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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REGISTRATION, ACCOUNTING & ADMINISTRATION: Jane Dye & Debbie Rush ★ University of Oklahoma
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Special Thanks

We would like to thank the following for their support and assistance with the 2005 conference:

Yoram Allon
Caroline Beven
Robert Burgoyne
Rachel Chandler
Michael Dimmick, *Special Asst. to S. Prince*
Phillip Drummond
Lori Dutton
Vicki Ellison
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Wallflower Press
Justin Wyatt

Exhibit Hours*

**ROOMS: Jeffrey Hall**

Friday, April 1
10:30 am - 6:30 pm

Saturday, April 2
12:00 pm - 8:00 pm

Sunday, April 3
8:30 am - 11:30 am

* hours subject to change
### Schedule of Events at a Glance

#### Thu, March 31

<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>12:00-1:45 pm</td>
<td>Session A</td>
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<td>2:00-3:45 pm</td>
<td>Session B</td>
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<tr>
<td>4:00-6:30 pm</td>
<td>Plenary Session 1</td>
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<tr>
<td>6:30-8:00 pm</td>
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#### Fri, April 1

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<td>Meetings</td>
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<tr>
<td>4:00-6:00 pm</td>
<td>Plenary Session 2</td>
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#### Sat, April 2

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<td>10:00-11:45 am</td>
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<td>12:00-1:45 pm</td>
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<td>2:00-3:45 pm</td>
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#### Sun, April 3

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<tr>
<td>2:00-3:45 pm</td>
<td>Session N</td>
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Unless otherwise noted, all meetings, panels, workshops and events will take place at the Institute of Education, University of London.
Interactive Screens in Transnational Contexts: Interdisciplinary Digital Authorship at the Labyrinth Project

**ROOM:** 828

**CHAIR:** Marsha Kinder ★ University of Southern California

Marsha Kinder ★ University of Southern California ★ “Digitizing Russian Modernism and Its International Dimensions”

Rosemary Comella ★ University of Southern California ★ “Designing a Digital City Symphony: Bleeding Through Database Fictions”

Kristy Kang ★ University of Southern California ★ “Digital Memoir: The Einstein in California Interactive Installation”

Karen Voss ★ University of Southern California and Rosemary Comella ★ University of Southern California ★ “Urban Traces: Redevelopment, Rephotography and Interactive Superimposition”

Radio Outside the Home: Early American Radio (1920–1950) and Its Extra-Domestic Contexts

**ROOM:** 822

**CHAIR:** Susan Murray ★ New York University

Shawn VanCOUR ★ University of Wisconsin, Madison ★ “Radio Enters the Home? Defamiliarizing the Domestication of 1920s Radio”

Kathleen Battles ★ Denison University ★ “Public Interest/Public Control: Police Radio and the Discourses of Commercial Broadcasting in 1930s U.S. Culture”

Alexander Russo ★ Catholic University of America ★ “The Right to an ‘Unannoyed Journey’: Audience Attention and Public Listening in Postwar Transit Radio”

SPONSOR: Television Studies Interest Group

New York at the Crossroads of the Global Economy: The Dynamism of Migration, the Innovations of Film Form, 1969 to 2002

**ROOM:** 739

**CHAIR:** Stanley Corkin ★ University of Cincinnati

Stanley Corkin ★ University of Cincinnati ★ “Sex and the City: New York, New Hollywood and the Long 1960s”

Catalina Neculai ★ University of Warwick ★ “A Critique of Populist Urbanism and the late 1980s Cinematic Representations of New York: Batteries Not Included vs. Do the Right Thing”

Jana Braziel ★ University of Cincinnati ★ “Transnational Regimes of Violence: Brooklyn, Fort-Dimanche, and the Duvalierist State in Raoul Peck's Haitian Corner”

Patricia O'Neill ★ Hamilton College ★ “Globalization and the Local Filmmaker: Spike Lee’s The 25th Hour”

Modernity and the Multi-sensorial Worlds of Photography and Early Cinema

**ROOM:** 731

**CHAIR:** Vincent Guigueno ★ Ecole Nationale des Points et Chaussées

Nick Yablon ★ University of Iowa ★ “Seismographs of the Mind: Snapshots and Psychologists in San Francisco, 1906”


Sabine Haenni ★ Cornell University ★ “Cinema and Performative Culture on Broadway”
The Many Faces of the Auteur: Authorship in Film, TV and Video Games

**ROOM: 642**

**CHAIR:** Maire Messenger Davies  University of Ulster

**Gabriel Paletz**  The Moving Image/Moviemaker Magazine  “The Roots and Return of Film Authorship”

**Roberta Pearson**  Nottingham University  “Authorship and the American Television”

**Aphra Kerr**  University of Ulster  “Authoring Games”

**RESPONDENT:** Maire Messenger Davies  University of Ulster

Globalization and Media Culture

**ROOM: 691**

**CHAIR:** Kara Keeling  University of North Carolina, Chapel Hill

**Kara Keeling**  University of North Carolina, Chapel Hill  “I Want My Democracy Now: The Independent Media Movement in the Digital Age”

**Janet Wasko**  University of Oregon  and  Eileen Meehan  Louisiana State University  “Commodifying Culture: Film Franchises and the Strategies of Synergy”

**Catherine Lupton**  Roehampton University  “Maps and Legends: Interrogating Global Imageries in Film”

**Jenna Ng**  University College London  “Negotiating Betweenness: Towards a Comparative Strategy in Theorizing Cross-culturality in Cinema”

Emotion, Empathy, Identification

**ROOM: 415**

**CHAIR:** Aaron Taylor  University of Western Ontario

**Aaron Taylor**  University of Western Ontario  “Perverse Allegiance, Empathy and Moral Criticism”

**Brenda Austin-Smith**  University of Manitoba  “I Can Think About Bette and the Tears Will Come: Weeping, Fan Pleasure, and the Hollywood Woman’s Film”

**Patrick McCord**  University of South Carolina, Upstate  “The Close Up and Identification: How the Spectator Feels the Character”

**Nezih Erdogan**  Bahcesehir University  “The Mind of Our Eyes: The Constitution of the Turkish Film Spectator”

Interpreting the Documentary

**ROOM: 826**

**CHAIR:** Steve Spence  Clayton State University

**Steve Spence**  Clayton State University  “Figurations of Corporate Hegemony in Three Documentary Films”

**Bella Honess Roe**  University of Southern California  “Collectivity for the Community: The Documentaries of the Amber Collective”

**Karen Williams**  New York University  “Look Out, Left, It Isn’t Real! 60s Radicalism and the Postmodern in Haskell Wexler’s Medium Cool”

**Paige Schilt**  University of Texas  “Reading Roger and Me as Buddy Movie: Race, Power, and Working Class Authenticity”

Cinema and National Identity

**ROOM: 736**

**CHAIR:** Yosefa Losshitsky  University College, London

**Carolin Overhoff Ferreira**  Portuguese Catholic University  “The Adolescent as Post-Colonial Allegory—Strategies of Inter-subjectivity in Recent Portuguese Films”

**Eirini Sifaki**  University of Paris  “Greek Film History in Context: The Troubled Years of the 2nd World War”

**Raya Morag**  The Hebrew University of Jerusalem  “Body, Corpse, Land, Nation. Israeli Documentary Cinema and the Intifadah”

**Julia Hammett-Jamart**  University of Wollongong  “Giving up Greencard: The Diminishing Pertinence of Nationality to Cinema Studies”

Currents in Japanese Cinema

**ROOM: 639**

**CHAIR:** Alastair Phillips  University of Reading

**Alastair Phillips**  University of Reading  “The Salary Man’s Panic Time: Ozu Yasujiro’s “I was Born, But ...” (1932)”

**Anurag Jain**  Queen Mary, University of London  “The Gentle Art of Japanese Extortion: The Yakuza and the Defiance of Juzo Itami”

**Eija Niskanen**  University of Industrial Arts, Helsinki  “Live Film with Anime Aesthetics—Hideaki Anno’s Love & Pop as a Depiction of Consumerism”

**Aaron Kerner**  San Francisco State University  “Ankoku Butoh, Cinema and the Crisis of Japanese Identity in Post-War Japan: Kurosawa Akira’s Drunken Angel and Hosue Eikoh’s Naval and A-Bomb”
Contemporary American Cinema

ROOM: 834
CHAIR: Hilary Ann Radner ★ University of Otago


Jasmine Nadua Trice ★ Indiana University ★ “Innocents Aboard: The Flaneuse in What Time is it There? and Lost in Translation”

Michele Schreiber ★ University of California, Los Angeles ★ “Sex vs./and Romance in Post-Feminist American Film”

Allan Cameron ★ University of Melbourne ★ “Narrating and Forgetting: Modular Narrative in the ‘Memory Problem’ Film”

Film Comedy

ROOM: 790
CHAIR: Kevin W. Sweeney ★ University of Tampa

Kevin W. Sweeney ★ University of Tampa ★ “Parody and Comedian Comedy: The Case of Ben Turpin”

Lesley Harbidge ★ University of Aberdeen ★ “Making the Implausible Plausible: Frustration in the Comedy of Steve Martin”

Simon Joyce ★ College of William and Mary ★ and Jennifer Putzi ★ College of William and Mary ★ “Early Film Comedy, Industrial Production, and the Studio System: The Case of Keystone”

Charlie Michael ★ University of Wisconsin, Madison ★ “Why the French Love . . . Adam Sandler?: Punch-Drunk Love and the Poetics of Comedian Comedy”

Experimental Film Aesthetics

ROOM: 777
CHAIR: Jan-Christopher Horak ★ Hollywood Entertainment Museum/UCLA


Jan-Christopher Horak ★ Hollywood Entertainment Museum/UCLA ★ “Rereading Mekas: Avant-garde Film and Audience Subjectivity”

Asbjørn Gronstad ★ University of Bergen ★ “Last Year at the Ambassador: Pastness in the Decay of Fiction”

Ron Green ★ Ohio State University ★ “Reshaping the Loop”

Digital Media and Interactivity

ROOM: 744
CHAIR: Aubrey Anable ★ University of Rochester

Aubrey Anable ★ University of Rochester ★ “Tracing the Decay of Fiction: Database Narratives and the ‘Noir’ Spatial Imagination”

Steve Anderson ★ University of Southern California ★ “Allegories of Digital: Coming to Terms with the New Avant-garde”

Tom Brown ★ University of Warwick ★ “DVD of Attractions? Audience Address and the Digital Fairground”

Eric Gordon ★ Emerson College ★ “User-Centered Cities: Digital Media and Contemporary Urban Design”

Women in Film and Television in Historical Context

ROOM: 706
CHAIR: Katarzyna Marciniak ★ Ohio University

Marguerite Waller ★ University of California, Riverside ★ “Gender & Spaces: Transnational Women in Ibolya Fekete’s Bolse Vita”

Anne O’Healy ★ Loyola Marymount University ★ “Signifying Aliens: Race, Gender, and Representation on Contemporary Italian Screens”

Katarzyna Marciniak ★ Ohio University ★ “Contesting Palatable Foreignness: Female Immigrants in Contemporary U.S. Cinema”

ROOM: 677
CHAIR: Michele Torre ★ University of Southern California

Michele Torre ★ University of Southern California ★ “Rising Stars and Fallen Women: The Beginnings of the Star System in Russian Cinema”

Jennifer Clark ★ University of Southern California ★ “Fantasy Feminisms: Psychoanalytic Liberation and Racial Realism of 1970s Television”

April Miller ★ University of Rochester ★ “Offending Women, Resisting Evolution: Criminality and the High Society Woman in Silent Film”
Farenheit 9/11: Rhetoric, Distribution, Reception

**ROOM:** 728

**CHAIR:** Matthew Bernstein  Emory University

**Richard Ness** Western Illinois University  “Prelude to Moore: A Comparison of Rhetorical Techniques in Frank Capra’s Why We Fight Series and Michael Moore’s Fahrenheit 9/11”

**David Tetzlaff** Connecticut College  “Dystopia Now: Fahrenheit 9/11’s Red Pill”

**Dirk Eitzen** Franklin and Marshall College  “Emotion and Persuasion in Fahrenheit 9/11”

**Eric Faden** Bucknell University  “New Rules, New Challenges: Documentary Distribution’s Impact on Mainstream Journalism”

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Visuals: Examining How Cinematic Techniques Influence Viewer Perception

**ROOM:** 828

**CHAIR:** Lisa Fehsenfeld  Grand Valley State University

**Chris Robinson** University of Kansas  “More than Reality: Perception Beyond High-Definition”

**Lisa Fehsenfeld** Grand Valley State University  “Kick It Up: Can Films with Socially Oriented Messages Learn a Lesson from Soccer”


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Issues in Film and Aesthetics

**ROOM:** 822

**CHAIR:** V.F. Perkins  University of Warwick

**Andrew Klevan** University of Kent  “The Importance of the Moment in Film Criticism”

**Charles Warren** Boston University/Harvard University  “A Matter of Confidence: Rouch and Kiarostami”

**V.F. Perkins** University of Warwick  “Badness—An Issue in the Aesthetics of Film”

**William Rothman** University of Miami  “Extras! Extras! Read All About It!”

---

Regenerations: Defining Doctor Who

**ROOM:** 739

**CHAIR:** Derek Kompare  Southern Methodist University

**Simon Barker** Independent Scholar  “In a Class of His Own”: Dress as a Legitimating Discourse in Doctor Who”

**Matt Hills** Cardiff University  “From Doctor Who Screenplay to Screen to Novelsation: Warrior’s Gate and the Construction of ‘Telecentric’ Authorship”

**Derek Kompare** Southern Methodist University  “But Is It Doctor Who?: The Making of an Ex-Television Series, 1990–2005”

**RESPONDENT:** John Tulloch  Brunel University

---

Digital Memory

**ROOM:** 731

**CHAIR:** Homay King  Bryn Mawr College

**Homay King** Bryn Mawr College  “Digital Handbaskets: Agnes Varda’s Gleaners”

**Zabet Patterson** University of California, Berkeley  “One Million Kingdoms: Database as Narrative and Cultural Form”

**Michael Scinski** Binghampton University  “Re-framing Creatures”

**Domietta Torlasco** University of Chicago  “Tracing the Decay of Fiction: Memory as Performance of the New”
"Animated 'Worlds’": Spectatorship, Character and the Animated Documentary

ROOM: 642
CHAIR: Suzanne Buchan ★ Surrey Institute of Art & Design
David Surman ★ University of Wales, Newport ★ “The Expression and Cognition of Character in Animated Worlds”
Paul Ward ★ Brunel University ★ “The World of the Animated Documentary”
Suzanne Buchan ★ Surrey Institute of Art & Design ★ “Animated ‘Worlds’ and the Animated Spectator”
RESPONDENT: Paul Wells ★ Loughborough University


ROOM: 691
CHAIR: Jean-Pierre Bertin-Maghit ★ Université De Bordeaux III
WORKSHOP PARTICIPANTS:
Ginette Vincendeau ★ University of Warwick
Robert Lang ★ University of Hartford
Jean-Pierre Bertin-Maghit ★ Université De Bordeaux III
Odile Cazenave ★ Boston University
Laurent Creton ★ Université Sorbonne Nouvelle: Paris III ★ Session In French ★
SPONSOR: French/Francophone Special Interest Group

The Female Offender: Constructions of Women and Criminality in the Media

ROOM: 415
CHAIR: Frances Gateward ★ University of Illinois
Diane Waldman ★ University of Denver ★ “Documentary and Docudrama, Murder and Motive in: Aileen: Life and Death of a Serial Killer and Monster”
Daniel Yezbick ★ Peninsula College ★ “Sirens, Shrews, and Succubae: An Introduction to the Criminal Women and Traumatized Wives of American Radio Thrillers”
Chuck Kleinhans ★ Northwestern University/JUMP CUT ★ “Catfight Aesthetics in KILL BILL”
Frances Gateward ★ University of Illinois ★ “Film, Females, and Five Finger Discounts”

Everybody’s All-American: Cold War Celebrity and National Identity

ROOM: 826
CHAIR: Kristen Pullen ★ University of Calgary
Rebecca Sullivan ★ University of Calgary ★ “Natalie Wood and the American Sexual Revolution”
Charles Gentry ★ University of Michigan ★ “Out of this Man’s Army: Jericho the Nomadic Soldier”
Kirsten Pullen ★ University of Calgary ★ “The Bombshell and the Bomb: Zsa Zsa Gabor and Cold War Femininity”

Fragmentation and Estrangement: Space, Form and Family in the Films of Mike Leigh

ROOM: 736
CO-CHAIRS: Mikita Brottman ★ Maryland Institute College of Art
David Sterritt ★ Long Island University, Columbia University ★ “Fear and Loathing in Thatcher’s England: Mike Leigh in the 1980s”
Mikita Brottman ★ Maryland Institute College of Art ★ “Rage, Repression, and the Family Romance: a Freudian Reading of Abigail’s Party”
Sean O’Sullivan ★ Clemson University ★ “High Hopes: The Man and the Room”
Wheeler Winston Dixon ★ University of Nebraska, Lincoln ★ “Topsy Turvey: Mike Leigh, the Victorian Era, and Gilbert and Sullivan”

Homes Matter: Cinema as Domestic Entertainment

ROOM: 639
CO-CHAIRS: Barbara Klinger ★ Indiana University, Bloomington
Haidee Wasson ★ Concordia University/University of Minnesota ★
Haidee Wasson ★ Concordia University/University of Minnesota ★ “Concentrated Entertainment: Home Theaters and the Domestic Ideal before Television”
Amelie Hastie ★ University of California, Santa Cruz ★ “Freud’s Home Movies”
Lisa Kernan ★ University of California, Los Angeles ★ “Texts, Paratexts, and Flow: The Domestic Cinematic Experience”
Barbara Klinger ★ Indiana University ★ “Karaoke Cinema”
Outside the Box: New Queer Transgressions in American Television

**Room:** 834

**Chair:** Allison McCracken  DePaul University

**Allison McCracken**  DePaul University  “Who’s Your SpyDaddy? Father-Daughter Fantasy in Alias”

**Joe Wlodarcz**  University of Rochester  “Wires and Desires: Sexuality and Surveillance in HBO’s The Wire”

**Margaret DeRosia**  University of Western Ontario  “Gay-Straight Alliance? Yearning (for) Girls on Once and Again”

**Co-Sponsors:** The Television Studies Interest Group, The Lesbian, Gay, Bisexual, Transgendered, Queer Caucus

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Reconsidering the 70s Auteurs

**Room:** 790

**Chair:** Bob Rehak  Indiana University

**Chris Dumas**  Indiana University  “Get to Know Your Father: Brian DePalma and the Politics of Autorism”

**Jonathan E. Haynes**  University of California, Berkeley  “Meet Me on Mean Streets: Auteur-Driven Musicals of the Late 1970s and Early 1980s”

**Bob Rehak**  Indiana University  “George Lucas Raped My Childhood: Auteurs, Special Effects, and the Manufacture of Nostalgia”

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The Young and the Damned: Youth and the Question of Alterity in Recent Latin American Cinema

**Room:** 777

**Chair:** Laura Podalsky  Ohio State University

**Geoffrey Kantaris**  University of Cambridge  “Cultures of Fear, Cultures of Resistance: Punk and Rock in Latin American Urban Cinema”

**Laura Podalsky**  Ohio State University  “Youth, Consumption, and Subjectivities in Contemporary Mexican Cinema”

**João Luiz Vieira**  Universidade Federal Fluminense  “Marginal Sex and Street Kids in Latin American Cinema”

**Sponsor:** Latino/a Caucus

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Transitional Cinema Programs: Locating the Mass Audience in the Cultures of Cities

**Room:** 744

**Chair:** Paul S. Moore  University of Chicago

**Jan Olsson**  Stockholm University  “Man is Conspicuously Absent: The Mozart Theater in Los Angeles”

**Andrea Haller**  University of Trier  “The Audience in Mind: Women Audiences and Film Programs in 1910s Mannheim Germany”

**Louis Pelletier**  Cinémathèque Québécoise/Université de Montréal  “Montreal Movie Palaces and the Birth of the Newsreel”

**Paul S. Moore**  University of Chicago  “Introducing the Mass Audience to Itself: Promotion of Serials in the Midwest U.S.A.”

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Sonic Synergies

**Room:** 706

**Chair:** Cindy Milligan  Georgia State University

**Peter Rothbart**  Ithaca College of Music  “Music v. Sound as Allegory: Jamie’s (and England’s) Coming of Age in Steven Spielberg’s Empire of the Sun.”

**Cindy Milligan**  Georgia State University  “Visual Vocal Synergistic Apparatus in Shrek and Shrek 2”

**Tim Anderson**  Denison University  “Space, the Pliable Frontier: The New Spatial Palette of Post World War II”

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Issues in Textual Analysis

**Room:** 677

**Chair:** Peter Lev  Towson University

**Peter Lev**  Towson University  “The Screenplay of Cleopatra (1963)”

**Francesca Liguoro**  Cinémathèque  “The Art of Betrayal: Dubbing Foreign Movies in Italy”
Film, Television and New Media in National/Transnational Context

ROOM: Logan Hall

MODERATOR: Patrice Petro ♠ University of Wisconsin, Milwaukee

PANELISTS:
- Annabelle Sreberny ♠ University of Leicester
- Thomas Elsaesser ♠ University of Amsterdam
- Charlotte Brunsdon ♠ University of Warwick

Also included in this session

The SCMS Awards Ceremony

MODERATOR: E. Ann Kaplan, SCMS President ♠ Stony Brook University

Opening Reception Hosted By Wallflower Press and SCMS

Royal National Hotel, Bedford Way, London

ROOM: Galleon Suite

African/African American Caucus
ROOM: 828

Asian/Pacific/American Caucus
ROOM: 822

Caucus on Class
ROOM: 739

Graduate Student Organization
ROOM: 731

Lesbian/Gay/Bisexual/Transgender/Queer Caucus
ROOM: 642

Oscar Micheaux Society
ROOM: 691

Television Studies Special Interest Group
ROOM: 415

Women’s Film History Project
ROOM: 826

Teaching Committee
ROOM: 736

European Scholars
ROOM: 639

Media Archives Committee
ROOM: 834

Note: Middle East and Women’s Caucuses declined a meeting time. The Caucus Coordinating Committee, French/Francophone SIG, and the Latino/a Caucus meetings will be held at alternate times. Please consult the program for this information.
Performing and Narrating Race

ROOM: 728
CHAIR: Charlene Regester ★ University of North Carolina
Karen Beavers ★ University of Southern California ★ “The Defiant Ones: Sidney Poitier and Harry Belafonte as Subaltern Citizens”
Charles Nero ★ Bates College ★ “Djimon Hounsou: The Pre-Christian Black Redemptive Body and the Buck Stereotype”
Charlene Regester ★ University of North Carolina ★ “The Invisibility of Rape in Sergeant Rutledge (1960): Memory and Flashback Reconstruct Fictionalized Rape”

Film Sound: Technology, Perception, Aesthetics

ROOM: 828
CHAIR: Meredith Ward ★ Northwestern University
Meredith Ward ★ Northwestern University ★ “Cinema, Sound Technology and the Body: Film Projection”
JoAnne Stober ★ Concordia University, Montreal ★ “The Live Contender: Vaudeville’s Challenge to Synchronized Sound 1929–1933”
Eric Hung ★ Westminster Choir College of Rider University ★ “Music as ‘Benshi’ in Akira Kurosawa’s Ran”

Perspectives on Genre

ROOM: 822
CHAIR: Leger Grindon ★ Middlebury College
Leger Grindon ★ Middlebury College ★ “New Perspectives on Film Genre History”
Mark Jancovich ★ University of East Anglia ★ “The Meaning of Mystery: Genre, Marketing and the Universal Sherlock Holmes Series of the 1940s”
Mary Jeanne Wilson ★ University of Southern California ★ “Syndicating the Soap Opera: SoapNet and the Possibilities for Serial Narrative Reruns”

Masculinity and Film Style

ROOM: 739
CHAIR: Steven Elworth ★ Independent Scholar
Amanda Howell ★ Griffith University ★ “From Blaxploitation to Blockbuster: Post-Classical Masculinity, Popular Music, and Action Cinema”
Margaret Ervin Bruder ★ Independent Scholar ★ “Violence Travels: Van Damme and the Mobility of the Violent Style”
Debra White-Stanley ★ University of Arizona ★ “Lavishing the Body Politic in The Manchurian Candidate”

Screen Technologies: Television and Film

ROOM: 731
CHAIR: James Bennett ★ University of Warwick
Arnt Johan Maaso ★ University of Oslo ★ and Espen Ytreberg ★ University of Norway ★ “Small Talk Makes a Big Difference: Recent Developments in Interactive, SMS-Based Television”
James Bennett ★ University of Warwick ★ “The Public Service Value of Interactive Television”
Kira Kitsopanidou ★ Université Sorbonne Nouvelle: Paris III, University Paris VIII ★ “The Big Screen’s Revolutions: From Retro-Innovation to Re-Invention”
Modalities of Digital Film

ROOM: 642
CHAIR: Michael Clarke  Independent Scholar

Michael Clarke  Independent Scholar  “Digital Film Editing: Neo-Taylorism and the Technique of Technology”

Kristen Whissel  University of California, Berkeley  “Tales of Upward Mobility: The New Verticality and Digital Special Effects”

Jim Bizzocchi  Simon Fraser University  “Film, Database, and Narrative Form”

Television News and Media Literacy

ROOM: 691
CHAIR: Annette Hill  University of Westminster

Annette Hill  University of Westminster  “Understanding Factual Television: The Reception of News, Documentary and Reality TV in Britain and Sweden”

Jeffrey P. Jones  Old Dominion University  “Getting News from Late Night Television: The Daily Show’s Reality Politics”

Ling-Yen Chua  Nanyang Technological University  “Channel NewsAsia: Popularizing Identity Politics on Television News”

Bollywood and Beyond: Representing India in Multiple Contexts

ROOM: 415
CHAIR: Anustup Basu  University of Pittsburgh

Anustup Basu  University of Pittsburgh  “Sovereign Power and Information-Heroism of the Epic Kind: Shankar’s Nayak and the Allegory in Contemporary Indian Cinema”

Poonam Arora  University of Michigan, Dearborn  and

Vivek Sachdev  DAV College, India  “Interpreting Terrorism/ Militancy from the Critical Perspective of the Global South”

Bakirathi Mani  Swarthmore College  “Bombay Dreams: Race, Visuality, and the Logic of Representation”

French Cinema Past and Present

ROOM: 826
CHAIR: Jennifer Wild  University of Iowa

Dominique Bluher  Université Rennes 2 – Haute Bretagne/ Harvard University  “Cinema and Autofiction in France”

Jennifer Wild  University of Iowa  “Target the Audience: The Cinematic Ballistics of the French Avant-garde”

Psychedelia and the Body in Science Fiction Cinema

ROOM: 736
CHAIR: Christine Cornea  University of Portsmouth

Lorcan McGrane  University of East Anglia  “Sex, Superhumans and Species War: The Posthuman Bodies of X-Men and X-2”

Christine Cornea  University of Portsmouth  “Spaced Out: Psychedelic Imagery in American and European Science Fiction Films of the 1960s/1970s”

Inga Pollmann  Duke University  “Capitalism and Contagion: The Body Unbound in Contemporary Science Fiction and Horror Film”

Religion and Visual Culture

ROOM: 639
CHAIR: Anne Morey  Texas A & M University

Pamela Grace  Brooklyn College/CUNY  “In the Wake of The Passion: New Films and Religion”

Shilpa Davé  Brandeis University  “Consuming My Religion: Pop Spirituality, Gurus and Teen Girl Flicks in the 21st Century”

Nanna Heidenreich  Humboldt University Berlin  “The Navel of the Moving Image: Considering Iconoclasm”
**Session C ★ Friday, April 1 ★ 8:30–9:45 AM**

**Ethnographic Film**  
ROOM: 834  
CHAIR: Kristen Barnes ★ Independent Scholar  
Kristen Barnes ★ Independent Scholar ★ “Rouch Reversals: (Im)Possibilities of Reversal”  
Robert Dunks ★ University of California, Riverside ★ “It Has No Eye It Records: Semiotics and Politics in Three Modern Anthropological Films”

**Film Style and Viewer Response**  
ROOM: 790  
CHAIR: Allison Whitney ★ University of Chicago  
Allison Whitney ★ University of Chicago ★ “IMAX 3D and the Drama of Perception”  
Laszlo Strausz ★ Georgia State University ★ “Bending Space”  
Birger Langkjaer ★ University of Copenhagen ★ “The Elasticity of Film Sound”

**U.S. Television in the 1950s**  
ROOM: 777  
CHAIR: Susan Murray ★ New York University  
Nancy Anderson ★ Université de Genève ★ “In the Moment (Present and Past) or ‘What Happened?’: Instantaneity and Storage in 1950s Live Television”  
Susan Murray ★ New York University ★ “Close-up . . . the Stars Shine the Brightest!: Television Performance and Aesthetics in Early Television”  
Jon Kraszewski ★ Texas Christian University ★ “The 1950s Television Anthology Writer as Author: A Reception Study”

**Television and Public Interest Campaigns**  
ROOM: 744  
CHAIR: Lauri Mullens ★ University of Southern California  
Lauri Mullens ★ University of Southern California ★ “Flu Vaccines and Mass Panic: Television and the Dissemination of Health Information”  
Michael Graziano ★ Northwestern University ★ “A Good Utopian is Hard to Find: Digital Television and Media Discourse”

**The Sphere of Domesticity: Programming for Housewives**  
ROOM: 706  
CHAIR: Lilla Toke ★ Stony Brook University  
Anne Marit Myrstad ★ Norwegian University of Science and Technology ★ “To Buy More than Goods: The Construction and Deconstruction of Proper Femininity in the Norwegian Housewife Films of the Fifties and Sixties”  
Sharon Sharp ★ University of California, Los Angeles ★ “Desperately Seeking the Housewife: The Production of the “New” Television Housewife”

**Disciplining Film**  
ROOM: 677  
CHAIR: Karen Beckman ★ University of Pennsylvania  
Karen Beckman ★ University of Pennsylvania ★ “The Rejection of Projection: Art History and Cinematic Exhibitionism”  
Mary Leonard ★ University of Puerto Rico ★ “Designing an Interdisciplinary Film Certificate in Puerto Rico”  
Erin Smith ★ Michigan Technological University ★ “The Myth of Fingerprints: The Making of Film Studies within a Multi-Interdisciplinary Humanities Department”
Religion in Contemporary Cinema

ROOM: 728

CHAIR: Nancy Mockros  
Independent Scholar

Mick Broderick  
Murdock University  
“Better the Devil You Know: Antichrists at the Millennium”

Kris Jozajtis  
University of Stirling  
“The United States of the Lost Cause: Faith and Nation in the Nineties Disaster Movie”

Nancy Mockros  
Independent Scholar  
“The Source of Cultural Heat Behind Mel Gibson’s The Passion of the Christ in 2004 Contrasted with that of Martin Scorsese’s The Last Temptation of Christ in 1988”

WORKSHOP: New Ethnography, New Media: Studying Affect and Performance in Body Imaging

ROOM: 828

CO-CHAIRS: Lisa Cartwright  
University of California, San Diego

Brian Goldfarb  
University of California, San Diego

WORKSHOP PARTICIPANTS:

Lisa Cartwright  
University of California, San Diego

Brian Goldfarb  
University of California, San Diego

Lyn Headley  
University of California, San Diego

Morana Alac  
University of California, San Diego

Vinzenz Hediger  
Ruhr University, Bochum

Jeanette Stirling  
University of Wollongong

Kirsten Ostherr  
Rice University

Jonathan Finn  
Wilfrid Laurier University

Kurosawa and the Power of Influence

ROOM: 822

CHAIR: Johannes Riis  
University of Copenhagen

Lars-Martin Sorensen  
University of Copenhagen  
“A Tug of War: Akira Kurosawa against American Censorship 1946–49”

Jinhee Choi  
Carleton University  
“The Power of Symmetry: Patterns of Shot Composition in Akira Kurosawa and Johnny To”

Johannes Riis  
University of Copenhagen  
“Toshiro Mifune and the Power of Stylization and Emotionalism”

RESPONDENT: Stephen Prince  
Virginia Tech

The Archive: Cataloguing the Past

ROOM: 739

CHAIR: Dan Streible  
University of South Carolina

Dan Streible  
University of South Carolina  
“New Paradigms in Media Preservations: Academics, Archivists, Anarchivists”

Lindy Leong  
University of California, Los Angeles  
“Moving Image Archive and Colonial Melancholia: Pathology and Archaeology”

Nathan Carroll  
Indiana University  
“Unwrapping Archives: DVD Restoration Demonstrations and the Marketing of Authenticity”

Psychoanalysis, Race, Cinema

ROOM: 731

CHAIR: Sylvia Chong  
University of Virginia

Sylvia Chong  
University of Virginia  
“A Man is Being Tortured (and I am Looking On)’: Jean Laplanche and Cinematic/Racial Identification”

Kalpana Seshadri-Crooks  
Boston College  
“Death, Negativity and Psychoanalytic Ethics: Robert Bresson’s Au Hasard Balthazar and Charles Burnett’s The Killer of Sheep”

Riche Richardson  
University of California, Davis  
“When Black Men are No Longer ‘Obsolete’ and ‘Dangerous’ but Still Single: Gender, Psychoanalysis, and Contemporary African American Film”

Ranjana Khanna  
Duke University  
“Psychoanalysis, Coloniality, and the Problem of Voice”
**Theorizing Transnational Film Historiography II**

**Room: 642**

**Chair:** Kathleen Newman ★ University of Iowa ★ “International Film History, Transnational Film Theory”

**Kathleen Newman ★ University of Iowa ★ “International Film History, Transnational Film Theory”**

**Hamid Naficy ★ Rice University ★ “Interstitial/Transnational Production Mode and Iranian National Cinema”**

**Marvin D’Lugo ★ Clark University ★ “Aural Identity, Genealogies of Sound Technologies, and Hispanic Transnationality on Screen”**

**Respondent:** Toby Miller ★ University of California, Riverside

**Performance in Cinema**

**Room: 691**

**Chair:** Cynthia Erb ★ Wayne State University

**Steven Rawle ★ University of Aberdeen ★ “Somebody’s Watching You: Performance in the Public Eye in Hal Hartley’s Flirt”**

**Marc Siegel ★ Free University ★ “One Less Actor: Performance in the Films of Carmelo Bene”**

**Ora Gelley ★ Dartmouth College ★ “Ingrid Bergman’s Star Persona: Blurring the Boundaries”**

**New Sexualities in Global Bollywood**

**Room: 415**

**Chair:** Sangita Gopal ★ University of Oregon

**Gayatri Gopinath ★ University of California, Davis ★ “The Violence of the Spectacle: Bollywood, Post 9/11 Racialization and Queer Diasporic Critique”**

**Amit Rai ★ Florida State University ★ “Lily and the DJ: Bollywood and the Biopolitical”**

**Sangita Gopal ★ University of Oregon ★ “Post-Nuptial Contracts: Love and Marriage in Bollywood Cinema”**

**Television as a Cultural Technology**

**Room: 826**

**Chair:** Norma Coates ★ University of Wisconsin, Whitewater

**Norma Coates ★ University of Wisconsin, Whitewater ★ “The British Invasion, Televised: The English Look of mid 1960s American Rock and Roll Television”**

**Jason Jacobs ★ Griffith University ★ “How (not) to Sell Television to the World: The BBC Television Transcription Service in the 1950s”**

**Mariana Johnson ★ New York University ★ “TV Martí from 30,000 Feet: Information Wars and Invisible Audiences”**

**Lisa Parks ★ University of California, Santa Barbara ★ “Where the Cable Ends: Television in Fringe Areas”**

**Gender in Irish Cinema: A Comparative Framework for Analysis**

**Room: 736**

**Chair:** Maeve Connolly ★ Dun Laoghaire Institute of Art, Design and Technology

**Maeve Connolly ★ Dun Laoghaire Institute of Art, Design and Technology ★ “Feminist Film Practice and the Formation of Irish National Cinema”**

**Debbie Ging ★ Dublin City University ★ “Exploring Masculinity in Contemporary Irish Cinema: An Audience Perspective”**

**Diog O’Connell ★ Dun Laoghaire Institute of Art, Design and Technology ★ “The Most Fertile Man in Ireland and A Man of No Importance—A Formalist Assessment of Masculine and Feminine Identities”**

**Interpreting Race: Cultural, Empirical, and Historical Perspectives**

**Room: 639**

**Chair:** Arthur Knight ★ College of William and Mary


**Angela Prater ★ Bowling Green State University ★ “Considering the Representation of Weight: Hollywood’s Perpetuation of Stereotypical Images of African American Women”**

**Leslie Campbell ★ Michigan State University ★ “The Black Bottom: Moviegone Early Detroit, 1910-1924”**

**Session D ★ Friday, April 1 ★ 10:00-11:45 AM**
Romantic Longings: Representations of Romance in Contemporary U.S. Cinema

**ROOM: 834**

**CHAIR:** Celestino Deleyto  *Universidad de Zaragoza*

- **Celestino Deleyto**  *Universidad de Zaragoza*  “Secret beyond the Door: Love, Sex and Marriage in Eyes Wide Shut”
- **Sophie Cartwright**  *Nottingham University*  “Romance and the City: New York and Romantic Possibility in Contemporary Romantic Comedy”
- **Gilles Menegaldo**  *University of Poitiers*  “Representations of Love and Desire in Woody Allen’s Deconstructing Harry: Fragmentation and Chaos vs. Cohesion and Control”
- **Antje Ascheid**  *University of Georgia*  “Female Desire and Sexual Violence in Jane Campion’s In the Cut”

**Auto-biography**

**ROOM: 790**

**CHAIR:** Minette Hillyer  *University of California, Berkeley*

- **Minette Hillyer**  *University of California, Berkeley*  “Your Funny/Tragic Home: Framing the Home Movie for Public Screening”
- **An van Dienderen**  *Ghent University*  “A Collective, a ‘Chief’ and a Plural Site. A Comparative Ethnography of Authorship”
- **Irna Leimbacher**  *University of California, Berkeley*  “Faking It? Performing Histories and Identities in Ethnographic Film and Video”
- **Misha Kavka**  *University of Auckland*  “Casting Privacy in(to) the Public Sphere”

Postfeminist Politics, Domesticity, and Femininity in British and U.S. Media

**ROOM: 777**

**CHAIR:** Elana Levine  *University of Wisconsin, Milwaukee*

- **Joanne Hollows**  *Nottingham Trent University*  “Escape to the Country: Postfeminism, Domesticity and Downshifting”
- **Elena Levine**  *University of Wisconsin, Milwaukee*  “Femininity and feminism in Charlie’s Angels, 1970s to Present”
- **Stacy Gillis**  *University of Newcastle*  “Which Domestic Goddess Are You?: (Post) Feminism and the Fetishisation of the Domestic”
- **Amanda Lotz**  *Denison University*  “The Return of the Redressed: The Legacy of Making the Personal Political”

**SPONSOR:** Women’s Caucus

**Urban Views, Changing Values, Cinematic Representations**

**ROOM: 744**

**CHAIR:** Robert Silberman  *University of Minnesota*

- **Alisia Chase**  *SUNY, Brockport*  “Adventurous Secretaries and Aging Spinster: Invisible Sex and the Italian City in the 1950s”
- **Robert Silberman**  *University of Minnesota*  “Olmi’s Legend of the Holy Drinker and the City as Historical Dreamscape”
- **Anders Åberg**  *Växjö University*  “Lost Childhood, Lost Community Villages, Small Towns and the Big City in Swedish Children’s Films”
- **Olof Hedling**  *Växjö University*  “Representing Sweden? The Town of Trollhättan in Contemporary Scandinavian Cinema”

Postmaternal Hollywood

**ROOM: 706**

**CHAIR:** Elaine Roth  *Indiana University*

- **Elaine Roth**  *Indiana University*  “You Just Hate Men! Postmaternal Sexuality in Gas, Food, Lodging”
- **Heather Addison**  *Western Michigan University*  “Mother Don’t Be Quaint: Victorianism, Modernity, and Hollywood Motherhood”
- **Mun-Hou Lo**  *National University, Singapore*  “Alfred Hitchcock and the Phobic Maternal Body”
- **Mark Gallagher**  *Oberlin College*  “You’ll Remember Her When She’s Gone: The Deathbed Scene in Contemporary Cinema”

**The War Film**

**ROOM: 677**

**CHAIR:** Richard Misek  *University of Melbourne*

- **Matt Yockey**  *Indiana University*  “Total Warriors: Nation, War and the Cinematic Super-Hero”
- **Richard Misek**  *University of Melbourne*  “Pleasure, Killing, and Point-Of-View. The Thin Red Line versus the Combat Sequence”
- **Margaret O’Neill**  *Northwestern University*  “Affect and the Body in Regeneration (Dir. Gillies MacKinnon, UK 1977)”
- **Dennis Rothermel**  *California State University, Chico*  “Anti-War War Films”
The French/Francophone SIG will be meeting at the Senate House, University of London, Room 349, Malet Street/Russell Square, WC1, from 10:30 AM to 12:00 NOON on Friday, April 1.

**USE IT OR LOSE IT: FAIR USE, DIGITAL MEDIA, AND FILM STUDIES**

**ROOM: 728**

**CHAIR:** Peter Jaszi ★ American University

**Patricia Aufderheide ★ American University ★ “Just Don’t Sing Happy Birthday: Creative Tensions for Documentary Filmmakers in Today’s Intellectual Property Regime, and Consequences for Film Culture”**

**Peter Jaszi ★ American University ★ “Fair Use Crisis—Paper Withdrawn on 10/6/04”**

**John Belton ★ Rutgers University ★ “Fair Use and Film Studies”**

**Peter Decherney ★ University of Pennsylvania ★ “Digital Rights Management: The Technology Eroding Fair Use”**

**RESPONDENT:** Ronan Deazley ★ University of Durham

**FILM BUSINESS PERSPECTIVES: CHALLENGES AND OPPORTUNITIES**

**ROOM: 828**

**CHAIR:** Robert E. Davis ★ Florida Atlantic University

**Robert E. Davis ★ Florida Atlantic University ★ “The Shrinking Windows of Exploitation and the Evolving Film Distribution Model”**

**Nigel Culkin ★ University of Hertfordshire ★ “If You Go Down to the Cinema Today You’re in for a Big Surprise: Exploring New Business Models in the Age of Digital Distribution”**

**Keith Randle ★ University of Hertfordshire ★ “Suddenly Everyone’s an Expert: Digital Technology, Training and Deskilling in the UK Eastern Region Film Production Sector”**

**Alejandro Pardo ★ University of Navarra, Spain ★ “Paradoxes of Survival in the Europe vs. Hollywood Battle: The Case of the Spanish Film Industry”**

**TRANSNATIONAL MEDIA, POSTCOLONIAL THEORY AND GLOBALIZATION**

**ROOM: 822**

**CHAIR:** E. Ann Kaplan ★ Stony Brook University

**Mark Poster ★ University of California, Irvine ★ “Globally Networked Media and Postcolonial Theory”**

**Nicholas Mirzoeff ★ New York University ★ “Invisible Empire: Embodied Spectacle and Abu Ghraib”**

**Gabriele Schwab ★ University of California, Irvine ★ “The Secret Core of Unspoken Trauma”**
Film Authorship and Film Music
ROOM: 739
CHAIR: Kathryn Kalinak  Rhode Island College
Kathryn Kalinak  Rhode Island College  “Hearing the Music in John Ford’s Silents”
Peter Lehman  Arizona State University  “Roy Orbison’s ‘You May Feel Me Crying’ in Wim Wenders’ The End of Violence”
Aaron Baker  Arizona State University  “The Unpopular Popular: Musical Collaboration and Allusion in the Films of Steven Soderbergh”

Class and Film Spectatorship
ROOM: 731
CHAIR: Derek Nystrom  McGill University
Derek Nystrom  McGill University  “Notes toward a Theory of Class Spectatorship”
Judy B. Woodside  Adams State College  “The Andy Hardy Series: Mediating Culture, Class, and Consumption”

Media Culture and the ‘War on Terror’ Text
ROOM: 642
CHAIR: Tony Grajeda  University of Central Florida
James Castonguay  Sacred Heart University  “‘War on Terror’ Television”
Andrew Martin  University of Wisconsin, Milwaukee  “Fictions of Fear and the Construction of Insecurity”
Tony Grajeda  University of Central Florida  “Picturing Torture. Moving and Still Images, Gulf Wars Past and Present”
Cynthia Fuchs  George Mason University  “Aim on You: Youth, Media, and Making War”

Theorizing Transnational Film Historiography I
ROOM: 691
CHAIR: Natasa Durovicova  University of Iowa
Natasa Durovicova  University of Iowa  “On the Uneven Flow of Words and Images: Cinematic Translation as Cognitive Mapping”
Mette Hjort  Lingnan University/Aalborg University  “A Model for Meaningful Experimental Transnationalism: Remarks on Individual Agency, Gift Culture, and Counter-globalization”
Dina Iordanova  University of St. Andrews  “The Cinema of the Soviet Sphere: Strained Loyalties, Elusive Clusters”
Michael Raine  University of Chicago  “Films Without Nationality: Vernacular Cinema and Ethnic Ambiguity”

WORKSHOP: What is American Cinema?
ROOM: 415
CHAIR: Paul McDonald  Roehampton University
WORKSHOP PARTICIPANTS:
Geoff King  Brunel University
Roberta Pearson  University of Nottingham
Peter Stanfield  University of Kent, Canterbury

Cinema, Mimesis, Politics
ROOM: 826
CHAIR: Jennifer Fay  Michigan State University
Scott Curtis  Northwestern University  “Criminal Gestures: Cinema, Hypnosis, and the Crisis of Language”
Justus Nieland  Michigan State University  “Eccentric Types: Sergei Eisenstein’s Mimetic Theatre”
Jennifer Fay  Michigan State University  “Germany is a Boy in Trouble”
Joan Hawkins  Indiana University  “Godard Revisited: The Critical Art Ensemble on Trial”
Epic Films and Cultural Identity

**Room: 736**

**Chair:** Robert Burgoyne  
Wayne State University

*Maria Wyke*  
University of Reading  
“Epic Film and Cultural Identity in the 1910s: Julius Caesar in Italian and American Cinema”

*Leon Hunt*  
Brunel University  
“Heroic Chivalry, Heroic Sacrifice: The New ‘wuxia pian’ as Epic Cinema”

*Robert Burgoyne*  
Wayne State University  
“Genre Memory and National Identity: Gladiator”

New Directions in Girls’ Media Studies

**Room: 639**

**Chair:** Mary Celeste Kearney  
University of Texas, Austin

*Mary Celeste Kearney*  
University of Texas, Austin  
“When Cybergirls Wave the Flag: Ethnicity and Nationality in Girls’ Web Design”

*Ilana Nash*  
Western Michigan University  
“Building the Perfect Girl: Warner Bros. Researches Teens in the 1930s”

*Janani Subramanian*  
University of Southern California  
“Bollywood Teens, Bollywood Dreams: Negotiating Diasporic Identity Through the Use Of Indian Media”

**Sponsor:** Women’s Caucus

Performing the Self in the Face of Catastrophe: The Bristol Docs Panel

**Room: 834**

**Chair:** Alisa LeBow  
University of the West of England

*Alisa LeBow*  
University of the West of England  
“Of Alter Egos and Alterity in Gregg Bordowitz’ Fast Trip, Long Drop”

*Micahel Uwemedimo*  
Roehampton, University of Surrey  
“Laying It on Thick: History and Histrionics”

*Michael Chanan*  
University of the West of England  
“Performing the Occupation”

Internet, Culture, Audience

**Room: 790**

**Chair:** Anne Friedberg  
University of Southern California

*Helle Kannik Hastrup*  
University of Copenhagen  
“Experiencing Popular Film and Popular Web Sites: Identification, Intermediality and Reception”

*Jon Lupo*  
University of Massachusetts, Amherst  
“His love is true: The Internet, Fan-Critics, and Democratization of Film Criticism”

*Lelia Green*  
Edith Cowan University  
“The Internet in Australian Family Life”

Chinese/Hong Kong Film and Television

**Room: 777**

**Chair:** Wai Yee Ruby Cheung  
University of St. Andrews

*Wai Yee Ruby Cheung*  
University of St. Andrews  
“Disturbed Chinese Identity: Female Solidarity and Identity Crisis in Hong Kong Cinema”

*Li Zeng*  
Northwestern University  
“Transnational Soap Opera in Globalizing China”

*Shu Ching (Cindy) Chan*  
University of Texas  
“Hong Kong Cinema in Global Market—The Competitive Advantage of Alternative Financing”

*Ting Wang*  
Northwestern University  
Representing Race in the Early Sound Era

**ROOM:** 744

**CHAIR:** Paula J. Massood ★ Brooklyn College, CUNY

- **Miriam Petty** ★ Rutgers University ★ “If You Put Anything I Say in the Papah . . . It Might be Wise to Kind of Transpose it into My Dialeck . . . Stepin Fetchit and the Fox Publicity Reports, 1933–1937”
- **James Donald** ★ University of New South Wales ★ “The Enigma of Dudley Murphey”
- **Corin Charles Willis** ★ Liverpool John Moores University ★ “Co-Presence in Hollywood’s Early Sound Era”

Television in National and Multinational Contexts

**ROOM:** 706

**CHAIR:** Luisela Alvaray ★ Universidad Central De Venezuela

- **Luisela Alvaray** ★ Universidad Central De Venezuela ★ “Boundless Worlds: Is Television Recreating a Multinational History?”
- **Bart Beaty** ★ University of Calgary ★ “Middlebrowning Canadian Nationalism: Slings and Arrows and Canadian ‘Prestige’ Television”
- **Michela Ardizzoni** ★ Indiana University ★ “Through the Ethnic Lens: National(ized) Identity in Italian Television in Time of Change”
- **Judith Franco** ★ Utrecht School of the Arts ★ “Cinderella Will Go To the Ball. Gender, Class and Cultural Identity in American and European Makeover Television”

WORKSHOP: Media Policy and Academia: Transnational Perspectives

**ROOM:** 677

**CHAIR:** John McMurria ★ DePaul University

**WORKSHOP PARTICIPANTS:**
- Des Freedman ★ Goldsmiths College, University of London
- John McMurria ★ DePaul University
- Steven Barnett ★ University of Westminster
- Maria Michalis ★ University of Westminster
- Lizzie Jackson ★ BBC New Media Central/Westminster University

WORKSHOP: Queer Cinema on the Edge—or in the Mainstream?

**ROOM:** Committee Room 2

**CHAIR:** Patricia White ★ Swarthmore College

**WORKSHOP PARTICIPANTS:**
- Michele Aaron ★ University of Birmingham
- Inge Blackman ★ Filmmaker and London Lesbian and Gay Film Festival (LLGFF) programmer
- Jonathan Keane ★ London Lesbian and Gay Film Festival (LLGFF) programmer
- Mandy Merck ★ Royal Holloway, University of London
- Pratibha Parmar ★ Filmmaker
- Thomas Waugh ★ Concordia University

**CO-SPONSOR:** London Lesbian and Gay Film Festival (LLGFF)

**MIND THE MEETING**

The Latino/a Caucus will be meeting at the Senate House, University of London, Room 349, Malet Street/Russell Square, WC1, from 12:30 to 1:45 PM on Friday, April 1.
International Exchanges: Production Design, Space and Place in European Cinema, 1928–37

ROOM: 728

CHAIR: Sarah Street ★ University of Bristol

Tim Bergfelder ★ University of Southampton ★ “Spaces of Danger and Desire: Set Design and the Representation of the City in G.W. Pabst’s Pandora’s Box (1928) and The Threepenny Opera (1931)”

Sue Harris ★ Queen Mary, University of London ★ “(Re)viewing France: Lazare Meerson’s French Sets (1930–34)”

Sarah Street ★ University of Bristol ★ “Designing Russia in The Wonderful Lie of Nina Petrovna (Germany 1929); The Scarlet Empress (USA 1934), The Rise of Catherine the Great (UK 1934) and Knight Without Armour (UK 1937)”

Cognition, Evolution and Culture in Film Viewing

ROOM: 828

CHAIR: Mette Kramer ★ University of Copenhagen

Daniel Barratt ★ University of Kent ★ “The Paradox of Fiction Revisited: Uncovering the Emotional Foundations of Filmic Representations”

Mette Kramer ★ University of Copenhagen ★ “The Paradox of Gender: The Embodied Functionality of Stable and Flexible Reproductive Strategies”

Torben Grodal ★ University of Copenhagen ★ “Undead: The Fantastic and Supernatural in Film: a Cognitive-Evolutionary Approach”

RESPONDENT: Tico Romao ★ University of Gloucestershire

Trash International: The Reception of International Trash Cinema in Europe and the United States

ROOM: 822

CHAIR: Eric Schaefer ★ Emerson College

Ernest Mathijs ★ University of Wales ★ “Trash? Trash!! The International Reception of Low Countries Exploitation Cinema in the 60s and 70s”

Tamao Nakahara ★ University of California, Berkeley ★ “In the Yellow: Asian Representations in Popular and Trash Films”

Kevin Heffernan ★ Southern Methodist University ★ “Prurient (Dis)interest: Grove Press, the Supreme Court, and the U.S. Release of I Am Curious (Yellow)”

Eric Schaefer ★ Emerson College ★ “I’ll Take Sweden: The Shifting Discourse of the ‘Sexy Nation’ in 1960s Sexploitation Films”

Cinema and the Mediation of Everyday Life: An Oral History of Cinema-going in Francoist Spain

ROOM: 739

CHAIR: Kathleen M. Vernon ★ Stony Brook University

Susan Martin-Márquez ★ Rutgers University ★ “Sex in the Cinema: Film-going Practices and the Construction of Sexuality and Ideology in Franco’s Spain”

Steven Marsh ★ University of South Carolina ★ “The Haptic in Hindsight: Neighborhood Cinema-going in Post-War Spain”

Eva Woods Peiró ★ Vassar College ★ “I was in Love with Lola Flores: Affect and Identification among Female Spanish Spectators”

Kathleen M. Vernon ★ Stony Brook University ★ “Material Culture and the Cinema Collector: A Case Study from Franco Era Spain”

Border Crossing: Italian (Trans)National Cinema

ROOM: 731

CHAIR: John David Rhodes ★ University of York

Giorgio Bertellini ★ University of Michigan ★ “The Atlantic Valentino: Gender and Race between Italy and the U.S.”

John David Rhodes ★ University of York ★ “Anxious Syncretism: Ruttman’s Acciaio and the Problem of Italian Modernism”

Maurizio Viano ★ Wellesley College ★ “International-ist Kiss Awakens Sleeping Beauty”

Laura Rascaroli ★ National University of Ireland, Cork ★ “Home and Away: The Ground Zero of Transnational Identities in Nanni Moretti’s The Last Customer”
Observations in Globalization and Its Discontents in Asian Cinema

ROOM: 642
CHAIR: Jenny Kwok Wah Lau  San Francisco State University
David Desser  University of Illinois  “Once Upon a Time in India: Bollywood between East and West”
Jenny Kwok Wah Lau  San Francisco State University  “Hero: China’s Response to the Global Empire of Hollywood”
Kristopher Fallon  San Francisco State University  “Today’s Taipei: Taiwanese Globalization and Colonization in Edward Yang’s Yi-Yi”
SPONSOR: Asian Pacific American Caucus

Nailing It Down: Mel Gibson’s The Passion of the Christ and Its Political, Ideological, and Aesthetic Contexts

ROOM: 415
CHAIR: Alison McKee  San Jose State University
Alison McKee  San Jose State University  “The Passion of the Christ, Iconography, and Fundamentalist Discourse during the Bush II Administration”
Vicki Callahan  University of Wisconsin, Milwaukee  “The Greatest Story Never Quite Told: Subjunctive States of Perfection in The Passion of the Christ”
David Gardner  Independent Scholar  “Body of Christ: Pain, Pleasure and Passion”
David Pendleton  University of California  “Reason to Believe: Mel Gibson’s Cinematic Counter-Reformation”

Artist Filmmaking after the ‘Avant-garde’

ROOM: 691
CHAIR: Andrew Uroskie  University of California, Berkeley
Jackie Hatfield  University of Dundee  “The Subject in Expanded Cinema”
Tarja Laine  University of Amsterdam  “Affective Images: Eija-Liisa Ahtila’s Cinematic Works”
Elizabeth Cowie  University of Kent  “Real Time Viewing of Images of Time Past and Present: Memory, the Spectator and Audiovisual Art”
Andrew Uroskie  University of California, Berkeley  “Siting Cinema: The Dialectics of Location in the Emergency of Postwar Film”

After Kieslowski

ROOM: 826
CHAIR: Steven Woodward  Clemson University
Renata Murawska  Macquarie University  “Seeking Kieslowski: Two Authorial Moments of Big Animal”
Joseph Kickasola  Baylor University  “The Aleatroic and the Miraculous: Kieslowski and the Cinematic Treatment of Possibility”
Paul Coates  University of Aberdeen  “Just Gaming? Kieslowski’s Blind Chance and Tykwer’s Run Lola Run”
Steven Woodward  Clemson University  “Godard-Kieslowski-Tykwer”

Pasolini and Deleuze

ROOM: 736
CHAIR: Olga Solovieva  Yale University
Haim Bresheeth  University of East London  “History, Memory, Myth: Location in Pasolini’s Work on Edipo Re and Il Vangelo Secondo Matteo”
Sam Ishii-Gonzales  Hunter College/CUNY  “Pasolini, Deleuze and the Free Indirect Discourse of Modern Cinema”
Olga Solovieva  Yale University  “Aesthetics of Deafness in Pier Paolo Pasolini’s Cinematic Transliteration of The Gospel According to Saint Matthew”
William Schaffer  University of Newcastle  “Living Images: Deleuze, Animation and Film Theory”

Snapshots from the 1990s: Recent American Film

ROOM: 639
CHAIR: Amy Villarejo  Cornell University
Linda Mizejewski  Ohio State University  “Gangstas to Goodfellas: White Masculinities and the Gangster Film”
Timothy Shary  Clark University  “The Family-Friendly American Films of 1995”
Jose Bernard Capino  Ateneo de Maila University  “Figures of History in the Cinema of the Nineties”
Session F  ⭐ Friday, April 1  ⭐ 2:00–3:45 pm

**Global Hollywood and the Cold War**

**Room:** 834

**Chair:** Hiroshi Kitamura ✡ College of William and Mary

**Robert Shandley** ✡ Texas A & M University ✡ “Three Coins in a Fountain and the Politics of Runaway Production”

**Hiroshi Kitamura** ✡ College of William and Mary ✡ “Tokyo File 212, Cold War Orientalism, and the Reconstruction of Defeated Japan”

**Jill Dione** ✡ University of Pittsburgh ✡ “Foundation in Hollywood: Underwear and the Red Scare”

**Giuliana Muscio** ✡ University of Padua ✡ “Blacklisted in Italy”

**Black in White in Color**

**Room:** 790

**Chair:** Jacqueline Stewart ✡ University of Chicago

**Jacqueline Stewart** ✡ University of Chicago ✡ “Black on the Range: The Western Films of Spencer Williams”

**Ellen Scott** ✡ University of Michigan ✡ “A Well Overflowing: Race Politics, Race Riots and the Censorship of the 1951 Film, The Well”

**Karen Bowdre** ✡ University of Southern California ✡ “The Black Female Body in Performance Spaces during the late 19th and early 20th Century”

**Hilaria Loyo** ✡ University of Zaragoza, Spain ✡ “Blinding Blondes: Female Stardom, Whiteness and Racial Masquerade”

**British Film and Television: Depicting the Past, Depicting Modernity**

**Room:** 777

**Chair:** Robert Shail ✡ University of Wales

**Harri Kilpi** ✡ University of East Anglia ✡ “Depicting the British Past: Period Films 1957–65”

**Jennifer Rayman** ✡ University of Central Lancashire ✡ “The Politics and Practice of Voice: Representing Deaf People in Two British Television Dramas”

**Robert Shail** ✡ University of Wales ✡ “Selling Britain by the Pound: British Films and the American Market”

**Contemporary Japanese Film**

**Room:** 744

**Chair:** Akira Lippit ✡ University of California, Irvine

**Yoko Ono** ✡ Oxford Brookes University ✡ “Tokyo as the Urban Landscape in Contemporary Japanese Cinema”

**Jay McRoy** ✡ University of Wisconsin, Parkside ✡ “The Cinematic Hybridity and the Haunted Family in Shimizu Takashi’s ‘Ju-on’: The Grudge”

**Christopher Loftus** ✡ George Mason University ✡ “‘Sengo’ Memories: Testimony, Narrative Space and Reenactment in Hirokazu Kore-eda’s After Life (1998)”

**Akira Lippit** ✡ University of California, Irvine ✡ “In the World (Japanese Cinema Outside)”

**WORKSHOP: The State of International Film in U.S. Film Studies**

**Room:** 706

**Chair:** Eric Pierson ✡ University of San Diego

**Workshop Participants:**

- Angelica Fenner ✡ University of Toronto
- Chris Lippard ✡ University of Utah
- Anne Ciecko ✡ University of Massachusetts, Amherst

**Sponsor:** Television Studies Interest Group

**WORKSHOP: Preparing for the Academic Job Search**

**Room:** 677

**Chair:** Jamie Poster ✡ University of Wisconsin, Milwaukee

**Workshop Participants:**

- Timothy Corrigan ✡ University of Pennsylvania
- James Castonguay ✡ Sacred Heart University
- Peter Limbrick ✡ University of California, Santa Cruz
- Diane Negra ✡ University of East Anglia
- Jamie Poster ✡ University of Wisconsin, Milwaukee
- Anne Friedberg ✡ University of Southern California
- Tasha Oren ✡ University of Wisconsin, Milwaukee

**Sponsor:** Graduate Student Organization
Film, Television and New Media: Theory and Criticism in Comparative Context

ROOM: Logan Hall

MODERATOR: Robert Burgoyne ★ Wayne State University

PANELISTS:
Leonardo Quaresima ★ Udine University
Richard Dyer ★ Warwick University
Gertrud Koch ★ Frei Universität

Also included in this session—the presentation of

The SCMS Honorary Lifetime Membership Award/s

Pearl Bowser & Stuart Hall

PRESENTERS: E. Ann Kaplan, SCMS President ★ Stony Brook University
Stephen Prince, SCMS President-Elect ★ Virginia Tech

Bloomsbury Theatre, University College London

BFI restoration of

A Cottage on Dartmoor
dir. Anthony Asquith, U.K., 1929, 86 mins
with live piano accompaniment

Brought to you by the International Association of Media Historians and SCMS Media Archives Committee

Free entry for SCMS members—please pick up a pass at the conference registration desk. Also open to the public (fee £5).

Screening co-sponsored by IAMHIST (The International Association for Media & History) and SCMS
Importing Hollywood: The Impact of U.S. Silent Film on Latin American and Spanish Cultures

**Room:** 828

**Chair:** Patrick Duffey  Austin College

**Patrick Duffey**  Austin College  “New Women and Lonely Men: Greta Garbo and Clara Bow in Spain and Latin America”

**Ángel Miquel**  Universidad Autónoma del Estado de Morelos  “Between Attraction and Rejection: Mexican Writers and Hollywood (1920–1935)”

**Jason Borge**  Vanderbilt University  “Hollywood Chronicles: Silent Film, Journalism, and Literature in Argentina and Brazil”

**Flora Süssekind**  University of Rio de Janeiro  “Oswald de Andrade and the Cinematographic Imagination in Brazil”

Jean Rouch: 1917–2004

**Room:** 822

**Chair:** William Rothman  University of Miami

**Anna Grimshaw**  Emory University  “Adventures on the Road: Some Reflections on Rouch and Fellini”

**Alan Cholodenko**  University of Sydney  “Jean Rouch’s Les Maîtres Fous: Documentary of Seduction, Seduction of Documentary”

**Respondent:** Charles Warren  Boston University

A Tale of Two Nations: Cinematic Interrelations Between Sweden and the U.S.

**Room:** 739

**Chair:** Mariah Larsson  Lund University

**Tommy Gustafsson**  Lund University  “A New Perspective on Americanization - Interactions Between Sweden and America in Swedish Film Culture in the 1920s”

**Mats Jönsson**  Örebro University  “American Politics in Swedish Newsreels 1914–1960”

**Ann-Kristin Wallengren**  University of Lund  “A Swede is a Swede is a Swede? Sweden and the Swedish-American: National Identity and Cinematic Representation”

**Mariah Larsson**  Lund University  “Sin or Sincerity? Mai Zetterling and Constructions of Swedish (Female) Sexuality in the 1950s and 1960s”

Policy and Panic: The FCC and American Moral-Media Discourses

**Room:** 731

**Chair:** Sarah Banet-Weiser  University of Southern California

**Sarah Banet-Weiser**  University of Southern California  “Super-sized Kids: Children, Media and the Moral Panic over Obesity”

**Cynthia Chris**  College of Staten Island, CUNY  “A Growing List of Deplorable Incidents: Michael Powell’s Decency Campaign”

**Heather Hendershot**  Queens College, CUNY  “Panic, Paranoia, and Policy: Problematizing FCC Neutrality and Fundamentalist Irrationality”

**Thomas Streeter**  University of Vermont  “U.S. Policy Discourse and Modes of Morality”
Workshop: Methodologies of Internet Research

ROOM: 642
CHAIR: Louisa Stein  New York University

WORKSHOP PARTICIPANTS:
Jane Glaubman  University of California, Berkeley
Katrien Jacobs  Independent Scholar
Angelina Karpovich  University of Wales
Melanie E. S. Kohnen  Brown University
Louisa Stein  New York University

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Home Mediations

ROOM: 691
CHAIR: Marita Sturken  University of Southern California

Marita Sturken  University of South Carolina  “Defending the Home-Land: The Aesthetic of Security”
Lynn Spigel  Northwestern University  “Inside the Smart House: New Media and Posthuman Domesticity”
David Morley  Goldsmiths College, University of London  “The Dynamics of Mediation: Domestication, Dis-location and Re-territorialisation”

Progressive Media in the Age of Globalization

ROOM: 415
CHAIR: Vincent Rocchio  Northeastern University

Tina Wasserman  Tufts University  “Intersecting Traumas: The Palestinian Occupation, the Holocaust and the Work of Israeli Journalist Amira Hass”
Mark Winokur  University of Colorado  “Queer Net Activism: Suggestions and Directions”
Marcus Breen  Northeastern University  “It’s Over and the Fat Lady Sang: Hollywood Synchronicity and its Discontents”
Vincent Rocchio  Northeastern University  “Cinema Studies, Theory, and the Rise of Progressive Media”

Historicity and Mobility in Post-Revolution Cuban Cinema

ROOM: 826
CHAIR: Joshua Malitsky  Northwestern University

Joshua Malitsky  Northwestern University  “Nation and Commemoration in the Cuban Newsreel from 1960–1975”
Tamara Falicov  University of Kansas  “Mobile Cinemas in Cuba: The Forms and Ideology of Traveling Exhibition”
Susan Lord  Queens University  “The 60s: Youth and Revolution”

RESPONDENT: Michael Chanan  University of the West of England

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Seeing Through the 90s: Historicizing the Decade’s Media Culture

ROOM: 639
CHAIR: Ron Becker  Miami University

Ron Becker  Miami University  “Heterosexuality in the Gay 90s: Network TV and the Politics of Sexual Identity”
Kelly Cole  University of Wisconsin, Madison  “Slavery Is Not Funny: Demographics, Diversity and Discord over The Secret Diary of Desmond Pfeiffer”
Jennifer Fuller  Miami University  “Racial Politics and the Rise of Civil Rights Drama in the Nineties”
Daniel Marcus  Goucher College  “No Boundaries: Television Ads for Money in the Boom and Bust”
**WORKSHOP: James Dean: Rebel After 50 Years**

**ROOM:** 834

**CHAIR:** Timothy Shary  
Clark University

**WORKSHOP PARTICIPANTS:**
- Daniel Biltereyst  
  Gent University
- Mick Broderick  
  Murdoch University
- Jon Lewis  
  Oregon State University
- Murray Pomerance  
  Ryerson University
- J. David Slocum  
  New York University
- Susan White  
  University of Arizona

**Real Players: The Reinvented Subject of Reality**

**ROOM:** 790

**CHAIR:** Dana Heller  
Old Dominion

**Jack Bratich**  
Rutgers University  
“Programming Reality: Control Societies and Televisual Experiments in Subjectification”

**Bish Sen**  
Independent Scholar  
“Real Subjects”

**Dana Heller**  
Old Dominion University  
“My Big, Fat, Queer Make-Over Show”

**Film and Fascism**

**ROOM:** 777

**CHAIR:** Fred Davies  
University of Sussex

- Daniel H. Wild  
  University of Pittsburgh  
  “The Body of the State: On Ohm Krüger Becoming Emil Jannings”
- Catherine Portuges  
  University of Massachusetts, Amherst  
  “Intergenerational Transmission: The Holocaust in Central European Cinema”
- Kimberly M. Conely  
  Wayne State University  
  “A Fusion of Cinematic Techniques: Charlotte Salomon’s Anti-Fascist Epic Life? Or Theatre?”
- Fred Davies  
  University of Sussex  
  “Representations of the Warsaw Ghetto Uprising – From the Stroop Report to The Pianist”

**Korean Cinema and New Media**

**ROOM:** 744

**CHAIR:** Hun Yul Lee  
University of Iowa

- Hun Yul Lee  
  University of Iowa  
  “Participation of Citizens in the Era of New Media in Korea”
- Seung Hyun Park  
  Hallym University, South Korea  
  “Dynamic Aspects of National Cinema: Historical Shift and Transformation of Cold War Movies in South Korea”
- Hyungshin Kim  
  Northwestern University  

**Film and Television in China**

**ROOM:** 706

**CHAIR:** Guo-Juin Hong  
Duke University

- Guo-Juin Hong  
  Duke University  
  “Refugee Cinema: Urban Melodrama and the Cinematic Representation of the City in 1930s”
- Nicole Hess  
  University of Hong Kong  
  “Festival Kings: The Transnational Circulation of Chinese Films”

**Queer Cinema and Its Context**

**ROOM:** 677

**CHAIR:** Julie Turnock  
University of Chicago

- Eric Stanley  
  University of California  
  “Feeling Homonationalism: Imagery as Disappearance/Occupation as Liberation”
- Chunchi Wang  
  University of Southern California  
  “The Cross-Gender Performances of Ivy Ling Po and its Queer Cultural Meanings”
- Julie Turnock  
  University of Chicago  
  “It Just Felt Real: Moulin Rouge and New Camp Aesthetics”
- Michael LeBlanc  
  University of California, Riverside  
  “Melancholic Arrangements: Music and Queer Melodrama in The Hours”
H1 WORKSHOP: Researching Historical Audiences
ROOM: 728
CHAIR: John Sedgwick ★ London Metropolitan University

WORKSHOP PARTICIPANTS:
- Kathy Fuller-Seely ★ Georgia State University
- Douglas Gomery ★ University of Maryland
- John Sedgwick ★ London Metropolitan University
- Robert Silberman ★ University of Minnesota

H2 Hearing Things: Sound in Television, Radio, and New Media
ROOM: 828
CHAIR: Michele Hilmes ★ University of Wisconsin, Madison

- Ib Poulsen ★ Roskilde University, Denmark ★ “The Addressing Voice”
- Victoria E. Johnson ★ University of California, Irvine ★ “The Sound of Synergy: ESPN’s Hip-Hop Aesthetic and the Logic of Conglomeration”
- Erica Bochanty ★ University of California, Los Angeles ★ “What a Wonderful World’s Passage Through Mediascape: Industrial Contexts and Media Environments”

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H3 Animation and Nation
ROOM: 822
CHAIR: Lora Mjolsness ★ University of California, Irvine

- Lora Mjolsness ★ University of California, Irvine ★ “Cold or Cool? Siberian Animation”
- Dan Torre ★ RMIT University ★ and Lienors Torre ★ Victorian College of the Arts ★ “Inbetweening Two Continents: The European-Australian Animation Connection”

H4 Responses to Film Violence
ROOM: 739
CHAIR: Neal King ★ Virginia Tech

- J. David Slocum ★ New York University ★ “On the Invention of American Film Violence”
- Neal King ★ Virginia Tech ★ “To Disturb: Filmmakers Argue the Morals of Graphic Violence”
- Martin Barker ★ University of Wales ★ “Loving and Hating Straw Dogs: the Meanings of Audience Responses to Controversial Film”
- Stephen Prince ★ Virginia Tech ★ “Movie Violence as Style and Index from the PCA to The Passion of the Christ”

RESPONDENT: Matthew Hills ★ Cardiff University

H5 Ethnographies of Film
ROOM: 731
CHAIR: Kevin Anderson ★ University of Massachusetts, Amherst

- Kevin Anderson ★ University of Massachusetts, Amherst ★ “Cinesthetic Memory: Towards a Phenomenological Ethnography of Film Viewing”
- Davinia Thornley ★ California State University, Long Beach ★ “Indivisible: ‘Maori-Pakeha’ Hybridity in Aotearoa New Zealand Cinema”
- Adina Bradeanu ★ Westminster University ★ “Documentaries-in-the-Making: The Social Salience of the Pro-Filmic”
### Session H  
**Saturday, April 2  
10:00–11:45 AM**

#### Film and War

**Room: 642**  
**Chair:** Gilberto Perez  
**Sarah Lawrence College**  

**James Naremore**  
**Indiana University**  
“Kubrick, Douglas, and Paths of Glory”

**Diane Stevenson**  
**University of Southern Mississippi**  
“Constructions of the Enemy and of Violence in the Western and the War Film”

**Noa Steimatsky**  
**Yale University**  
“Ruin, Reconstruction, Habitation, and Other Elementals of a Postwar Cinema”

**Gilberto Perez**  
**Sarah Lawrence College**  
“Realism, Allegory, and Irony in The Deer Hunter”

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#### Reviewing the Comic Canon: Neglected Comedians of Film and TV Reconsidered

**Room: 691**  
**Chair:** Joanna Rapf  
**University of Oklahoma**  

**Kristen Anderson Wagner**  
**University of Southern California**  
“Louise Fazenda, Queen of the Screen Comediennes”

**Andrew Horton**  
**University of Oklahoma**  
“Ernie Kovacs: Early TV Comedy outside the Frame”

**Heather Osborne-Thompson**  
**University of Southern California**  
“Having Totie Fields for Lunch: Miss Caloric Catastrophe and the Daytime Talk Show”

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#### Hollywood’s Postwar Readjustments

**Room: 415**  
**Chair:** Thomas Doherty  
**Brandeis University**  

**Thomas Doherty**  
**Brandeis University**  
“Shoot-Out Over The Outlaw (1941–1949)”

**Chuck Maland**  
**University of Tennessee**  
“Film Gris’ Goes to London: Edward Dmytryk’s Christ in Concrete (1949) Proletarian Fiction, and the Blacklist”

**Susan Carruthers**  
**Rutgers University**  

**Alan Nadel**  
**Rensselaer Polytechnic Institute**  
“Sammy Davis Jr. in The Mission: The Adult Western, Integration, and the Cold War West”

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#### The South, or, The Sensual Geopolitical

**Room: 826**  
**Chair:** Bhaskar Sarkar  
**University of California, Santa Barbara**  

**Cesare Casarino**  
**University of Minnesota**  
“The Southern Answer: Foucault, Pasolini and the Deployment of Sexuality”

**Bliss Cua Lim**  
**University of California, Irvine**  
“From Hottentot to Hot Voodoo: The Visualist Economy of Freaks, Monsters and Women”

**Cristina Venegas**  
**University of California, Santa Barbara**  
“Utopia and Pleasure: Motorcycle Diaries and Revolutionary Imagination”

**Angelo Restivo**  
**Georgia State University**  
“Goodbye South Goodbye”

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#### Open Experiment: Recalibrating Japanese

**Room: 736**  
**Chair:** Jonathan M. Hall  
**University of California, Irvine**  

**Jonathan M. Hall**  
**University of California, Irvine**  
“This is Not a Fiction: Japanese Experimentalism After 1968”

**Miryam Sas**  
**University of California, Berkeley**  
“Crossing Media: Japanese Avant-garde Film and Video of the 1960s–1980s”

**Michelle Puetz**  
**University of Chicago**  
“JPEX: Japanese Experimental Cinema and the Avant-garde Tradition”

**Respondent:** Akira Lippit  
**University of California, Irvine**  

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#### WORKSHOP: Transitional Cinema?: Reinvestigating American Filmmaking of the 1910s

**Room: 639**  
**Co-Chairs:** Charlie Keil  
**University of Toronto**  
Lee Grieveson  
**University College London**  

**WORKSHOP PARTICIPANTS:**

**Richard Abel**  
**University of Michigan**

**Jennifer Bean**  
**University of Washington**

**Michael Hammond**  
**University of Southampton**

**Peter Kramer**  
**University of East Anglia**

**Moya Luckett**  
**New York University, Tisch School of the Arts**
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<td>CHAIR: Sam Girsch</td>
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<td>University of Tennessee</td>
<td>Vanderbilt University</td>
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<td>WORKSHOP PARTICIPANTS:</td>
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<td>Sharon Willis  University of Rochester</td>
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<td>Amy Villarejo  Cornell University</td>
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<td>Chuck Kleinhans Northwestern University/Jump Cut</td>
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<td>Diane Waldman  University of Denver</td>
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<td>Krin Gabbard  Stony Brook University</td>
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<td>Sam Girsch  &quot;The Complex Vision of Emmanuel Levinas: A Philosophy for Film in Modern Times&quot;</td>
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<td>Christof Decker  University of Munich &quot;Film and The Theory of Cultural Functions&quot;</td>
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<td>Amy Borden University of Pittsburgh &quot;Gilles Deleuze and André Bazin at the Intersection of Cinematic Time and Space&quot;</td>
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<td>CHAIR: Christine Becker University of Notre Dame</td>
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<tr>
<td>Jason Mitchell  Middlebury College &quot;Narrative Complexity in Contemporary American Television&quot;</td>
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<td>Melissa Crawley  Independent Scholar &quot;Sounds Like . . . Politics: Aaron Sorkin Writes the Presidency&quot;</td>
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<tr>
<td>Derek Johnson  University of Wisconsin, Madison &quot;Constructing Shared Narrative Universes: Spin-offs, Crossovers, and the Tools of Hyperdiegetic World-Building&quot;</td>
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<tr>
<td>Christine Becker  University of Notre Dame &quot;From Programme to Program: A Narrative Study of Recent British Television and American Remakes&quot;</td>
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<td>SPONSOR: Television Studies Interest Group</td>
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<tr>
<td>Kelly Dolak  Ramapo College &quot;What is Class Doing in the Closet? The Impacts of a Diminishing Class Discourse in American Television Studies Courses&quot;</td>
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<td>John Hill  Royal Holloway, University of London &quot;Film Studies, Class and the British Cinema&quot;</td>
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<td>Deepa Kumar Rutgers University &quot;Irony and the Representation of the Working Class on US Television: An Analysis of The Simpsons and The Family Guy&quot;</td>
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<td>CHAIR: Joe McElhaney Hunter College, CUNY</td>
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<tr>
<td>Rebecca Bell-Metreau Texas State University &quot;Females as Modern Consumers in Science Fiction and Fantasy&quot;</td>
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<td>Patrice Petro University of Wisconsin, Milwaukee &quot;Legacies of Weimar Cinema&quot;</td>
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<td>Murray Pomerance Ryerson University &quot;A Modern Gesture: Perpetual Motion and Screen Suspense&quot;</td>
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<tr>
<td>Christopher Sharrett Seton Hall University &quot;False Criticism: Cinema and the Conservative Critique of Bourgeois Society&quot;</td>
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<tr>
<td>Carlos Kase  University of Southern California &quot;Portrait of Jason: An Experimental Documentary in its Cultural and Aesthetic Context&quot;</td>
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<tr>
<td>Charles Wolfe  University of California, Santa Barbara &quot;A New Kind of America: People of the Cumberland and The Construction of a National Audience&quot;</td>
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<tr>
<td>Richard Edwards  St. Mary’s College, California &quot;Remixing the Real: Documentary Style, Digital Manipulation and Interactivity in an Online, Multimedia Political Art Project&quot;</td>
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</tbody>
</table>
The Untimely Bazin

**ROOM: 728**

**CHAIR:** Louis Schwartz  
*University of Iowa*

- **Rosalind Galt**  
*University of Iowa*  
“**It’s So Cold in Alaska: Evoking Exploration in Peter Delpeut’s Forbidden Quest**”

- **Dudley Andrew**  
*Yale University*  
“**The Ontology of the Photographic Image in Context**”

- **Louis Schwartz**  
*University of Iowa*  
“**Graven Images or André Bazin and Deconstruction Avant La Lettre**”

- **Angela Dalle Vacche**  
*Georgia Institute of Technology*  
“**André Bazin, Merleau-Ponty and Cezanne**”

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Film (Theory) in the Light of Philosophy

**ROOM: 828**

**CHAIR:** Murray Smith  
*University of Kent*

- **Edward Branigan**  
*University of California, Santa Barbara*  
“Wittgenstein, Language-Games, Film Theory”

- **Melinda Szaloky**  
*University of California, Los Angeles*  
“Kant, or the Return of the Repressed in Film Theory”

- **Andras Kovács**  
*Eötvös Loránd University*  
“Causality and Narration”

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Issues in Contemporary Latin American Film Production

**ROOM: 822**

**CHAIR:** Dolores Tierney  
*Sussex University*

- **Catherine Benamou**  
*University of Michigan, Ann Arbor*  
“**Ambivalently Yours, Latin American Cinemas of Disenchantment in the Neoliberal Age**”

- **Victoria Ruetalo**  
*University of Alberta*  
“The Return of the ‘New’ Rethinking Contemporary Latin American Film Production”

- **Dolores Tierney**  
*Sussex University*  
“The Value of Little Things: Suite Habana and Realism in Post-revolutionary Cuba”

- **Gabriela Aléman**  
*Universidad San Francisco de Quito*  
“From Inside the Belly of World Cinema: the Mechanics of Contemporary Co-production Between Third World Countries, a Case Study of Crónicas (Cordero 2004)”

**RESPONDENT:** Gilberto Moisés Blasini  
*University of Wisconsin, Milwaukee*

**SPONSOR:** Latino/a Caucus

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Identities and Images of the Middle East in Contemporary Cinema

**ROOM: 739**

**CHAIR:** Chris Lippard  
*University of Utah*

- **Suzanne Gauch**  
*Temple University*  
“Before Occident and Orient: Re-imaging Islamic Spain in Recent Film”

- **Chris Lippard**  
*University of Utah*  
“Showing the Everyday on the Film Festival Circuit: The Global Lens, 2003–2004”

- **Raz Yosef**  
*Tel Aviv University*  
“**Spectacles of Pain: The Aesthetic and Politics of War and Masculinity in Amos Gitai’s Kippur**”

- **Dorit Naaman**  
*Queen’s University*  
“Whose Story Is It Anyways?”

**SPONSOR:** Middle East Caucus

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Screenwriting: History, Theory, Practice

**ROOM: 731**

**CHAIR:** Kelly Hankin  
*University of Redlands*

- **Kelly Hankin**  
*University of Redlands*  
“Adapting Lesbians: Maria Maggenti and the Practice of Lesbian Screenwriting”

- **Mark Berrettini**  
*University of Northern Colorado*  
“Lonely Places, Screenwriters and Crisis”

- **Marta Frago**  
*University of Navarre*  
“Processes of Re-symbolization: Ruth Prawer Jhabvala and Screenwriting”

**SPONSOR:** Middle East Caucus
### Media and Genocide

**ROOM:** 642  
**CHAIR:** Noah Shenker  
**University of Southern California**

- **Aboubakar Sanogo**  
  University of Southern California  
  “Re-Membering Rwanda: Genocide, Memory and (Documentary) Representation”

- **Noah Shenker**  
  University of Southern California  
  “Restoring Memory: The Interventionist Potential of Genocide Archives”

- **Anita Slominska**  
  McGill University  
  “Collective Memory and Visual Representation of Genocide”

**RESPONDENT:** Patricia Zimmerman  
**Ithaca College**

### ‘Inappropriate’ Film Music

**ROOM:** 691  
**CHAIR:** Kevin Donnelly  
**University of Wales**

- **Kay Dickinson**  
  University of London  
  “Ambivalence and Mismatches in Film Music”

- **Claudia Gorbman**  
  University of Washington, Tacoma  
  “Musical Crumbs”

- **Kevin Donnelly**  
  University of Wales  

### Research on Film and the Industry in the Silent Era

**ROOM:** 415  
**CHAIR:** Mark Lynn Anderson  
**University of Pittsburgh**

- **Ross Melnick**  
  University of California, Los Angeles  
  “Building an American Empire: American Cultural Hegemony Through Motion Picture Exhibition”

- **Mark Lynn Anderson**  
  University of Pittsburgh  
  “Making the Screen Safe for Capitalism: Labor, Politics, and the New York State Film Commission”

- **Leslie Midkiff DeBauche**  
  University of Wisconsin, Stevens Point  
  “When Billie Burke Came to America, ‘Peggy’ Went to Scotland: Democracy, Fast Cars, and the American Girl”

### Video Games: Theory and Aesthetics

**ROOM:** 826  
**CHAIR:** Irene Chien  
**University of California, Berkeley**

- **Robert Buerkle**  
  University of Southern California  
  “SPUR Theory”

- **Jonathan Frome**  
  University of Wisconsin, Madison  
  “Theorizing the Videogame Experience”

- **Irene Chien**  
  University of California, Berkeley  
  “This is not a Dance: Movement and Mimesis in Dance Simulation Video Games”

- **Jason Wilson**  
  Griffith University  
  “The Interface is the Art: Videogames, Late-Century Art and the Aesthetics of Intimacy”

### Popular TV Drama: Nation, Culture, Industry

**ROOM:** 736  
**CHAIR:** Trisha Dunleavy  
**Victoria University of Wellington**

- **Trisha Dunleavy**  
  Victoria University of Wellington  
  “The Domestic Drama Series in Television’s Digital Age”

- **Pieter Aquilia**  
  Nanyang Technological University  
  “An Endangered Species: English Language Television Drama in Singapore”

- **Jeanette Steemers**  
  De Montfort University  
  “No Longer ‘The Best in the World’—The Challenge of Exporting British Television Drama”

### WORKSHOP: Publishing a Journal/Publishing in a Journal

**ROOM:** 639  
**CO-CHAIRS:** Jon Lewis  
**Oregon State University**  
Jamie Poster  
**University of Wisconsin, Milwaukee**

**WORKSHOP PARTICIPANTS:**

- **Jon Lewis**  
  Oregon State University/Cinema Journal

- **Ann Martin**  
  University of California Press/Film Quarterly

- **Michael Tapper**  
  Film International

- **Jan-Christopher Horak**  
  The Moving Image

- **Jamie Poster**  
  University of Wisconsin, Milwaukee

- **John Caughie**  
  Editor, Screen

- **Wheeler Winston Dixon**  
  Quarterly Review of Film and Video

**SPONSOR:** Graduate Student Organization
Transnational Stardom and Refiguration of Asian Masculinities

ROOM: 834
CHAIR: Christopher Berry ★ Goldsmiths College, University of London

Stephanie DeBoer ★ University of Southern California ★ “Refiguring the Region: Masculinity and Miyake, Mediated by Asia”

Bhaskar Sarkar ★ University of California, Santa Barbara ★ “COSMOPLASTICS: Stars, Styles and the Political”

Nguyen Tan Hoang ★ University of California, Berkeley ★ “Mounting Tony Leung’s ‘Gorgeous Ass’: Asian Masculinity in Jean-Jacques Annaud’s The Lover (1992)”

Hyung-Sook Lee ★ University of Southern California ★ “Made In Asia: Reading Takeshi Kaneshiro as a Transnational Star Text”

Documentary Theory and Practice

ROOM: 777
CHAIR: Carl Plantinga ★ Calvin College

Scott Ferguson ★ University of California, Berkeley ★ “Cinephilia Meets Pedophilia: The Documentary Impulse in Capturing the Friedmans”

Agnes Varnum ★ American University ★ “American Splendor: Historical Context and Genre Study of the Hybrid Documentary Form”

Silke Panse ★ University of Kent ★ “How Socialist Documentary Became Self-Reflexive: The Children of Golzow from ‘Collective Subjectivity’ to ‘Individual Objectivity’”

John Gray ★ Napier University ★ “Documentary Sound 1935–1960”

Those Come What May Places: The Jazz Club in Noir

ROOM: 706
CHAIR: Jans Wager ★ Utah Valley State College

Krin Gabbard ★ Stony Brook University ★ “Last Jazz Hero: Johnny Staccato and the Domestication of Nightlife”

William Luhr ★ Saint Peter’s College ★ “Blindsided at the Bar: Subtextual Practice and Counter-culture Imperatives in Film Noir”

Jans Wager ★ Utah Valley State College ★ “Jazz and Cocktails: Reassessing the Black and White Mix in Classic Film Noir”

RESPONDENT: Christopher Sharrett ★ Seton Hall University

Workshop: American Cinema of the 1970s

ROOM: 677
CHAIR: Lester Friedman ★ Northwestern University

WORKSHOP PARTICIPANTS:

Peter Lev ★ Towson University
Charles Maland ★ University of Tennessee
Glenn Man ★ University of Hawaii
Mia Mask ★ Vassar College
Frank Tomasulo ★ Florida State University

Celebrity Culture: Exploring Contemporary Fame

ROOM: 790
CHAIR: Su Holmes ★ University of Kent

Su Holmes ★ University of Kent ★ “Off-guard, Unkempt, Unready?: Deconstructing Contemporary Celebrity in heat Magazine”

Deborah Jermyn ★ Roehampton University ★ “Just Like Star-ting Over—SJP, Sex and the City and the Reconceptualization of Television Stardom”

Catherine Fowler ★ University of Otago ★ “Frames for Celebrity: From Sam Taylor Wood’s David to Andy Warhol’s Sleep”

Seán Redmond ★ Southampton Institute ★ “‘The Death Star’: Looking at Kate Winslet’s Unruly White Body”

RESPONDENT: Seán Redmond ★ Southampton Institute

Exilic/Diasporic Cinema

ROOM: 744
CHAIR: Asuman Suner Zontul ★ Bilkent University

Danielle Zuvela ★ Griffith University ★ “Re-Evaluating the Contribution of European Émigrés in the History of Australian Artist Film”

Scott Nygren ★ University of Florida ★ “Between Cultures: Nomadic European Film”

Tonia Edwards ★ Indiana University ★ “From Boyz to Beurettes: The Politics of Place, Space and Embodied Resistance”

Asuman Suner Zontul ★ Bilkent University ★ “Accented Cinema at Large”

Workshop: Exilic/Diasporic Cinema

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Glenn Man ★ University of Hawaii
Mia Mask ★ Vassar College
Frank Tomasulo ★ Florida State University
Cinema and Desire: Paradigms Revisited and Revised

**ROOM: 728**

**CHAIR:** Patrice Petro ★ University of Wisconsin, Milwaukee

**Mary Ann Doane** ★ Brown University ★ “Desire, Absorption, and the Closeup”

**Lucy Fischer** ★ University of Pittsburgh ★ “Beauty and the Beast: Desire and its Double in Repulsion”

**E. Ann Kaplan** ★ Stony Brook University ★ “Desire, Shame and Trauma in Inter-racial Cinema”

**Maureen Turim** ★ University of Florida ★ “Female Desires: In Theory”

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The Cell Phone as Cinema

**ROOM: 828**

**CHAIR:** Heidi Cooley ★ University of Southern California

**Caroline Bassett** ★ University of Sussex ★ “Is This Not a Screen?: The Visual Economy of the Mobile Phone”

**Heidi Cooley** ★ University of Southern California ★ “Autobiographical Intensities: The Camera Phone, Mobile-Imaging and Matters of Identity”

**Eric Freedman** ★ Florida Atlantic University ★ “Cellular Cinema”

**Hye-Ryoung Ok** ★ University of Southern California ★ “Cinema in Your Hand, Cinema on the Street: The Aesthetics of Convergence in Korean Mobile(phone) Cinema”

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Sound in Transition: Genre Before and After

**ROOM: 822**

**CO-CHAIRS:** Mark Kerins ★ Northwestern University

**William Whittington** ★ University of Southern California

**Robert Spadoni** ★ Case Western Reserve University ★ “White Zombie and the Living-Dead World of Silent Cinema”

**Melanie Nash** ★ University of Iowa ★ “Talking Back: The Modern Heroine of Early Sound Cinema”

**William Whittington** ★ University of Southern California ★ “Sound Transformations: The Horror Genre and Gestures of Change”

**Mark Kerins** ★ Northwestern University ★ “The (Surround) Sounds of War in The Thin Red Line and Saving Private Ryan”

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The Medium of Comics

**ROOM: 739**

**CHAIR:** Henry Jenkins ★ Massachusetts Institute of Technology

**Scott Bukatman** ★ Stanford University ★ “He Never Knew When It Was Coming!”—Chronophotography and the Resistant Body in the Early Work of Winsor McCay”

**James Thompson** ★ University of Southern California/Duke University ★ “What is a Stan Lee?: Foucault and the Author Function in the Marvel Universe”

**Greg Smith** ★ Georgia State University ★ “Shaping Time: Expressivity and the Comic Frame”

**Henry Jenkins** ★ Massachusetts Institute of Technology ★ “Shattering the ‘Bounds of Difference’: Genre, Popular Memory, and Silver Age Comics”

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The Cinematic Mind: Cognition and Film

**ROOM: 731**

**CHAIR:** Dale Cohen ★ University of North Carolina, Wilmington

**Dale Cohen** ★ University of North Carolina, Wilmington ★ “The Cinematic Mind”

**Todd Berliner** ★ University of North Carolina, Wilmington ★ “The Construction of Film Space”

**Michael Kubovy** ★ University of Virginia ★ “How Much of the Male Gaze is Genderless?”

**RESPONDENT:** Murray Smith ★ University of Kent
Perspectives on Hitchcock

ROOM: 642
CHAIR: Sidney Gottlieb  Sacred Heart University
Charles Barr  University of East Anglia  “Deserter or Honored Exile? Views of Hitchcock from Wartime Britain”
Sidney Gottlieb  Sacred Heart University  “Hitchcock’s Horns and Claxons to Scare the Anglo Saxons”
Richard Allen  New York University  “Hitchcock’s Romantic Irony”

Femmes Militantes, Travail Culturel, Modeles Francais
(Militant Women, Cultural Work, French Models)

ROOM: 691
CHAIR: Sylvie Dallet  Université Marne La Vallée
Sylvie Dallet  Université Marne La Vallée  “Between La Maternelle (1933 and 1948) and Jeannette Bourgogne (1937), the French Female Teacher in Fiction Films”
Béatrice de Pastre  Université Marne La Vallée  “Apologetics or Militancy? French Catholic Girls and Cinema. The Noel Readers in the 20s”
Noël Burch  Université De Lille III  “A Tribute to Pierre Kast (1920–1985)”
Michel Marie  Université Paris III  “Agnes Varda and Catherine Breillat: Filming the Body of Love”

WORKSHOP: Film Studies and the ‘Other’
Europe (Research/Publishing/Education)

ROOM: 415
CHAIR: Dina Iordanova  University of St. Andrews
WORKSHOP PARTICIPANTS:
Yoram Allon  Wallflower Press, London
Deniz Bayrakdar Sevgen  Bahcesehir University
Nevena Dakovic  University of Arts-Belgrade
Aniko Imre  University of Amsterdam/University of Washington
Pawel Pawlikowski  Independent Filmmaker

Capitalism, Globalization, and Latin American and Latino Media

ROOM: 826
CHAIR: Curtis Marez  University of Southern California
Curtis Marez  University of Southern California  “New Media and Latino Responses to Information Capitalism”
Beatrice Pita  University of California, San Diego  “Latin American Cinema: Allegories of Globalization Processes”
Rosaura Sanchez  University of California, San Diego  “U.S. Latino TV: The Immigrant Family Paradigm”

Film, Music Video and New Media:
Translations across Media and Genres

ROOM: 736
CHAIR: Carol Vernallis  Wayne State University
Carol Vernallis  Wayne State University  “Music Video Directors, Songs and the Transformation of Cinema”
Nicholas Cook  Royal Holloway, University of London  “Song into Video into Film: the Bohemian Rhapsody Sequence from Wayne’s World”
Cynthia Fuchs  George Mason University  “We at War With Ourselves: Kanye, Jesus, and Politics”
Holly Rogers  University of Cambridge, Magdalene College  “When Music Video Comes to Life: Nam June Paik’s TV Cello”

Acting Cinematic: New Perspectives on Film Acting

ROOM: 639
CHAIR: Pamela Robertson Wojcik  University of Notre Dame
Cynthia Baron  Bowling Green State University  “Prague School Theatre Semiotics: A Useful Framework for Analyzing Cinema and Screen Performance”
Tamar Jeffers McDonald  Buckinghamshire Chilterns University College  “Very Little Wrist Movement: Rock Hudson Acts Out Sexual Heterodoxy”
Paul McDonald  Roehampton University  “Framing Quality: On the Promotion of Film Acting in American Beauty and Erin Brockovich”
Pamela Robertson Wojcik  University of Notre Dame  “The Sound of Acting”

ROOM: 834

CHAIR: Sean Griffin ★ Southern Methodist University

Steven Cohan ★ Syracuse University ★ “The Lady is a Camp: Judy, Lana, and Debbie Give ‘An Interview’”

Diana Sandars ★ University of Melbourne ★ “The Calamity of a Cock on a Rock in a Frock: Rewriting Myths of Masculinity”

Sean Griffin ★ Southern Methodist University ★ “Bloody Mary Is the Girl I Love: Islander Labor in South Pacific”

Queer(ing) Cinema

ROOM: 790

CHAIR: Thomas Waugh ★ Concordia University

Thomas Waugh ★ Concordia University ★ “Remembering and Questioning Abuse: Autobiographical Queer Video Narratives”

Sarah Sinwell ★ Indiana University ★ “In Touch with the Queer: Embodying Space of Girlhood in Catherine Hardwicke’s thirteen”


M. J. Robinson ★ New York University ★ “Incongruous Desires and Underlying Seriousness: Hitchcock’s Hidden Poetics of Camp and the Queering of the Star Persona”

Cinema as Performance

ROOM: 777

CHAIR: Elena del Rio ★ University of Alberta

Matthew Mooney ★ University of California ★ “A Nickel’s Worth of Melody: Early Cinema and the Illustrated Singer”


Mark Pizzato ★ University of North Carolina, Charlotte ★ “Ghostly Performances in Hamlet Films”

Elena del Rio ★ University of Alberta ★ “Cinema and the Affective-Performative”

Jean Rouch Revisited

ROOM: 744

CO-CHAIRS: Peter J. Bloom ★ University of California, Santa Barbara

Steven R. Ungar ★ University of Iowa

Ivone Margulies ★ Hunter College, CUNY ★ “Exemplarity and Reenactment in Jean Rouch’s La Pyramide Humaine”

Peter J. Bloom ★ University of California, Santa Barbara ★ “Jean Rouch’s Les Maîtres Fous and an Ambivalent Colonial Legacy”

Steven R. Ungar ★ University of Iowa ★ “The Cutting Edge: Subjective Voice and Colonial Culture in Rouch’s Moi, Un Noir”

Paula Amad ★ University of Iowa ★ “‘Paris vu par’ Jean Rouch and Billy Wilder”

WORKSHOP: Education and Careers in Film Preservation

ROOM: 677

CHAIR: Scott Curtis ★ Northwestern University

WORKSHOP PARTICIPANTS:

Jane Alvey ★ University of East Anglia

Howard Besser ★ New York University

Thomas Elsaesser ★ Amsterdam University

Jeff Stoiber ★ George Eastman House

SPONSOR: Media Archives Committee

SPONSOR: French/Francophone Special Interest Group
European Cinema 2000–2005
organized by Annette Kuhn for Screen Magazine

ROOM: Logan Hall
MODERATOR: Annette Kuhn ★ University of Leicester
PANELISTS:
Tytti Soila ★ University of Stockholm
Tim Bergfelder ★ University of Southampton
Norberto Minguez ★ University of Complutense, Madrid

Screen Reception Hosted by Oxford University Press
and SCMS on behalf of the Screen-sponsored
‘European Cinema 2000-2005’ panel

ROOM: Crush Hall & Jeffrey Hall (Exhibit Area)

The Caucus Coordinating Committee will be meeting
in Committee Room 1, Institute of Education
from 6:00 to 7:00 PM on Saturday, April 2.

Theory and Filmmaking in Dialogue:
Celebrating 30 Years

ROOM: Logan Hall
MODERATOR: E. Ann Kaplan, SCMS President ★ Stony Brook University
PANELISTS:
Issac Julien ★ Film Director/Media Artist and Theorist
Laura Mulvey ★ Birkbeck College, University of London
Genre in Trans/national Contexts

**ROOM: 728**

**CO-CHAIRS:**
- **Monika Mehta**  
  University of Texas, Austin
- **Anupama Kapse**  
  University of California, Berkeley

- **Anupama Kapse**  
  University of California, Berkeley  
  “Speculum of the Other Nation: Melodrama, Motherhood and Modernity in Indian Cinema”
- **Dale Hudson**  
  Ithaca College  
  “Hong Kong Gyonshi-Vampire Films: Cultural Hybridity, Mixed Genre, and Questions of Nation”
- **Monika Mehta**  
  University of Texas, Austin  
  “Bombay Cinema and the Production of the Transnational Family”

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The Cinema, the Closet, and the Consumer: What Ever Happened to the “Material” Queer?

**ROOM: 828**

**CHAIR:** **Terri Ginsberg**  
Dartmouth College

- **Borja Ibaseta**  
  La Trobe University  
  “Queer Politics on TV”
- **Anita Di Bianco**  
  Ramapo College of New Jersey  
- **Terri Ginsberg**  
  Dartmouth College  
  “The Violent Lesbian in Contemporary Film: Towards a Theory of Fascist Performance”

**SPONSOR:** Lesbian/Gay/Bisexual/Transgendered/Queer Caucus

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Foreign Bodies: Genre, Performance and the Transnational Action Film

**ROOM: 822**

**CHAIR:** **Ian Conrich**  
Roehampton University

- **Ginette Vincendeau**  
  University of Warwick  
  “Foreign Beauty in Action: Alain Delon in Hollywood”
- **Christine Holmlund**  
  University of Tennessee  
  “Project AARP: Jackie Chan, Aging Asian in Transnational Cinema”
- **Ian Conrich**  
  Roehampton University  
  “Action Reproduction and the Actor-for-Hire: New Zealand as a Transnational Cinema”

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Film Markets Locally and Globally

**ROOM: 739**

**CHAIR:** **Anders Marklund**  
Lund University

- **Anders Marklund**  
  Lund University  
  “National Blockbusters in the European Cinema Today”
- **Marijke de Valck**  
  University of Amsterdam  
  “Film Festivals: The Hidden Centers of European Cinema”
- **Melis Behlil**  
  Istanbul Bilgi University and University of Amsterdam  
  “Home Away From Home: Foreign Directors in New Hollywood”

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Women at Work On Screen

**ROOM: 731**

**CHAIR:** **Martha P. Nochimson**  
Independent Scholar

- **Cynthia Lucia**  
  Rider University  
  “Legally Blonde/Illegally Powerful: Women Judging Women in the Post-feminist Era”
- **Diane Negra**  
  University of East Anglia  
  “Popular Media, Postfeminism and the Return of Flight Attendant Chic”
- **Yvonne Tasker**  
  University of East Anglia  
  “The Military Woman as ‘Female Dick’: Crime and Investigation in Red Cap”
- **Martha P. Nochimson**  
  Independent Scholar  
  “From Day to Renee: Pastiche and the Image of the Career Woman”
**Celluloid Families**

**ROOM:** 642

**CHAIR:** Sarah Cooper ★ King’s College London

**Sarah Cooper** ★ Kings College London ★ “Fragile Fathers: Krzysztof Kieslowski’s Dekalog (1988)"

**Libby Saxton** ★ Queen Mary, University of London ★ “Homeless Families and Maternal Bonds in the Cinema of Michael Haneke”

**Emma Wilson** ★ Corpus Christi College, Cambridge ★ “Lost Girls: Fantasies of the Daughter in the Films of Atom Egoyan”

**The Multi-Protagonist Film: A Global Genre**

**ROOM:** 691

**CHAIR:** Glenn Man ★ University of Hawaii, Manoa

**Margrit Trohler** ★ University of Zurich ★ “Multiple Protagonist Films as a Vernacular Cultural Practice”

**Maria del Mar Azcona** ★ University of Zaragoza ★ “A New Syntax for the Same Old Story?: Multi-Protagonist Romantic Comedies Today”

**Fleur Amesz** ★ Long Island University ★ “Globalization and the Tandem Narrative”

**Glenn Man** ★ University of Hawaii, Manoa ★ “The Multi-Protagonist Film and the Aesthetics of Intersection”

**Martin Scorsese: A Case Study in the Possibilities of Studying Italian American Cinema**

**ROOM:** 415

**CHAIR:** Giorgio Bertellini ★ University of Michigan, Ann Arbor

**Fred Gardaphé** ★ Stony Brook University ★ “Rough Boys: Masculinities and the Gangsters of Martin Scorsese”

**Jonathan Cavallero** ★ Indiana University, Bloomington ★ “Trans-Atlantic Conversations: Performing Italianità in the Cinema of Federico Fellini and Martin Scorsese”

**Virtuous Violence: War and Melodrama in American Film and Television**

**ROOM:** 826

**CHAIR:** Jonna Eagle ★ Brown University

**Jonna Eagle** ★ Brown University ★ “Virtuous Victims, Visceral Violence: War and Melodrama in the American Cinema”

**Arlene Hui** ★ University College London ★ “A Girl, A Boy, and A War: Melodrama in Hearts of the World”

**Karen Hall** ★ Ithaca College ★ “Combat Spectacle Meets Melodramatic Realism, or The Thrill of it All”

**Elizabeth Anker** ★ University of California, Berkeley ★ “The Vicissitudes of Victimization: Melodrama, Media and 9/11”

**Film under the Cold War**

**ROOM:** 736

**CHAIR:** Lisa Gitelman ★ Catholic University

**Lisa Gitelman** ★ Catholic University ★ “Microfilm and the Cold War”

**Joanna Rapf** ★ University of Oklahoma ★ “What My Father Bequeathed to Me: The Heritage of the Blacklist”

**Pearl Latteier** ★ University of Wisconsin, Madison ★ “Crossfire: The Case of Propaganda in a Mystery Thriller”

**Juan Monroy** ★ New York University ★ “Capitalism for the Masses: Father Dan (1962) Peru, and the Alliance for Progress”
Thresholds of Identity

ROOM: 834

CHAIR: Darren Kerr  Southampton Institute

Karen Randell  Southampton Institute  “Maimed Men: Lon Chaney and the Performance of Disability”

Niamh Doheny  National University of Ireland  “Who Is a Negro?: Oscar Micheaux and the Discourse on African American Identity”

Jacqueline Furby  Southampton Institute  “Modern Times: The Conflicting Temporalities of Modernity Expressed Through the Machine/Body Opposition”

DVDs and the Refiguring of Cinema

ROOM: 790

CHAIR: Adam Lowenstein  University of Pittsburgh

Patrick Brereton  Dublin City University, Ireland  “DVD’s and New Media Pleasures”

Adam Lowenstein  University of Pittsburgh  “Cinematic Spectatorship’s Digital Afterlife: The Sweet Hereafter as Intermediated Object”

Erik Marshall  Wayne State University  “Digital Realism and Database Narrative in Waking Life”

Eric Vanstrom  University of California, Los Angeles  “Spectator-In-The-Industry: The Reflexive Spectatorship in Fight Club’s DVD Extras”

Classical Film and Theory

ROOM: 777

CHAIR: Jane Gaines  Duke University

Jane Gaines  Duke University  “Reading Film History for the Plot”


David Resha  University of Wisconsin, Madison  “The Classical and the Post-Classical”

Eleftheria Thanouli  ASCA, University of Amsterdam  “A New Mode in Town: The Post-ClassicNarration as a New Paradigm in World Cinema”

Empirical Research on Film

ROOM: 744

CHAIR: Anne Gjelsvik  Norwegian University of Science and Technology


Subrata Dey  Georgia State University  “College Going Film Audiences in the U.S.A. and Hungary: Gratification Typology”

Mervi Pantti  University of Amsterdam  and Piet Verhoeven  University of Amsterdam  “It Hurts So Much: Constructing Emotional Self in Factual Medical Shows”

Anne Gjelsvik  Norwegian University of Science and Technology  “Cinematic Representations of Violence and the Possibility of an Ethical Criticism”

WORKSHOP: Feeling Around: Theories of Affect and Aesthetic Response in a Comparative Framework

ROOM: 706

CHAIR: Rebecca M. Gordon  Dartmouth College/Indiana University

WORKSHOP PARTICIPANTS:

Robin Curtis  Freie Universität, Berlin
Mark Pizzato  University of North Carolina, Charlotte
Anne Rutherford  University of Western Sydney
Christiane Voss  Freie Universität, Berlin

WORKSHOP: The Crisis of Academic Labor
Part IV: The Scholarship of Teaching

ROOM: 677

CHAIR: Patricia Keeton  Ramapo College of New Jersey

WORKSHOP PARTICIPANTS:

Glenn Rikowski  University College Northampton
Susan Ryan  College of New Jersey
Ruma Sen  Ramapo College
David Harvie  Nottingham Trent University

SPONSOR: Caucus on Class
Dirty Pictures: Women of Color in Pornography

ROOM: 728

CHAIR: Eve Oishi ★ California State University, Long Beach

Celine Parrenas Shimizu ★ University of California, Santa Barbara ★ “Special Genre: A Phenomenology of Asian American Women Porn Stars, 1970s–1990s”

Mireille Miller-Young ★ University of California, Santa Barbara ★ “Because I’m Sexy ‘and’ Smart: Black Porn Actresses as Webmistresses”

Eve Oishi ★ California State University, Long Beach ★ “Locker Baby: The Eco-Cyber-Porn of Shu Lea Cheang”

RESPONDENT: Constance Penley ★ University of California, Santa Barbara

Representing ‘Foreignness’ in Contemporary International Film

ROOM: 828

CHAIR: Phillip Drummond ★ University of California, London Programme

Phillip Drummond ★ University of California, London Programme ★ “London, Fortress Europe, and the Cinema of Migration”

Klaus Rieser ★ University of Graz ★ “Good Morning Babylon: Migration, Film, Subjectivity”

Asha Varadharajan ★ Queens University ★ “Enchantment and Deracination: The Lure of Foreignness in Contemporary Cinema”

Rea Turner ★ Griffith University ★ “Exportable Nostalgia: A Key to Success in New European Films?”

Remembering AIDS Video

ROOM: 822

CHAIR: Alexandra Juhasz ★ Pitzer College

Lucas Hilderbrand ★ New York University ★ “Postive Images: Activism, Affect, and Video Aesthetics in Fight Back, Fight AIDS: 15 Years of Act Up”

Alexandra Juhasz ★ Pitzer College ★ “Video Remains: An AIDS Archive”

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Film/History/Nation: Hollywood 1944–1946

ROOM: 739

CHAIR: Mirella Affron ★ College of Staten Island, CUNY

Anna Siomopoulos ★ Ithaca College ★ “The Doubleness of Indemnity: Film Noir and the Paternalist Welfare State”

Charles Affron ★ New York University ★ “Here’s to a Great Show!: World War II and the Variety Film”


Images of the Iraq War

ROOM: 731

CHAIR: Alice Maurice ★ University of Utah

Alice Maurice ★ University of Utah ★ “Channeling War: Controlling Images of Iraq”

Ashwani Sharma ★ University of East London ★ “Screening Torture: Sexual-Political Fantasies of Race, Orientalism and Violence”

Rebecca M. Gordon ★ Dartmouth College/Indiana University ★ “M*A*S*H and American Family: Korea, Iraq and Brown People Fighting in the Desert”
Progressive Era Cinema

**ROOM:** 642

**CHAIR:** Kathy Fuller-Seeley ★ Georgia State University


*Mark Garrett Cooper ★ Florida State University ★ “Studio History as Institutional Whodunit: The Case of the Universal Women”*

*Edwin Thanhouser ★ Thanhouser Company Film Preservation, Inc. ★ “Rediscovering Thanhouser: Digital Resources for Cinema Studies Research”*

*Harper Cossar ★ Georgia State University ★ “Uses of Technology in Thanhouser’s The Evidence of the Film”*

WORKSHOP: Experimental British Television

**ROOM:** 691

**CHAIR:** Laura Mulvey ★ Birkbeck College, University of London

**WORKSHOP PARTICIPANTS:**

*Kay Dickinson ★ King’s College, University of London ★ “Ken Russell: Fiction/Documentary in the Musical Biopic”*

*Jamie Sexton ★ University of Wales, Aberystwyth ★ “New Tempo and Who Is”*

*Mandy Merck ★ Royal Holloway, University of London ★ “Out on Tuesday: Sexing Up Channel 4”*

Soviet Montage Revised

**ROOM:** 415

**CHAIR:** Herbert Eagle ★ University of Michigan

*Karla Oeler ★ Emory University ★ “Interiority, Soviet Montage and Film Acting”*

*Anne Nesbet ★ University of California, Berkeley ★ “Magicians of the Everyday: Time as Attraction in Early Soviet Cinema”*

*Herbert Eagle ★ University of Michigan ★ “Eisenstein’s Early Montage: Collision or Harmonic Integration”*

WORKSHOP: Critical Footprints: Studying Satellite TV

**ROOM:** 826

**CHAIR:** Lisa Parks ★ University of California, Santa Barbara

**WORKSHOP PARTICIPANTS:**

*Asu Aksoy ★ Goldsmiths College, University of London*

*Kevin Robins ★ Goldsmiths College, University of London*

*Timothy Havens ★ University of Iowa*

*Shanti Kumar ★ University of Wisconsin, Madison*

*Madhavi Mallapragada ★ Indiana University, Bloomington*

In the Agony of Defeat: Popular Weimar Cinema and the Legacy of World War I

**ROOM:** 736

**CHAIR:** Arno Bosse ★ University of Chicago

*Arno Bosse ★ University of Chicago ★ “In the Face of Chaos: Robert Reinert’s Nerven (1919)”*

*Philipp Stiasny ★ Humboldt University ★ “The Invasion of the Past: The Returning Soldier as a Challenge to Postwar Society”*

*Tobias Nagl ★ University of Hamburg ★ “Race, (Post)Colonialism and the Culture of Defeat in Weimar Cinema”*

**RESPONDENT:** Kristen Whissel ★ University of California, Berkeley

Iranian Cinema: Theme, Style, Policy

**ROOM:** 639

**CHAIR:** James Udden ★ Gettysburg College

*Michael DeAngelis ★ DePaul University ★ “Looking Back to Move Forward: Constructions of History and Memory in Taiwanese and Iranian Film”*

*Alessandra Meleiro ★ São Paulo University ★ “Unveiling the Cultural Policies for the New Iranian Cinema”*

*James Udden ★ Gettysburg College ★ “A Mirror of Innocence: Absorptive Reflexivity in Contemporary Iranian Cinema”*
**War Narratives**

**ROOM: 834**

**CHAIR:** Robert Eberwein  
Oakland University

Robert Eberwein  
Oakland University  
“Love and War (1899): Genre and Masculinity”

Douglas Cunningham  
Independent Scholar  
“Imagining/Imaging Air Force Identity (Part II): The foundation of Collective Masculinity in the Early Training Films of the U.S. Army Air Forces First Motion Picture Unit”

Mark Langer  
Carleton University  
“Animation Technology and WWI: How the Toons Helped Win”

Jenny Barrett  
Edge Hill College  
“They Will Never Be Obliged to Read History Again: The Education of a Nation Through American Civil War Films”

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**Cinema of Yugoslavia and the Balkins**

**ROOM: 790**

**CHAIR:** Zala Volcic  
University of Maribor, Slovenia and Franklin College

Zala Volcic  
University of Maribor, Slovenia and Franklin College  
“Memory and Nostalgia for the Former Yugoslavia”

Pavle Levi  
Stanford University  
“Eisenstein with Bazin in the 1960s Yugoslavia”

Meta Mazaj  
Temple University  
“Tunnels, Trenches, Underground: Heterotopic Nation in the Post 1990s”

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**Contemporary American Independent Aesthetics**

**ROOM: 777**

**CHAIR:** Ian Garwood  
University of Glasgow

Ian Garwood  
University of Glasgow  

David Martin-Jones  
University of St. Andrews  
“Time, Narrative and National Identity in Contemporary American Independent Cinema”

Amy Herzog  
Queens College, CUNY  
“Difference, Repetition, and the Politics of the Everyday in the Music Videos of Spike Jonze”

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**WORKSHOP: Extra Virgin: Discussing the Performance of Sexual Inexperience**

**ROOM: 744**

**CHAIR:** Greg Tuck  
Buckinghamshire Chilterns University College

WORKSHOP PARTICIPANTS:

Alisia Chase  
SUNY College, Brockport

Tamar Jeffers McDonald  
Buckinghamshire Chilterns University College

Robin Larsen  
California State University, San Bernardino

Ilana Nash  
Western Michigan University

Greg Tuck  
Buckinghamshire Chilterns University

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**WORKSHOP: The Place of Documentary**

**ROOM: 706**

**CHAIR:** Roger Hallas  
Syracuse University

WORKSHOP PARTICIPANTS:

Frances Guérin  
University of Kent, Canterbury

Alisa LeBow  
University of the West of England

Michael Renov  
University of Southern California

Michael Uwemedimo  
Roehampton University of Surrey

Patricia Zimmerman  
Ithaca College

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**WORKSHOP: The Worst of Times and the Best of Times: Academic Horror Stories and Strategies for Success**

**ROOM: 677**

**CHAIR:** Frank P. Tomasulo  
Florida State University

WORKSHOP PARTICIPANTS:

Frank P. Tomasulo  
Florida State University

Janet Walker  
University of California, Santa Barbara

Martha P. Nochimson  
Independent Scholar

Jack Boozer  
Georgia State University

Sharon Lin Tay  
Middlesex University

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WORKSHOP: Web-enabled Comparative Research in the International History of Movie-going

ROOM: 728
CHAIR: Arthur Knight ★ College of William & Mary

WORKSHOP PARTICIPANTS:
Arthur Knight ★ College of William & Mary
Robert Nelson ★ College of William & Mary
Kate Bowles ★ University of Wollongong
Clara Pafort-Overduin ★ Utrecht University
Karel Dibbets ★ University of Amsterdam
Philippe Meers ★ University of Antwerp
Jeffrey Klenotic ★ University of New Hampshire, Manchester

WORKSHOP: Re-imagining the Electronic Journal: Vectors and New Modes of Digital Scholarship

ROOM: 828
CHAIR: Tara McPherson ★ University of Southern California

WORKSHOP PARTICIPANTS:
Tara McPherson ★ University of Southern California
Erik Loyer ★ Independent Digital Artist
Steve Anderson ★ University of Southern California
Alice Gambrell ★ University of Southern California
Mary Agnes Krell ★ University of Sussex

Cinema and the Craft of Provocation

ROOM: 822
CHAIR: Tim Palmer ★ University of North Carolina, Wilmington

Vincent Bohlinger ★ University of Wisconsin, Madison ★ “The Assault on (Poor) Vision: Soviet Film Characters during and after Typage”
Liza Palmer ★ University of North Carolina, Wilmington ★ “A Catalogue of Confrontations: Certain Tendencies within Avant-garde and Art Cinema”
Kenneth Windrum ★ Pierce College ★ “Distanciation as Method, Shock Cinema as Host, Anti-Americanism as Discourse: The Form and Rhetoric of Dogville and 29 Palms”

Video Art, Past, Present and Future: Impermanence and Transition

ROOM: 739
CHAIR: Jackie Hatfield ★ University of Dundee, Scotland

Peter Thomas ★ University of Luton, UK ★ “Inventing Video Art Distribution in the UK: Technology, Strategy, Funding”
Stephen Partridge ★ University of Dundee ★ “REWIND/Artists’ Video in the 1970s and 1980s”
Julia Knight ★ University of Luton, UK ★ “Video-Sell Through and the Problem of Reaching Audiences”

Beyond ‘La boca del lobo’: Peruvian Cinema—Past, Present, Future

ROOM: 731
CHAIR: Jeffrey Middents R. ★ American University

Jeffrey Middents R. ★ American University ★ “Peru vs. the New Latin American Cinema: ‘Hablemos de cine’ and the Vina del Mar Festivals of 1967 and 1969”
Sarah Barrow ★ Anglia Polytechnic University ★ “Peruvian Cinema, Political Violence and National Identity”
Raul Zevallos Ortiz ★ University of Manchester ★ “State, Markets, Critics and Film Schools of Contemporary Peruvian Cinema”
SPONSOR: Latino/a Caucus
SESSION M  Sunday, April 3  12:00-1:45 PM

WORKSHOP: Archive for the Future
Organized by Camera Obscura

ROOM: 642
CHAIR: Amelie Hastie  University of California, Santa Cruz

WORKSHOP PARTICIPANTS:
Mary Ann Doane  Brown University
Amelie Hastie  University of California, Santa Cruz
Lynne Joyrich  Brown University
Yvonne Tasker  University of East Anglia
Patricia White  Swarthmore College

Roeg Revisited

ROOM: 691
CHAIR: Adam Knee  Ohio University

Anthony Guneratne  Florida Atlantic University  “Traveling through History: Space, Time and Causality in Nicholas Roeg’s Australia and Venice”
Adam Knee  Ohio University  “Nicholas Roeg’s Spiritual Journeys along the California Coast: Cold Heaven and Full Body Massage”
Daniel Gurskis  Brooklyn College, CUNY  “Nicholas Roeg: the Auteur as Collaborator”

New Approaches to the Hollywood Left

ROOM: 415
CHAIR: Frank Krutnik  Sheffield Hallam University

Frank Krutnik  Sheffield Hallam University  “Diego Rivera and Film Noir”
Steve Neale  University of Exeter  “UnAmerican TV in Britain in the 1950s”
Brian Neve  University of Bath  “Red Hollywood in Transition: Continuity and Change in the Film Work of Robert Rossen”
Peter Stanfield  University of Kent at Canterbury  “A Monarch for the Millions: Art and Social Commentary in the 1950s Cycle of Boxing Movies”

Pedagogy: Using Film in the Classroom

ROOM: 826
CHAIR: Lisa Tripp  University of Southern California

Lisa Tripp  University of Southern California  “Digital Media Authorship and Critical Media Literacy”
Helen Hanson  University of Exeter and Dominic Prosser  University of Exeter  “Virtual and Material Encounters with Film History”
Shirley Nuss  Cranbrook Educational Community  “A Model for Collaboration: Integrating Technology into the Elementary Media Arts and Studies Curriculum”
Isabel Pinedo  Hunter College  “Unplugged: Thick Descriptions of Television in Everyday Life”

Modernizing Mass Instruction: Film and Institutions of American Visual Education

ROOM: 736
CHAIR: Charles R. Acland  Concordia University

Charles Tepperman  University of Chicago  “Mechanical Brains?”
Gregory Waller  Indiana University  “The United States Department of Agriculture: Non-Commercial Motion Pictures for the Farming Families of America”
Ronald Greene  University of Minnesota  “Selling Reputation: The Economic and Cultural Value of the YMCA’s Film Business, 1946–1949”
Charles R. Acland  Concordia University  “Classrooms, Clubs and Community Circuits: Reconstructing Cultural Authority and The Film Council Movement, 1946–1957”

Colonial and Post-Colonial Film

ROOM: 639
CHAIR: Teresa Hoefert de Turegano  Graduate Institute of International Studies

Teresa Hoefert de Turegano  Graduate Institute of International Studies  “International Cinematographic Co-production: Independent North-South Collaboration”
Laura Christian  University of California, Santa Cruz  “Fanon and the Cinema: Trauma and Retrospectatorship”
Yifen Beus  Brigham Young University, Hawaii  “From Resistance to Self-Writing: Self-Relexivity in African Cinema”
Subjectivity and the Essay Film

ROOM: 834

CHAIR: Ohad Landesman ★ New York University

Ohad Landesman ★ New York University ★ “The Rhetorical Tropes of Subjectivity in the Essay Film”

Cecilia Sayad ★ New York University ★ “Fresh Flesh for the Author: The Effects of Directorial Self-Inscription in the Films of Jean-Luc Godard and Eduardo Coutinho”

Phyllis Frus ★ Hawaii Pacific University ★ “The Bones of Their Ancestors: Bontoc Eulogy and Halving the Bones as Reflexive Documentaries or Essay Films”

Post-Orientalism and Multiculturalism

ROOM: 790

CHAIR: Delia Konzett ★ University of New Hampshire

Ann Ciecko ★ University of Massachusetts, Amherst ★ “Commodity Neo-orientalism, Filmic Festivlism, and the Transnational/Transmedia Popstar”

Delia Konzett ★ University of New Hampshire ★ “Comparative Orientalisms: John Ford and Wartime Hawaii”

Matthias Konzett ★ Yale University ★ “The Young Turks: Orientalism and Migration in Recent German Cinema”

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Black Abstraction and Cinema

ROOM: 777

CO-CHAIRS: Terri Francis ★ Yale University
Christopher Harris ★ University of Central Florida

Kevin Bell ★ Northwestern University ★ “Exposures of Black Alienation Mythology: The Wig, Chameleon Street and Critical Detournement”

Kevin Everson ★ University of Virginia ★ “Recognition as Motif”

Christopher Harris ★ University of Central Florida ★ “Toward an Avant-garde Poetics of Black Cinema”

Terri Francis ★ Yale University ★ “Carnivalesque Filmmaking: The Nottinghill Carnival, Violence and Black Spectatorship in Isacc Julien’s Territories”

SPONSOR: African/African American Caucus

Multiple Marginalities

ROOM: 744

CHAIR: Brigitte Rollet ★ British Institute of Paris/University of London

Patricia Caillé ★ University of Strasbourg ★ “Marginal Males in Tunisian Women’s Films”

Brigitte Rollet ★ British Institute of Paris/University of London ★ “On Screen and in the Margins: Homosexuals in/and Fiction on French Television”

Martin O'Shaughnessy ★ Nottingham Trent University ★ “Destruction, Re-inscription, Resistance: The Face of the Working Class in Contemporary French Cinema”

Martine Beugnet ★ University of Edinburgh ★ “Haunted Screens of Contemporary French Cinema”

SPONSOR: French/Francophone Special Interest Group

Screening Inequality: Some Recent Cinematic Representations of Globalization

ROOM: 706

CHAIR: Susan Ryan ★ College of New Jersey


Patricia Keeton ★ Ramapo College ★ “Examining Globalization and Class Through the Lens of the New Argentinean Cinema”

Haizhou Wang ★ Beijing Film Academy ★ “The Choices of Sixth-Generation Directors: From Copying the West to Discovering China”

SPONSOR: Caucus on Class

EcoCinema/EcoJustice: Exploring Relationships of Land, Animals, and Humans in Media

ROOM: 677

CHAIR: Jennifer Machiorlatti ★ Western Michigan University

Mark von Schlemmar ★ University of Kansas ★ “Variations on Slavery in Hollywood: From African-Americans to Women to Animals”

Paula Willoquet-Maricondi ★ Marist College ★ “Water as an Environmental Justice Issue in Experimental, Documentary, and Activist Cinema”

Jennifer Machiorlatti ★ Western Michigan University ★ “EcoCinema, EcoJustice and the Aboriginal Activist Aesthetic”
Researching the Ring: European Perspectives on Media Hype and Reception of the Global Blockbuster Return of the Ring

**Room: 728**

**Chair:** Martin Barker  University of Wales

**Daniel Biltereyst**  Ghent University and **Ann Leysen**  Ghent University  “Blockbusters, The Lord of the Rings and the Construction of an International Media Hype”

**Kate Egan**  University of Wales  “Creative Viewing: Occupation, Status, and the Meanings of ‘Enjoyment’ of The Lord of the Rings”

**Jeroen de Kloet**  University of Amsterdam and **Giselinde Kuipers**  Erasmus University, Rotterdam  “Fantastic Dutch—The Conceptualization of National Culture in a Comparative Project”

**Philippe Meers**  University of Antwerp  “Blockbuster Fans Reconsidered: The Reception of The Return of the King and Theories of Fandom”

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Between Still and Moving Images

**Room: 828**

**Chair:** Eivind Røssaak  University of Oslo

**Arlid Fetveit**  University of Copenhagen  “From Film to Slide Show: Temporality and Media Philosophy in Blind Spot (Gary Hill 2003)”

**Belén Vidal**  University of St. Andrews  “Frames of Vision: Portraits and Tableaux in Feminist Representations of the Past”

**Eivind Røssaak**  University of Oslo  “Figures of Sensation: Special Effects and Aesthetics”

**Tom Gunning**  University of Chicago  “The Ontology of the Moving Image”

**Respondent:** Thomas Elsaesser  University of Amsterdam

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Chinese Language Television Drama

**Room: 739**

**Chair:** Ying Zhu  College Staten Island, City University of New York

**Amy Lee**  University of Hong Kong  “The Hong Kong/Chinatown Connection: HK Television and the Production of Asian American and Chinese Diasporic Identities”

**Ying Zhu**  College of Staten Island, CUNY  “Exporting History: the Transnational Success of Chinese Historical Costume Drama Serial”

**Hsiu-Chuang Deppman**  Oberlin College  “Idolizing the Idle: An Analysis of Angie Chai’s Meteor Garden”

**Gene-Fon Liao**  National Taiwan University of Arts  “Taiwan Thunder Fire: The Triumph of a Popular Taiwanese Series in the Pan-Chinese Regions”

**Respondent:** Sheldon Lu  University of California, Davis

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Privatization and Concentration of European and American Media

**Room: 822**

**Chair:** Kelly Dolak  Ramapo College of New Jersey

**Jonathan Buchsbaum**  Queens College  “Cinema and Television in France: What Price Liberalization?”

**Michael Wayne**  Brunel University  “The Post-Fordist Political Economy of British Cinema: A Case Study of Working Title”

**Matthew Lazen**  Harvard University  “Making a Killing: Privatization, Globalization and French Film Violence”

**Sponsor:** Caucus on Class

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New Nordic Cinemas, Vernacular Modernisms

**Room: 731**

**Chair:** Astrid Soderbergh Widding  Stockholm University

**Anu Koivunen**  University of Helsinki  “E-Motional Cartographies: Modernity, Masculinity, and the Working Class in Aki Kaurismaki’s Films”

**Astrid Soderbergh Widding**  Stockholm University  “Modernist Auterism - Sensationalist Aesthetics: Recontextualizing Lukas Moodysson”

**Bjorn Sorensen**  University of Trondheim  “Regionalism and Modernism-Knut Erik Jensen and Cool and Crazy”
Not Global? Local Films & Their Imagined Communities, 1900–1927
ROOM: 642
CHAIR: Michael Aronson ★ University of Oregon
Vanessa Toumlin ★ University of Sheffield ★ “Come and See Yourselves as Others See You: British Local Filmmaking & The Mitchell & Kenyon Collection”
Marina Dahlquist ★ Stockholm University ★ “Local Interfaces: The Swedish Example”
Martin Loiperdinger ★ Trier University ★ “Aspects of Early Exhibition and Competitions in Marzens’ Local Films at Trier, Germany”
Michael Aronson ★ University of Oregon ★ “Real Cameramen & Imagined Communities: Viewing the Local Viewmaker”

Entertaining East Germany: The Early Years
ROOM: 691
CHAIR: Marc Silberman ★ University of Wisconsin, Madison
Marc Silberman ★ University of Wisconsin, Madison ★ “Learning from the French: DEFA-French Co-Productions in the 1950s”
Stefan Soldovieri ★ University of Toronto ★ “The GDR Cinema’s Cold War Noir: Joachim Hasler’s Förg (1963)”
Henning Wrage ★ Humboldt University, Berlin ★ “Operation Entertainment”
RESPONDENT: Andrea Rinke ★ Kingston University, Surrey

Questioning Allegories of Nation and National Cinemas
ROOM: 415
CHAIR: David Wood ★ Kings College, University of London
David Wood ★ Kings College, University of London ★ “On Poets and Madmen: Towards a Columbian National Video”
SPONSOR: Latino/a Caucus

In Search of Identity: Polish Cinema After 1989
ROOM: 826
CHAIR: Agnieszka Skrodzka-Bates ★ SUNY, Stony Brook
Izabela Kalinowska-Blackwood ★ Stony Brook University ★ “Generation 2000: A Portrait”
Małgorzata Radkiewicz ★ Jagiellonian University ★ “New Beginnings: Film Debuts of the 1990s”
Agnieszka Skrodzka-Bates ★ SUNY, Stony Brook ★ “History from Inside Out: The Magical Cinema of Jan Jakub Kolski”

Minority Identities in Contemporary Spanish Cinema
ROOM: 736
CHAIR: Josetxo Cerdan ★ Universidad Autónoma de Barcelona
Josetxo Cerdan ★ Universidad Autónoma de Barcelona ★ Miguel Fernández ★ Universitat Rovira i Virgili ★ “Race Representation in Recent Spanish Cinema: Blacks without a Past and Gypsies without a Future”
Ángel C. Gómez ★ Universidad Autónoma de Barcelona ★ “Narratives of Immigration in Contemporary Catalonia: Two Study Cases of National Public Television”
Christina Pujol ★ Universitat Autónoma de Barcelona ★ “From Television to Cinema (and Women’s Magazines Between)”

Reconsidering French Heritage Cinema
ROOM: 639
CHAIR: Phil Powrie ★ University of Newcastle Upon Tyne
Robin Blaetz ★ Mount Holyoke College ★ “The Americanization of a French Icon in Luc Besson’s The Messenger”
Raphaëlle Moine ★ Université Paris-Nanterre ★ “Heritage before Heritage: Sacha Guitry’s 1950s Costume Dramas”
Phil Powrie ★ University of Newcastle upon Tyne ★ “The Perfect Echo: Gender and Music in the French Heritage Film”
SPONSOR: French/Francophone Special Interest Group
Sounding the Institution: Music Broadcasting in BBC

ROOM: 834
CHAIR: Jenny Doctor  Trinity College of Music
Jenny Doctor  Trinity College of Music  “Virtual Concerts— the BBC’s Transmutation of Public Performances”
Christina Baade  McMaster University  “Constructing BBC Wartime Entertainment: Sentiment, Stardom, and Sincerely Yours—Vera Lynn”

Introducing South/North Korean Blockbuster

ROOM: 790
CHAIR: Mina Shin  University of Southern California
Mina Shin  University of Southern California  “From Shiri to Taegukgi: The History and Politics of Korean Blockbuster”
Julian Stringer  University of Nottingham  “Blockbuster Aesthetics, Cultural Memory, and Joint Security Area”
Dong Hoon Kim  University of Southern California  “Making Blockbuster, Making a New Nation: North Korean Cinema in New Juche Era”

After New Queer Cinema: Contemporary Film and Television and the Question of Queerness

ROOM: 777
CHAIR: Michele Aaron  University of Birmingham
Michele Aaron  University of Birmingham  “The New Queer Jew: Jewishness, Queerness and Inglorious Pasts”
Glyn Davis  Edinburgh College of Art  “New Queer Television?: Voicing Concerns on Six Feet Under”
Julianne Pidduck  Lancaster University  “Queer Melodrama and the Family Romance: Affective Intertexts”
Monica Pearl  University of Manchester  “Killing an Angel in the House: Post-New Queer Cinema AIDS Representation”

Portraits of the (Ex)colonizer: A French Post-colonial Perspective

ROOM: 744
CHAIR: Sylvie Thouard  University of Marne-la-Vallée
Sylvie Thouard  University of Marne-la-Vallée  “Politics and Aesthetics of Translation in Francophone Documentaries”
Caroline Eades  University of Maryland  “The Colonial Epic: bis repetita, or A New History?”
Sébastien Denis  University of Marne-la-Vallée  “Picturing Marianne. Maternal Figures in French Colonial Cinema on North Africa”
SPONSOR: French/Francophone Special Interest Group

Film Sound: Aesthetics and Historical Context

ROOM: 706
CHAIR: Benjamin Wright  Carleton University
Benjamin Wright  Carleton University  “This Means Something: Sounding Out Dolby Stereo and Acoustic Strategies in Steven Spielberg’s Close Encounters of the Third Kind (1977)”
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The International Response to African American Cinema

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