

Society for Cinema and Media Studies Conference Program

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

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- Conference Consultants:* **Justin Wyatt**
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Special Thanks

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

Jack Boozer	Brian Foley	Eric Schaefer
Bruce Brasell, <i>Special Asst. to P.J. Massood</i>	Andrew Horton	Scott Simmon
Scott Curtis	Ross McElwee	Vicki Thorne
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NEXT YEAR'S CONFERENCE 2005

Institute of Education, University of London
London, England
March 31-April 3, 2005

Exhibit Hours*

Rooms: Dogwood A & B

Friday, March 5

10am - 5:45pm

Saturday, March 6

10am - 5:45pm

Sunday, March 7

8am - 11am

* hours subject to change

Schedule of Events at a Glance

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

Thursday, March 4, 2004

12:00-1:45PM

Session **A**

A1

Girls Gone (Almost) Wild
in US Film History

Room: Pine
Chair: **Timothy Shary** ✦ CLARK UNIVERSITY

Victoria Sturtevant ✦ UNIVERSITY OF OKLAHOMA ✦
"Gentlemen Prefer Ingénues, or How Depression America
Learned to Stop Worrying and Love Baby Talk"

Iana Nash ✦ WESTERN MICHIGAN UNIVERSITY ✦ "Saluting
Virgins: Teenage Girls and Patriotism in World War II Films"

Kristen Hatch ✦ UNIVERSITY OF CALIFORNIA ✦
"Little Butches: The Tomboy Film in the 1970s"

Timothy Shary ✦ CLARK UNIVERSITY ✦ "The Age of
Contempt: Lessons of Love for Older Women and Younger Girls"

A3

R/emigrants

Room: Spruce
Chair: **Noah Isenberg** ✦ THE NEW SCHOOL

~~**Lisa Dombrowski** ✦ WESLEYAN UNIVERSITY ✦ "Samuel
Fuller Goes Abroad: The Road to *Beethovenstrasse*"~~

Noah Isenberg ✦ THE NEW SCHOOL ✦ "European Vacation?
Edgar G. Ulmer's Overseas Productions of the 1950s and 60s"

Joannes von Moltke ✦ UNIVERSITY OF MICHIGAN ✦ "Home
and Horror Between Hollywood and 'Heimatfilm': Frank Wisbar"

A2

National Identity and Global Cinema

Room: Birch
Chair: **Bruce Williams** ✦ WILLIAM PATERSON UNIVERSITY

Meta Mazaj ✦ TEMPLE UNIVERSITY ✦ "*No Man's Land*:
Nation and Cynicism in the Post 1990s Balkan Cinema"

Babak Elahi ✦ ROCHESTER INSTITUTE OF
TECHNOLOGY ✦ "Mohsen Makhmalbaf's Cinematic
Memory: From Qajar to Revolutionary Iranian Cinema"

Bruce Williams ✦ WILLIAM PATERSON UNIVERSITY ✦ "Imaging
the Double Eagle: Bekim Fehmiu and (Yugoslav) Albanian Identity"

Christine Ramsay ✦ UNIVERSITY OF REGINA ✦
"The Masculine Self in Exile: Catatonia and Double
Consciousness in Jean-Claude Lauzon's *Leolo*"

A4

Going to the "Movies": The Visual,
Aural, and Culinary Experience

Room: Maple A
Chair: **James Lyons** ✦ UNIVERSITY OF EXETER

Philippe Meers ✦ GHENT UNIVERSITY/UNIVERSITY
OF ANTWERP ✦ "Cinema, Multimediality and
Everyday Life: A European Experience"

Paul McDonald ✦ UNIVERSITY OF SURREY
ROEHAMPTON ✦ "Hollywood: The IMAX Experience"

James Lyons ✦ UNIVERSITY OF EXETER ✦ "What About
the Popcorn? Food and the Film-Watching Experience"

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** ✪ EMORY UNIVERSITY

Dana F. White ✪ EMORY UNIVERSITY ✪ "Oscar Micheaux's Atlanta Connection"

Matthew Bernstein ✪ EMORY UNIVERSITY ✪ "Atlanta's Variety: A History of the *Weekly Film Review*"

Margaret T. McGehee ✪ EMORY UNIVERSITY ✪ "Disturbing the Peace: *Lost Boundaries*, *Pinky*, and Censorship in Atlanta, 1949-1952"

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

A7 The Auteur Revisited: Ingmar Bergman in the 90s

Room: Hickory
Chair: **Erik Hedling** ✪ LUND UNIVERSITY

Erik Hedling ✪ LUND UNIVERSITY ✪ "Dialogical Faithless"

Lars Gustaf Andersson ✪ LUND UNIVERSITY ✪ "Portraits of the Artist as an Old Man: Ingmar Bergman and the Politics of Art"

Mats Rohdin ✪ STOCKHOLM UNIVERSITY ✪ "The Play Between Real and Implied Author in Ingmar Bergman's *The Last Gasp*"

Michael Tapper ✪ FILM INTERNATIONAL ✪ "Ingmar Bergman and His Critics"

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

Room: Walnut
Chair: **Christine Becker** ✪ UNIVERSITY OF NOTRE DAME

Jennifer Holt ✪ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✪ "Regulating Reality: The FCC and Industrial Design"

Mike Budd ✪ FLORIDA ATLANTIC UNIVERSITY ✪ "Private Disney, Public Disney"

Ling-Yen Chua ✪ NANYANG TECHNOLOGICAL UNIVERSITY ✪ "Channel NewsAsia: 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"



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

Session A

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

Room: Hazelnut
Chair: **Elaine Roth** ✪ INDIANA UNIVERSITY, SOUTH BEND

Elaine Roth ✪ INDIANA UNIVERSITY, SOUTH BEND ✪ "Formal Experimentation and Viewing Pleasure in *Schizopolis*"

Mark Gallagher ✪ UNIVERSITY OF MISSOURI ✪ "Race and Male Style in the Neo-Retro Heist Film"

Jennifer L. Good ✪ BAYLOR UNIVERSITY ✪ "Connecting Gender and National Identity: A Case of the 'Other' Germany"

Mary Kate Godwin-Kelly ✪ SAINT MARY'S COLLEGE ✪ "Pregnant Body and/as Smoking Gun: Reading the Evidence of *Fargo*"

A10 Structuring the Subjective Screen

Room: Pecan
Chair: **Roberta Jill Craven** ✪ MILLERSVILLE UNIVERSITY OF PENNSYLVANIA

Reni Celeste ✪ YALE UNIVERSITY ✪ "The Head in the Box: *Barton Fink* and the Vast Interior"

Roberta Jill Craven ✪ MILLERSVILLE UNIVERSITY OF PENNSYLVANIA ✪ "Unsettled Spaces: Structuring the Dark Regions of the Human Psyche"

A9 Identities in Flux: At "Home" and Abroad

Room: Chestnut
Chair: **Carol Siegel** ✪ WASHINGTON STATE UNIVERSITY, VANCOUVER

Hye 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 'Exile': Diasporic Television Production and the Articulation of Home"

Madhavi Mallapragada ✪ INDIANA UNIVERSITY, BLOOMINGTON ✪ "Imagining 'Home': Cyberspace and Indian-American Identities"

Carol Siegel ✪ WASHINGTON STATE UNIVERSITY, VANCOUVER ✪ "Identity Hunter A: Asian-American Masculinities in Goth Film"

A11 Screening

Room: Beechnut

Cold Turkey

Steve McGregor, Australia, 2003, 45 mins.

Sponsored by the African/African-American Caucus

Session **B**

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

B1 Experimental Strategies in Film Form and Exhibition

Room: Pine
Chair: **Tracy Cox-Stanton** * KALAMAZOO COLLEGE

Tracy Cox-Stanton * KALAMAZOO COLLEGE * "Feminist Counter-Cinema and An Aesthetic of Consumerism in Vera Chytilova's *Daisies* (Czechoslovakia, 1966)"

Denise G. O'Malley * MASSACHUSETTS COLLEGE OF ART * "Reciprocity and Representation: The Struggle for an Illusion in Chantal Akerman's *Les rendez-vous d'Anna*"

Andrew V. Uroskie * 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"

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

Room: Spruce
Chair: **James Hay** * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Kevin Hagopian * PENN STATE UNIVERSITY * "Sex and Spying: Exchanging Eros for Politics in Cold War Cinema"

Theodore C. Bailey * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN * "Fast Catastrophes: James Bond, 'Weapons of Mass Destruction', and the SPECTRE of Dramatic Governance"

Jeremy Packer * PENN STATE UNIVERSITY * "Jinxing Bond?: Marketing a Revisionist History of the 'Bond Girls'"

Toby Miller * NEW YORK UNIVERSITY * "James Bond: Cultural Imperialist or Wuss?"

Respondent

James Hay * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

B2 In Focus: Close Looks at Directors and Texts

Room: Birch
Chair: **Leger Grindon** * MIDDLEBURY 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 * MIDDLEBURY COLLEGE * "Tracing an Influence: From *Rocco & His Brothers* to *Raging Bull*"

Burlin Barr * BOWDOIN COLLEGE * "Mobile Public Spheres in Marker's *Le Fond De L'Air Est Rouge*"

Adam Lowenstein * UNIVERSITY OF PITTSBURGH * "A Second Look at *Seconds*: Rock Hudson and the Case of Retrospective Spectatorship"

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: *Gabriel Over the White House* (1933), *The President Vanishes* (1934) and *Mr. Smith Goes to Washington* (1939)"

Andrew C. Miller * SACRED HEART UNIVERSITY * "The American Dream Goes to College"

Anne Morey * TEXAS A&M UNIVERSITY * "The Forgotten Man in 1930s Cinema"

Melanie Nash * UNIVERSITY OF IOWA * "Backstreet/Backstage: A Gendered History of Early Depression-Era Musicals"

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

Session **B**

B5 All Singing, All Dancing: Performance and the Musical

Room: Maple B/C
Chair: **Sean Griffin** * SOUTHERN METHODIST UNIVERSITY

Farzad Nikbakht * UNIVERSITY OF CALIFORNIA, LOS ANGELES * "The Self-Reflexive Nature of *Dancer in the Dark*: Narrative Analysis of a Contemporary Musical"

Tiel Lundy * UNIVERSITY OF DENVER * "If You've Seen One, You've Seen Them All: *Chicago* and the Film Musical's Myth of Performance, Redux"

Sean Griffin * SOUTHERN METHODIST UNIVERSITY * "Gentlemen Proffer Blondes: Fox Musicals 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"

B7 Immigrants and Whiteness in Hollywood

Room: Hickory
Chair: **Tim Gruenewald** * UNIVERSITY OF WASHINGTON

Mark West * NORTHWESTERN UNIVERSITY * "Lethal Theatre on the Silver Screen: Reifying Whiteness and the Death Penalty in *The Green Mile*"

Klaus Rieser * UNIVERSITY OF GRAZ * "CaucAsian Masculinity Goes to Hollywood"

Arne Lunde * UNIVERSITY OF CALIFORNIA, BERKELEY * "White Whiteface: Scandinavian Ethnic Assimilation and Masquerade in Victor Seastrom's *He Who Gets Slapped* (1924)"

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

Room: Walnut
Chair: **Jans B. Wager** * UTAH VALLEY STATE COLLEGE

Participants

Jennifer M. Bean * UNIVERSITY OF WASHINGTON

Patrice Petro * UNIVERSITY OF WISCONSIN, MILWAUKEE

Maria Pramaggiore * NORTH CAROLINA STATE UNIVERSITY



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 *
"Notes on Widescreen Criticism"

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 Press, 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 * BROWN UNIVERSITY *
"Hitchhiking Around the 'Block': Radio's Influence on Television's Form and Content"

Susan Ohmer * UNIVERSITY OF NOTRE DAME * "From the Machine in the Living Room to 'Friend of the Family': Television Mediates the Kennedy Assassination"

Cynthia B. Meyers * NEW YORK UNIVERSITY * "The NBC Universal Merger: Implications for the Television Industry"

B10 ^{Workshop}
The Crisis of Academic Labor: Roots, Ramifications, Responses

Room: Pecan
Chair: **Renata Gangemi** * RAMAPO COLLEGE OF NEW JERSEY

Participants

Michelle Glaros * CENTENARY COLLEGE OF LOUISIANA

David Slavin * EMORY UNIVERSITY

Patricia Keeton * RAMAPO COLLEGE OF NEW JERSEY

Sponsored by the Caucus on Class

B11 Screening

Room: Beechnut

An Injury to One
Travis Wilkerson, USA, 2003, 53 min.

Sponsored by the Caucus on Class

Thursday, March 4, 2004

4:00-6:15PM

PLENARY SESSION

Rooms: 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: ~~Hickory~~ Beechnut

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 Privates: Representation of Women Webcam Operators at Home and in the Office"

Mark Andrejevic * UNIVERSITY OF IOWA * "Nothing Comes Between Me and My CPU: Wearable Computers and Mobile Privatization"

C3 Empires Visible and Invisible: The Politics of Imperialism and Anti-Imperialism in Latin America and Latino/a Cinema

Room: Spruce
Chair: **Rosaura Sanchez** * UNIVERSITY OF CALIFORNIA, SAN DIEGO

Curtis Marez * UNIVERSITY OF SOUTHERN CALIFORNIA * "Mexicans in Yellowface: Chinese and Mexican Revolutions in the History of U.S. Cinema"

Carl Gutierrez-Jones * UNIVERSITY OF CALIFORNIA, SANTA BARBARA * "Humor and the Dynamics of Chicana/o Cultural Literacy"

Beatrice Pita * UNIVERSITY OF CALIFORNIA, SAN DIEGO * "On Recent U.S. Latino and Latin American Films"

C2 Special Effects and CGI: 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, Frame, Cinema"

Greg Siegel * UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL * "Computing the Crash, Reconstructing the Accident"

C4 Listen Up! (Sound and Technology)

Room: Maple A
Co-Chairs: **Mark Kerins** * NORTHWESTERN UNIVERSITY
William Whittington * UNIVERSITY OF SOUTHERN CALIFORNIA

Jacob Smith * INDIANA UNIVERSITY * "The Rile, the Real and the Reveal: A Study of Allen Funt's *Candid Microphone*"

William Whittington * UNIVERSITY OF SOUTHERN CALIFORNIA * "Who's Listening? Power, Paranoia and Portable Audio Technology"

Mark Kerins * NORTHWESTERN UNIVERSITY * "The Digital Sound Film: A New Cinema"

David T. Johnson * UNIVERSITY OF FLORIDA * "The Ethics of Sound: Listening to Abbas Kiarostami"

Friday, March 5, 2004

8:30-10:15AM

Session C

C5 *Workshop*
Producing the Audience

Room: Maple B/C
Chair: **Nicholas Sammond** * HOBART AND WILLIAM SMITH COLLEGES

Participants

Ellen Seiter * UNIVERSITY OF SOUTHERN CALIFORNIA

Mark Lynn Anderson * FLORIDA ATLANTIC UNIVERSITY

Henry Jenkins * MIT

Anna Everett * UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Matthew Hills * CARDIFF UNIVERSITY

Nicholas Sammond * HOBART AND WILLIAM SMITH COLLEGES

C7 New Directions in Genre Studies: Horror

Room: Hickory
Chair: **Cynthia Erb** * WAYNE STATE UNIVERSITY

Robert Spadoni * CASE WESTERN RESERVE UNIVERSITY * "Frankenstein's Monster as an Uncanny Figure of Silent Cinema in James Whale's 1931 Film"

Mark Jancovich * UNIVERSITY OF NOTTINGHAM * "The Strange Case of 1940s Hoffer"

Daniel Biltereyst * GENT UNIVERSITY * "Hitchcock, *Psycho* and the European Censors"

Cynthia Erb * WAYNE STATE UNIVERSITY * "From *Psycho* to *A Beautiful Mind*: Madness, Mental Health Advocacy, and Film Studies"

C6 Querying Queer Spectatorship: Fan Responses to *Buffy*, *Xena*, *Smallville*, and *The OC*

Room: Walnut
Chair: **Sharon Marie Ross** * COLUMBIA COLLEGE

Sharon Marie Ross * COLUMBIA COLLEGE * "Queer-y Me This: Fan Responses to the Fantastic Queer Bonds on *Buffy* and *Xena*"

Louisa Ellen Stein * NEW YORK UNIVERSITY * "They Cavort, You Decide: Fan Discourse on Intentionality and Queerness in Teen TV"

Melanie E.S. Kohnen * BROWN UNIVERSITY * "Ho(moeroticism) Yay!: Queer Spectatorship in *Smallville* Fandom"

Sponsored by the Television Studies Special Interest Group

C8 Reading Class Back Into Genre

Room: Hazelnut
Chair: **Dennis Broe** * LONG ISLAND UNIVERSITY

Adam Knee * OHIO UNIVERSITY * "Reading Class in the 1950s Science Fiction Film"

Kelly Dolak * RAMAPO COLLEGE OF NEW JERSEY * "Going, Going, Gone? Reclaiming a Class Perspective for the TV News Genre"

Andrew Feffer * UNION COLLEGE * "Meet John Doe: Which Side is He on?"

Winifred Woodhull * UNIVERSITY OF CALIFORNIA, SAN DIEGO * "Transcending Class in 1930s French Cinema"

Sponsored by the Caucus on Class

Session C

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

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

Room: Chestnut
Chair: **Gabriel M. Paletz** ♦ THE AMERICAN CINEMATHEQUE

Susan White ♦ UNIVERSITY OF ARIZONA ♦ "The Strange and the Familiar: Nicholas Ray and Auteurism"

Nam Lee ♦ UNIVERSITY OF SOUTHERN CALIFORNIA ♦ "Agnes Varda's 'cinécriture': Narrative Strategy From a Feminist Perspective"

Aaron Baker ♦ ARIZONA STATE UNIVERSITY ♦ "Remade by Steven Soderbergh"

Kimberly Owczarski ♦ UNIVERSITY OF TEXAS, AUSTIN ♦ "Marketing a Brand: Ang Lee, Authorship, and BMW Films"



C10 The DocuDrama: When Fiction Becomes Reality

Room: Pecan
Chair: **Peter Mascuch** ♦ ST. JOSEPH'S COLLEGE OF NEW YORK

Macarena Gomez-Barris ♦ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ♦ "Michael Jackson and Post-Op Disasters: Television Representations of Race, Sexuality and the Nuclear Family"

Stacy Takacs ♦ OKLAHOMA STATE UNIVERSITY ♦ "Saving Private Lynch, or How America Learned to Love the War in Iraq"

Peter Mascuch ♦ ST. JOSEPH'S COLLEGE OF NEW YORK ♦ "Documenting *Acts of Violence*: Postwar Semi-Documentary/Social-Problem Films, Film Noir, and the Returning Veteran"

Arild Fetveit ♦ UNIVERSITY OF OSLO ♦ "The Double Life of *Hiroshima mon Amour*"

C11 Screenings

Room: Beechnut

A Yiddish Love Story
Diane Nerwin, USA, 2002, 15 min.

The Thief of Baghdad
Diane Nerwin, USA, 2002, 5 min.

Reckless Eyeballing
Chris Harris, USA, 2003, 12 min.

7 Fires 4 U . . . Kitchi Manitou
Donald Morin, Australia, 2003, 45 min.

Sponsored by the African/African-American Caucus

Friday, March 5, 2004

10:30AM-12:15PM

Session D

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

Room: Pine
Chair: **Kent A. Ono** ♦ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Paul McEwan ♦ UNIVERSITY OF NOTRE DAME ♦ "Whose Past?: Socially Constructed History' in *JFK* and *The Birth of a Nation*"

Kenneth Crab ♦ NEW YORK UNIVERSITY ♦ "Act Over Tool: The Moral Investment of History in the Cinema of the Hughes Brothers"

Louise R. Malakoff ♦ UNIVERSITY OF PITTSBURGH ♦ "*Pleasantville*: On Memory, History and Family Values in Small Screen Black and White"

Kent A. Ono ♦ UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN ♦ "Film as History: *Snow Falling on Cedars*, the 'Ethos' of History, and Hollywood's Appropriation of Independent Film and Video"

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

Room: Spruce
Chair: **Paula Willoquet-Maricondi** ♦ MARIST COLLEGE

Marsha Orgeron ♦ NORTH CAROLINA STATE UNIVERSITY ♦ "Unfeminine Behavior: Ida Lupino and the Case of the Woman Director"

Camilla Fojas ♦ DEPAUL UNIVERSITY ♦ "Boxing Women: What's the Difference?"

Cynthia Lucia ♦ RIDER UNIVERSITY ♦ "Becoming the Father: The Law and the Female Lawyer in Michael Apted's *Class Action* and Lizzie Borden's *Love Crimes*"

Paula Willoquet-Maricondi ♦ MARIST COLLEGE ♦ "Female Masculinity: Or the Re-centering of Hegemonic Masculinity?"

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

Room: Birch
Chair: **Lori Landay** ♦ BERKLEE COLLEGE OF MUSIC

Participants

Maureen Furniss ♦ SAVANNAH COLLEGE OF ART AND DESIGN, Editor, *Animation Journal*

Ann Kibbey ♦ UNIVERSITY OF COLORADO ♦ Editor, *Genders*

Mark Williams ♦ DARTMOUTH COLLEGE ♦ Editor, *Journal of E-Media*

Sponsored by the Information Technology Committee

D4 Stop the Presses!: Journalism's Role in the Construction of Cultural Meaning

Room: Maple A
Chair: **Gregory A. Waller** ♦ INDIANA UNIVERSITY, BLOOMINGTON

Neepa Majumdar ♦ UNIVERSITY OF PITTSBURGH ♦ "*Filmindia*, Baburao Patel, and Indian Stardom"

Jan Loveland ♦ UNIVERSITY OF MICHIGAN, DEARBORN ♦ "Fading Images: The Black Uncle Toms of 1927"

Marion Wrenn ♦ NEW YORK UNIVERSITY ♦ "Inventing Warriors: 'Reorienting' International Journalists after World War II"

Gregory A. Waller ♦ INDIANA UNIVERSITY, BLOOMINGTON ♦ "*Moving Picture World* and Non-Theatrical Film in 1916"

Session D

Friday, March 5, 2004
10:30AM-12:15PM

D5 *Workshop*
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 * SOUTHERN METHODIST UNIVERSITY
Gorham Kindem * UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Sponsored by the Career Opportunity, Development and Promotion Committee

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

Room: Hickory
Chair: **Sarah Projansky** * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Shana Heinricy * INDIANA UNIVERSITY, BLOOMINGTON * "Battling Evil Before Bedtime: Exploring a Girl's Gaze in *The Powerpuff Girls*"

Sarah Projansky * 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"

D6 Textual Cities: Urban Space in Generic Formation

Room: Walnut
Chair: **Paula J. Massood** * BROOKLYN COLLEGE/CUNY

Robert Silberman * UNIVERSITY OF MINNESOTA & **John Wright** * UNIVERSITY OF MINNESOTA * "*Hampton Alexander*: A Rediscovered African-American Independent Film"

Phillip Drummond * UNIVERSITY OF CALIFORNIA, LONDON PROGRAMME * "Questions of Urban Identity and Narrative Indeterminacy in Christopher Nolan's *Following*"

Jasmine Nadua Trice * INDIANA UNIVERSITY, BLOOMINGTON * "Diseased Bodies and Domestic Space: Transmodern Taiwan in Tsai-Ming Miang's *The Hole*"

Amanda Ann Klein * UNIVERSITY OF PITTSBURGH * "History, Realism and City Space in the Modern Gangsta Film"

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

Room: Hazelnut
Chair: **Glenn Man** * UNIVERSITY OF HAWAII, MANOA

Vivian Sobchack * UNIVERSITY OF CALIFORNIA, LOS ANGELES * "Love Machines: Spielberg/Kubrick and *A.I.: Artificial Intelligence*"

Lester D. Friedman * NORTHWESTERN UNIVERSITY * "Montage, Myopia and Murder: Spielberg's *Minority Report*"

Murray Pomerance * RYERSON UNIVERSITY * "Naked Interest: Dramaturgical Modernism in *Catch Me If You Can*"

Friday, March 5, 2004

10:30AM-12:15PM

Session D

D9 New Approaches to Music Video

Room: Chestnut
Chair: **Carol Vernallis** * WAYNE STATE UNIVERSITY

Karen Pegley * QUEEN'S UNIVERSITY * "MuchMusic, MTV and the Competition for Finland's Music Video Markets"

Carol Vernallis * WAYNE STATE UNIVERSITY * "The Art and Industry of Music Video: A Report from the Field"

Cynthia Fuchs * GEORGE MASON UNIVERSITY * "How Fast We Touched: Hip-hop, Stardom, and Pharrell Williams"

Patricia Schmidt * UNIVERSITY OF PENNSYLVANIA * "Refusing Repetition; 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 Erens** * SCHOOL OF THE ART INSTITUTE & DOMINICAN UNIVERSITY

Peter Lehman * ARIZONA STATE UNIVERSITY &

William Luhr * SAINT PETER'S COLLEGE *

"Experiment in Terror": Film Noir, Dystopian Modernism, and the Space of Anxiety"

Jeannette Sloniowski * BROCK UNIVERSITY *

"Just the Facts Ma'am": *Dragnet*, the Semi-Documentary and Fifties Television"

Patricia Brett Erens * 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

Yulie Cohen-Gerstel, Israel, 2002, 58 mins.

Sponsored by the Women's Caucus

Meetings

Friday, March 5, 2004

12:15-1:15PM

Asian/Pacific/American Caucus

Room: Hazelnut

Women Film Pioneers Project

Room: Chestnut

Session **E**

Friday, March 5, 2004

1:15-3:00PM

E1

New Crossroads: Early Cinema and the Historical Avant-Garde

Room:
Chair:

Pine
Jennifer Wild ✪ UNIVERSITY OF IOWA

Jennifer Wild ✪ UNIVERSITY OF IOWA ✪
"L'Imagination Cinématique: Cinematic Intervention 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 Kuenzli ✪ UNIVERSITY OF IOWA ✪
"The Movie House Becomes Art Gallery: The Surrealist Movement and the Showing of *L'Age d'or*"

Jennifer M. Bean ✪ UNIVERSITY OF WASHINGTON ✪
"Across the 'Great Divide': The Adventures of Pearl White and the Historical Avant-garde"

E2

Japanese Anime: History, Theory, and Practice

Room:
Chair:

Birch
Kumiko Sato ✪ EARLHAM COLLEGE

Steve Fore ✪ CITY UNIVERSITY OF HONG KONG ✪
"Realism, Hybridity, and the Question of Representation in Contemporary Animation"

Eiija Niskanen ✪ UNIVERSITY OF WISCONSIN, MADISON ✪
"Ghibli—The Last Film Studio in Japan"

Satomi Saito ✪ UNIVERSITY OF IOWA ✪
"The Evolution of Anime Languages: From 'moe-anime' to 'garu-ge'"

Kumiko Sato ✪ EARLHAM COLLEGE ✪
"Anime's Displacement Effect"

Friday, March 5, 2004

1:15-3:00PM

Session **E**

E3

Workshop
American Cinema of the 1950s: Then Meets Now

Room:
Chair:

Spruce
Murray Pomerance ✪ RYERSON UNIVERSITY

Participants

Rebecca Bell-Metereau ✪ TEXAS STATE UNIVERSITY

Barry Keith Grant ✪ BROCK UNIVERSITY

Mary Beth Haralovich ✪ UNIVERSITY OF ARIZONA

Kristen Hatch ✪ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Arthur Knight ✪ COLLEGE OF WILLIAM AND MARY

Jon Lewis ✪ OREGON STATE UNIVERSITY

E5

Guys and Gals: Hollywood Stars in the Early Sound Era

Room:
Chair:

Maple B/C
Elizabeth Weis ✪ BROOKLYN COLLEGE/CUNY

Christina Lane ✪ UNIVERSITY OF MIAMI ✪
"An Ode to Perfection: Myrna Loy and William Powell as Wife and Husband"

Timothy Connelly ✪ SYRACUSE UNIVERSITY ✪
"Forsaking All Others: Robert Montgomery and the Articulation of Heterosexual Masculinity in the Early 1930s"

Mark Langer ✪ CARLETON UNIVERSITY ✪
"Cartoon Stardom and Character Appropriation"

E4

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

Room:
Chair:

Maple A
LeiLani Nishime ✪ SONOMA STATE UNIVERSITY

LeiLani Nishime ✪ SONOMA STATE UNIVERSITY ✪
"Celebrities, Superman and the Pleasures of Racial Outing"

Tasha Oren ✪ UNIVERSITY OF WISCONSIN, MILWAUKEE ✪
"Why So Sensitive? Asian Americans and the Politics of Being Seen"

Shilpa Dave ✪ WESLEYAN UNIVERSITY ✪
"Apu's Brown Voice: Cultural Inflection and South Asian Accents"

Sponsored by the Asian/Pacific/American Caucus



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, PARKSIDE * "Specialty Cable as Concept: Technology Meets the Marketing Gurus"

Julia Lesage * *Jump Cut: 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 Fab Five"

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

Room: Hazelnut
Chair: **Martha Gever** * FLORIDA ATLANTIC UNIVERSITY

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

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

Gerald Sim * UNIVERSITY OF IOWA * "Film Events in Real Time: The Cinematic Paradigms, Audience Research and Product Differentiation of *24*"

Martha Gever * FLORIDA ATLANTIC UNIVERSITY * "The Spectacle of Crime Digitized: *CSI* and Social Anatomy"

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

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

Amy Corbin * UNIVERSITY OF CALIFORNIA, BERKELEY * "In 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, RIVERSIDE * "Locating Virtual Places: Tokyo in the Diary Film and the Weblog"



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

Session **E**

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

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

Veronica Pravadelli * UNIVERSITA DI ROMA TRE * "Cultural Identity and the Politics of Form: Chantal Akerman's Performative Documentaries"

Casey McKittrick * UNIVERSITY OF TEXAS, AUSTIN * "Capturing the Friedmans and the Documentation of Belief vs History"

Nicole Fleetwood * UNIVERSITY OF CALIFORNIA, DAVIS * "Race Relations in Black and White: *Flag Wars* and *Two Towns of Jasper*"

Andy Opel * FLORIDA STATE UNIVERSITY * "Paradise Lost I & II: Documentary and the Monster of Justice"

E10 Authorship, Art Films, and Middle Eastern Cinema

Room: Pecan
Chair: **Azadeh Farahmand** * UNIVERSITY OF CALIFORNIA, LOS ANGELES
Negar Mattahedeh
UCLA

Suzanne Gauch * TEMPLE UNIVERSITY * "Visible Silence: The Construction of Authorship in Moufida Tlatli's *The Silences of the Palace*"

Chris Lippard * UNIVERSITY OF UTAH * "Landscape and Lens in Kiarostami's *The Wind Will Carry Us*"

Azadeh Farahmand * 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 Moving Picture Access and Archive Policy Committee

Session **F**

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

F1 *Workshop*
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 QUEENS COLLEGE/CUNY
Pamela Wilson REINHARDT COLLEGE

F3 Issues in Transnational Chinese Cinemas

Room: Spruce
Chair: **Scott Nygren** UNIVERSITY OF FLORIDA

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 Hsiao-hsien and the Limits of the New Taiwan Cinema"
Scott Nygren UNIVERSITY OF FLORIDA
"Generative Texts: Writing Across Multiple Boundaries in Chinese Films"
Sheldon Lu UNIVERSITY OF CALIFORNIA, DAVIS
"Cinema of Nostalgia: Re-Imagining Chinese Socialism"

F2 Women In Action!

Room: Birch
Chair: **Chris Holmlund** UNIVERSITY OF TENNESSEE

Chris Holmlund UNIVERSITY OF TENNESSEE
"In the Line of Female Fire: *Alien 3*, *The Long Kiss Goodnight* and American Women in Action"

Frances Gateward UNIVERSITY OF ILLINOIS
"Ai-gui Mee chin yuns Are Everywhere! South Korean Women in Action"

Catherine Benamou UNIVERSITY OF MICHIGAN
"Con Amor, Tequila y Gasolina: Lola the Truckdriver and Mexican Women in Action"



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

Session **F**

F4 Cable Television and Public Culture

Room: Maple A
Co-Chairs: **Cynthia Chris** WASHINGTON UNIVERSITY
John McMurria NEW YORK UNIVERSITY

John McMurria NEW YORK UNIVERSITY
"Public Wires or Private Desires: The Contested Regulatory Status of Early Cable TV"

Cynthia Chris WASHINGTON UNIVERSITY, ST. LOUIS
"Play It Again: Broadcasting-Cable Consolidation and the Repurposing Phenomenon"

Anthony Freitas UNIVERSITY OF CALIFORNIA, DAVIS
"Gay Programming and Gay Publics"

Lisa Parks UNIVERSITY OF CALIFORNIA, SANTA BARBARA
"Television and Materialism: The Learning Channel's *Junkyard Wars*"

Sponsored by the Television Studies Special Interest Group

F6 New Directions in Genre Studies: Blaxploitation

Room: Walnut
Chair: **Christine Acham** UNIVERSITY OF CALIFORNIA, DAVIS

Christine Acham UNIVERSITY OF CALIFORNIA, DAVIS
"Exiling 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 Blaxploitation"

Nancy Inouye UNIVERSITY OF MASSACHUSETTS, AMHERST
"Scoring Race: Hollywood Film Music and Black/Asian Stereotyping"

F5 Silent Cinema:
Addressing Women's Audiences

Room: Maple B/C
Chair: **Jennifer Horne** BRYN MAWR COLLEGE

Heidi Kenaga UNIVERSITY OF MEMPHIS
"Consumer Citizens' and Middlebrow Audiences: The Case of *Miss Lulu Bett* (1921)"

Jennifer Horne BRYN MAWR COLLEGE
"Mothers, Dames, and Dowagers: 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
"Vibrating With Heatstirring Emotion and Pathos: Gendered Advertising Strategies at the Gaiety in Southampton (UK) 1914-1916"

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

Room: Hickory
Chair: **Charles Musser** YALE UNIVERSITY

Jonathan Frome UNIVERSITY OF WISCONSIN, MADISON
"False Histories: 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 'Seen' of the Crime: Errol Morris and the Aesthetics of Memory and Denial"

Session **F**

Friday, March 5, 2004

3:15-5:00PM

F8 International/Queer

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

Marc Siegel * FREE UNIVERSITY—BERLIN/UCLA *
"Sexy Secrets in the Films of Ferzan Ozpetek"

Nguyen Tan Hoang * UNIVERSITY OF CALIFORNIA, BERKELEY * "Labor Camp: Gender Performance in Michael Shaowanasai's *The Adventures of Iron Pussy* (1999-2000)"

Peter Limbrick * UNIVERSITY OF CALIFORNIA, SANTA CRUZ * "Epistemology of the Docks: Sex, Ethnicity, and Publicness in *Head On*"

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

F10 2003 SCMS Award Winners

Room: Pecan
Chair: **E. Ann Kaplan** * STONY BROOK UNIVERSITY

Presentations by winners of the 2003 SCMS Katherine Singer Kovacs Book and Essay Awards and the 2003 SCMS Dissertation and Student Writing Awards. Award recipients announced during the Plenary session, Thursday, 4-6:15pm (International Ballroom E/F).

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 Adapter as Auteur: Hitchcock, Kubrick, Disney"

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

F11 Screening

Room: Beechnut

Imitations of Life
Mike Hoolboom, Canada, 2003, 75 mins.

Author/Book Reception
Exhibit Area 4-5

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 Archive 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 193,000 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 Moving Picture Access and Archive Policy Committee

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 Eames Office"

Janelle Blankenship * DUKE UNIVERSITY * "The Beacon of Culture: 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 Fin-de-siecle Naturalism"

Michael Renov * UNIVERSITY OF SOUTHERN CALIFORNIA * "The Work of Memory in the Age of Digital Reproduction"

G3 Sound and Subjectivity: Theorizing the Soundtrack and Its Reception

Room: Spruce
Co-Chairs: **Jay Beck** * ILLINOIS STATE UNIVERSITY
Tony Grajeda * UNIVERSITY OF CENTRAL FLORIDA

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 Hear Without One's Own Ears"

Anahid Kassabian * FORDHAM UNIVERSITY * "The Sound of a New Film Form"

G2 Transnational Queer: The Intersection of Sex and Gender

Room: Birch
Chair: **David Gerstner** * COLLEGE OF STATEN ISLAND/CUNY

Agustin Zarzosa * UNIVERSITY OF CALIFORNIA, LOS ANGELES * "Stoicism and Deism in Queer Fantasies"

M.J. Robinson * NEW YORK UNIVERSITY * "Raul's Escape: Overcoming the Limits of *Limite*"

Kathryn Kane * HAMLINE UNIVERSITY * "There's Nothing Plain About the Way She's PO'd: 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 *Hedwig and the Angry Inch*"

G4 Issues in National Cinemas: India

Room: Maple A
Chair: **Priya Jaikumar** * UNIVERSITY OF SOUTHERN CALIFORNIA

Bindu Menon Mannil * PENN STATE UNIVERSITY * "Identification, Desire and Otherness: *Susanna* 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 Mise En Abime"

Anustup Basu * UNIVERSITY OF PITTSBURGH * "Love and Lyrical Violence: A Note on *Dil Se* and Indian Film Music of the 90s"

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

Session G

G5 Between Photography and Cinema: Memory, History, Nation

Room: Maple B/C
Chair: **Karen Beckman** * UNIVERSITY OF ROCHESTER

Karen Beckman * UNIVERSITY OF ROCHESTER * "Crash: Photography, Cinema and the Mutilated Body in Alejandro Gonzalez Inarritu's *Amores Perros*"

Rita Gonzalez * UNIVERSITY OF CALIFORNIA, LOS ANGELES * "From Aesthetics of Hunger to Hunger of Memory: Photography and Film in the Latino Diaspora"

Jean Y. Ma * BARD COLLEGE * "Photography, Melancholy, Counter-Memory: The Absent Times of *A City of Sadness*"

G7 Cinematic Bodies: Constructions of Race, Gender, and Class in Silent Cinema

Room: Hickory
Chair: **Jacqueline Stewart** * UNIVERSITY OF CHICAGO

L. Clare Bratten * MIDDLE TENNESSEE STATE UNIVERSITY * "A Case Study on Revival Screenings of *Birth of a Nation*: Whose History Prevails?"

Chris Simmons * MESSIAH COLLEGE * "The Incean Society Film: A Cinema of Reassurance for Upwardly Mobile Anglo-Saxons"

Andrew Johnston * UNIVERSITY OF MARYLAND, COLLEGE PARK * "Executing the Other and Building the White Male: Early Cinematic Bodies and Technological Privilege"

Charlene Register * UNIVERSITY OF NORTH CAROLINA * "Blackness as Horrific: *The Birth of a Nation* as a Black Horror Film"

G6 ^{Workshop} Marshall Mathers Matters: Eminem in Film and Media

Room: Walnut
Chair: **Krin Gabbard** * STONY BROOK UNIVERSITY

Participants

Nsenga K. Burton * JOHNSON C. SMITH 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



Session **G**

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

G8 Televising Masculinity

Room: Hazelnut
Chair: **Joe Wlodarz** * CORNELL UNIVERSITY

Allison McCracken * DEPAUL UNIVERSITY * "Producing Masculinities: Male Auteurism in Contemporary Television"

Joe Wlodarz * CORNELL UNIVERSITY * "Taking Back the Tube: Masculinity, Melodrama, and Serial Form in *Smallville* and *24*"

Susan Murray * NEW YORK UNIVERSITY * "A Network of His Own?: Spike TV, 'Masculine' Programming, and the Male Audience"

G10 Vibrations: Thinking Through the Sex-Exploitation Cinema

Room: Pecan
Chair: **Michael J. Bowen** * NEW YORK UNIVERSITY

Michael J. Bowen * NEW YORK UNIVERSITY * "Vibrations: Sarno, Sexploitation and the Minimal Cinematic Gesture"

Chuck Kleinhans * *Jump Cut*/NORTHWESTERN UNIVERSITY * "Pornography and Documentary: The Politics of the Alibi"

Melissa G. Lenos * DUQUESNE UNIVERSITY * "I May Be a Bitch...: The Mise-en-scène of Female Power in the Roughie"

Moya Lockett * UNIVERSITY OF PITTSBURGH * "Working Girls: The Paradoxical Body of Sixties Sexploitation Cinema"

G9 Feminist Film and Media Studies: Eulogies

Room: Chestnut
Chair: **Sharon Willis** * UNIVERSITY OF ROCHESTER

Lynne Joyrich * BROWN UNIVERSITY * "Soap Opera: Eulogizing the Undead"

Sasha Torres * UNIVERSITY OF WESTERN ONTARIO * "The Televisual Demise of Smart Presidents"

Patricia White * SWARTHMORE COLLEGE * "Feminist Film in the Age of the Chick Flick"

Sponsored by the Camera Obscura Editorial Collective

G11 Screening

Room: Beechnut

Venus Boyz
Gabriel Baur, US, 2001, 104 min.

Friday, March 5, 2004

7:00-8:00PM

Meetings

Lesbian/Gay/Bisexual/Transgender/
Queer Caucus

Room: Walnut

Television Studies Special Interest Group

Room: Hickory

Middle East Caucus

Room: Hazelnut

Graduate Student Organization

Room: Chestnut

Oscar Micheaux Society

Room: Pecan

Friday, March 5, 2004 7-9 p.m.
David Shepart

8:00-9:30PM

SPECIAL EVENT

Location: Emory University Campus, White Hall, Room 208

"Screenin' the Blues: Films from the Delilah Jackson Collection"

Introduction by Pearl Bowser

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 soundies and shorts from the 1930s, 40s, and 50s. Pearl Bowser, 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** ✪ UNIVERSITY OF IOWA

Gary Edgerton ✪ OLD DOMINION UNIVERSITY ✪
Kyle Nicholas ✪ OLD DOMINION UNIVERSITY ✪ "I Want My
Niche TV: Genre as a Networking Strategy in the Digital Era"
Timothy Havens ✪ UNIVERSITY OF IOWA ✪ "Latin Lovers
Travel Abroad: International Telenovela Trade In Transition"
Shanti Kumar ✪ UNIVERSITY OF WISCONSIN,
MADISON ✪ "Playing with Genres: Innovation,
Imitation and Hybridity in Indian Television"

H3 "Hello . . . Is Anybody Out There?":
On-line 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 Surf, You Enjoy, You Learn, You Buy, and You
Save Time: Deconstructing Motherhood Online"
Katrien Jacobs ✪ EMERSON COLLEGE ✪ "Peer-to-Peer Porn"

H2 Interface as Medium:
New Approaches in Design and Theory

Room: Birch
Chair: **Eric Gordon** ✪ UNIVERSITY OF SOUTHERN CALIFORNIA

Eric Gordon ✪ UNIVERSITY OF SOUTHERN
CALIFORNIA ✪ "Transmedia Authorship"
Sharon Sekhon ✪ UNIVERSITY OF SOUTHERN CALIFORNIA ✪
"Historical Interfaces: Interacting with History Database Design"
Richard L. Edwards ✪ UNIVERSITY OF
SOUTHERN CALIFORNIA ✪ "Readerly, Writerly,
Designerly: Forms of New Media Authorship"
Karen Voss ✪ UNIVERSITY OF SOUTHERN CALIFORNIA ✪
"Academic Interfacing in the Culture of Convergence"

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

Room: Maple A
Chair: **Dennis Bingham** ✪ INDIANA UNIVERSITY,
BLOOMINGTON

Dennis Bingham ✪ INDIANA UNIVERSITY,
BLOOMINGTON ✪ "The First Revisionist Biopic:
Citizen Kane and Great Man Mythology"
Celestino Deleyto ✪ UNIVERSITY OF ZARAGOZA, SPAIN ✪
"Don't Make Me Laugh!: Theorizing Romantic Comedy"
Adrienne L. McLean ✪ UNIVERSITY OF TEXAS, DALLAS ✪
"A Vocabulary Drenched in Dependency: The Ballet
Melodrama in Wartime and Postwar Hollywood Cinema"
Jaime Nasser ✪ UNIVERSITY OF SOUTHERN
CALIFORNIA ✪ "Exporting Tears: The Telenovelas
of Valentin Pimstein (Mexico, 1966-1992)"

Saturday, March 6, 2004
8:30-10:15AM

Session H

H5 Korean Cinema, Old and New

Room: Maple B/C
Chair: **Jinhee Choi** ✪ UNIVERSITY OF WISCONSIN, MADISON

Kevin Heffernan ✪ SOUTHERN METHODIST UNIVERSITY ✪
"Asian Media Conglomeration and the Regional Blockbuster:
CJ Entertainment and *Musa, the Warrior*"
Anne Ciecko ✪ UNIVERSITY OF MASSACHUSETTS, AMHERST ✪
Hunju Lee ✪ UNIVERSITY OF MASSACHUSETTS, AMHERST ✪
"Han Suk-kyu and the Cultural Economy of Stardom
and Masculinity in Contemporary Korean Cinema"
Jinhee Choi ✪ UNIVERSITY OF WISCONSIN, MADISON ✪ "The
Role of the Korean Film Academy in Korean Film Renaissance"
Brian Yecies ✪ UNIVERSITY OF WOLLONGONG,
AUSTRALIA ✪ "The Transition to Sound in Korea, 1929-
1939: Negotiated Spaces within Colonial Modernity"

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

Room: Hickory
Chair: **Matthew Solomon** ✪ COLLEGE OF STATEN ISLAND/
CUNY

Susanne Ostby Saether ✪ UNIVERSITY OF
OSLO ✪ "The Aesthetics of Lost and Found: Sampling
in *Dial HISTORY* and *History and Memory*"
Jonathan Markovitz ✪ UNIVERSITY OF CALIFORNIA, SAN
DIEGO ✪ "Ararat and Collective Memories of Genocide"
Lindy Leong ✪ UNIVERSITY OF CALIFORNIA, LOS
ANGELES ✪ "(Re)collection and Visual Polysemia in
Raul Ruiz's *The Hypothesis of the Stolen Painting*"
Daniel Chamberlain ✪ UNIVERSITY OF SOUTHERN
CALIFORNIA ✪ "The Battle Has Not Ended: Agitation and
Cultural Memory in Patricio Guzman's Documentaries"

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

Room: Walnut
Chair: **Victoria E. Johnson** ✪ UNIVERSITY OF CALIFORNIA,
IRVINE

Victoria E. Johnson ✪ UNIVERSITY OF CALIFORNIA,
IRVINE ✪ "Red State/Blue State: Mapping
the Politics of the 'Real' in Prime Time"
Lynda Goldstein ✪ PENN STATE UNIVERSITY, WILKES-BARRE ✪
"All Manner of Cultural Anxiety: *Queer Eye for the Straight Guy*"
Michael Kackman ✪ UNIVERSITY OF TEXAS,
AUSTIN ✪ "Fukui-San, Allez Cuisine!, or Why
'Backdraft' Makes Me Think of Yellow Peppers"
Stephen Tropiano ✪ ITHACA COLLEGE ✪ "Boy Meets
Hetero: BRAVO's Gay-Straight Reality Television"

H8 Imagining National Identity:
Filmmaking Down Under

Room: Hazelnut
Chair: **Harmony Wu** ✪ NORTHEASTERN UNIVERSITY

Seth Friedman ✪ COLLEGE OF STATEN ISLAND/CUNY ✪
"Manufacturing Maori Authenticity:
New Zealand Film as Cultural Tourist Attraction"
Jessica Scarlata ✪ NEW YORK UNIVERSITY ✪
"Making Whole What Has Been Smashed?: Postcolonial
Returns in *Whale Rider* and *Rabbit-Proof Fence*"
Harmony Wu ✪ NORTHEASTERN UNIVERSITY ✪ "Fantasy
Islands: Doctored Documentary, Re-Imagined History and
the Digital Wizardry of New Zealand National Identity"

Session **H**

Saturday, March 6, 2004
8:30-10:15AM

H9 Show Me Love: Popular Constructions of Romance and Sexuality

Room: Chestnut
Chair: **A. Rochelle Mabry** ✪ UNIVERSITY OF FLORIDA

Vincent Bohlinger ✪ UNIVERSITY OF WISCONSIN, MADISON ✪ "Patterned Sexuality: Narrative Structure in Peter Chan's Comedies of Cross-Dressing"

Denise K. Cummings ✪ ROLLINS COLLEGE ✪ "Generic Codes and American Indian Film: Reading *Naturally Native*"

Linda Ruth Williams ✪ UNIVERSITY OF SOUTHAMPTON ✪ "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 Date at the Top of the Empire State: Race, Ethnicity and Romantic Comedy"



H10 Women and Silent Comedy

Room: Pecan
Chair: **Kristen Anderson Wagner** ✪ UNIVERSITY OF SOUTHERN CALIFORNIA

Rob King ✪ UNIVERSITY OF CALIFORNIA, LOS ANGELES ✪ "From *Diving Venus* to *Bathing Beauty*: Reification and Female Spectical at the Keystone Film Company, 1912-1917"

Kristen Anderson Wagner ✪ UNIVERSITY OF SOUTHERN CALIFORNIA ✪ "Enter Smiling: Stage Comediennes in Silent Film"

Joanna E. Rapf ✪ UNIVERSITY OF OKLAHOMA ✪ "That's Why the Lady is a Vamp: Women in the Films of Harry Langdon"

Michele L. Torre ✪ UNIVERSITY OF SOUTHERN CALIFORNIA ✪ "Lina Bauer: The Russian Funny Lady"

H11 Screenings

Room: Beechnut

"Borders" program (Subcine)

My Dirty Laundry: A Homemade Telenovela
Cristina Ibarra, US, 2000, 15 min.

Natives

Jesse Lerner, US, 2001, 25 min.

The Sixth Section

Alex Rivera, US, 2003, 26 min.

Co-sponsored by the Latino/a Caucus and Subcine

Saturday, March 6, 2004
10:30AM-12:15PM

Session **I**

I1 Global Indigenous Media I

Room: Pine
Chair: **Pamela Wilson** ✪ REINHARDT COLLEGE

Participants

Faye Ginsburg ✪ NEW YORK UNIVERSITY

Jennifer L. Gauthier ✪ VASSAR COLLEGE

Steven Leuthold ✪ NORTHERN MICHIGAN UNIVERSITY

Catherine Anne Martin ✪ UNIVERSITY OF MANITOBA

Respondent

E. Ann Kaplan ✪ STONY BROOK UNIVERSITY

I2 Deleuze and Avant-Garde Media

Room: Birch
Chair: **Michael Booth** ✪ NORTHWESTERN UNIVERSITY

Michael Booth ✪ NORTHWESTERN UNIVERSITY ✪ "What is Possession?: Maya Deren's Experimental Ethnography and Deleuze's Images of Cinema"

Scott Durham ✪ NORTHWESTERN UNIVERSITY ✪ "On the Powers of Cinema: History and Untimeliness in Godard's *Histoire(s) du Cinema*"

Laura U. Marks ✪ SIMON FRASER UNIVERSITY ✪ "A Smooth Genealogy for Computer Media in Ninth Century Baghdad"

Jeffrey Skoller ✪ SCHOOL OF THE ART INSTITUTE OF CHICAGO ✪ "Virtual Histories: Experimental Film and the Poetics of the Not (Yet) Realized"

I3 Cable Television: Changing the Channels

Room: Spruce
Chair: **Jennifer Fuller** ✪ UNIVERSITY OF WISCONSIN, MADISON

Amanda D. Lotz ✪ DENISON UNIVERSITY ✪ "Why Isn't It TV? Post-Network Television Economics and Evaluating HBO Texts"

Jennifer Fuller ✪ UNIVERSITY OF WISCONSIN, MADISON ✪ "Branding Blackness: Cable Programming and Black Viewers"

Kelly Kessler ✪ UNIVERSITY OF TEXAS, AUSTIN ✪ "Forget 'I Want My': What is My Gay TV?"

Kyle Conway ✪ UNIVERSITY OF WISCONSIN, MADISON ✪ "'You Can't Do That on Television' and the Emancipation of Kid-dom on U.S. Children's Cable TV"

Sponsored by the Television Studies Special Interest Group

I4 Sex, Trash, and Circuses: Genre at the Margins

Room: Maple A
Chair: **Eric Schaefer** ✪ EMERSON COLLEGE

Eric Schaefer ✪ EMERSON COLLEGE ✪ "Burlesque Without Tassels: The 'Nudie-Cutie' and Its Origins"

Tamao Nakahara ✪ UNIVERSITY OF CALIFORNIA, BERKELEY ✪ "Dollars in the Dump: Historicizing Italian Trash"

Julia A. Mendenhall ✪ TEMPLE UNIVERSITY ✪ "Juggling Genres in a 'Sirkus of Sorts': Patricia Rozema's *When Night is Falling* (1995) and the Queering of Douglas Sirk's *All That Heavens Allows* (1955)"

Session I

Saturday, March 6, 2004
10:30AM-12:15PM

15 Cultural Exchanges: Stars and National Identity

Room: Maple B/C
Chair: **Daisuke Miyao** * COLUMBIA UNIVERSITY

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

Misa Oyama * UNIVERSITY OF CALIFORNIA, BERKELEY * "The Secret Asian Man is No Longer a Secret: Sessue Hayakawa's Films After *The Cheat*"

Daisuke Miyao * COLUMBIA UNIVERSITY * "Madame Butterfly to Ideal Wife: Exoticism, Americanization, Nationalism, and Tsuru Aoki's Silent Stardom"

17 Raced Ruptures: American Cinema and the Unfinalizability of Race

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

Ryan DeRosa * NEW YORK UNIVERSITY * "Not Since My First Day at School: The Half-breed and the Integrated Nation"

Michael B. Gillespie * NEW YORK UNIVERSITY * "Reckless Eyeballing: *Coonskin*, 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*"

16 Media, Terror and the Middle East

Room: Walnut
Chair: **Dorit Naaman** * QUEEN'S 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 * QUEEN'S UNIVERSITY * "Angels of Death: Terrorism and Gender in the Palestinian-Israeli Conflict"

Respondent

Michael Renov * UNIVERSITY OF SOUTHERN CALIFORNIA

18 *Workshop* Work It: Preparing for the Academic Job Search

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

Participants

Patrice Petro * UNIVERSITY OF WISCONSIN, MILWAUKEE

Paula J. Massood * BROOKLYN COLLEGE/CUNY

Jamie Poster * UNIVERSITY OF WISCONSIN, MILWAUKEE

Timothy Corrigan * UNIVERSITY OF PENNSYLVANIA

Tony Grajeda * UNIVERSITY OF CENTRAL FLORIDA

Matthew Tinkcom * GEORGETOWN UNIVERSITY

Sponsored by the Graduate Student Organization

Saturday, March 6, 2004
10:30AM-12:15PM

Session I

19 Off-Network: Reconsidering Syndicated Television

Room: Chestnut
Chair: **Derek Kompore** * TEXAS CHRISTIAN UNIVERSITY

Tim J. Anderson * DENISON UNIVERSITY * "Tracks on the Margin and Tracks of Tradition: UHF, Syndication and *Soul Train* in the Early 1970s"

Peter X Feng * UNIVERSITY OF DELAWARE * "Syndicated Television Genres and Asian American Masculinity"

Doug Battema * WESTERN NEW ENGLAND COLLEGE * "Pictures of a Bygone Era: The Syndication of *Amos 'n' Andy*, 1954-1966"

Derek Kompore * TEXAS CHRISTIAN UNIVERSITY * "Check Your Local Listings: Syndication and the Construction of 'Television'"

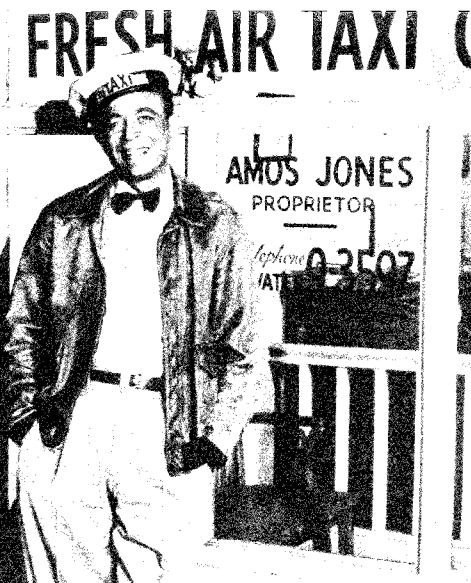
110 The Processes of Adaptation

Room: Pecan
Chair: **Jack Boozer** * GEORGIA STATE UNIVERSITY

Jack Boozer * GEORGIA STATE UNIVERSITY * "Unraveling Authorship and Collaboration in Adaptation: *The Player*"

Andrew S. Horton * UNIVERSITY OF OKLAHOMA * "Oh, Homer, Where Art Thou? The Coen Brothers and Creative Adaptation"

Martha P. Nochimson * MERCY COLLEGE * "The Case of *Once Upon A Time In America*: Adaptation as Transmutation"



111 Screenings

Room: Beechnut

Scenes from an Endless War
Norman Cowie, USA, 2002, 32 min.

Welcome to New York
Norman Cowie, USA, 2002, 26 min.

Norman Cowie will be in attendance to discuss his films.

Sponsored by the Caucus 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

Moving Picture Access and Archive Policy Committee

Room: Hazelnut

Teaching Committee

Room: Chestnut

Latino/a Caucus

Room: Pecan

Session J

Saturday, March 6, 2004

1:15-3:00PM

J1

Workshop
Global Indigenous Media II

Room: Pine

Chair: **Michelle Stewart** * STATE UNIVERSITY OF NEW YORK, PURCHASE

Participants

Joanna Hearne * UNIVERSITY OF ARIZONA

Donald Morin * INDEPENDENT FIRST NATIONS FILMMAKER

Anna Sherwood * ANNA OTTER PRODUCTIONS

Lisa Stefanoff * NEW YORK UNIVERSITY

Erica Cusi Wortham * CENTER FOR US-MEXICAN STUDIES

Rick Ratte * ABORIGINAL PEOPLE'S TELEVISION NETWORK

J2

At the Vanguard of French Cinema

Room: Birch

Chair: **Tim Palmer** * UNIVERSITY OF NORTH CAROLINA, WILMINGTON

Anne M. Kern * YALE UNIVERSITY * "Visual Imaginings: Pirandellian Figurations in Jacque Rivette's *Va Savoir*"

Lucille Cairns * UNIVERSITY OF STIRLING * "Lesbian Desire in Recent French and Francophone Cinema"

Tim Palmer * UNIVERSITY OF NORTH CAROLINA, WILMINGTON * "Stylistic Brutality: *Gaspar Noe* and *Irréversible*"

Charles Michael * UNIVERSITY OF WISCONSIN, MADISON * "Taming the Beast: Integrating Martial Arts into Contemporary French Action Films"

Sponsored by the French/Francophone Special Interest Group

Saturday, March 6, 2004

1:15-3:00PM

Session J

J3

Media Fundamentalisms

Room: Spruce

Chair: **Pamela Grace** * NEW YORK UNIVERSITY

Pamela Grace * NEW YORK UNIVERSITY * "Blockbuster Jesus"

Heather Hendershot * QUEENS COLLEGE/CUNY * "God's Angriest Man: Cari McIntire and the Rise and Fall of the Fairness Doctrine"

Avi Santo * UNIVERSITY OF TEXAS, AUSTIN * "Are We Not Jews? Shifting Representation of Religious Identity in Post-Oslo Israeli Cinema"

Benuka Bisht * UNIVERSITY OF FLORIDA * "On the Making of the Hindu"

J4

Workshop
The Book

Room: Maple A

Chair: **Jon Lewis** * OREGON STATE UNIVERSITY

Participants

Eric Smoodin * UNIVERSITY OF CALIFORNIA, DAVIS

Matthew Tinkom * GEORGETOWN UNIVERSITY

Amy Villarejo * CORNELL UNIVERSITY

Jon Lewis * OREGON STATE UNIVERSITY

Jamie Poster * UNIVERSITY OF WISCONSIN, MILWAUKEE

Leslie Mitchner * RUTGERS UNIVERSITY PRESS

Sponsored by the Graduate Student Organization

J5

Divas, Screen Stars and Style in the International Cinema (1915-1930)

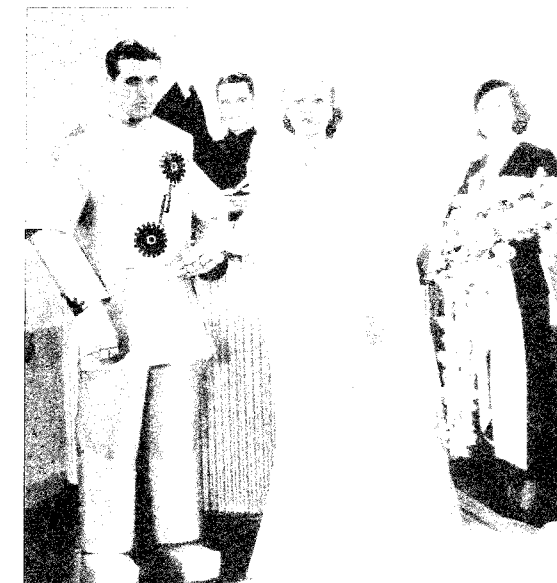
Room: Maple B/C

Chair: **Lucy Fischer** * UNIVERSITY OF PITTSBURGH

Janet Staiger * UNIVERSITY OF TEXAS, AUSTIN * "Fashioning a Personality: Theda Bara and the Designs of Her Star Image"

Angela Dalle Vacche * GEORGIA INSTITUTE OF TECHNOLOGY * "The Diva-Film: Ballets Russes and Bergson"

Lucy Fischer * UNIVERSITY OF PITTSBURGH * "Crawford, Consumerism and Art Deco Style in *Our Blushing Brides* (1930)"



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 Beavers * 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 * YORK UNIVERSITY * "Vachel
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 * DARTMOUTH COLLEGE * "*Lucy*: Made-
for-TV-Movies, Trauma Dramas, and Cultural Obsessions"

John T. Caldwell * UNIVERSITY OF CALIFORNIA, LOS
ANGELES * "Stories the Big Boys Tell: Cautionary Tales
and Coming of Age Narratives in the Production Culture"

Respondent

Anna McCarthy * NEW YORK UNIVERSITY

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

Session **J**

J9 Avant-Garde and Institution

Room: Chestnut
Co-Chairs: **Alexandra Keller** * SMITH COLLEGE
Melinda Barlow * UNIVERSITY OF COLORADO,
BOULDER

Melinda Barlow * UNIVERSITY OF COLORADO, BOULDER *
"The Allure of the Avant-Garde and the Romance of History"

Alexandra Keller * SMITH COLLEGE * **Frazer
Ward** * SMITH COLLEGE * "Matthew Barney and the
Conundrum of the Avant-Garde Blockbuster Artist"

Michael Walsh * UNIVERSITY OF HARTFORD * "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

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

Lisa D. Kernan * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
"Gone with the Wind? 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: Pine
Chair: **Jeremy Butler** * UNIVERSITY OF ALABAMA

Charles R. Warner * EMORY UNIVERSITY * "Starring Steven Soderbergh as Himself: Contemporary Authoring Practices in Extratextual Spaces"

Lucas Hilderbrand * NEW YORK UNIVERSITY * "Grainy 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 * "Spinning Misogyny: Production Personnel Respond to Accusations About Their Movies"

K2

Workshop
Queer Pedagogy: Issues and Experiences

Room: Birch
Chair: **Harry M. Benshoff** * UNIVERSITY OF NORTH TEXAS

Participants

Harry M. Benshoff * UNIVERSITY OF NORTH TEXAS

Liora Moriel * GEORGE MASON UNIVERSITY

David M. Lugowski * MANHATTANVILLE 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** * FORT LEWIS COLLEGE

David Saul Sidore * MACON STATE COLLEGE * "Checking the 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 * FORT LEWIS COLLEGE * "Wrestling to Termination: The Media Star as Politician"

Saturday, March 6, 2004
3:15-5:00PM

Session **K**

K4

Media and the New Cold War

Room: Maple A
Chair: **Terri Ginsberg** * RUTGERS UNIVERSITY

Christopher Sharrett * SETON HALL UNIVERSITY * "9/11, The Useful Event, and the Legacy of the Creel Committee"

Claudia Springer * RHODE ISLAND COLLEGE * "Hollywood Returns to War: The Pentagon's New Media Mission"

David Clearwater * UNIVERSITY OF LETHBRIDGE, CANADA * "War Games: Militarism, Recruitment and the Emergence of the Video Game"

Amy Villarejo * CORNELL UNIVERSITY * "Activist Technologies: Big Noise, Think Again!"

Sponsored by the Caucus on Class

K6

Redefining the Medium:
Television Shows in the 1950s

Room: Walnut
Chair: **Greg M. Smith** * GEORGIA STATE UNIVERSITY

David Weinstein * NATIONAL ENDOWMENT FOR THE HUMANITIES * "*The Plainclothes Man* and the Birth of the Television Police Procedural"

Jon Kraszewski * INDIANA UNIVERSITY, BLOOMINGTON * "Rod Serling's Television and Broadway Versions of *Noon on Doomsday*: The Constraints of Cultural Production in Different Media Industries"

James R. Thompson * USC-DUKE UNIVERSITY * "Crime and Punishment on the Ponderosa: Conservative Misreading of *Bonanza*"

Greg M. Smith * GEORGIA STATE UNIVERSITY * "Red Skelton, the Crack-Up, and the Quick Change"

K5

Queers, Jackasses, and Families:
Reality TV and Spectacle

Room: Maple B/C
Chair: **Jennifer Gillan** * BENTLEY COLLEGE

Jennifer Gillan * BENTLEY COLLEGE * "Mediating Tomorrow's Family History: From *The Middletons* to *The Osbournes*"

Brenda R. Weber * INDIANA UNIVERSITY, BLOOMINGTON * "A Method in the (Makeover) Madness"

Karen Williams * NEW YORK UNIVERSITY * "Reality TV's Unrepresentable: Liveness and the Dead in MTV's *Fear*"

David Jenemann * UNIVERSITY OF VERMONT * "The Home Theater of Organized Cruelty: Endurance TV Anytime"

K7

Transnational Flows and Interethnic
Representation in Film

Room: Hickory
Chair: **Catherine Benamou** * UNIVERSITY OF MICHIGAN, ANN ARBOR

Jose Gatti * UNIVERSIDADE PAULISTA, BRAZIL * "Carmen's White Dress"

Lucia Saks * UNIVERSITY OF MICHIGAN, ANN ARBOR * "The Modern Subject of Film: Constituting the 'New African' in *Come See the Bioscope*"

Poonam Arora * UNIVERSITY OF MICHIGAN, DEARBORN * "Bollywood Negotiating Transnational Flows: Reading *Lagaan/Once Upon a Time in India* in an Age of Globalization"

*Co-sponsored by the African-American, Latino/a, and Asian/
Pacific/American Caucuses*

Session **K**

Saturday, March 6, 2004
3:15-5:00PM

K8 Global Documentary

Room: Hazelnut
Chair: **Roger Hallas** • SYRACUSE UNIVERSITY

Frances Guerin • UNIVERSITY OF KENT, CANTERBURY •
"In the Trans-national and Trans-cultural Spirit of the Revolution:
Harun Farocki and Andrei Ujica's *Videogramme of a Revolution* (1992)"

Roger Hallas • SYRACUSE UNIVERSITY •
"Relating the Subject/s of Global Aids"

Jonathan Kahana • BRYN MAWR COLLEGE •
"Topless Cosmopolitans"

Patricia R. Zimmerman • ITHACA COLLEGE • "Archives
of the Future: Transnational Documentaries and Historiography"

K10 Postfeminism and Popular Genres

Room: Pecan
Chair: **Diane Negra** • UNIVERSITY OF EAST ANGLIA

Antje Ascheid • UNIVERSITY OF GEORGIA • "Postfeminist
Pictures: Women and Genre in Contemporary Cinema"

Yvonne Tasker • UNIVERSITY OF EAST ANGLIA • "*Alias*
and the Emergence of the Postfeminist Action Heroine"

Claire Sisco King • INDIANA UNIVERSITY • "Sadness,
Suffering and Sacrifice: The Postfeminist Male Action Hero"

Diane Negra • UNIVERSITY OF EAST ANGLIA • "Structural
Integrity, Historical Reversion and the Post-9/11 Chick Flick"

K9 Fan Devotions vs. Hegemonic Cultures

Room: Chestnut
Chair: **Ina Rae Hark** • UNIVERSITY OF SOUTH CAROLINA

Ina Rae Hark • UNIVERSITY OF SOUTH CAROLINA •
"When Fanboys Create SF Shows: The *Andromeda*
Writers and the Slipstream BBS"

Steven Cohan • SYRACUSE UNIVERSITY • "The Listserv
That Got Away: Mainstreaming Judy Garland in 2001"

Josh Stenger • WHEATON COLLEGE • "People Will
Pay Anything to Get into Sarah Michelle Gellar's Jeans!
Fans, Fashion and Fetishism at BuffyAuction.com"

Barbara Klinger • INDIANA UNIVERSITY •
"The *Titanic* Haircut"

K11 Screenings

Room: Beechnut

Injustice
Ken Fero, UK, 2000, 98 mins.

Sponsored by the African/African-American Caucus

Saturday, March 6, 2004
5:15-7:00PM

Session **L**

L1 Films Without Borders?: National
Difference in the Global Marketplace

Room: Pine
Chair: **Hyung-Sook Lee** • UNIVERSITY OF SOUTHERN
CALIFORNIA

Hyung-Sook Lee • UNIVERSITY OF SOUTHERN
CALIFORNIA • "Different Look, Different History:
On the Recent East Asian Co-Production Films"

Catharine E. Gartelos • UNIVERSITY OF WISCONSIN,
MADISON • "Irish Films Abroad: Mapping Academic
Discourses and the Irish Film Industry"

Olof Hedling • LUND UNIVERSITY • "Hands Across the
Ocean? Representation of America in the Films of Lars von Trier"

L3 French Cinema and Globalization

Room: Spruce
Chair: **Graeme Hayes** • NOTTINGHAM TRENT UNIVERSITY

Jonathan Buchsbaum • QUEENS COLLEGE/CUNY •
"After GATT: The Revival of French Cinema"

Graeme Hayes • NOTTINGHAM TRENT
UNIVERSITY • "Regulating Multiplexes: The French
State Between Corporatism and Globalisation"

Laurent Marie • NATIONAL UNIVERSITY OF IRELAND • "Etre
et avoir: Globalisation in Contemporary French Documentary"

Martin O'Shaughnessy • NOTTINGHAM TRENT UNIVERSITY •
"Figuring Absent Causes: French Fiction Film and Globalisation"

Sponsored by the French/Francophone Special Interest Group

L2 Addressing the Audience: Documentary
Film Exhibition and Reception

Room: Birch
Chair: **Dan Streible** • UNIVERSITY OF SOUTH CAROLINA

Mariana Johnson • NEW YORK UNIVERSITY • "The
(Fourth Wave): Cuban-American Personal Documentary"

Dan Streible • UNIVERSITY OF SOUTH CAROLINA •
"Re-Introducing *Introduction to the Enemy*:
A Lost Letter From Jane"

Manuel A. Perez-Tejada • UNIVERSITY OF KANSAS •
"After *El Grito*, *Sentinels of Silence*: Exhibiting the
Limited Distribution of Mexican Documentaries"

Bryan R. Sebok • UNIVERSITY OF TEXAS, AUSTIN •
"From Finland to Full Frame: International and
Domestic Documentary Exhibition"

L4 The Screen is Alive: Digitization
and Cinema's Identity Crisis

Room: Maple A
Chair: **Charles Tryon** • GEORGIA TECH

Kara Keeling • UNIVERSITY OF NORTH CAROLINA,
CHAPEL HILL • "Bamboozling Cinema: *Bamboozled*'s
Digital Critique of Cinematic Representation"

Sheila Petty • UNIVERSITY OF REGINA •
"Challenging the Posthuman: Discourses of Race in
John Akomfrah's *The Last Angel of History*"

Kathleen Fitzpatrick • POMONA 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 Schwoch * 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 HUAC"

L7 Negotiating Cultural Change:
Television in the Late 1960s

Room: Hickory
Chair: **Warren Buckland** * CHAPMAN UNIVERSITY

Heather Osborne-Thompson * UNIVERSITY OF SOUTHERN CALIFORNIA * "Girls, Gags and Gargoyles: The Re-Articulation of the Variety Format in *The Carol Burnett Show* and *Laugh-In*"

Norma Coates * UNIVERSITY OF WISCONSIN, WHITEWATER * "Rocking Primetime for 45 Minutes a Week: ABC's *Music Scene*"

Warren Buckland * CHAPMAN UNIVERSITY * "The Genesis of Spielberg's Reputation: TV Work 1969-73"

L6 *Workshop*
Persian Gulf War II: The TV Show

Room: Walnut
Co-Chairs: **Frank P. 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

L8 All About Pedro: The Films of Almodovar

Room: Hazelnut
Chair: **Ernesto R. Acevedo-Munoz** * UNIVERSITY OF COLORADO, BOULDER

Carla Marcantonio * NEW YORK UNIVERSITY * "Displacing Motherhood, Inventing Origins: Almodovar's Transnational Imaginary"

Rebecca Gordon * INDIANA UNIVERSITY, BLOOMINGTON * "Memories of Gentleness: The Film-Within-A Film as Special Effect for Special Affect"

Elena Dalla Torre * UNIVERSITY OF TENNESSEE, KNOXVILLE * "Queering Mothers and Performing Motherhood in Almodovar's *All About My Mother*"

Ernesto R. Acevedo-Munoz * UNIVERSITY OF COLORADO, BOULDER * "Look at Her: Rape and the Cinematic Fantasy in Almodovar's *Talk to Her*"

Saturday, March 6, 2004
5:15-7:00PM

Session L

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 Byars * WAYNE STATE UNIVERSITY * "Teaching Television Criticism: Semiotics"

Bill Kirkpatrick * UNIVERSITY OF WISCONSIN, MADISON * "Sound-As-Storytelling: Teaching TV Sound"

Christopher Lucas * UNIVERSITY OF TEXAS, AUSTIN * "Dark Shadows Diary: Teaching TV History Through Students' 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 Rothafel: Roxy Re-examined"

Kate Bowles * UNIVERSITY OF WOLLONGONG, AUSTRALIA * "Local Heroes: The Cultural Logic of the Picture Theatre in Regional Australia"

Thomas Doherty * BRANDEIS UNIVERSITY * "Race Houses, Jim Crow Roosts, 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

Introduced 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 tobacco terrain of North Carolina by a native Carolinian whose great-grandfather created the famous brand of tobacco known as "Bull 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 preservation, addiction and denial. It's also about filmmaking—the home movie, the documentary, and the fiction film—as the filmmaker fences with the legacy of an obscure Hollywood melodrama (Bright Leaf, Michael Curtiz, 1950) that is purportedly based on his great-grandmother'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 the New York Film Festivals.

\$8 for SCMS badge-bearers

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 404-651-4727 (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 or at the box office.



Sunday, March 7, 2004

7:30-8:30AM

African/African-American Caucus

Room: Walnut

Women's Caucus

Room: Hickory

Sunday, March 7, 2004

8:30-10:15AM

Session M

M1 Race and Ethnicity in 1930s Cinema

Room: Pine
Chair: James Latham @ UNIVERSITY OF CALIFORNIA, IRVINE

Nicholas Sammond @ HOBART AND WILLIAM SMITH COLLEGES @ "Labor's Body, Chained and Unchained: Whiteness and Negritude in I am a Fugitive From a Chain Gang"

Richard Neupert @ UNIVERSITY OF GEORGIA @ "Out of the Inkwell: Narration, Race, and Betty Boop"

Shelley Streeby @ UNIVERSITY OF CALIFORNIA, SAN DIEGO @ "Sensationalism and Empire in Black-Cast Talkies of the 1930s-1940s"

Jun Okada @ UNIVERSITY OF CALIFORNIA, LOS ANGELES @ "La Forfaiture: The French Remake of The Cheat—A Comparative Study of Race and National Identity"

M3 Color and Cinema

Room: Spruce
Chair: Clark Farmer @ UNIVERSITY OF COLORADO, BOULDER

Kara L. Andersen @ UNIVERSITY OF PITTSBURGH @ "Red and Blue: Non-binary Color Relations in Cronenberg's Scanners"

Laure Brost @ UNIVERSITY OF CALIFORNIA, LOS ANGELES @ "Green Around the Gills: A Tropological Approach to Color and Film"

Clark Farmer @ UNIVERSITY OF COLORADO, BOULDER @ "Blondes and Fruit Baskets: Rudolf Arnheim on Color and Cinema"

Joshua Yumibe @ UNIVERSITY OF CHICAGO @ "The Illuminated Fairy Tale: Color Aesthetics in Paul Fejos' Lonesome"

M2 Issues in National Cinemas: Germany

Room: Birch
Chair: Heidi Schlipphacke @ OLD DOMINION UNIVERSITY

Andrea Rinke @ KINGSTON UNIVERSITY @ "Contended Memories: The Division and Unification of Germany in Recent German Cinema"

Amy Beste @ NORTHWESTERN UNIVERSITY @ "Everything Audible Becomes Material: Walther Ruttmann's Weekend"

Heidi Schlipphacke @ OLD DOMINION UNIVERSITY @ "The Persistence of History: Tom Tykwer's Escape Fantasies"

Sebastian Heiduschke @ UNIVERSITY OF TEXAS, AUSTIN @ "Re-Negotiating German Identity: Spaces of Alternative Memory in Wolfgang Becker's Good Bye Lenin"



Session **M**

Sunday, March 7, 2004
8:30-10:15AM

M4 Regarding Animals in Cinema

Room: Maple A
Co-Chairs: **Oliver Gaycken** * UNIVERSITY OF CHICAGO
Jennifer Lynn Peterson * UNIVERSITY OF CALIFORNIA, RIVERSIDE

Jennifer Lynn Peterson * UNIVERSITY OF CALIFORNIA, RIVERSIDE * "The Boxing Cats: Taming the Beast in Silent Animal Films"

Sabine Haenni * CORNELL UNIVERSITY * "Children, Animals and Other Exotics: William Selig's Zoo and Jungle Pictures"

Oliver Gaycken * UNIVERSITY OF CHICAGO * "The Somersaulting Monkey"

Jennifer Fay * MICHIGAN STATE UNIVERSITY * "Bazin and Birds"

M6 *Workshop*
Teaching the Vampire Slayer:
Buffy and Pedagogy

Room: Walnut
Chair: **Heather Hendershot** * QUEENS COLLEGE/CUNY

Participants

Bambi Haggins * UNIVERSITY OF MICHIGAN

Mary Celeste Kearney * UNIVERSITY OF TEXAS, AUSTIN

Heather Hendershot * QUEENS COLLEGE/CUNY

M5 Accessing the Avant-Garde: Government
Funding, the Co-Ops and DIY

Room: Maple B/C
Chair: **Julia Knight** * UNIVERSITY OF LUTON

Peter Thomas * UNIVERSITY OF LUTON * "The Cooperative Spirit: Development and Variance in the Distribution Policies of the NYFC, Canyon Cinema, LFMC/Lux and Circles/Cinenova"

Kathryn A. Ramey * TEMPLE UNIVERSITY * "From Cinema 16 to 'Peripheral Produce': The Legacy of DIY (Do It Yourself) Distribution of Experimental/Avant-Garde Film in the U.S."

Julia Knight * UNIVERSITY OF LUTON * "Grant-Aided Film and Video Distribution: A Mixed Blessing?"

M7 Kung Fu: Beyond the National
Cinema and Auteur

Room: Hickory
Chair: **Sylvia Chong** * UNIVERSITY OF CALIFORNIA, BERKELEY

Sylvia Chong * UNIVERSITY OF CALIFORNIA, BERKELEY * "Ars Violenta or Scientia Aggravescus? Inciting Violence Through Kung Fu Spectatorship"

Amy Abugo Ongiri * UNIVERSITY OF FLORIDA * "Dynamite Brothers: African Americans, Body Politics and Kung Fu Film"

Bennet Schaber * SUNY, OSWEGO * "The Umbrellas of Jet Li: Exchanging Movement"

Christine Cornea * UNIVERSITY OF PORTSMOUTH * "Hybridity in the 'Direct to Video' Martial Art/Cyborg Film of the 1990s"

Sunday, March 7, 2004
8:30-10:15AM

Session **M**

M8 Claiming the Found: Nonfiction
Film and Compilation Aesthetics

Room: Hazelnut
Chair: **Vance Kepley, Jr.** * UNIVERSITY OF WISCONSIN, MADISON

Joshua Malitsky * NORTHWESTERN UNIVERSITY * "Esfir Shub and the New Documentary Historiography"

Rebecca Swender * UNIVERSITY OF WISCONSIN, MADISON * "Claiming the Found: Archive Footage and Documentary Practice"

Vance Kepley, Jr. * UNIVERSITY OF WISCONSIN, MADISON * "Mediated Politics in the Documentaries of Emile de Antonio"

Dredge Byung Chu Kang * EMORY UNIVERSITY * "Return of the Queer: Homeland Journeys in Asian American Experimental Documentary Video"

M10 Issues in National Cinemas: France

Room: Pecan
Chair: **Ian Olney** * YORK COLLEGE OF PENNSYLVANIA

Eugenie Brinkema * SUNY, BUFFALO * "Rape and the Rectum—Bersani, Deleuze, Noe"

Billy Budd Vermillion * UNIVERSITY OF WISCONSIN, MADISON * "Art or Diabolism? The Reception of Henri-Georges Clouzot"

Ian Olney * YORK COLLEGE OF PENNSYLVANIA * "Confronting the 'Gaze of Nothingness': History, Spectacle, and Counter-Cinema in Godard's *Eloge de l'amour*"

Cynthia Felando * UNIVERSITY OF CALIFORNIA, SANTA BARBARA * "Sex Acts and Other Provocations: Catherine Breillat as Feminist"

M9 Women's Experimental Cinema

Room: Chestnut
Chair: **Robin Blaetz** * MOUNT HOLYOKE COLLEGE

Robin Blaetz * MOUNT HOLYOKE COLLEGE * "Amnesia Time: The Films of Marjorie Keller"

Kathleen A. McHugh * UNIVERSITY OF CALIFORNIA, LOS ANGELES * "Herstory, Mystory, Dunnymentary"

Maria Pramaggiore * NORTH CAROLINA STATE UNIVERSITY * "Chick Strand's Experimental Ethnography"

Melissa Ragona * CARNEGIE MELLON UNIVERSITY * "Swing and Sway: Marie Menken's Hand-held Vertigo"

M11 *Screening*

Room: Beechnut

Market This! Queer Radicals Respond to Gay Assimilation
Paper Tiger Television, USA, 2002, 28 mins.
Co-sponsored by the Caucus on Class and Lesbian/Gay/Bisexual/Transgender/Queer Caucus

Session N

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

N1 The Aesthetic

Room: Pine
Chair: **Angelo Restivo** * EAST CAROLINA UNIVERSITY

Brian Price * UNIVERSITY OF MICHIGAN *
"The Social Value of Color Abstractions in Narrative Film"

Angelo Restivo * EAST CAROLINA UNIVERSITY *
"Nights of Deliria: Cinematic Mappings of Manhattan ca. 1975"

Gregory Flaxman * UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL *
"The Aesthetic of the Archive"

N3 Virgin Territory

Room: Spruce
Chair: **Tamar Jeffers** * BUCKINGHAMSHIRE CHILTERN'S UNIVERSITY COLLEGE

Robin Larsen * CALIFORNIA STATE UNIVERSITY, SAN BERNARDINO *
"Hollywood, Gish and Virginity, 1910s, 1920s and 1980s"

Tamar Jeffers * BUCKINGHAMSHIRE CHILTERN'S UNIVERSITY COLLEGE *
"Sandra Dee and 'The Absolute Ultimate': Physical Markers of Virginity in the late 50s Hollywood Films"

Tynan Peterson * INDEPENDENT SCHOLAR *
"Bad Good Girl: Kaurismaki's Virgin-Turned-Serial-Killer"

Rikke Schubart * UNIVERSITY OF SOUTHERN DENMARK *
"Warrior Virgin and Androgynous Alien—The Action Star Persona of Milla Jovovich"

N2 Theory and Analysis: New Approaches to Film Music

Room: Birch
Chair: **Thomas F. Cohen** * RHODES COLLEGE

Scott D. Paulin * PRINCETON UNIVERSITY *
"Music Aspiring to the Condition of Cinema?: Chaplin Reception and Musical Impersonation"

Thomas F. Cohen * RHODES COLLEGE *
"Serial Music and Experimental Film: Lewis Klahr's Film Segment for Alban Berg's *Lulu*"

Katherine Spring * UNIVERSITY OF WISCONSIN, MADISON *
"A Case of Techno: A New Approach to Film Music Analysis"

Anthony Avruch * BOWLING GREEN STATE UNIVERSITY *
"Adorno and Film Music: A Third Look at *Composing for the Films*"

N4 Class and the Mediated Body

Room: Maple A
Co-Chairs: **Andrew J. Douglas** * NORTHWESTERN UNIVERSITY
Jerry Mosher * UNIVERSITY OF CALIFORNIA, LOS ANGELES

Jerry Mosher * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
"Bernhardt's Paunch and the Legitimation of Cinema"

Mary C. Beltran * UNIVERSITY OF WISCONSIN, MADISON *
"When the Path From Spitfire to Diva is Just a Trainer Away: Racializing and Class-ifying Moreno and Lopez as Star Bodies"

Andrew J. Douglas * NORTHWESTERN UNIVERSITY *
"John Candy's Working-Class Body"

Kathleen LeBesco * MARYMOUNT MANHATTAN COLLEGE *
"No Fat Chicks: Public Contempt for Fame, Fatness, Femininity, and Working-Class Identity"

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

Session N

N5 The Theatricality of Nationalism: Media Narrations of Race and Gender During Transformative Historical Moments

Room: Maple B/C
Chair: **Yeidy M. Rivero** * INDIANA UNIVERSITY, BLOOMINGTON

Yeidy M. Rivero * INDIANA UNIVERSITY, BLOOMINGTON *
"Mulatas' are Beautiful Too: Media Discourses About Miss World 1975"

L.S. Kim * UNIVERSITY OF CALIFORNIA, SANTA CRUZ *
"Media Memorialization: The Discourse of Race and Ethnicity in *American Dreams* and *9/11*"

Bambi Haggins * UNIVERSITY OF MICHIGAN *
"Miscegenation in Manhattan: Interracial Romances in *Sex and the City* and *Friends*"

Respondent

Gilberto Blasini * UNIVERSITY OF WISCONSIN, MILWAUKEE



N6 Cinephilia

Room: Walnut
Chair: **Kristi McKim** * EMORY UNIVERSITY

Kristi McKim * EMORY UNIVERSITY *
"Cinephilic Mortality"

Theresa L. Geller * RUTGERS UNIVERSITY *
"Cine-fetishism: 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** * RIDER UNIVERSITY

Kathy Fuller-Seeley * GEORGIA STATE UNIVERSITY *
"The Urban-Focused National American Television Audience, 1946-1955"

Chad Dell * MONMOUTH UNIVERSITY *
"Lucille Ball: Subversive Feminist or Patriarchal Stooze? Asking the Audience"

Session **N**

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

N8 *Workshop*
Indian Cinema and Film
Studies Pedagogy

Room: Hazelnut
Chair: **Corey K. Creekmur** * UNIVERSITY OF IOWA

Participants

- Yifen Beus** * BRIGHAM YOUNG UNIVERSITY, HAWAII
- Anne Ciecko** * UNIVERSITY OF MASSACHUSETTS, AMHERST
- Priya Jaikumar** * UNIVERSITY OF SOUTHERN CALIFORNIA
- Neepta Majumdar** * UNIVERSITY OF PITTSBURGH
- Sheila J. Nayar** * GREENSBORO COLLEGE
- Bhaskar Sarkar** * UNIVERSITY OF CALIFORNIA, SANTA BARBARA

N10 The Visual Rhetoric of the Ambivalent
City in Contemporary Chinese Cinema

Room: Pecan
Chair: **Ping Fu** * CARLETON COLLEGE

Haizhou Wang * BEIJING FILM ACADEMY,
PRC * "The Perspective and Cultural Significance
of Contemporary Chinese City Films"

Ping Fu * CARLETON COLLEGE * "Urban Metaphor
and Cinematic Replica: *The Little Chinese Seamstress*"

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

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

David A. Boxwell * UNITED STATES AIR FORCE ACADEMY *
"Rebel with a Cause: Star Persona 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: 'Hap' Arnold, Warner Bros., and the Formation
of the U.S. Army Air Forces First Motion Picture Unit"

Peter Valenti * FAYETTEVILLE STATE UNIVERSITY *
"Air Force Film Text and Medium: The Genre in 1944"

Respondent

Thomas Doherty * BRANDEIS UNIVERSITY

N11 *Screening*

Room: Beechnut

*Academy of Television Arts and Sciences student
production competition reel
various, US, 2003*

Sponsored by the Television Studies Special Interest Group

Sunday, March 7, 2004
12:15-1:15PM

Meetings

French/Francophone Special Interest Group

Room: Hazelnut

Caucus Coordinating Committee

Room: Chestnut

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

Session **O**

O1 Regulating the Movies:
Censorship and Free Speech Over Time

Room: Pine
Chair: **Chris Jordon** * PENN STATE UNIVERSITY

Maureen Larkin * UNIVERSITY OF WISCONSIN,
MADISON * "Screen Security: The Production Code
Administration in the Shadow of the Blacklists"

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

Paul S. Moore * YORK UNIVERSITY * "Everyday
Policing and the Standardization of Filmgoing, 1908-1916"

Chris Jordon * PENN STATE UNIVERSITY * "Using Copyright
to Protect Free Speech: The Motion Picture Association of
American and Hollywood Self-Censorship in the Digital Age"

O2 Planet TV:
Television and National Citizenship

Room: Birch
Chair: **Hilary Harris** * GRIFFITH UNIVERSITY, AUSTRALIA

Paul Torre * UNIVERSITY OF SOUTHERN CALIFORNIA *
"Willkommen in Hollywood: German Private
Television Takes 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 * GEORGIA STATE
UNIVERSITY * "Uneasy Persuasion and Alternate
Mediascapes: June-July 2003 Television Advertising
as 'Microcinema' in Trinidad and Tobago"

Session 0

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

03 Realizing Nature in a Digital Environment

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

Sean Cubitt * UNIVERSITY OF WAIKATO, NZ *
"The Blue Planet: Virtual Nature and Natural Virtue"

Seth Feldman * YORK UNIVERSITY *
"Walking with Dinosaurs"

Judith Doyle * ONTARIO COLLEGE OF ART AND DESIGN *
"Spectral Bodies: Animal Practice Stories and the Reconfiguration of Race Online"

05 Media, Activism, History and Memory

Room: Maple B/C
Chair: **Amy Shore** * INDEPENDENT SCHOLAR

Amy Shore * INDEPENDENT SCHOLAR *
"Re-membering a Movement, Re-constituting Community in *Palante, Siempre Palante!: The Young Lords*"

Ragan Rhyne * NEW YORK UNIVERSITY *
"The Aesthetics of (Institutional) Poverty"

Leshu Torchin * NEW YORK UNIVERSITY * "Forgotten Witness: Remembering 'Ravished Armenia' in Film"

Stephen Charbonneau * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
"The Global and the Visceral: Textual Negotiations in *Showdown in Seattle*"

04 Youth and the Media: Addressing Teen Spectators

Room: Maple A
Chair: **Christie Milliken** * BROCK UNIVERSITY

Barbara Jane Brickman * UNIVERSITY OF ROCHESTER *
"He Looked Just Like James Dean": Consumption and Denial in the Teen Badlands"

Christie Milliken * BROCK UNIVERSITY *
"Practices of Ignorance and Knowledge: Rethinking Sex Education in HIV/AIDS Videos for Teens"

Lisa M. Dresner * PROVIDENCE COLLEGE *
"Sexual Decision-Making by Young Women in Early 1980s Films and Television Programs"

Anne Jerslev * UNIVERSITY OF COPENHAGEN * "A Shortcut to the Future"—*Big Brother* and Young Danish Viewers"

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

Room: Walnut
Chair: **Ruth D. Johnston** * PACE UNIVERSITY

Allan Campbell * UNIVERSITY OF TEXAS, AUSTIN *
"Zionists Prefer Blondes: Hollywood Aesthetics and Authentication in Otto Preminger's *Exodus*"

Vincent Brook * UNIVERSITY OF SOUTHERN CALIFORNIA *
"Y'all Killed Him, We Didn't!" Jewish Self-Hatred and *The Larry Sanders Show*"

Ruth D. Johnston * PACE UNIVERSITY *
"Zelig, or Ethnicity as Drag"

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

Session 0

07 The Dialectics of Mobile Cinema

Room: Hickory
Chair: **Zoë Druick** * SIMON FRASER UNIVERSITY

Zoë Druick * SIMON FRASER UNIVERSITY *
"British Imperial Uses of Mobile Cinema"

Tamara L. Falicov * UNIVERSITY OF KANSAS *
"Mobile Cinema Vans in Cuba and the United States: A Comparative Look at Alternative Exhibition Practices"

Stephen Groening * UNIVERSITY OF MINNESOTA *
"Escape from Travel: The In-flight Movie"

Piona Jeffries * SIMON FRASER UNIVERSITY * "Cinema, Mobility and the Production of Fear on the Urban Frontier"

08 Perverts, Politics, and Japanese Cinema

Room: Hazelnut
Chair: **Jonathan M. Hall** * UNIVERSITY OF CALIFORNIA, IRVINE

Akiko Mizoguchi * UNIVERSITY OF ROCHESTER/NATIONAL FILM CENTER, JAPAN *
"Gay Boom for Women?: Male Homosexual Films as Agents for Homo- & Heterosexual Women in Japan"

Hikari Hori * GAKUSHUIN UNIVERSITY, TOKYO *
"Two Castration Narratives: Obscenity Trials, Directorship, and the Female Pornographer in Japanese Film History"

Jonathan M. Hall * UNIVERSITY OF CALIFORNIA, IRVINE *
"Experimental Oedipus: Matsumoto Toshio's Secret Language of Flowers"

Respondent

Margherita Long * UNIVERSITY OF CALIFORNIA, RIVERSIDE

09 New Directions in Genre Studies: Film Noir

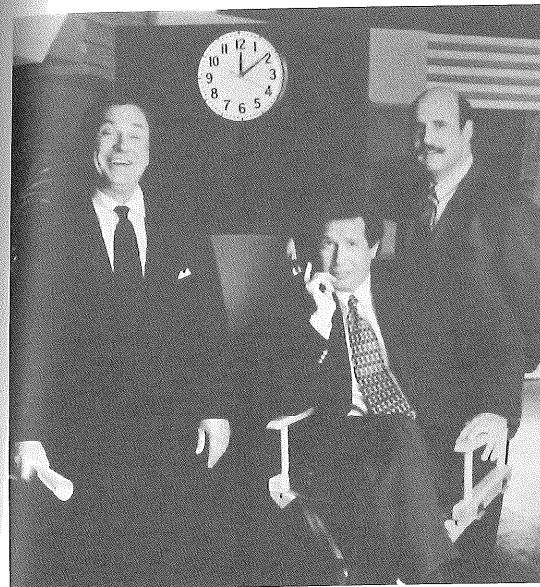
Room: Chestnut
Chair: **Hugh S. Manon** * OKLAHOMA STATE UNIVERSITY

Hugh S. Manon * OKLAHOMA STATE UNIVERSITY *
"The Walls in Italics: Ichnographic Space in Film Noir"

Mark D. Tjarks * HAWAII PACIFIC UNIVERSITY *
"Un-Bounded Gender: The Femme Fatale, Medusa & the Monstrous Contradiction of Femininity"

Domietta Torlasco * UNIVERSITY OF CHICAGO *
"Revisiting the Crime Scene: Perspective, 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"



Session **O**

Sunday, March 7, 2004

1:15-3:00PM

010 New Developments in Polish Cinema

Room: Pecan
Chair: **Izabela Kalinowska** * STONY BROOK UNIVERSITY

Izabela Kalinowska * STONY BROOK UNIVERSITY *
"The Many Facets of Male Trouble in New Polish Cinema"

Marek Haltof * NORTHERN MICHIGAN UNIVERSITY *
"Recent Polish Adaptations of National Literary Canon"

Elzbieta Ostrowska * UNIVERSITY OF LODZ, POLAND *
"Iron Woman Goes to the Market. Krystyna Janda and the Dilemmas of Contemporary Polish Stardom"

Respondent

Herbert Eagle * UNIVERSITY OF MICHIGAN

011 Screening

Room: Beechnut

The Odds of Recovery
Su Friedrich, USA, 2002, 65 mins.

Sponsored by the Women's Caucus

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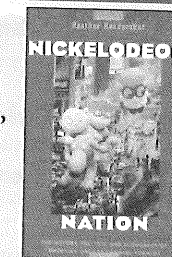


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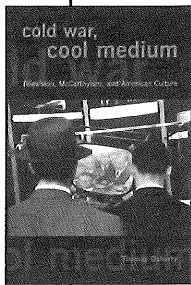
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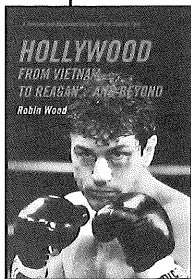
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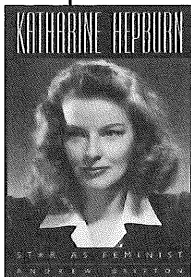
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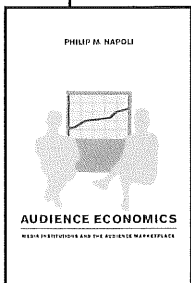
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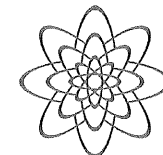
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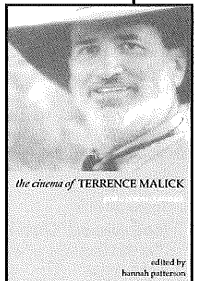
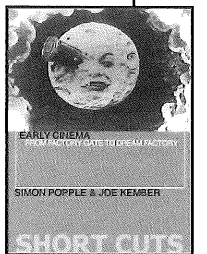
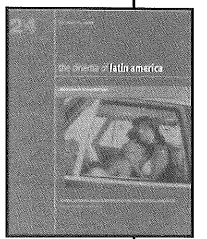
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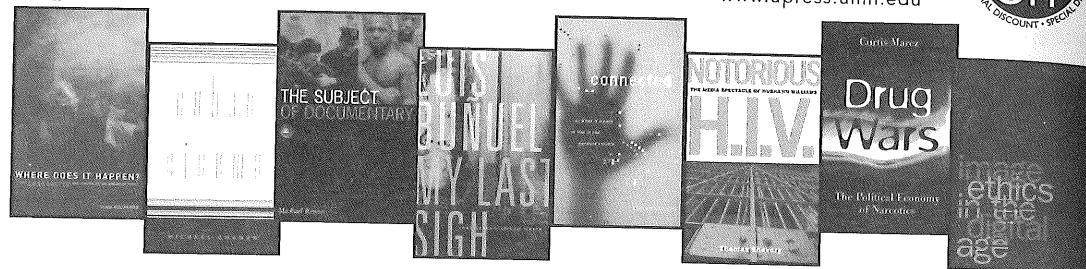
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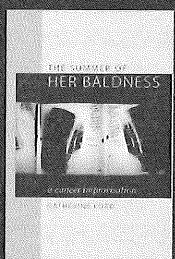
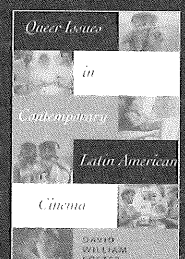
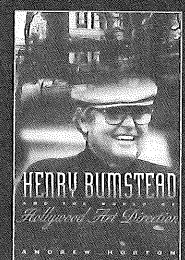
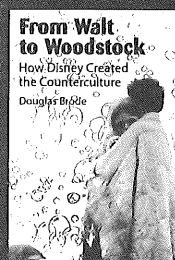
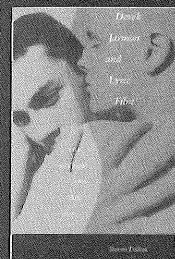
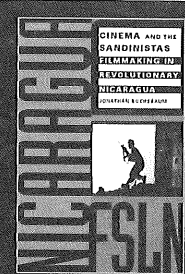
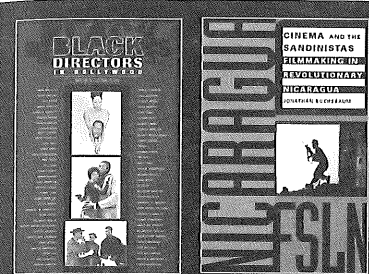
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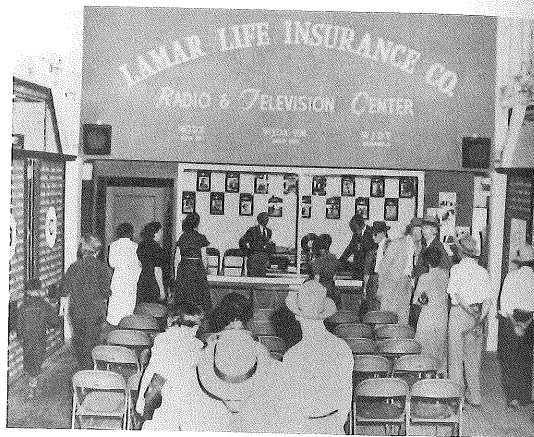
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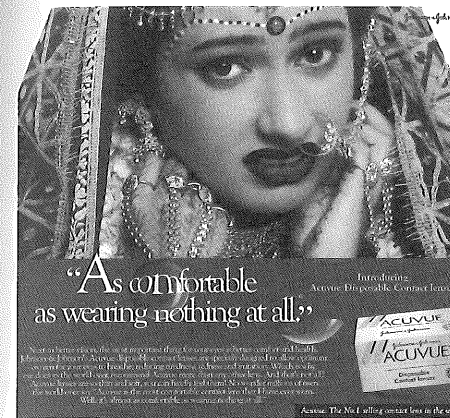
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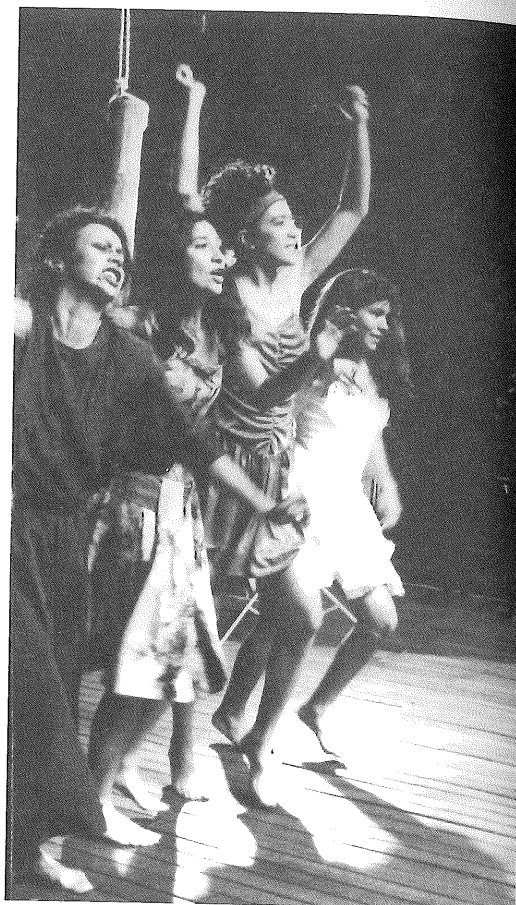
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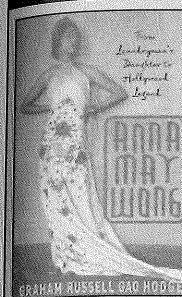
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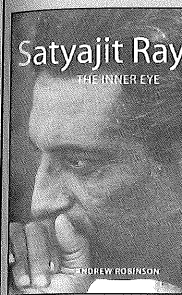


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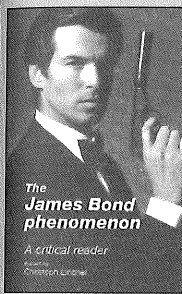
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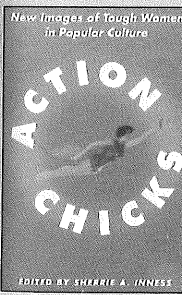


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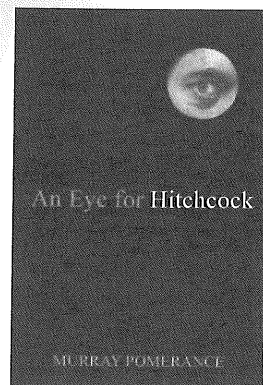
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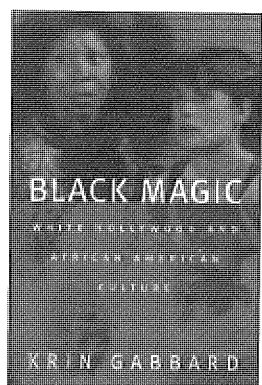


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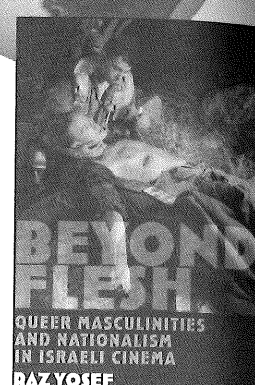
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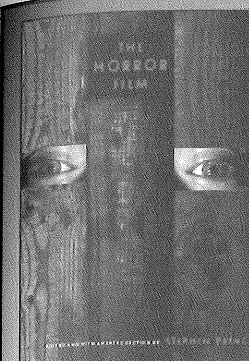


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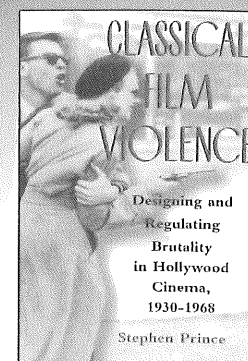
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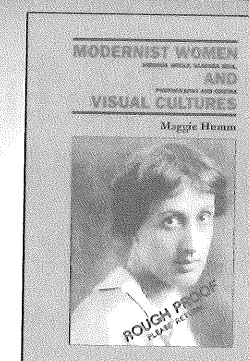
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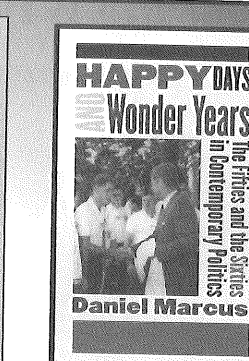
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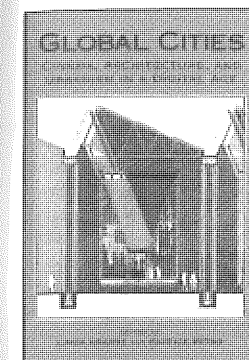
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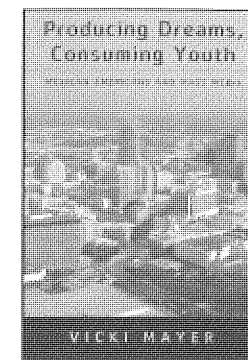
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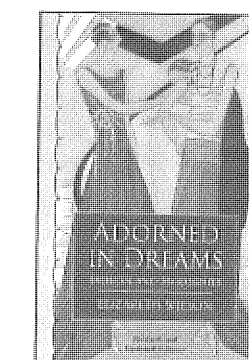
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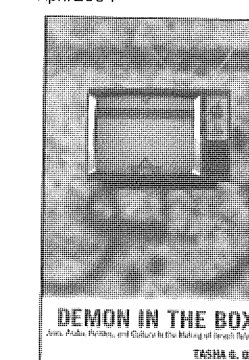
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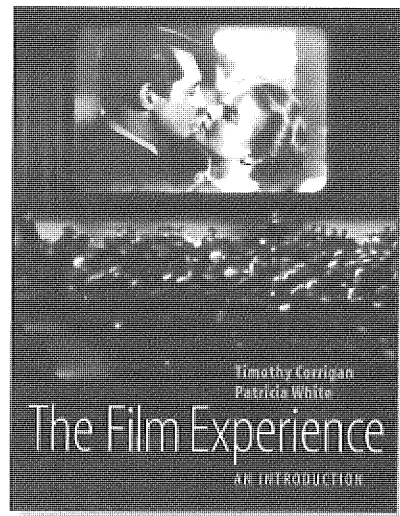
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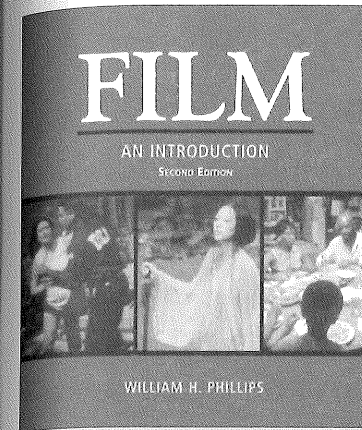
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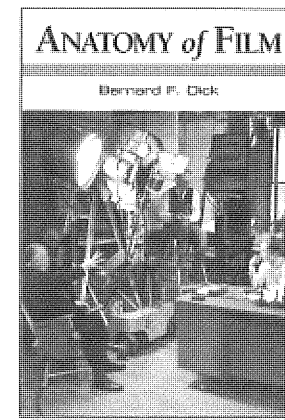
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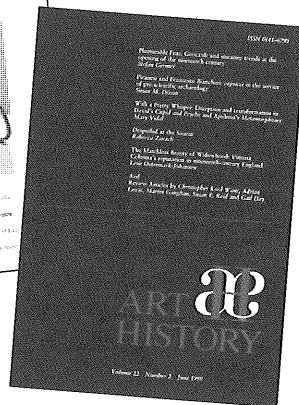
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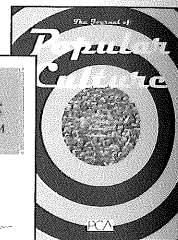
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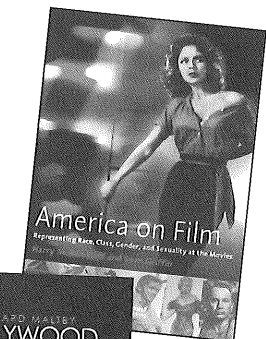
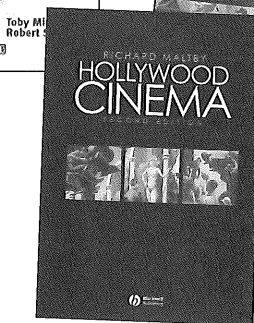
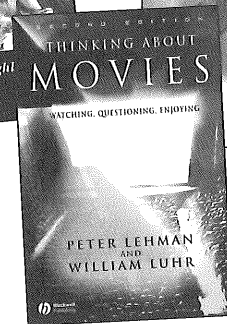
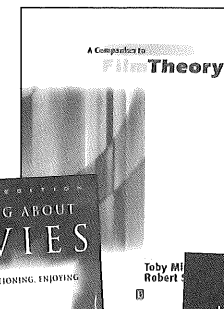
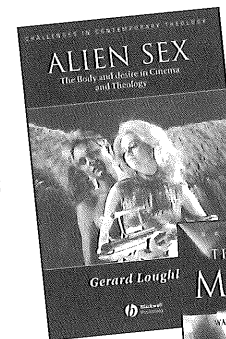
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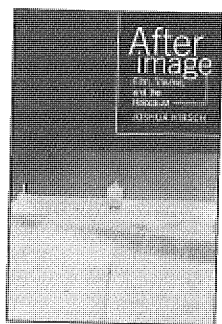
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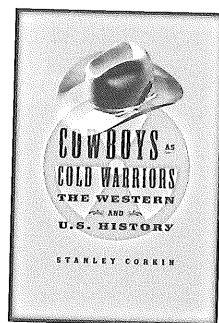
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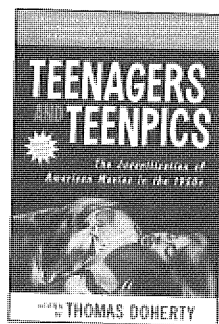
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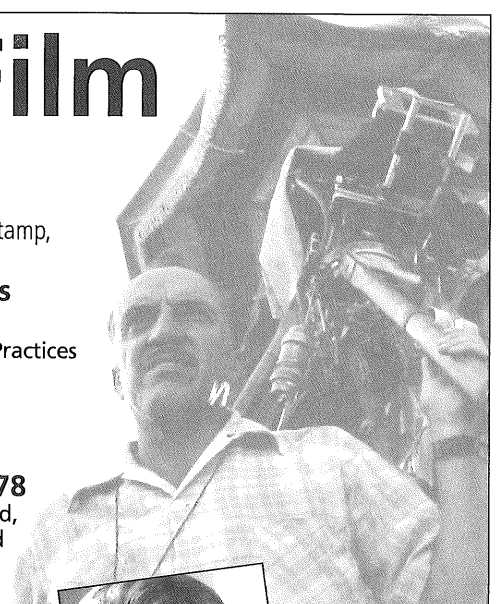
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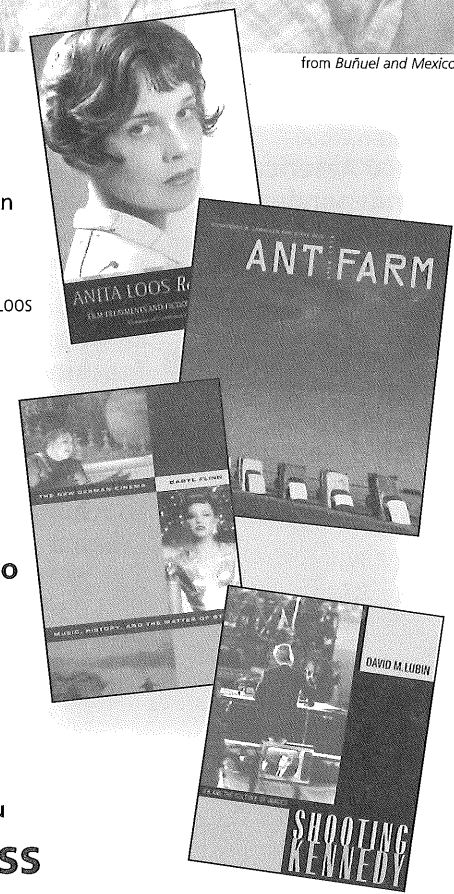
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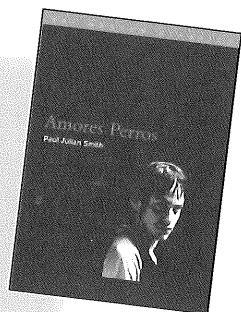
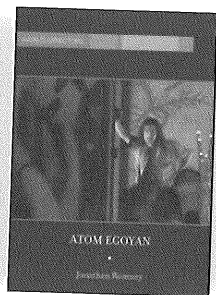
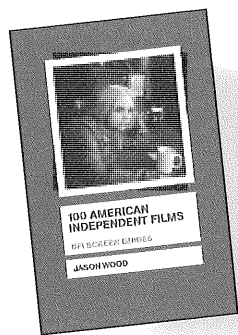
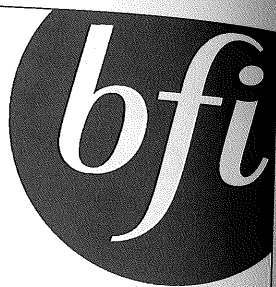


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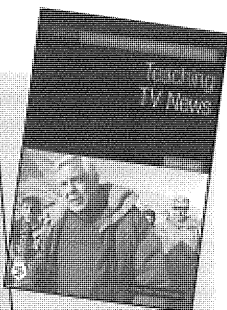
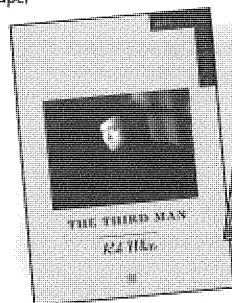
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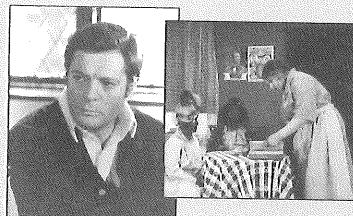
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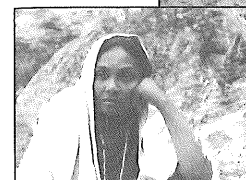
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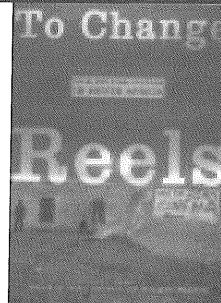
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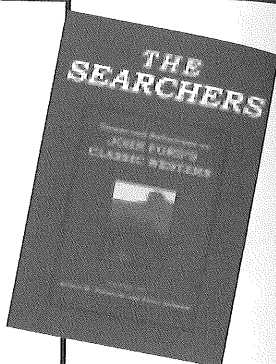
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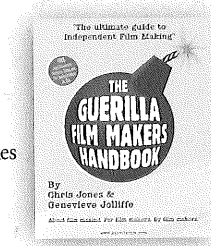
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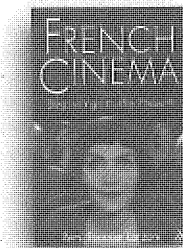
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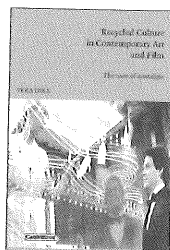
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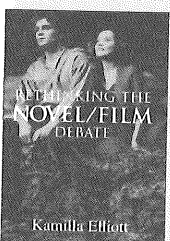
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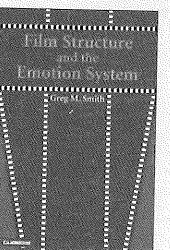
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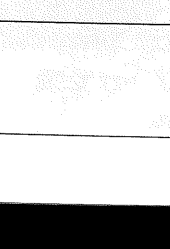
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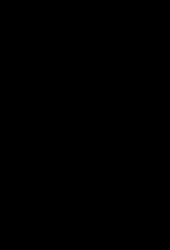
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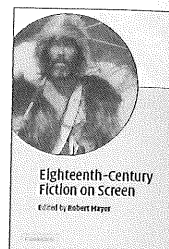


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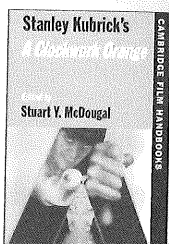


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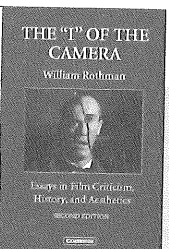
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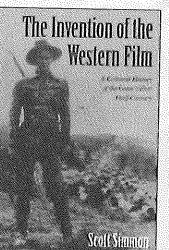
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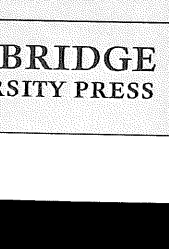
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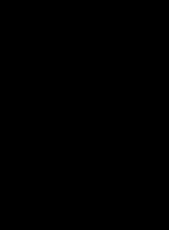
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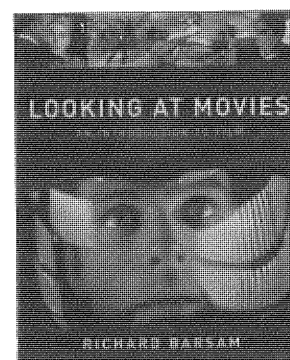
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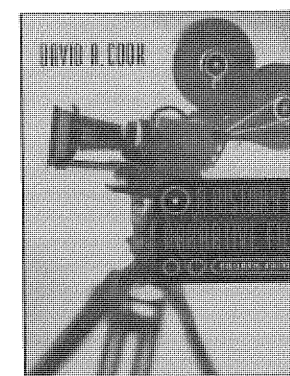


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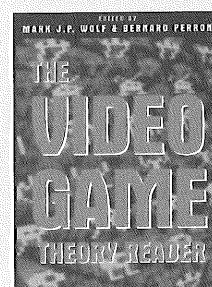
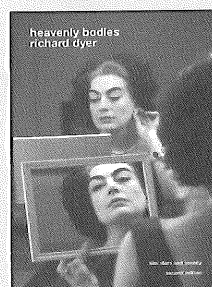
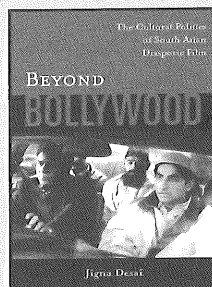
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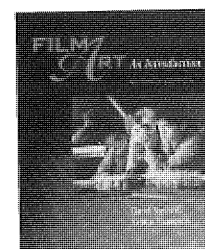
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