile Privatization"

C2 Special Effects and C6: Histories and Trajectories
Room: Birch
Chair: Bob Rehak • INDIANA UNIVERSITY
Bob Rehak • INDIANA UNIVERSITY • "The Migration of Forms: Special Effects in Circulation"
Mark J. P. Wolf • CONCORDIA UNIVERSITY WISCONSIN • "Space, Time, Frames, Cinema"
Greg Siegel • UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL • "Computing the Crash, Reconstructing the Audience"

C3 Empires Visible and Invisible: The Politics of Imperialism and Anti-Imperialism in Latin America and Latin/o Cinema
Room: Spruce
Chair: Rosaura Sanchez • UNIVERSITY OF CALIFORNIA, SAN DIEGO
Curtis Marex • UNIVERSITY OF SOUTHERN CALIFORNIA • "Mestizaje in Yellow Face: Chinese and Mexican Revolutions in the History of U.S. Cinema"
Carl Gutierrez-Jones • UNIVERSITY OF CALIFORNIA, SANTA BARBARA • "Historicizing the Dynamics of Chicano/o Cultural Literacy"
Beatrice Pita • UNIVERSITY OF CALIFORNIA, SAN DIEGO • "On Recent U.S. Latino and Latin American Films"

C4 Listen Up! (Sound and Technology)
Room: Maple A
Chair: Mark Kermes • NORTHWESTERN UNIVERSITY
William Whittington • UNIVERSITY OF SOUTHERN CALIFORNIA
Jacob Smith • INDIANA UNIVERSITY • "The Hole, the Seal and the Screen: A Study of Allen Poe’s "Clandestine Microphone"
William Whittington • UNIVERSITY OF SOUTHERN CALIFORNIA • "Who’s Listening? Power, Paranoia and Portable Audio Technology"
Mark Kermes • NORTHWESTERN UNIVERSITY • "The Digital Sound Film: A New Cinema"
David T. Johnson • UNIVERSITY OF FLORIDA • "The Rhyme of Sound: Listening to Abbas Kiarostami"

C5 Producing the Audience
Room: Maple B/C
Chair: Nicholas Sammond • BOSTON UNIVERSITY
Maple B/C
Nicholas Sammond • BOSTON UNIVERSITY
Robert Spadoni • CASE WESTERN RESERVE UNIVERSITY • "Frankenstein's Monster as an Unhealthy Figure of Film Cinema in Agnes Mille's 1931 Film"
Mark Bensoussan • UNIVERSITY OF NORTHAMPTON • "Taste, Emotion and the Screen: The French Cinema of Marcel Pagnol"
Daniel Bilterrey • FIFTH AVENUE UNIVERSITY • "Changing Populace and the European Cinema"
Cynthia Erb • WASECA STATE UNIVERSITY • "From Populace to a Magnificent Mind: Madness, Mental Health Advocacy, and Film Studies"

C6 Querying Queer Spectators: Fan Responses to Buffy, Xena, Smallville, and The OC
Room: Walnut
Chair: Sharon Marie Ross • COLUMBIA COLLEGE
Sharon Marie Ross • COLUMBIA COLLEGE • "Queering Me This: Fan Responses to the Fantastic Queer Bards of Buffy and Xena"
Louisa Ellen Stein • NEW YORK UNIVERSITY • "You Con’t, You Do: Fan Discourse on Intentionality and Questioning in Teen TV"
Melanie E. S. Kohene • BROWN UNIVERSITY • "He(mo)eroticism (Yay): Queer Spectatorship in Smallville and the OC"
Sponsored by the Television Studies Special Interest Group

C7 New Directions in Genre Studies: Horror
Room: Hickory
Chair: Cynthia Erb • WASECA STATE UNIVERSITY
Cynthia Erb • WASECA STATE UNIVERSITY • "From Populace to a Magnificent Mind: Madness, Mental Health Advocacy, and Film Studies"

C8 Reading Class Back Into Genre
Room: Hazelnut
Chair: Dennis Broe • LONG ISLAND UNIVERSITY
Adam Knee • OHIO UNIVERSITY • "Reading Class in the 1960s Science Fiction Cinema"
Kelly Dolek • BAKAFO COLLEGE OF NEW JERSEY • "Going, Going, Gone? Reclaiming a Class Perspective for the '60s New Cinema"
Andrew Feller • UNION COLLEGE • "Meet Itshak: Doc, Which Side Is He On?"
Winifred Woodhall • UNIVERSITY OF CALIFORNIA, SAN DIEGO • "Transcending Class in 1930s French Cinema"
Sponsored by the Curriculum on Class
**Session C**

**C9**
Rethinking the Auteur: The Persistence of Filmmakers After the Auteur Theory

- **Room**: Chestnut
- **Chair**: Gabriel M. Paltou - THE AMERICAN CINEMATOGRAPHER

- **Susan White** - UNIVERSITY OF ARIZONA - "The Strange and the Familiar: Nicholas Ray and Authorship"
- **Nam Lee** - UNIVERSITY OF SOUTHERN CALIFORNIA - "Agnes Varda's Unformed: Narrative Strategy From a Feminist Perspective"
- **Aaron Baker** - ARIZONA STATE UNIVERSITY - "Recalled by Steven Soderbergh"
- **Kimberly Owezarski** - UNIVERSITY OF TEXAS, AUSTIN - "Marketing a Brand: Ang Lee, Authorship, and BMW Films"

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**C10**
The DocuDrama: When Fiction Becomes Reality

- **Room**: Pecan
- **Chair**: Peter Massenhe - ST. JOHN'S COLLEGE OF NEW YORK

- **Macarena Gomez-Barris** - UNIVERSITY OF CALIFORNIA, SANTA CRUZ - "Michael Jackson and Post-9/11 Disasters: Television Representations of Race, Sexuality and the National Family"
- **Stacy Takaesu** - OKLAHOMA STATE UNIVERSITY - "Saying Private Ilijest, or How America Learned to Love the War in Iraq"
- **Peter Massenhe** - ST. JOHN'S COLLEGE OF NEW YORK - "Documenting Acts of Violence: Footage Semi-Documentary/ Social-Problem Films, Film Noir, and the Returning Veteran"
- **Ardi Petz"** - UNIVERSITY OF COLORADO - "The Double Life of Hiroshima mon Amour"

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**Session D**

**D1**
"It Happened Like This...": Film as History, History as Film

- **Room**: Birch
- **Chair**: Lori Lander - SMU LAYLE COLLEGE OF ART

- **Paul McEwan** - UNIVERSITY OF NOTRE DAME - "Whose Past?: Socially Constructed History in JFK and the Birth of a Nation"
- **Kathryn Crab** - NEW YORK UNIVERSITY - "Act Over Time: The Visual Depiction of History in the Cinema of the Hughes Brothers"
- **Louise H. Malholf** - UNIVERSITY OF IOWA - "Resonance: On Memory, History and Family Values in Small Screen Black and White"
- **Kent A. Ono** - UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN - Film as History: Shooting from the Hip: The Ethics of History, and Hollywood Appropriation of Independent Film and Video"

---

**D2**
Online Journals: The Future of Media Scholarship Publishing?

- **Room**: Birch
- **Chair**: Lori Lander - SMU LAYLE COLLEGE OF ART

- **Participants**
  - **Maureen Finnemore** - SMU LAYLE COLLEGE OF ART
  - **Anne Genders** - SMU LAYLE COLLEGE OF ART
  - **Mark Williams** - SMU LAYLE COLLEGE OF ART
  - **Lori Lander** - SMU LAYLE COLLEGE OF ART

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**D3**
Female Masculinities: "The Good, the Bad, and the Ugly"

- **Room**: Spruce
- **Chair**: Paula Willoquet-Marinconni - SMITH COLLEGE

- **Marsha Orgeron** - UNIVERSITY OF MICHIGAN, DEARBORN - "Undefinable Behavior: Aida Lupoe and the Case of the Woman Director"
- **Camilla Fojas** - SMU LAYLE COLLEGE OF ART - "Boiling Women: What's the Difference?"
- **Cynthia Lician** - SMU LAYLE COLLEGE OF ART - "Becoming the Father: The Law and the Female Lawyer in Michael Powell's Classic Action Film Little Border's Love Oursmen"
- **Paula Willoquet-Marinconni** - SMITH COLLEGE - "Female Masculinity: The Re-contextualization of Bengurion's Masculinity"

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**D4**
Stop the Prospect: Journalism's Role in the Construction of Cultural Meaning

- **Room**: Maple A
- **Chair**: Gregory A. Walker - SMU LAYLE COLLEGE OF ART

- **Neepa Majumdar** - UNIVERSITY OF PITTSBURGH - "The Vedanta and the Uncanny: The Functions of the Body in Kama Sutra"
- **Jan Lovelace** - UNIVERSITY OF MICHIGAN, DEARBORN - "Fading Images: The Black Uncle Turns 1937"
- **Marion Wrenn** - NEW YORK UNIVERSITY - "Invisible Warriors: Reconstructing International Journalists after World War II"
- **Gregory A. Walker** - SMU LAYLE COLLEGE OF ART - "Moving Picture World and Non-Theatrical Film in 1916"
Friday, March 5, 2004
10:30AM-12:15PM

Session D

D5
Career Opportunity Committee Workshop: Doing the Job Search

Room: Maple B/C
Chair: John Belton \& Rutgers University

Participants:
John Belton \& Rutgers University
Janet Staiger \& University of Texas, Austin
Frank P. Tomasulo \& Soimith Methodist University
Gorham Kincaid \& University of North Carolina, Chapel Hill

Sponsored by the Career Opportunity, Development and Promotion Committee

D6
Textual Cities: Urban Space in Generic Formation

Room: Walnut
Chair: Paula J. Massood \& Brooklyn College

Robert Silberman \& University of Minnesota \& John Wright \& University of Minnesota
"Hollywood, Hawaii, A Redwooded African-American Independent Film"

Phillip Drummond \& University of California, London Programmes
"Questions of Urban Identity and Narrative Indeterminacy in Christopher Nolan's Following"

Jasmine Nadia Trice \& Indiana University
"History, Realism and City Space in the Modern Gangsta Film"

Amanda Anne Klein \& University of Pittsburgh
"History, Realism and City Space in the Modern Gangsta Film"

D7
Girls and Media: Assessing Female Stardom, Production, and Spectatorship

Room: Hickory
Chair: Sarah Projaszky \& University of Illinois, Urbana-Champaign

Shana Heinrich \& Indiana University, Bloomington
"Battle of Evil Before Bedtime: Exploring a Girls' Gaze in the Powerpuff Girls"

Sarah Projaszky \& University of Illinois, Urbana-Champaign
"Girl Stars"

Mary Celeste Kearney \& University of Texas, Austin
"Developing the Girls' Gaze: Overcoming the Gender Dynamics of Film Education, Technology, and Production"

Alison LaTendresse \& University of Iowa
"Consuming Children: Shirley Temple, Child Stars, and Thirties Hollywood"

D8
Spielberg in the 21st Century: A.I.: Artificial Intelligence, Minority Report, Catch Me If You Can

Room: Honeinut
Chair: Glenn Man \& University of Hawaii, Manoa

Viviana Sobecky \& University of California, Los Angeles
"Irone Machines: Spielberg/Fabrick and A.I.
Lester D. Friedman \& Northwestern University
"Montage, Myth, and Murder: Spielberg's Minority Report"

Murray Pomerance \& BYU
"Helm\'s Error: Unhistorical Modernism in Catch Me If You Can"

D9
New Approaches to Music Video

Room: Chestnut
Chair: Carol Vernallis \& Wayne State University

Karen Pogrebnjak \& Queens University
"Music, Mtv, and the Competition for Fadaland's Music Video Market"

Carol Vernallis \& Wayne State University
"Art and Industry of Music Video: A Report from the Field"

Cynthia Fuchs \& George Mason University
"How We Talked: Hip Hop, Stardon, and P Interviews"

Patricia Schmidt \& University of Pennsylvania
"Sharing Reputations: Or Teenage Identity Formation in Music Video"

Sponsored by the Television Studies Special Interest Group

D10
New Issues in Film Noir

Room: Pecan
Chair: Patricia Brett Eren \& School of the Art Institute & Dominican University

Peter Lehman \& Arizona State University \& William Lahr \& St. Peter's College
"Experiment in Terror: Film Noir, Dystopia, Modernism, and the Space of Anxiety"

Jeanette Sloniowski \& Brock University
"Just the Facts Ma'am: Dragon, the Semi-Documentary and Fifty-Nine Stories"

Patricia Brett Eren \& School of the Art Institute & Dominican University
"Oedipus in L.A.: The Appropriations of the Myth in Film Noir"

D11
Screening

Room: Beechnut

My Terrorist
Sponsored by the Women's Caucus
**Friday, March 5, 2004**

**Meeting**

**Asian/Pacific/American Caucus**

*Room: Room 401*

Women Film Pioneers Project

*Room: Chestnut*

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**Session E**

**Friday, March 5, 2004**

**1:15-3:00pm**

**E1** New Crossroads: Early Cinema and the Historical Avant-Garde

*Room: Pine*

Chair: Jennifer Wild

Jennifer Wild  UNIVERSITY OF IOWA

"Emerging Cinematic: The Avant-Garde in the Historical Avant-Garde"

Kaveh Askari  UNIVERSITY OF CHICAGO

"The Blue Bird in the Yellow Press: Modern Media and Decadent Aesthetics in the 1910s"

Rudolf Kuenzi  UNIVERSITY OF IOWA

"The Movie House Becomes Art Gallery: The Surrealist Movement and the Showing of Ulysses"

Jennifer M. Bean  UNIVERSITY OF WASHINGTON

"Across the Great Divide: The Adventures of Pearl White and the Historical Avant-Garde"

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**E2** Japanese Anime: History, Theory, and Practice

*Room: Birch*

Chair: Kumiko Sato  BAKUHAN COLLEGE

Steve Pose  CITY UNIVERSITY OF HONG KONG

"Reformism, Hybridity, and the Question of Representation in Contemporary Animation"

Eija Niskanen  UNIVERSITY OF WISCONSIN, MADISON

"Ghibli—The Last Film Studio in Japan"

Sataeni Sato  UNIVERSITY OF IOWA

"The Evolution of Anime Languages: From 'movie-anime' to 'yuru-ge""

Kumiko Sato  BAKUHAN COLLEGE

"Anime's Displacement Effect"

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**E3** American Cinema of the 1950s: Then Meets Now

*Room: Spruce*

Chair: Murray Pomerance  MICHIGAN STATE UNIVERSITY

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**E4** How Much More Mainstream Can You Get? Asian Americans and Asian Chic in Contemporary Film and Television

*Room: Maple A*

Chair: LeiLani Nishime  SORONA STATE UNIVERSITY

LeiLani Nishime  SORONA STATE UNIVERSITY

"Celebrating, Superman and the Pleasure of Racial Outing"

Tasha Oren  UNIVERSITY OF WISCONSIN, MADISON

"Why So Sensitive? Asian Americans and the Politics of Being Seen"

Shipa Dave  BAKUHAN UNIVERSITY

"Apu's Brown Voice: Cultural Infection and South Asian Aesthetics"

Sponsored by the Asian/Pacific/American Caucus

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**E5** Guys and Gals: Hollywood Stars in the Early Sound Era

*Room: Maple B/C*

Chair: Elizabeth Weiss  BROOKLYN COLLEGE

Christina Lane  UNIVERSITY OF MIAMI

"An Ode to Bertie: Myrna Loy and William Powell as Wife and Husband"

Aron W. Connelly  SORONA UNIVERSITY

"Forgiving Others: Robert Montgomery and the Articulation of Heterosexual Masculinity in the Early 1930s"

Mark Langner  SORONA UNIVERSITY

"Cartoon hardness and Character Appropriation"
Session E

Friday, March 5, 2004
1:15-3:00PM

E6 Rethinking Lifestyle Television

Room: Walnut
Chair: Jiwon Ahn - DARTMOUTH COLLEGE

Megan Mullen - UNIVERSITY OF WISCONSIN, MADISON
"Specialty Cable as Concept: Technology Meets the Marketing Guru"

Julia Lesage - Jump Out: A Review of Contemporary Media
"Worlds of Food"

Martin Roberts - THE NEW SCHOOL
"The Fashion Police: Remodeling the Self in What Not To Wear"

Jiwon Ahn - DARTMOUTH COLLEGE
"Lifestyle Gurus: From Martha Stewart to the Pub Fives"

E7 City Places, City Times: Urban Subjectivities in Film and Media

Room: Hickory
Chair: Anne Friedberg - UNIVERSITY OF SOUTHERN CALIFORNIA

Amy Coe - UNIVERSITY OF CALIFORNIA, BERKELEY
"In and Out of the Jungle: The Film Spectator Navigates the Post World War II City"

Maureen Turim - UNIVERSITY OF FLORIDA
"Tokyo, Paris, New York: Women Alone in Urban Films"

John M. Frankfurt - COLUMBIA UNIVERSITY
"Benjamin's Urban Film: Building the City on Screen"

James Tobias - UNIVERSITY OF CALIFORNIA, IVERHOLM
"Locating Virtual Places: Tokyo in the Diary Film and the Web"

E8 Same Time Next Week: Liveness and Immediacy in TV Drama

Room: Hazelnut
Chair: Martha Gever - FLORIDA ATLANTIC UNIVERSITY

Jan Richard Kjelstrup - UNIVERSITY OF GOLD
"Being There: The Aesthetics of Liveness and Immediacy in TV Drama"

Sharon Sharp - UNIVERSITY OF CALIFORNIA, LOS ANGELES
"Representing the Past: Television, Technology and Nostalgia in American Dreams"

Gerald Sim - UNIVERSITY OF IOWA
"Film Scripts in Real Time: The Cinematic Paradigm, Audience Research and Product Differentiation of TV"

Martha Gever - FLORIDA ATLANTIC UNIVERSITY
"The Spectacle of Crime Ensligated: Gilmour and Social Anxiety"

E9 Contemporary Documentary Filmmaking: Ethics, Aesthetics, and Cultural Politics

Room: Chestnut
Chair: Nicole Fleetwood - UNIVERSITY OF CALIFORNIA, DAVIS

Verónica Purodel - UNIVERSIDAD DE IQUIQUE
"The "Cultural Identity and the Politics of Fiction"
"Gedroyc's Performative Documentaries"

Casey McKitrick - UNIVERSITY OF TEXAS, AUSTIN
"Capturing the Friedman and the Documentation of Belief vs History"

Nicole Fleetwood - UNIVERSITY OF CALIFORNIA, DAVIS
"Race Relations in Black and White: Play More and Two Phases of Jasper"

Andy Opel - FORDHAM UNIVERSITY
"Paradise Lost & II: Documentary and the Monster of Justice"

E10 Authorship, Art Films, and Middle Eastern Cinema

Room: Pecan
Chair: Azadeh Farshboud - UNIVERSITY OF CALIFORNIA, LOS ANGELES

Suzanne Ganz - TEMPLE UNIVERSITY
"Visible Silence: The Construction of Authorship in Moulida Tahli's "The Silence of the Palace"

Chris Lippard - UNIVERSITY OF CALIFORNIA, LOS ANGELES
"Landscape and Lens in Kiarostami's "The Wind Will Carry Us"

Azadeh Farshboud - UNIVERSITY OF CALIFORNIA, LOS ANGELES
"Iranian Cinema: Authorship and International Context"

E11 Screening

Room: Beechnut

More Treasures from American Film Archives, 1894-1931

Excerpts from the National Film Preservation Foundation's forthcoming DVD set, introduced by Scott Simmon (University of California, Davis)

Sponsored by the Movie Picture Access and archive Policy Committee
F1 Reality TV and Its Implications for Television Studies

Room: Pine
Chair: Susan Murray - New York University

Participants:
Mary Beth Haralovich - University of Arizona
Anna McCarthy - New York University
Susan Murray - New York University
Laurie Ouellette - Queen's College/UNY
Pamela Wilson - Renison College

Chris Holmlund - University of Tennessee
"In the Line of Fire: "Aliens 3," The Long Kiss Goodnight" and American Women in Action"

F2 Women In Action!

Room: Birch
Chair: Chris Holmlund - University of Tennessee

Participants:

F3 Issues in Transnational Chinese Cinemas

Room: Spruce
Chair: Scott Nygren - University of Florida

Participants:

Kin-Yan Szeto - University of California, Irvine
"Jackie Chan and the Cosmopolitan Consciousness"

Haden Guest - University of California, Los Angeles
"Reflections on the Screen: Hou Hsiaying and the Limits of the New Taiwan Cinema"

Scott Nygren - University of Florida
"Decorative Text: Writing Across Multiple Boundaries in Chinese Filmmaking"

Sheldon Lu - University of California, Davis
"Cinema of Nostalgia: Be Imagining Chinese Socialism"

F4 Cable Television and Public Culture

Room: Maple A
Chair: Cynthia Chris - Washington University

Participants:

John McMurry - New York University
"Public Woes or Private Dangers: The Contended Regulatory Status of Early Cable TV"

Frances Gateward - University of Illinois
"Asgard: Mee chin giga Are Everywhere! South Korean Women in Asia"

Catherine Benamou - University of Michigan
"Kon Anon, Tequila Y Gamina: Lola the Truckdriver and Mexican Women in Action"

F5 Silent Cinema: Addressing Women's Audiences

Room: Maple B/C
Chair: Jennifer Horne - Barnard College

Participants:

Heldi Kenaga - University of Memphis
"Consuming Children and Middlebrow Audiences: The Case of Min Liu Lui Roth (1912)"

Jennifer Horne - Barnard College
"Mothers, Daughters, and Moviemakers: The Women of the Better Films Movement"

Denise McKenna - New York University
"The Daily Grind: Women and Work in American Silent Film"

Michael Hammond - University of Southampton
"Feminizing With Resentment: Emotion and Paternity: Gendered Advertising Strategies at the Gatsby in Southampton (UK) 1904-1909"

F6 New Directions in Genre Studies: Exploitation

Room: Walnut
Chair: Christine Acham - University of California, Davis

Participants:

Christine Acham - University of California, Davis
"Ending the Man: The Politics of the Spook Who Sat by the Door"

Eric Pierson - University of San Diego
"American International Pictures and the Era of Exploitation"

Nancy Inouye - University of Massachusetts
"Scaring God: Hollywood Film Stereotypes and Black/Asian Stereotyping"

F7 Truth, Memory, History: The Films of Errol Morris

Room: Hickory
Chair: Charles Musser - Yale University

Participants:

Jonathan Frons - University of Wisconsin, Madison
"Crowd History: Uncertainty, Truth, and the Thin Blue Line"

Charles Musser - Yale University
"Memory & Truth, History and Actuality: The Documentaries of Errol Morris"

Devin Orgeron - North Carolina State University
"The Soul of the Crime: Errol Morris and the Accretion of Memory and Detail"
Friday, March 5, 2004
3:15-5:00PM

F8 International/Queer

Room: Hazelnut
Chair: Peter Limbrick - UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Marc Siegel - USC UNIVERSITY OF SOUTH CAROLINA
"Sex and the Cinema: Queer Cinema and the Films of Peter Greenaway"

Nguyen Tan Hoang - UNIVERSITY OF CALIFORNIA, BERKELEY
"Cultural Politics and the Performance of Gender in Vietnamese Film"

Peter Limbrick - UNIVERSITY OF CALIFORNIA, SANTA CRUZ
"Epistemology of the Dark: Sex, Sexuality, and Publicness in Black Ice"

Sponsored by the Lesbian/Gay/Straight/Transgender/Queer Caucus

F9 Adaptation and Authorship

Room: Chestnut
Chair: Thomas Leitch - UNIVERSITY OF DELAWARE

Richard Allen - NEW YORK UNIVERSITY
"John Buchan and Alfred Hitchcock"

Thomas Leitch - UNIVERSITY OF DELAWARE
"The Adapted as Author: Hitchcock, Kubrick, Disney"

Kate Newell - UNIVERSITY OF DELAWARE
"The Virtue of Suggestion: Washington Square's Source Texts and Adaptation"

Friday, March 5, 2004
3:15-5:30PM

SPECIAL EVENT
Room: Meet in Atrium Terrace A

Tour of Turner Network Operations Center on Techwood Drive
led by Clyde D. Smith, Senior Vice President of Broadcast Entertainment Technology at Turner Broadcasting System

With a nod to this year’s theme—“Mediating Tomorrow’s History: Live Coverage and Documentary in the Digital Era”—the Motion Picture Archives and Access Policy Committee presents a customized tour of the new Turner Network Operations Center. The state-of-the-art facility, situated on the Techwood Drive campus of Turner Entertainment Networks, is in excess of 189,000 square feet and houses on-air operations for all of Turner’s North and South American entertainment networks. Not to be confused with the “CNN Tour” that is available to anybody who shows up, this tour will be led by Clyde D. Smith, Senior Vice President of Broadcast Entertainment Technology at Turner Broadcasting System. Mr. Smith is in charge of making all 19 Turner networks interact digitally, thereby overseeing the transition from analog formats to digital formats. The multiple types of content—cable news, streaming media, web content, international satellite feeds, live programming, and studio films—originating in different media must be technologically compatible. Mr. Smith will give a personalized tour of the new facility and answer questions about live coverage in the digital era.

Sponsored by the Motion Picture Access and Archive Policy Committee

Friday, March 5, 2004
3:15-5:00PM

F10 2003 SCMS Award Winners

Room: Pecan
Chair: E. Ann Kaplan - SMITH COLLEGE


Award recipients announced during the Plenary session, Thursday, 4:0-5:15pm (International Ballroom B/F).
Session G
Friday, March 5, 2004
5:15-7:00PM

G1 The Age of Reproduction: Technology and Visual Perception
Room: Pine
Chair: Tara McPherson - University of Southern California

Tara McPherson - University of Southern California - "Exhibiting Electronic Culture: Multimedia, IBM, and the Legacy of the Evans Office"

Janelle Blankenship - Duke University - "The Raison d'etre: The Imperialist Politics of Proto-Cinematic War Projection"

Cynthia Baron - Bowling Green State University - "Liveness in the Age of Mechanical Reproduction: A Look Back at Raymond Williams' Observations on Pre-de-cisional Nostalgia"

Michael Renor - University of Southern California - "The Work of Memory in the Age of Digital Reproduction"

G2 Transnational Queer: The Intersection of Sex and Gender
Room: Birch
Chair: David Gerstner - College of St. Scholastica

Agustin Zarzeza - University of California, Los Angeles - "Colonial and Desert in Queer Fantasies"

M.J. Robinson - New York University - "Kai's Escape/Overcoming the Limits of Zombie"

Kathryn Kane - Hampshire College - "There's Nothin' Flat About the Way She's Poi: Race, Sexuality and the Revamping of the Angry Black Lesbian in Set It Off"

Matthew Henry - RICHLAND UNIVERSITY - "Queering the American Heartland: (Trans)Gender Trouble in Hesdy and the Angry Black"

G3 Sound and Subjectivity: Theorizing the Soundtrack and Its Reception
Room: Spruce
Chair: Jay Beck - Illinois State University

Tony Grajeda - University of Central Florida - "Listening to Violence: Point-of-Audition Sound and Rupture"

Natasa Durovicova - University of Iowa - "Are You Talking to ME?: Mobility and Spectatorship Off (Language) Frame"

Jay Beck - Illinois State University - "Underwater Experiences or Learning to Bear Without One's Own Eyes"

Anahid Kassabian - Pepperdine University - "The Sound of a New Film Form"

G4 Issues in National Cinemas: India
Room: Maple A
Chair: Priya Jaikumar - University of Southern California

Bindu Menon Munnal - Penn State University - "Identification, Desire and Otherness: Swades and Its Public"

Priya Jaikumar - University of Southern California - "A National Cosmopolitanism: Hollywood in Colonial India"

Bhaskar Sarkar - University of California, Santa Barbara - "The National Min: An Attack"

Amstup Basu - University of Pittsburgh - "Love and Lyrical Violence: A Note on Didi Se and Indian Film Music of the late 1940s"

G5 Between Photography and Cinema: Memory, History, Nation
Room: Maple B/C
Chair: Karen Beckman - University of Rochester

Karen Beckman - University of Rochester - "Flash Photography, Cinema and the Material Body in Alejandro Gonzalez Inarritu's Amores Perros"

Eli Gonzalez - University of California, Los Angeles - "From Aesthetic of Horror to Hunger of Money: Photography and Film in the Latino Diaspora"

Jean Y. Ma - Bard College - "Photography, Melancholy, Counter-Memory: The Absent Time of A City of Sadness"

G6 Marshall Mathers Matters: Eminem in Film and Media
Room: Walnut
Chair: Kristin Gabbard - Stone Brook University

Participants:

Keung K. Burton - John F. Kennedy University

Murray Forman - Northeastern University

Cynthia Fuchs - George Mason University

Michael Jarrett - Penn State University

Todd R. Ramlow - George Washington University

S. Craig Watkins - University of Texas, Austin

G7 Cinematic Bodies: Constructions of Race, Gender, and Class in Silent Cinema
Room: Hickory
Chair: Jacqueline Stewart - University of Chicago

I. Clare Bratton - Middle Tennessee State University - "A Case Study on Silent Screenings of Birth of a Nation: Who's History Prevails?"

Chris Simmons - Messiah College - "The Incest Society Film: A Camera of Redemption for Upwardly Mobile Anglo-Saxons"

Andrew Johanson - University of Maryland, College Park - "Performing the Citizen and Building the White Male/Male Cinematic Bodies and Technological Privilege"

Charlene Regester - University of North Carolina - "Blackness as Horrific: The Birth of a Nation"
Session G

Friday, March 5, 2004
5:15-7:00PM

G8 Televising Masculinity
Room: Hazelnut
Chair: Joe Woladar
Cornell University

Allison McCracken • DePaul University • "Producing Masculinity: Male Autonomy in Contemporary Television"
Joe Woladar • Cornell University • "Taking Back the tube: Masculinity, Mediocrity, and Serial Form in Smallville and L8"
Susan Murray • New York University • "A Network of His Own: Spike TV, Masculine Programming, and the Male Audience"

G9 Feminist Film and Media Studies: Eulogies
Room: Chestnut
Chair: Sharon Willis • University of Rochester

Lynda Joyrich • Brown University • "Road Opera: Eulogizing the Undead"
Sasha Torres • University of Western Ontario • "The Televisual Demise of Smart Presidents"
Patricia White • Fairleigh Dickinson University • "Feminist Film in the Age of the Chick Flick" (Sponsored by the Camera Obscura Editorial Collective)

G10 Vibrations: Thinking Through the Sex-Exploitation Cinema
Room: Pecan
Chair: Michael J. Bowen • New York University

Michael J. Bowen • New York University • "Vibrations: Sex, Exploitation and the Minimal Cinematic Gesture"
Chuck Kleinhaus • Jumping Beans, Western University • "Pornography and Documentary: The Politics of the Aimless"
Melissa G. Lemos • Bard College, University • "I May Be a Bitch...The Rise and Rise of Female Power in the Bougie"
Moya Luckett • University of Pittsburgh • "Working Girls: The Paradoxical Body of Sixties Exploitation Cinema"

G11 Screening
Room: Beechnut

Venus Boyer


Meetings

Friday, March 5, 2004
7:00-8:00PM

Graduate Student Organization
Room: Chestnut
Oscar Micheaux Society
Room: Pecan

Television Studies Special Interest Group
Room: Hickory

Middle East Caucus
Room: Hazelnut

Friday, March 5, 2004
7-9 PM

SPECIAL EVENT
Location: Emory University Campus, White Hall, Room 208
"Screenin' the blues: Films from the Delilah Jackson Collection"
Introduction by Pearl Bower
The African/African-American Caucus, in collaboration with Emory University's Special Collections Department, is proud to present a screening of vintage films from Emory's newly acquired Delilah Jackson Collection. Jackson is the founder of the Black Patti Foundation in New York, a nonprofit organization that maintains archives of black arts, music, dance, and theater. The collection at Emory reflects her dedication to the history of African American performers like Florence Mills and Bill "Bojangles" Robinson. The screening will feature 16mm films from the Jackson collection, presenting an entertaining mix of blues and jazz sounds and shorts from the 1920s, 40s, and 50s. Pearl Bower, notable scholar, archivist, and documentary filmmaker, whose work has long been dedicated to preserving the legacy of African Americans in early film, will frame our viewing with notes of context and history. For more information and directions to the Emory University Campus, please pick up a flyer about this event at the SCMS registration desk.

Sponsored by the African/African-American Caucus

Saturday, March 6, 2004
7:30-8:30AM

Caucus on Class
Room: Pecan
Session H
Saturday, March 6, 2004
8:30-10:15AM

H1 New Technologies, Globalization, and Television Genres in Transition

Room: Pine
Chair: Timothy Havens
- Gary Edgerton - Old Dominion University
- Kyle Nicholas - Old Dominion University
- "I Want My Nicka TV": Genre as a Networking Strategy in the Digital Era
- Timothy Havens - University of Iowa
- "Latin Louies: The Rise of Transnational Trade and Television"
- Shanti Kumar - University of Wisconsin, Madison
- "Playing with Genres: Innovation, Innovation and Hybridity in Indian Television"

H2 Interface as Medium: New Approaches in Design and Theory

Room: Birch
Chair: Eric Gordon
- Eric Gordon - University of Southern California
- "Terror in the Media: New Approaches in Design and Theory"
- Sharon Sebben - University of Southern California
- "Historical Interventions and Digital Database Design"
- Richard L. Edwards - University of Southern California
- "Readers, Writers, Designers: Forms of New Media Authorship"
- Karen Yoss - University of Southern California
- "Academic Interfacing in the Culture of Composing"

H3 "Hello . . . Is Anybody Out There?: Online Identity and Community Formation

Room: Spruce
Chair: Eric Freedman - Florida Atlantic University
- Eric Freedman - Florida Atlantic University
- "The Pleasures of Misrepresentation"
- Yang Gao - University of Wisconsin, Madison
- "You Say You Enjoy, You Learn, You Buy, and You Say What?: A Reconstruction of Television Online"
- Katrien Jacobs - Emerson College
- "From "To-Self Portraits"

H4 Lives, Loves, and Laughs: Genres at the Center

Room: Maple A
Chair: Dennis Bingham
- Dennis Bingham - Indiana University, Bloomington
- "The First Videojet Region: Citizen Kane and Great Man Mythology"
- Celestino Delecto - University of Karlsruhe, Germany
- "Don't Make Me Laugh: Theatrical Romantic Comedy"
- Adrienne M. Leoni - University of Texas, Dallas
- "A Vocabulary Decoded in Dependence: The Ballet Melodramas of Wuthering and Postwar Hollywood Cinema"
- Jaime Nasser - University of Southern California
- "Exporting Tears: The Telenovelas of Valeria Ferrer (Mexico, 1966-1992)"

H5 Korean Cinema, Old and New

Room: Maple B/C
Chair: Jihee Choi
- Maples B/C
- "Korean Cinema, Old and New"

H6 Queer Guys and Asian Chefs: Reality TV's Negotiation of Cultural Anxiety

Room: Walnut
Chair: Victoria E. Johnson
- Victoria E. Johnson - University of California, Berkeley
- "Is It Real or Is It Made Up? Mapping the Politics of the 'Real' on Reality TV"
- Lynda Goldstein - Penn State University, Wilkes-Barre
- "Aliens of Cultural Anxiety: Queer Eyes on the Straight Guy"
- Michael Kackman - University of Texas, Austin
- "Fukuyama, Alien, Scribe: Or Why 'Backdraft' Makes Me Think of Yellow Peppers"
- Stephen Tropiano - Ithaka College
- "Boy Meets Heaven: BRAVO's Gay Reality Television"

H7 You Must Remember This: History and Memory Across Film Form

Room: Hickory
Chair: Matthew Solomon
- Matthew Solomon - Columbia University
- "You Must Remember This: History and Memory Across Film Form"

H8 Imagining National Identity: Filmmaking Down Under

Room: Hazelnut
Chair: Harmony Wu
- Harmony Wu - Northeastern University
- "Imagining National Identity: Filmmaking Down Under"

- Seth Friedman - Columbia University
- "Constructing Muir Authenticity: New Zealand Film as Cultural Tourist Attraction"
- Jessica Scandals - New York University
- "Making Whole What Has Been Skinned: Postcolonialism Returns to Whole Riders and Rabbit Proof Fence"
- Harmony Wu - Northeastern University
- "Fantasy Islands: Documentary, Imagined History and the Digital Invisibility of New Zealand National Identity"
Session H
Saturday, March 6, 2004
8:30-10:15 AM

H9
Show Me Love: Popular Constructions of Romance and Sexuality

Room: Chestnut
Chair: A. Rochelle Mabry • UNIVERSITY OF FLORIDA

Vincent Bohminger • UNIVERSITY OF WISCONSIN-MADISON • "Patterned Sexuality: Narrative Structure in Peter Greenaway's Great Expectations"
Denise K. Cunningham • SMU • "Gender and American Indian Film: Reading/Narrating Native"
Linda Ruth Williams • UNIVERSITY OF SOUTHERN CALIFORNIA • "Looking for Mr. Goodbar? Popular Soft-Core Romance and the Female Sexual Quest Film" A. Rochelle Mabry • UNIVERSITY OF FLORIDA • "The Cat Who Had a Cane at the Top of the Empire State: Race, Ethnicity and Romance Comedy"
Session I
Saturday, March 6, 2004
10:30AM-12:15PM

15
Cultural Exchanges: Stars and National Identity

Room: Maple B/C
Chair: Daisuke Miyao • COLORADO UNIVERSITY

Hideaki Fujiki • UNIVERSITY OF WISCONSIN, MADISON/WISCONSIN UNIVERSITY • "American Cinema Stars Reshaping Japanese Culture: The Beauty of the Body and the Art of Expression, and Tanizaki Junichiro"

Misa Oyama • UNIVERSITY OF CALIFORNIA, BERKELEY • "The Secret Asian Man is No Longer a Secret: Susumu Hayakawa’s Films After The Chest"

Daisuke Miyao • COLORADO UNIVERSITY • "Madame Butterfly to Ideal Wife: Exoticism, Americanization, Nationalism, and Tsubouchi’s Gentei Sarutie"

16
Media, Terror and the Middle East

Room: Walnut
Chair: Dorit Naaman • QUEENS UNIVERSITY

Linda Dittmar • UNIVERSITY OF MASSACHUSETTS, BOSTON • "My Terrorist: The Personal Voice and the Public Domain"

J. David Slocum • NEW YORK UNIVERSITY • "Terrorism as a Way of Seeing (the Middle East)"

Dorit Naaman • QUEENS UNIVERSITY • "Angels of Death: Terrorism and Gender in the Palestinian-Israeli Conflict"

Respondent:
Michael Renov • UNIVERSITY OF SOUTHERN CALIFORNIA

17
Raced Ruptures: American Cinema and the Unfinalizability of Race

Room: Hickory
Chair: Michael B. Gillespie • NEW YORK UNIVERSITY

Ryan DeLosa • NEW YORK UNIVERSITY • "Not Boinc My First Day at School: The Half-Seaed and the Integrated Nation"

Michael B. Gillespie • NEW YORK UNIVERSITY • "Beakless Eyeballing: Chowchilla, American Cinema and the Notion of a 'Black Film'"

Alessandra Raengo • NEW YORK UNIVERSITY • "Race Under the Skin: Civil Rights Photography and the Epidermalization of Race in Night of the Living Dead"

18
Work: It: Preparing for the Academic Job Search

Room: Hazelnut
Chair: Jamie Poster • UNIVERSITY OF WISCONSIN, MILWAUKEE

Patrice Petro • UNIVERSITY OF WISCONSIN-MILWAUKEE
Paula J. Massoud • BROOKLYN COLLEGE/STUDENT
Jamie Poster • UNIVERSITY OF WISCONSIN, MILWAUKEE
Timothy Corrigan • UNIVERSITY OF PENNSYLVANIA
Tony Grajeda • UNIVERSITY OF CENTRAL FLORIDA
Matthew Tinkham • GEORGETOWN UNIVERSITY

Sponsored by the Graduate Student Organization

19
Off-Network: Reconsidering Syndicated Television

Room: Chestnut
Chair: Derek Kompore • TEXAS CHRISTIAN UNIVERSITY

Tim J. Anderson • SENSATION UNIVERSITY • "Tracks of the Margin: Willa Cather, the Film Genre, and the Novel"

Peter X. Feng • UNIVERSITY OF DELAWARE • "Syndicated Television Genre and Asian-American Masculinity"

Dong Batima • WESTERN NEW ENGLAND COLLEGE • "Pictures of a Bygone Era: The Syndication of Amos 'n Andy, 1954-1960"

Derek Kompore • TEXAS CHRISTIAN UNIVERSITY • "Check Your Local Listings! Syndication and the Construction of Television"

110
The Processes of Adaptation

Room: Beechnut
Chair: Jack Boezer • GEORGIA STATE UNIVERSITY

Jack Boezer • GEORGIA STATE UNIVERSITY • "Unraveling Authorship and Collaboration in Adaptation: The Haper"

Andrew S. Horton • UNIVERSITY OF OKLAHOMA • "Oh, Haver, Where Art Thou? The Con and Creative Adaptation"

Martha P. Nocinsohn • TROY COLLEGE • "The Case of Over Open A Time In America: Adaptation as Transmutation"

Scenarios from an Endless War
Norman Cowie, USA, 2002, 35 min.

Welcome to New York
Norman Cowie, USA, 2002, 35 min.

Norman Cowie will be in attendance to discuss his films.
Sponsored by the Courses on Class
Meetings

Saturday, March 6, 2004

12:15-1:15PM
London Conference Networking Meeting
Room: Walnut
All SCMS members, especially European scholars presenting papers in Atlanta, are invited to attend a meeting to discuss our plans for the 2005 SCMS London Conference and to confer about publicizing the event widely.

Cinema Journal Editorial Board Meeting
Room: Hickory

Session J
Saturday, March 6, 2004
1:15-3:00PM

J1 Workshop
Global Indigenous Media II
Room: Fine
Chair: Michelle Stewart, State University of New York, Purchase

Participants
Joanna Hearne, University of Arizona
Donald Morin, Independent First Nations Filmmaker
Anna Sherwood, Anna Ohta Productions
Lisa Stefanoff, New York University
Erica Osli Wortham, Center for US Mexican Studies
Rick Ratte, Aboriginal Peoples' Television Network

J2 At the Vanguard of French Cinema
Room: Birch
Chair: Tim Palmer, University of North Carolina, Wilmington

Anne M. Kern, UNLV University, "Visual Insinuations: Pendletonian Figurations in Jacques Rivette's Peau Sauvage"
Lucille Cairns, University of Stirling, "Lesbian Desire in Recent French and Francophone Cinema"
Tim Palmer, University of North Carolina, Wilmington, "Stylistic Brutality: Gaspar Noé and Irreversible"

Charles Michael, University of Wisconsin, Madison, "Taming the Beast: Integrating Martial Arts into Contemporary French Action Films"

J3 Media Fundamentalisms
Room: Spruce
Chair: Pamela Grace, New York University

Pamela Grace, New York University, "Blockbuster Jesus"
Heather Henderson, Queens College, CUNY, "God's Angriest Man: Carl Mcintyre and the Rise and Fall of the False Messiah Doctrine"
Ari Sarto, University of Texas, Austin, "Am I No Big Jew?: Shifting Representations of Religious Identity in Post-Colon Israeli Cinema"
Besnita Bihrt, University of Florida, "In the Making of the Hindu"

J4 The Book
Room: Maple B/C
Chair: Jon Lewis, Oregon State University

Participants
Eric Smoodin, University of California, Davis
Matthew Tinkoom, Georgetown University
Amy Villarejo, Cornell University
Jon Lewis, Oregon State University
Jamie Poster, University of Wisconsin, Madison
Leslie Mitchner, Purdue University Press

Sponsored by the Graduate Student Organization

J5 Divas, Screen Stars and Style in the International Cinema (1915-1960)
Room: Maple B/C
Chair: Lucy Fischer, University of Pittsburgh

Sponsored by the French/Francophone Special Interest Group
**Session J**

**Saturday, March 6, 2004**

**1:15-3:00PM**

**J6**
Black Documents: African Americans and Early Television Programming

**Room:** Walnut

**Chair:** Aniko Bodroghkozy • UNIVERSITY OF VIRGINIA

Aniko Bodroghkozy • UNIVERSITY OF VIRGINIA • "The Chosen Instrument of the Revolution: Early Television Documentary and the Civil Rights Movement"

Karen Bearers • UNIVERSITY OF SOUTHERN CALIFORNIA • "Great Black Performances: Black Artists on The Bell Telephone Hour 1959-1968"

Meghan Sutherland • NEW YORK UNIVERSITY

UNIVERSITY OF MICHIGAN • "The Flip Wilson Show and the Politics of Black Variety"

Devorah Heitner • NORTHWESTERN UNIVERSITY • "Colored Girls or Black Women: Representing Feminism on Black Public Affairs Programs in the 1970s"

**J7**
Playback: Reassessing Film Theory

**Room:** Hickory

**Chair:** Robert Burgoyne • WAYNE STATE UNIVERSITY

Brendan P. Riley • UNIVERSITY OF FLORIDA • "Modularity and Monsters from the Deep"

Tom Gunning • UNIVERSITY OF CHICAGO • "Rethinking Photographic Reference: What Difference Does an Index Make?"

James Morrison • YALE UNIVERSITY • "Rachel Lindsay on Hollywood, Mass Culture and the Sublime"

Jennifer Hammett • SAN FRANCISCO STATE UNIVERSITY • "Against the Cinematic Subject"

**J8**
Narratives of Television

**Room:** Hazelnut

**Chair:** Mimi White • NORTHWESTERN UNIVERSITY

Mimi White • NORTHWESTERN UNIVERSITY • "Television Narratives of Inconclusion"

Mary Desjardins • BAYOU CITY COLLEGE • "Carly: Made for TV-Movies, Tramas Dehis and Cultural Obsessions"

John T. Caldwell • UNIVERSITY OF CALIFORNIA, LOS ANGELES • "Studying the Big Boys: Tall Character Tales and Gurning of Age Narratives in the Production Culture"  

Respondent

Anna McCarthy • NEW YORK UNIVERSITY

**J9**
Avant-Garde and Institution

**Room:** Chestnut

**Chair:** Haidee Wasson • UNIVERSITY OF MINNESOTA

Alexandra Keller • SMITH COLLEGE • "Modernist and the Banality of History"

Melinda Barlow • UNIVERSITY OF COLORADO, BOULDER • "The Avant-Garde and the Banality of History"

Ward • SMITH COLLEGE • "Matthew Barney and the Construct of the Avant-Garde Black Butler Art"

Michael Walsh • UNIVERSITY OF BARTON • "Legacies of Cinematic Exhibition in Contemporary Video Art"

**J10**
Locations and Dislocations: Space and Media Production, Exhibition, and Reception

**Room:** Pecan

**Chair:** Haidee Wasson • UNIVERSITY OF MINNESOTA • "Housewives and Efficient Entertainment: Home Theater Before Television"

Lisa D. Kerman • UNIVERSITY OF CALIFORNIA, LOS ANGELES • "How Was the West? Atlanta and Cinematic Heritage Tourism"

Maja Manojlovic • UNIVERSITY OF CALIFORNIA, LOS ANGELES • "The Production of Space in Waking Life: Dislocation as the Aesthetic of Digital Imagination"

**J11**
Screening

**Room:** Beechnut

The Dawn At My Back: Memoir of a Black Texas Upbringing

Carroll Parrott Blue, USA, 2003, DVD-ROM

Carroll Parrott Blue will be in attendance for a presentation and Q&A.

Sponsored by the African/African-American Caucus
Session K
Saturday, March 6, 2004
3:15-5:00PM

K1 Reframing the Auteur: Directors, Technology, and Changing Modes of Address
Room: Fine
Chair: Jeremy Butler (University of Alabama)

Charles R. Warner (Emory University) "Starting Steven Soderbergh as Himself: Contemporary Authoring Praxis in Extratextual Spaces"

Lukas Hilderbrand (New York University) "Crummy Days and Mondays: Todd Haynes' Superstar and Bootleg Aesthetics"

Laurel Westrup (University of California, Los Angeles) "Reframing the Auteur: Authorship, Audience, and Home Reception Technologies"

Neal King (Virginia Tech) "Sperring Misogyny: Production Personnel Respond to Accusations About Their Movie"

K2 Workshop
Queer Pedagogy: Issues and Experiences
Room: Birch
Chair: Harry M. Benshoff (University of North Texas)

Harry M. Benshoff (University of North Texas)
Liora Moriel (George Mason University)
David M. Ingowski (Kennesaw State College)
Bob Nowlan (University of Wisconsin, Eau Claire)
Linda Dittmar (University of Massachusetts, Boston)

Sponsored by the Lesbian/Gay Bisexual/Transgender/Queer Caucus

K3 Wrestling with Context: The Negotiation of Politics in Popular Media
Room: Spruce
Chair: Kurt Lancaster (University of South Carolina)

David Saul Sidore (Macon State College) "Checking to Security Video: Termination, Pre-Crime, and the Bush Doctrine"

Jeffrey P. Jones (Old Dominion University) "Political Mythology in Film: Recurrent Hopes and Fears of the Media populist"

Kurt Lancaster (University of South Carolina) "Wrestling to Termination: The Media Star as Politician"

K4 Media and the New Cold War
Room: Maple A
Chair: Terri Glaeser (Rutgers University)

Christopher Sharrett (Binghamton University) "The Cold War and the New Cold War: The Pentagon's New Media Mission"

Claudia Springer (Rhode Island College) "Hollywood s View of the New Media: The Pentagon's New Media Mission"

David Clearwater (University of Lethbridge, Canada) "Lost Television: Millis and the Emergence of the Video Game"

Jay Villarejo (Ohio State University) "Activist Technologies: Big Noise, Think Again!"

Sponsored by the Caucus on Class

K5 Queer, Jackasses, and Families: Reality TV and Spectacle
Room: Maple B/C
Chair: Jennifer Gillan (Bentley College)

Jennifer Gillan (Bentley College) "Mediating Tomorrow's Family: Denver The Middleclass to the Outliers"

Brenda R. Weber (Indiana University, Bloomington) "A Method in the (Makeover) Madness"

Karen Williams (New York University) "Reality TV's Unrepresentable: Lynne and the Dead in MTV's Fear

David Jenemann (University of Vermont) "The Home Theater of Organized Cruelty: Endurance TV Anytime"

K6 Redefining the Medium: Television Shows in the 1990s
Room: Walnut
Chair: Greg M. Smith (Georgia State University)

David Weinstein (National Endowment for the Humanities) "The Paley Center for Media and the Education of the Television Industry"

Joe Kraszewski (Indiana University, Bloomington) "Real TV's Television and Broadway Stars of Home on Broadway: The Contrasts of Cultural Production in Different Media Industries"

James R. Thompson (University of Texas) "Crime and Punishment on the Ponderosa: Conservative Misrepresentation of Bonnie and Clyde"

Greg M. Smith (Georgia State University) "Red Nation, the Crack-Up, and the Quick Change"

K7 Transnational Flows and Interethnic Representation in Film
Room: Hickory
Chair: Catherine Benjamin (University of Michigan, Ann Arbor)

Jose Gatti (Universidade Federal do Rio de Janeiro) "Venezuela's White Dress"

Lucia Saks (University of Michigan, Ann Arbor) "The Modern Subject of Film: Constituting the 'New African' in Come See the Bussoga"

Poonaam Arora (University of Michigan, Ann Arbor) "Hollywood Negotiating Transnational Flows: Reading Logans/Once Upon a Time in India in an Age of Globalization"

Co-sponsored by the African-American, Latino/a, and Asian/Pacific American Caucus
**Session K**  
**Saturday, March 6, 2004**  
3:15-5:00PM

**K8 Global Documentary**

**Room:** Hazelnut  
**Chair:** Roger Hallas  
**Frances Guerin**  
*University of Kent, Canterbury*  
"In the Trans-national and Trans-cultural Spirit of the Revolution: Harun Farocki and Andrei Ujica’s Videogame of a Revolution (1988)"

**Roger Hallas**  
*York University*  
"Relating the Subject’s of Global AIDS"

**Jonathan Kabana**  
*Erskine College*  
"Topless Cosmopolitans"

**Patricia R. Zimmerman**  
*Ithaca College*  
"Archives of the Future: Transnational Documentaries and Historiography"

**K9 Fan Devotions vs. Hegemonic Cultures**

**Room:** Chestnut  
**Chair:** Ina Rae Hark  
**Ina Rae Hark**  
*University of South Carolina*  
"When Fanboys Create SF Shows: The Andromeda Writers and the Streamteam Bible"

**Steven Cohan**  
*York University*  
"The Literary That Got Away: Mainstreaming Andy Garland in 2001"

**Josh Stenger**  
*Wheaton College*  
"People Will Pay Anything to Get into Sarah Michelle Gellar’s Manis Fans, Passion and Petition at BuffyAuction.com"

**Barbara Klinger**  
*Indiana University*  
"The Fanatic Haircut"

**K10 Postfeminism and Popular Genres**

**Room:** Pecan  
**Chair:** Diane Negra  
**Antje Aschold**  
*University of Georgia*  
"Postfeminist Pictures: Women and Genre in Contemporary Cinema"

**Yvonne Tasker**  
*University of East Anglia*  
"Maid and the Emergence of the Postfeminist Action Heroine"

**Claire Sisco King**  
*Indiana University*  
"Sadhana, Suffering and Sacrifice: The Postfeminist Male Action Hero"

**Diane Negra**  
*University of East Anglia*  
"Structural Integrity, Historical Revision and the Post-9/11 Chuck Flick"

**K11 Screenings**

**Room:** Beechnut  
**Injustice**  
Ken Fero, UK, 2000, 98 mins.  
Sponsored by the Africans/African-Americans Union

**K12 Addressing the Audience: Documentary Film Exhibition and Reception**

**Room:** Birch  
**Chair:** Dan Streible  
**Mariana Johnson**  
*New York University*  
"The (Fourth Wave): Cuban American Personal Documentary"

**Dan Streible**  
*University of South Carolina*  
"Re-Introducing Introduction to the Empty: A Lost Letter From Jake"

**Manuel A. Perez-Pejada**  
*University of Kansas*  
"After El Grizo, Sessions of Silence: Exhibiting the Limited Distribution of Mexican Documentaries"

**Bryan R. Sebek**  
*University of Texas Austin*  
"From Finland to Full Frame: International and Domestic Documentary Exhibition"

**K13 French Cinema and Globalization**

**Room:** Spuce  
**Chair:** Graeme Hayes  
**Graeme Hayes**  
*Nottingham Trent University*  
"The Global: The Revival of French Cinema"

**Lucy Hayes**  
*Nottingham Trent University*  
"Regulating Multiplexes: The French Star Between Corporation and Globalisation"

**Laurent Marie**  
*National University of Ireland*  
"Bureaucracy and Revolution in Contemporary French Documentary"

**Maria O’Dowd-Henderson**  
*Nottingham Trent University*  
"Sexing About Cannes: French Fiction Film and Globalisation"

Sponsored by the French/Francoophone Special Interest Group

**K14 The Screen is Alive: Digitization and Cinema’s Identity Crisis**

**Room:** Maple A  
**Chair:** Charles Tryon  
**Kara Keeling**  
*University of North Carolina, Chapel Hill*  
"Renaissance Cinema: Remaking the Digital Critique of Cinematic Representation"

**Shelia Pettey**  
*University of Kansas*  
"Challenging the Posthuman: Discourses of Race in John Akomfrah’s The Last Angel of History"

**Kathleen Fitzpatrick**  
*Fordham College*  
"Simulation: The Filmic Mythology of Virtual Reality"
Session L
Saturday, March 6, 2004
5:15-7:00PM

L5
Red Scare: Global Responses to the Cold War

Room: Maple B/C
Chair: Christopher Sharrett • Seton Hall University

James Schoeck • Northwestern University • "Moscow Television and the Cold War: The View from the American Embassy"
Daniel Humphrey • University of Rochester • "Our Bergman: The American Construction of a Swedish Filmmaker"
Doug Dibbern • New York University • "Popular Front Aesthetics in the Emerging Cold War: The Case of Daniel Mainwaring"
Brian Doan • University of Florida • "Melting Lions and Demons of Paranoia: Hollywood in the Age of KGB"

L6
Welcome:
Persian Gulf War II: The TV Show

Room: Walnut
Chair: Frank F. Tomasulo • Southern Methodist University
Kirsten Moana Thompson • Wayne State University

Participants:
Kirsten Moana Thompson • Wayne State University
Bernie Cook • Georgetown University
Joanna R. Bouldin • University of California, Irvine
Robert Eberwein • Oakland University
James Castonguay • Sacred Heart University

L7
Negotiating Cultural Change: Television in the Late 1960s

Room: Hickory
Chair: Warren Buckland • Chapman University

Heather Osborne-Thompson • University of Southern California • "Utica, Gags and Gagplays: The Re-Articulation of the Variety Format in The Carol Burnett Show and Laugh-In"
Norma Coates • University of Wisconsin, Whitewater • "Rocking Primetime for 46 Minutes a Week: ABC's Music Scene"
Warren Buckland • Chapman University • "The Genesis of Spielberg's Reputation: 'TV Work 1969-77"

L8
All About Pedro: The Films of Almodóvar

Room: Hazelnut
Chair: Ernesto R. Acevedo-Muñoz • University of Colorado, Boulder

Carla Marcantonio • New York University • "Displacing Motherhood, Inventing Origins: Almodóvar’s Transnational Imaginary"
Rebecca Gordon • Indiana University, Bloomington • "Mirth of Gentlemen: The Film-Within-A Film as Special Effect for Special Affect"
Elena Dalla Torre • University of Tennessee, Knoxville • "Queering Mothers and Performing Motherhood in Almodóvar’s All About My Mother"

L9
Lesson Plans: Teaching TV in the Classroom

Room: Chestnut
Chair: Ron Becker • University of Wisconsin, Madison

Ron Becker • University of Wisconsin, Madison • "Teaching the Integrated Approach to Gay-Themed TV"
Jackie Byers • Wayne State University • "Teaching TV and Other Media: Strategies & Assessments"
Bill Kirkpatrick • University of Wisconsin, Madison • "Sound As Storytelling: Teaching TV Sound"
Christopher Lucas • University of Texas, Austin • "Teaching Reality TV History Through Student Family Stories"

"Sponsored by the Television Studies Special Interest Group"

L10
Architecture, Audiences, and Motion Picture Exhibition

Room: Pecan
Chair: Chuck Maland • University of Tennessee, Knoxville

Ross Melnick • University of California, Los Angeles • "Rethinking Roth: Roy Re-examined"
Kate Bowles • University of Wollongong, Australia • "LOCAL Reuse: The Cultural Logic of the Picture Theatre in Regional Australia"
Thomas Doherty • University of New South Wales • "Race House, Jim Crow Roof: and Lily White Palaces: Desegregating the Motion Picture Theater"

L11
Screening

Room: Beechnut

The Spirit of Annie Mae
Catherine Anne Martin, Canada, 2002, 73 mins.
### Saturday, March 6, 2004

**8:00PM**

**Special Event**

**Bright Leaves (2003)**  
*Ross McElwee*

Program presented by Society for Cinema and Media Studies  
*Introductory talk by Jack Boozer*  
*Georgia State University*

Q&A with Ross McElwee following the screening

*Bright Leaves*, Ross McElwee's new film, describes a journey taken across the social, economic, and psychological terrain of North Carolina by a native Carolinian whose great-grandfather created the famous brand of tobacco known as "Butts Durham." The film provides a subjective, autobiographical meditation on the allure of cigarettes and their troubling legacy for the state of North Carolina. It's about loss and presence, addiction and denial. It's also about filmmaking—the home movie, the documentary, and the fiction film—as the filmmaker fashions the legacy of an obscure Hollywood melodrama (*Bright Leaf*, Michael Curtiz, 1950) that is purportedly based on his great-grandfather's life.

*Bright Leaves* premiered during the Director's Fortnight at the Cannes Film Festival in 2003 and has subsequently been screened at the Toronto and New York Film Festivals.

$5 for SCMS budgebearers

The Rialto Theater is located on 80 Forsyth Street NW, at the corner of Forsyth and Luckie Streets, near Centennial Olympic Park. It is within walking distance from the conference hotel.  
[www.rialtocenter.org](http://www.rialtocenter.org)  
404-851-4227 (box office)

For more information and directions to the Rialto Theater, please pick up a flyer about this event at the SCMS registration desk. Tickets can be purchased in advance at [www.rialtocenter.org](http://www.rialtocenter.org) or at the box office.

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### Sunday, March 7, 2004

**8:30-10:15AM**

**Session M**

**M1**  
Race and Ethnicity in 1930s Cinema

- **Chair:** Phil

- **James Latham**  
*University of California, Irvine*

**Presentations:**

- Nicholas Saummon  
*Robert and William Smith College of Music and Media Arts, University of North Carolina at Greensboro*

- Labor's Body, Chained and Unchained: Whiteness and the Modern in *From a Pugilist to a Prince*

- Richard Young  
*University of Georgia*

- Out of the Shadows: Narration, Race, and Betty Boop

- Stanley Strech  
*University of California, Berkeley*

- Sensationalism and Empire in *Black Costumes of the 1930s-1940s*

- Jan Iiada  
*University of California, Los Angeles*

- We, Fighting the French Male of *The Chest—A Comparative Study of Race and National Identity*

**M2**  
Issues in National Cinemas: Germany

- **Chair:** Birgit

- **Heidi Schlipphacke**  
*Old Dominion University*

**Presentations:**

- Andrea Rinkes  
*Kings College*

- Contested Memories: The Division and Unification of Germany in Recent German Cinema

- Amy Besto  
*Northwestern University*

- Everything Audible Becomes Material: Walter Rattmann's *Weekend*

- Heidi Schlipphacke  
*Old Dominion University*

-.Persistence of History: Tom Tykwer's *Escape Fantasy*

- Sebastian Heiduschke  
*University of Texas, Austin*

- Re-Negotiating German Identity: Spaces of Alternative Memory in Wolfgang Becker's *Good Bye Lenin!*

**M3**  
Color and Cinema

- **Chair:** Clark Farmer

- **Clark Farmer**  
*University of Colorado, Boulder*

**Presentations:**

- Sara L. Anderson  
*University of Pittsburgh*

- Bed and Fire: Non-binary Color Relations in *Cronenberg's *Sucker***

- Laure Broux  
*University of California, Los Angeles*

- *Green Around the Gills: A complicated Approach to Color and Film*

- Clark Farmer  
*University of Colorado, Boulder*

- *Toddy and Fruit Basket: Rudolf Arnheim on Color and Cinema*

- Joshua Yamiw  
*University of Chicago*

- *The 'Unspecified Polychrome: Color Aesthetics in Paul Poja's *Lonesome***
### Session M
Sunday, March 7, 2004
8:30-10:15 AM

#### M4
Regarding Animals in Cinema
- **Room:** Maple A
- **Chair:** Jennifer Lynn Peterson (University of California, Riverside)
- **Panelists:**
  - Jennifer Lynn Peterson (University of California, Riverside)
  - Sabine Hassen (Cornell University)
  - William Selby's Zoo and Jungle Pictures
  - Sabine Hassen (Cornell University)
  - William Selby's Zoo and Jungle Pictures

#### M5
Accessing the Avant-Garde: Government Funding, the Co-Ops and DIY
- **Room:** Maple B/C
- **Chair:** Julia Knight (University of Luton)
- **Panelists:**
  - Peter Thomas (University of Luton): "The Gropist: Spirits, Development and Varnish in the Distribution Policies of the NTFG, Canyon Cinema, LPMO, Lux and Circles/Gauvreaux"
  - Kathryn A. Ramsey (Temple University): "The Legacy of DIY (Do It Yourself) Distribution of Experimental/Avant-Garde Film in the U.S."
  - Julia Knight (University of Luton)

#### M6
Teaching the Vampire Slayer: Buffy and Pedagogy
- **Room:** Walnut
- **Chair:** Heather Hendershot (Queens College/CUNY)
- **Panelists:**
  - Bambi Haggins (University of Michigan)
  - Mary Celeste Kearney (University of Texas, Austin)
  - Heather Hendershot (Queens College/CUNY)

#### M7
Kung Fu: Beyond the National Cinema and Auteur
- **Room:** Hickory
- **Chair:** Sylvia Chong (University of California, Berkeley)
- **Panelists:**
  - Sylvia Chong (University of California, Berkeley): "Approaching Violence in Sci-fi/Apocalyptic: The Exaggeration of Kung Fu Spectatorship"
  - Amy Abago-Ongori (University of Florida): "Daring Brothers: African Americans, Body Politic and Kung Fu Film"
  - Bennet Schaber (SUNY, Buffalo): "The Umbrellas of Jezebel: Reaching Movement"

#### M8
Claiming the Found: Nonfiction Film and Compilation Aesthetics
- **Room:** Chestnut
- **Chair:** Yancey Kepley, Jr. (University of Wisconsin, Madison)
- **Panelists:**
  - Janina Malik (Northwestern University): "The Legacy of DIY (Do It Yourself) Distribution of Experimental/Avant-Garde Film in the U.S."
  - Brigitte Brender (Emile de Antonio Foundation)
  - Sueyoshi Chu (Biography
  - Uschi Gierke (Cinema in Ontario's Edge of the Forest"

#### M9
Women's Experimental Cinema
- **Room:** Chestnut
- **Chair:** Robin Blaetz (Mount Holyoke College)
- **Panelists:**
  - Kathleen A. McHugh (University of California, Los Angeles): "Hearts, Mysteries, Documentaries"
  - Maria Pannaggiore (North Carolina State University): "Swing and Sway: Marie Menken's Experimental Film"

#### M10
Issues in National Cinemas: France
- **Room:** Foxhole
- **Chair:** Ian Olney (Ford College of Pennsylvania)
- **Panelists:**
  - Béatrice Dugoujon (SUNY, Buffalo): "Rape and the films of Marie Laforet"
  - Jean-Claude Anglade (University of Florida): "Art or Documentary? The Ethics of Henri-Georges Clouzot"
  - Sunil Iyer (Ford College of Pennsylvania): "Living the 'Rue of Nothingness': History, Spectacle, and Change in Cinema in Ontario's Edge of the Forest"

#### M11
Screening
- **Room:** Beechnut
- **Chair:** Sigrid Bruklis (University of California, Berkeley)
- **Panelists:**
  - Market This! Queer Radicals Respond to Gay Assimilation
Session N  
Sunday, March 7, 2004  
10:30AM-12:15PM

N1 The Aesthetic  
Room: Pine  
Chair: Angelo Restivo  
Chair: East Carolina University

Brian Price  
University of Michigan  
"The Social Value of Color Abstractions in Narrative Film"

Angelo Restivo  
East Carolina University  
"Night of Deliria: Cinematic Mappings of Manhattan ca. 1970"

Gregory Flournoy  
University of North Carolina, Chapel Hill  
"The Aesthetic of the Archive"

N2 Theory and Analysis: New Approaches to Film Music  
Room: Birch  
Chair: Thomas P. Cohen  
Chair: Hood College

Scott D. Paulin  
Princeton University  
"Music Aspiring to the Condition of Cinema: Chaplin, Reception and Musical Impersonation"

Thomas P. Cohen  
Hood College  
"Serial Music and Experimental Film: Lewis, Klahr's Film Segment for Allan Berg’s Lulu"

Katherine Spring  
University of Wisconsin, Madison  
"A Case of Techne: A New Approach to Film Music Analysis"

Anthony Arrich  
Bowling Green State University  
"Idiots and Film Music: A Third Look at Composing for the Fools"

N3 Virgin Territory  
Room: Spruce  
Chair: Tamar Jeffers  
Chair: Bucknell University Center

Robin Larsen  
California State University, San Bernardino  
"Hollywood, Gish and Virginity, 1910s, 1920s, and 1930s"

Tamar Jeffers  
Bucknell University Center  
"Sandra Dee and the 'Absolute Ultimate': Physical Markers of Virginity in the late 60s Hollywood Films"

Tysan Peterson  
Independent Scholar  
"Bad Girl: Kaurismaki's Virgin-Furled SERIAL-KILLER"

Rikke Schubart  
University of Southern Denmark  
"Better Virgin and Androgynous Aliens——The Action Star Persona of Milla Jovovich"

N4 Class and the Mediated Body  
Room: Maple A  
Chair: Andrew J. Douglas  
Chair: Northwestern University

Jerry Mosher  
University of California, Los Angeles  
"Bernard's Punning and the Legitimation of Cinema"

Mary C. Beltran  
University of Wisconsin, Madison  
"When the Path From Spitter to Diva Is Just a Trainer Away: Racializing and Class-lying Movies and Lopet as Star Bodies"

Andrew J. Douglas  
Northwestern University  
"John Candy's Working-Class Body"

Kathleen LeBoese  
Marymount Manhattan College  
"No Fat Chicks Public Contempt for Fanny, Fatness, Femininity, and Working-Class Identity"

N5 The Theatricality of Nationalism: Media Narratives of Race and Gender During Transformative Historical Moments  
Room: Maple B/C  
Chair: Yeidy M. Rivero  
Chair: Indiana University, Bloomington

Yeidy M. Rivero  
Indiana University, Bloomington  
"Multitas are Beautiful Too: Male Discourses About Miss World 1970"

L.A. Kim  
University of California, Santa Cruz  
"Media Memorialization: The Discourse of Sex and Egalitarianism in American Dreams and DTV"

Bambi Beggins  
University of Missouri  
"Envisioning in Manhattan: Interracial Performances in Sex and the City and Friends"

N6 Cinephilia  
Room: Walnut  
Chair: Kristi McKim  
Chair: Emory University

Kristi McKim  
Emory University  
"Cinephile Mortality"

Theresa L. Geller  
Rutgers University  
"Cine-Aesthetic: Apparatus Theory for New Media"

Amy Coplan  
California State University, Fullerton  
"Empathic Understanding"

Christian Keathley  
Middlebury College  
"The Collector of Moments"

N7 Early Television Audiences and Reception  
Room: Hickory  
Chair: Richard Butsch  
Chair: Rider University

Kathy Fuller-Seeley  
Georgia State University  
"The Urban-Focused National American Television Audience, 1948-1955"

Chad Dell  
Kent State University  
"Lustful Bait: Subversive Feminist or Patriarchal Rogue? Asking the Audience"
Session N

Sunday, March 7, 2004
10:30AM-12:15PM

N8 Indian Cinema and Film Studies Pedagogy

Room: Hazelnut
Chair: Corey K. Creekmur (UNIVERSITY OF IOWA)

Participants:
Yifen Beus (BRIGHAM YOUNG UNIVERSITY, HAWAII)
Anne Cicero (UNIVERSITY OF MASSACHUSETTS, AMHERST)
Priya Jalkumar (UNIVERSITY OF SOUTHERN CALIFORNIA)
Neepa Majumdar (UNIVERSITY OF PITTSBURGH)
Sheila J. Nayar (GRINNELL COLLEGE)
Bhaskar Sarkar (UNIVERSITY OF CALIFORNIA, SANTA BARBARA)

N9 The U.S. Air Force and Film: The Myth, Identity, Masculinity

Room: Chestnut
Chair: Douglas A. Cunningham (UNITED STATES AIR FORCE ACADEMY)

Participants:
David A. Boxwell (UNITED STATES AIR FORCE ACADEMY)
"Rebel with a Cause: Star Personas and Cold War Culture in Otto Preminger's "The Court Martial of Billy Mitchell"

Douglas A. Cunningham (UNITED STATES AIR FORCE ACADEMY)
"Imagining Imaging: Air Force Identity: 'Rep Arnold, Warner Bros., and the Formation of the U.S. Army Forces First Motion Picture Unit"

Peter Valent (FAVETT-SPYDLE STATE UNIVERSITY)
"Air Force Film Text and Medium: The Genre in 1944"

Respondent:
Thomas Doherty (BRANDEIS UNIVERSITY)

Session O

Sunday, March 7, 2004
1:15-3:00PM

O1 Regulating the Movies: Censorship and Free Speech Over Time

Room: Beechnut
Chair: Chris Jordan (PENN STATE UNIVERSITY)

Participants:
Maureen Larkin (UNIVERSITY OF WISCONSIN)
"Screen Societies: The Production Code Administration in the Shadow of the Blacklist"

Charlotte Pagni (UNIVERSITY OF MICHIGAN)
"The Kinsey Reports and Film Content Deregulation, 1948-1968"

Paul S. Moore (YORK UNIVERSITY)
"Everyday Filming and the Standardization of Filming, 1908-1910"

Chris Jordan (PENN STATE UNIVERSITY)
"Using Copyright metadata, Free Speech: The Motion Picture Association of America and Hollywood Self-Censorship in the Digital Age"

O2 Planet TV: Television and National Citizenship

Room: Birch
Chair: Hilary Harris (GRIFFITH UNIVERSITY, AUSTRALIA)

Participants:
Paul Torre (UNIVERSITY OF SOUTHERN CALIFORNIA)
"Wolkommem in Hollywood: German Private Television Takeovers on Hollywood"

Hilary Harris (GRIFFITH UNIVERSITY, AUSTRALIA)
"Goodness Me—It Has Collapsed: Going Live on 9/11 and the Rise of Anti-Americanism in Australian Media"

Layla I. Danley (UNIVERSITY OF CALIFORNIA, LOS ANGELES)
"The Politics of Culture: Television Broadcasting in France"

Susan L. McFarlane-Alvarez (OSUENOS STATE UNIVERSITY)
"Using Perussion and Alternate Mediascapes: June-July 2003 Television Advertising as 'Microcinema' in Trinidad and Tobago"
Session 0  
Sunday, March 7, 2004  
1:15-3:00PM

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**Session 0**

**03** Realizing Nature in a Digital Environment

- **Room:** Spruce
- **Chair:** Seth Feldman • YORK UNIVERSITY

  - **Sean Carman** • UNIVERSITY OF WASHINGTON, SEATTLE • "<i>The Blue Planet: Virtual Nature and Natural Virtue</i>"
  - **Seth Feldman** • YORK UNIVERSITY • "<i>Walking with Dinosaurs</i>"
  - **Judith Doyle** • GEORGETOWN UNIVERSITY • "<i>Spectral Bodies: Animal Practice Stories and the Reconfiguration of Race Online</i>"

---

**04** Youth and the Media: Addressing Teen Spectators

- **Room:** Maple A
- **Chair:** Christie Milliken • BROWN UNIVERSITY

  - **Barbara Jane Brickman** • UNIVERSITY OF ROCHESTER • "<i>"He Looks Just Like James Dean!": Consumption and Denial in the Teen Badlands</i>"
  - **Christie Milliken** • BROWN UNIVERSITY • "<i>Practices of Ignorance and Knowledge: Rethinking Sex Education in HIV/AIDS Videos for Teens</i>"
  - **Lisa M. Dresser** • PROVIDENCE COLLEGE • "<i>Sexual Decision-Making by Young Women in Early 1980s Films and Television Programs</i>"
  - **Anne Jerse** • UNIVERSITY OF CONNECTICUT • "<i>A Shining to the Future—Big Brother and Young Danish Viewers</i>"

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**05** Media, Activism, History and Memory

- **Room:** Maple B/C
- **Chair:** Amy Shore • INDEPENDENT SCHOLARS

  - **Amy Shore** • INDEPENDENT SCHOLARS • "Re-membering a Movement, Re-consolidating Community in "<i>Palestine, Sempre Palestina: The Young Lords</i>"
  - **Ragan Rhine** • NEW YORK UNIVERSITY • "The Aesthetics of (Transnational) Poverty"
  - **Leslie Tuchman** • NEW YORK UNIVERSITY • "Forgotten Witness: Remembering "<i>Resisting Armenia</i> in Film"
  - **Stephen Charbonneau** • UNIVERSITY OF CALIFORNIA, LOS ANGELES • "The Global and the Violent: Textual Negotiations in <i>Showdown in Seattle</i>"

---

**06** Ethnic Assimilation and Identity: Jewish Performativity in TV and Film

- **Room:** Walnut
- **Chair:** Ruth D. Johnston • PAGE UNIVERSITY

  - **Allan Campbell** • UNIVERSITY OF TEXAS, AUSTIN • "<i>Senora Prefer Black?: Hollywood Anachronism and Authentication in Otto Preminger's Exodus</i>"
  - **Vincent Brooke** • UNIVERSITY OF SOUTHERN CALIFORNIA • "<i>"'ll Kill Him, We Didn't!" Jewish Self-Hatred and The Larry Sanders Show</i>"
  - **Ruth D. Johnston** • PAGE UNIVERSITY • "Zelig, or Ethnicity as Drag"

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Session 0

**07** The Dialectics of Mobile Cinema

- **Room:** Hazelnd
- **Chair:** Jonathan M. Hall • UNIVERSITY OF CALIFORNIA, IRVINE

  - **Akiko Mizoguchi** • UNIVERSITY OF ROCHESTER/NATIONAL FILM CENTER, JAPAN • "Setting Room for Women?: Male Homosexual Films as Agents for Homosexual Women in Japan"
  - **Hikari Horii** • GOSSEKU UNIVERSITY, YOKOHAMA • "Two Caricature Narratives: Ohno Emi/RYOYU: Directorship, and the Female Pasquino in Japanese Film History"
  - **Jonathan M. Hall** • UNIVERSITY OF CALIFORNIA, IRVINE • "Experimental Oedipus: Matsumoto Toshio's Secret Language of Flowers"

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**08** Perverts, Politics, and Japanese Cinema

- **Room:** Chestnut
- **Chair:** Hugh S. Manon • OREGON STATE UNIVERSITY

  - **Hugh S. Manon** • OREGON STATE UNIVERSITY • "<i>The Walls in Babel: Iconographic Space in Film Noir</i>"
  - **Mark D. Tjarks** • KANSAS PACIFIC UNIVERSITY • "Un-Bounded Gender: The Femme Fatale, Medium & the Monstrous Contradiction of Femininity"
  - **Domenica Torrasco** • UNIVERSITY OF CRETE • "Revisiting the Crime Scene: Temporality, Temporality, and the Vanishing of the Spectator"
  - **Scott Combs** • UNIVERSITY OF CALIFORNIA, BERKELEY • "Painted Ladies (and Gentlemen): Portraits of the Dead in American Film Noir"

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**09** New Directions in Genre Studies: Film Noir

- **Room:** Chestnut
- **Chair:** Hugh S. Manon • OREGON STATE UNIVERSITY

  - **Hugh S. Manon** • OREGON STATE UNIVERSITY • "The Walls in Babel: Iconographic Space in Film Noir"
  - **Mark D. Tjarks** • KANSAS PACIFIC UNIVERSITY • "Un-Bounded Gender: The Femme Fatale, Medium & the Monstrous Contradiction of Femininity"
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  - **Scott Combs** • UNIVERSITY OF CALIFORNIA, BERKELEY • "Painted Ladies (and Gentlemen): Portraits of the Dead in American Film Noir"
Session 0
Sunday, March 7, 2004
1:15-3:00PM

010 New Developments in Polish Cinema

Room: Pecan
Chair: Izabela Kalinowska • Stony Brook University

The Odds of Recovery
Su Friedrich, USA, 2002, 65 mins.
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A
Acevedo-Murra, Ernesto E. L
Acham, Christine F6
Ask, Jhen E6
Allen, Richard F9
Anderson, Karl L M3
Anderson, Mark Lynn C5
Anderson, Tim J C9
Anderson, Lars Gustaf A7
Andreyevic, Mark C1
Akoy, Poonam K7
Asheild, Antje K10
Asher, Rafael E1
Astor, Anthony N2

B
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Bahk, Soon C9
Barlow, Miranda J9
Baron, Cynthia G1
Barr, Berkin B2
Bass, Annastyn G4
Batema, Doug B8
Beau, Jennifer M. B6, G1
Beavers, Karen J6
Beck, Jay G3
Becker, Christine A6
Becker, Ron L9
Beckman, Karen S5
Bell-McCreaun, Rebecca E3
Belton, John D6
Beltran, Mary C. N4
Bennamou, Catherine F2, K7
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Bened, Amy M2
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Bingham, Dennis H4
Bills, Berenika J3
Boatc, Robin M9
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Blank, Gilberto N5
Bodrogkergy, Aniko J6
Bohlinger, Vincent H9
Booth, Michael D
Boone, Jack J10
Booudia, Joanna B. G6
Bowen, Michael J. O10
Bowles, Kate L10
Bowser, David A. N9
Boyak, Katrina O. B3
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Brickman, Barbara Anne O4
Bideniota, Eugene M10
Broe, Dennis C8
Brook, Vincent O6
Broo, Laura M2
Buchbauer, Jonathan L3
Buckland, Warren L7
Budd, Mike A6
Burgess, Robert J7
Burton, Naomi K. G6
Butler, Jeremy K1
Butts, Richard N7
Byars, Jackie L6

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Caldwell, John T. J8
Campbell, Allan O8
Cantongay, James L6
Celeste, Sean A9
Chamberlain, Daniel H7
Charbonneau, Stephen O5
Chai, Jimin H7
Cheng, Sylvia M7
Chris, Cynthia F4
Chua, Ling-Yen A6
Chung, Bye-song A9
Cicero, Anne B5, N6
Clearwater, David E4
Coates, Norman J7
Cohan, Steven K9
Cohen, Thomas F. N2
Combs, Scott O9
Connelly, Timothy R5
Cowen, Kyle L8
Cook, Bruce L6
Coplans, Amy N6
Corbin, Amy E7
Correa, Christine M7
Corrigan, Timothy L8
Cossar, Harper B8
Cox-Granton, Tracy R1
Crab, Kenneth D1
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Crosskur, Carey K. N8
Cubitt, Sean O2
Cummins, Denise K. H8
Curthoys, Douglas A. N9

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Delaflora, Celeste H4
Dell, Chad N7

dellos, Ryan J7
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Dibbern, Doug L6
Dittmar, Linda M, K2
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Dolak, Kelly C8
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Douglas, Andrew J. N4
Doyle, Judith O8
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Druck, Zeo O7
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Edgerston, Gary H1
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Ehni, Rabin A3
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Ernes, Patricia Brett D10
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Farmer, Clark M3
Fay, Jennifer M4
Perfet, Andrew C8
Pelant, Cynthia M10
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Foerstel, Arild CS
Fuchs, Lucy E5
Fitzpatrick, Kathleen L4
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Fleetwood, Nicola E9
Fojas, Camilla D6
Fos, Steve E2
Forman, Murray O6
Frisch, John M. E7
Friedman, Eric H3
Froelke, Anthony F4
Friedberg, Anne K7
Friedman, Lester D. D8
Friedman, Seth H8
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