

Society *for*
Cinema & Media Studies
2005 Conference Program

London, England

March 31 - April 3, 2005

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.

Officers

- E. Ann Kaplan** ★ *Stony Brook University—President*
Lucy Fischer ★ *University of Pittsburgh—Past President*
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Conference Organization

Program Committee

- | | |
|--|---|
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Screening Committee

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|--|---|
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| Mark Betz ★ <i>King's College, London</i> | Bryony Dixon ★ <i>BFI National Film and Television Archive, London</i> |

Conference Organizers

- CONFERENCE CONSULTANT: Justin Wyatt**
EXHIBITS/ADVERTISING/US COORDINATOR: Leslie LeMond
UK COORDINATOR: Gali Gold
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

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Michael Dimmick, *Special Asst. to S. Prince*

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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	12:00-1:45 pm	Session A	Sat, April 2	8:00-9:45 am	Session G
	2:00-3:45 pm	Session B		10:00-11:45 am	Session H
	4:00-6:30 pm	Plenary Session 1		12:00-1:45 pm	Session I
	6:30-8:00 pm	Opening Reception		2:00-3:45 pm	Session J
Fri, April 1	7:30-8:20 am	Meetings	Sun, April 3	4:00-6:00 pm	Plenary Session 3
	8:30-9:45 am	Session C		6:00 pm	Screen Reception
	10:00-11:45 am	Session D		8:00-10:00 pm	Plenary Session 4
	12:00-1:45 pm	Session E		8:00-9:45 am	Session K
	2:00-3:45 pm	Session F		10:00-11:45 am	Session L
	4:00-6:00 pm	Plenary Session 2		12:00-1:45 pm	Session M
	7:00 pm	Special Event		2:00-3:45pm	Session N

Unless otherwise noted, all meetings, panels, workshops and events will take place at the Institute of Education, University of London.

Thursday, March 31, 2005

SESSION

A

12:00–1:45 PM

**Interactive Screens in Transnational Contexts:
Interdisciplinary Digital Authorship
at the Labyrinth Project**

A2

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”

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

A4

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*”

Cinematography and the Digital

A1

ROOM: 728

CHAIR: **Robert W. Davis, Jr.** ★ *American Cinematographer*

Robert W. Davis, Jr. ★ *American Cinematographer* ★ “Digital Operator, Digital DP: *Irreversible*”

Riccardo De Los Rios ★ *Caliban Filmworks* ★ “The Art of Cinematography in the Age of Digital Technology”

Tim Maloney ★ *California State University* ★ “The Digital Effects’ Fuzzy Hierarchy”

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

A3

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”

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

A5

ROOM: 731

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

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

Geoffrey Klingsporn ★ *University of Denver* ★ “The Gun Effect: War Films’ Myth of Origin”

Sabine Haenni ★ *Cornell University* ★ “Cinema and Performative Culture on Broadway”

The Many Faces of the Auteur: Authorship in Film, TV and Video Games

A6

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

A7

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

A8

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

A9

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

A10

ROOM: 736

CHAIR: **Yosefa Loshitsky** ★ *University College, London*

Carolyn 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

A11

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 Hosoe Eikoh’s *Naval and A-Bomb*”

Contemporary American Cinema

A12

ROOM: **834**

CHAIR: **Hilary Ann Radner** ★ *University of Otago*

Hilary Ann Radner ★ *University of Otago* ★ “The Rise of the Stylist: Legally Blonde (Luketic 2001)”

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

A13

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

A14

ROOM: **777**

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

Gloria Sutton ★ *University of California, Los Angeles* ★ “Visual Velocity: Movie-Drome and the Anticipation of Immersive Subjectivity in Expanded Cinema Practices of the 1960s–1970s”

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

Asbjørn Grønstad ★ *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

A15

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”

Female Migrants, Foreigners, and Immigrants in Transnational Contexts

A16

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”

Women in Film and Television in Historical Context

A17

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”



Visuals: Examining How Cinematic Techniques Influence Viewer Perception

B2

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"

Tim J. Smith ★ *University of Edinburgh* ★ "Editing Time: An Empirical Investigation of Time Perception across Match-Action"

Regenerations: Defining *Doctor Who*

B4

ROOM: **739**

CHAIR: **Derek Kompare** ★ *Southern Methodist University*

Simon Barker ★ *Independent Scholar* ★ "In a Class of His Own": Dress as a Legitimizing Discourse in *Doctor Who*

Matt Hills ★ *Cardiff University* ★ "From *Doctor Who* Screenplay to Screen to Novelisation: *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*

Fahrenheit 9/11: Rhetoric, Distribution, Reception

B1

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"

Issues in Film and Aesthetics

B3

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!"

Digital Memory

B5

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 ★ *Binghamton 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

B6

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

ATELIER: Cinemas et Media Francais/Francophones: Quelles histoires? Comment? Pour qui? (Francophone Cinemas/Francophone Media: Which Histories? How? For Whom?)

B7

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 ★

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

B8

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

B9

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

B10

ROOM: **736**

CO-CHAIRS: **Mikita Brottman** ★ Maryland Institute College of Art

David Sterritt ★ Long Island University, Columbia University

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 Turvy: Mike Leigh, the Victorian Era, and Gilbert and Sullivan"

Homes Matter: Cinema as Domestic Entertainment

B11

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

B12

ROOM: **834**

CHAIR: **Allison McCracken** ★ *DePaul University*

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

Joe Wlodarz ★ *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*”

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Reconsidering the 70s Auteurs

B13

ROOM: **790**

CHAIR: **Bob Rehak** ★ *Indiana University*

Chris Dumas ★ *Indiana University* ★ “Get to Know Your Failure: Brian DePalma and the Politics of Auterism”

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”

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

B14

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

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

B15

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 ★ *Cinémaèque 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.”

Sonic Synergies

B16

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”

Issues in Textual Analysis

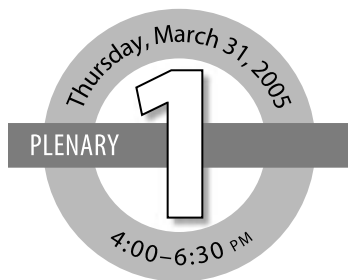
B17

ROOM: **677**

CHAIR: **Peter Lev** ★ *Towson University*

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

Francesca Liguoro ★ *Cinemascope* ★ “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



Members Business Meeting

ROOM: 728

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 Caucuses meetings will be held at alternate times. Please consult the program for this information.

Friday, April 1, 2005

SESSION

C

8:30–9:45 AM

Performing and Narrating Race

C1

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

C2

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

C3

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

C4

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

C5

ROOM: 731

CHAIR: **James Bennett** ★ *University of Warwick*

Arnt Johan Maasø ★ *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

C6

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

C7

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

C8

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

C9

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

C10

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

C11

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”

Ethnographic Film

G12

ROOM: 834

CHAIR: **Kristen Barnes** ★ *Independent Scholar*

Renuka Bisht ★ *University of Florida* ★ “The Cinemas of Garhwal and Katmandu: Himalayan Contestations”

Kristen Barnes ★ *Independent Scholar* ★ “Rough 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

G13

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

G14

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

G15

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

G16

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

G17

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”

Friday, April 1, 2005

SESSION

D

10:00–11:45 AM

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

D2

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*

The Archive: Cataloguing the Past

D4

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”

Religion in Contemporary Cinema

D1

ROOM: 728

CHAIR: **Nancy Mockros** ★ *Independent Scholar*

Mick Broderick ★ *Murdoch 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”

Kurosawa and the Power of Influence

D3

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*

Psychoanalysis, Race, Cinema

D5

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”

Kalpna 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”

D6

Theorizing Transnational Film Historiography II

ROOM: 642

CHAIR: **Kathleen Newman** ★ *University of Iowa*

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*

D7

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”

D8

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”

D9

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’”

D10

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”

D11

Interpreting Race: Cultural, Empirical, and Historical Perspectives

ROOM: 639

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

Christopher Sieving ★ *University of Notre Dame* ★ “New Hollywood Contra Black Hollywood: The Case of *The Landlord* (1970)”

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: Moviegoing Early Detroit, 1910–1924”

Romantic Longings: Representations of Romance in Contemporary U.S. Cinema

D12

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*”

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

D14

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

Postmaternal Hollywood

D16

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”

Auto-biography

D18

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”

Urban Views, Changing Values, Cinematic Representations

D15

ROOM: **744**

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

Alisia Chase ★ *SUNY, Brockport* ★ “Adventurous Secretaries and Aging Spinsters: 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”

The War Film

D17

ROOM: **677**

CHAIR: **Richard Misk** ★ *University of Melbourne*

Matt Yockey ★ *Indiana University* ★ “Total Warriors: Nation, War and the Cinematic Super-Hero”

Richard Misk ★ *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”

MIND THE MEETING

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.

Friday, April 1, 2005

SESSION

E

12:00–1:45 PM

Use It or Lose It: Fair Use, Digital Media, and Film Studies

E1

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

E2

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 Deskillling 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

E3

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”

E4

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”

E5

Class and Film Spectatorship

ROOM: 731

CHAIR: **Derek Nystrom** ★ *McGill University*

Derek Nystrom ★ *McGill University* ★ “Notes toward a Theory of Class Spectatorship”

Ann Kibbey ★ *University of Colorado, Boulder* ★ “The False Consciousness of the Bourgeoisie in *Lamerica* and its Spectators”

Judy B. Woodside ★ *Adams State College* ★ “The Andy Hardy Series: Mediating Culture, Class, and Consumption”

E6

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”

E7

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”

E8

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*

E9

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: Sergi 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”

E10

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*”

E11

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

E12

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*”

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

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

E13

Internet, Culture, Audience

ROOM: 790

CHAIR: **Anne Friedberg** ★ *University of Southern California*

Helle Kannik Haastруп ★ *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”

E14

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* ★ “Hollywood Formula: A Viable Counter-Hollywood Strategy for Chinese Cinema? A Case Study of Zhang Yimou’s Recent Commercial Hits *Hero* & *House of Flying Daggers*”

E15

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”

E16

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 Beatty ★ *University of Calgary* ★ “Middlebrow 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”

E17

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*

E18

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*

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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.

Friday, April 1, 2005

SESSION

F

2:00–3:45 PM

International Exchanges: Production Design, Space and Place in European Cinema, 1928–37

F1

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

F2

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

F3

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

F4

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

F5

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: Ruttmann’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

F6

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*”

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Artist Filmmaking after the ‘Avant-garde’

F7

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”

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

F8

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”

After Kieslowski

F9

ROOM: 826

CHAIR: **Steven Woodward** ★ *Clemson University*

Renata Murawska ★ *Macquarie University* ★ “Seeking Kieslowski: Two Authorial Moments of *Big Animal*”

Joseph Kickasola ★ *Baylor University* ★ “The Aleatronic 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

F10

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

F11

ROOM: 639

CHAIR: **Amey 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 Manila University* ★ “Figures of History in the Cinema of the Nineties”

F12

Global Hollywood and the Cold War

ROOM: **834**

CHAIR: **Hiroshi Kitamura** ★ *College of William and Mary*

Robert Shandle ★ *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”

F13

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”

F14

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”

F15

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)”

F16

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*

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F17

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*

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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

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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

Saturday, April 2, 2005

SESSION

G

8:00–9:45 AM

Importing Hollywood: The Impact of U.S. Silent Film on Latin American and Spanish Cultures

G2

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

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

G4

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”

Eyes on Each Other: Comparative Analyses of U.S. and U.K. Media Communication

G1

ROOM: 728

CHAIR: **Rita Zajacz** ★ *Indiana University*

Howard Fink ★ *Concordia University* ★ “The Falklands War: BBC Radio World News Influence on U.S. TV News”

Michele Hilmes ★ *University of Wisconsin, Madison* ★ “Absolutely Stinking of Americanism: The BBC, The ‘Blue Book’, and the Introduction of Commercial Television in Britain”

Michael Tracey ★ *University of Colorado* ★ “The Americanization of British Broadcasting Policy”

Rita Zajacz ★ *Indiana University* ★ “Rivalry and Imitation: The Merger of Cable and Wireless Companies, 1927–1934”

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Jean Rouch: 1917–2004

G3

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*

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

G5

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: Problematicizing FCC Neutrality and Fundamentalism Irrationality”

Thomas Streeter ★ *University of Vermont* ★ “U.S. Policy Discourse and Modes of Morality”

Workshop: Methodologies of Internet Research

G6

ROOM: 642

CHAIR: **Louisa Stein** ★ *New York University*

WORKSHOP PARTICIPANTS:

Jane Glabman ★ *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

G7

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

G8

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

G9

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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Screening Capital

G10

ROOM: 736

CHAIR: **Amy Shore** ★ *Hunter College, CUNY*

Amy Shore ★ *Hunter College, CUNY* ★ “Subverts and Reverts: The Changing Media Face of Big Tobacco in the Era of Social Marketing”

Roger Hallas ★ *Syracuse University* ★ “Embodying Capital: Performance and the Body in the Anti-Corporate Documentary”

Joshua Hirsch ★ *University of North Texas* ★ “Film Gris: Capitalism and Crime in a Hollywood Cycle 1947–1951”

Benjamin Noys ★ *University College, Chichester* ★ “Destroy Cinema! Destroy Capital!: Guy Debord’s *Society of the Spectacle*”

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

G11

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”

G12

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

G13

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”

G14

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*”

G15

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 ★ “The Mouth of a Cosmopolitan in a Global World: The Fever of English Education Depicted in Korean Films *Please Teach Me English* (2003) and *Tongue Tie* (2003)”

G16

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”

G17

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*”

Saturday, April 2, 2005

SESSION

H

10:00–11:45 AM

Hearing Things: Sound in Television, Radio, and New Media

H2

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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WORKSHOP: Researching Historical Audiences

H1

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*

Animation and Nation

H3

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”

Fatemeh Hosseini-Shakib ★ *Surrey Institute of Art & Design* ★
and **Charles daCosta** ★ *Surrey Institute of Art & Design* ★ “Cast in Clay: Instances of Britishness Revisited and Reviewed in the Works of Aardman Studios”

Responses to Film Violence

H4

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*

Ethnographies of Film

H5

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”

H6

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*”

H7

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”

H8

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* ★ “Cold War Confessions: the ‘New Torture’ in 1950s Anglo-American Cinema”

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

H9

The South, or, The Sensual Geopolitical

ROOM: 826

CHAIR: **Bhaskar Sarker** ★ *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”

H10

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*

H11

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*

H12

WORKSHOP: Screen Decades: The 1990s

ROOM: 834

CHAIR: **Christine Holmlund** ★ *University of Tennessee*

WORKSHOP PARTICIPANTS:

- Sharon Willis** ★ *University of Rochester*
Amy Villarejo ★ *Cornell University*
Chuck Kleinhans ★ *Northwestern University/Jump Cut*
Diane Waldman ★ *University of Denver*
Krin Gabbard ★ *Stony Brook University*

H13

Philosophy and Theory of Film

ROOM: 790

CHAIR: **Sam Girgus** ★ *Vanderbilt University*

- Sam Girgus** ★ *Vanderbilt University* ★ “The Complex Vision of Emmanuel Levinas: A Philosophy for Film in Modern Times”
Christof Decker ★ *University of Munich* ★ “Film and The Theory of Cultural Functions”
Amy Borden ★ *University of Pittsburgh* ★ “Gilles Deleuze and André Bazin at the Intersection of Cinematic Time and Space”

H14

Narrative Form and Contemporary Television

ROOM: 777

CHAIR: **Christine Becker** ★ *University of Notre Dame*

- Jason Mittell** ★ *Middlebury College* ★ “Narrative Complexity in Contemporary American Television”
Melissa Crawley ★ *Independent Scholar* ★ “Sounds Like . . . Politics: Aaron Sorkin Writes the Presidency”
Derek Johnson ★ *University of Wisconsin, Madison* ★ “Constructing Shared Narrative Universes: Spin-offs, Crossovers, and the Tools of Hyperdiegetic World-Building”
Christine Becker ★ *University of Notre Dame* ★ “From Programme to Program: A Narrative Study of Recent British Television and American Remakes”
SPONSOR: Television Studies Interest Group

H15

Class in American and European Film and Television Studies: Discourse on a Structured Absence

ROOM: 744

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

- Kelly Dolak** ★ *Ramapo College* ★ “What is Class Doing in the Closet? The Impacts of a Diminishing Class Discourse in American Television Studies Courses”
John Hill ★ *Royal Holloway, University of London* ★ “Film Studies, Class and the British Cinema”
Deepa Kumar ★ *Rutgers University* ★ “Irony and the Representation of the Working Class on US Television: An Analysis of *The Simpsons* and *The Family Guy*”
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H16

Cinema and Modernity

ROOM: 706

CHAIR: **Joe McElhane** ★ *Hunter College, CUNY*

- Rebecca Bell-Metereau** ★ *Texas State University* ★ “Females as Modern Consumers in Science Fiction and Fantasy”
Patrice Petro ★ *University of Wisconsin, Milwaukee* ★ “Legacies of Weimar Cinema”
Murray Pomerance ★ *Ryerson University* ★ “A Modern Gesture: Perpetual Motion and Screen Suspense”
Christopher Sharrett ★ *Seton Hall University* ★ “False Criticism: Cinema and the Conservative Critique of Bourgeois Society”

H17

The Rhetoric of Evidence and Style in Documentary Film

ROOM: 677

CHAIR: **Charles Wolfe** ★ *University of California, Santa Barbara*

- Carlos Kase** ★ *University of Southern California* ★ “Portrait of Jason: An Experimental Documentary in its Cultural and Aesthetic Context”
Charles Wolfe ★ *University of California, Santa Barbara* ★ “A New Kind of America: *People of the Cumberland* and The Construction of a National Audience”
Richard Edwards ★ *St. Mary's College, California* ★ “Remixing the Real: Documentary Style, Digital Manipulation and Interactivity in an Online, Multimedia Political Art Project”

Saturday, April 2, 2005

SESSION

12:00–1:45 PM

Film (Theory) in the Light of Philosophy

12

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 ★ *Éötvös Loránd University* ★ “Causality and
Narration”

Identities and Images of the Middle East in Contemporary Cinema

14

ROOM: 739

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

Suzanne Gauch ★ *Temple University* ★ “Before Occident and
Orient: Re-imagining 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?”

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The Untimely Bazin

11

ROOM: 728

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

Rosalind Galt ★ *University of Iowa* ★ “It’s So Cold in Alaska:
Evoking Exploration in Peter Delpuit’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”

Issues in Contemporary Latin American Film Production

13

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*

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Screenwriting: History, Theory, Practice

15

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 Praver Jhabvala and Screenwriting”

Media and Genocide

16

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

17

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* ★ “Wild Experiments at the Nexus of Pop Music and Popular Film: UK, 1967–68”

Research on Film and the Industry in the Silent Era

18

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

19

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

110

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 Montford University* ★ “No Longer ‘The Best in the World’—The Challenge of Exporting British Television Drama”

WORKSHOP: Publishing a Journal/Publishing in a Journal

111

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*

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Transnational Stardom and Refiguration of Asian Masculinities

112

ROOM: 834

CHAIR: **Christopher Berry** ★ *Goldsmiths College, University of London*

Stephanie DeBoer ★ *University of Southern California* ★
“Refiguring the Region: Masculinity and Miike, 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”

Celebrity Culture: Exploring Contemporary Fame

113

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*”

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

RESPONDENT: **Sean Redmond** ★ *Southampton Institute*

Documentary Theory and Practice

114

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”

Exilic/Diasporic Cinema

115

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”

Those Come What May Places: The Jazz Club in Noir

116

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

117

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*

Saturday, April 2, 2005

SESSION

J

2:00–3:45 PM

Cinema and Desire: Paradigms Revisited and Revised

J1

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”

The Cell Phone as Cinema

J2

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”

Sound in Transition: Genre Before and After

J3

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*”

The Medium of Comics

J4

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”

The Cinematic Mind: Cognition and Film

J5

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*

J6

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”

J7

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”

★ *Session In French* ★

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J8

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 Bayraktar Sevgen ★ *Bahcesehir University*

Nevena Dakovic ★ *University of Arts-Belgrade*

Aniko Imre ★ *University of Amsterdam/University of Washington*

Pawel Pawlikowski ★ *Independent Filmmaker*

J9

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”

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J10

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”

J11

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 ★ *Buckhamshire 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 Brokovich*”

Pamela Robertson Wojcik ★ *University of Notre Dame* ★ “The Sound of Acting”

J12

Secret Loves: The Global Impact of the Hollywood Musical

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*”

J13

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*”

Allen Larson ★ *Penn State Commonwealth College* ★ “Boys Will Do Boys: Adventures in Accidental Homosexuality in the Star Image of Seann William Scott and Teen Comedy Genres”

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

J14

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”

Adrienne L. McLean ★ *University of Texas, Dallas* ★ “What Before Was Life Is Now Art’: Performing Realism, Performing Performance in Wiseman’s *Ballet* (1995) and Altman’s *The Company* (2004)”

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

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

J15

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 Maitres 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”

SPONSOR: French/Francophone Special Interest Group

J17

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



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)

screen

MIND THE MEETING

*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*

Sunday, April 3, 2005

SESSION

K

8:00–9:45 AM

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

K2

ROOM: 828

CHAIR: **Terri Ginsberg** ★ Dartmouth College

Borja Ibaseta ★ La Trobe University ★ “Queer Politics on TV”

Anita Di Bianco ★ Ramapo College of New Jersey ★ “Where Post Meets Pre: Haynes Does Sirk - *Far from Heaven* and the Gay American”

Terri Ginsberg ★ Dartmouth College ★ “The Violent Lesbian in Contemporary Film: Towards a Theory of Fascist Performance”

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

Film Markets Locally and Globally

K4

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”

Genre in Trans/national Contexts

K1

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”

Foreign Bodies: Genre, Performance and the Transnational Action Film

K3

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”

Women at Work On Screen

K5

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 René: Pastiche and the Image of the Career Woman”

K6

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”

K7

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”

K8

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 *Italianita* in the Cinema of Federico Fellini and Martin Scorsese”

K9

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”

K10

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

K12

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

K13

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

K14

ROOM: 777

CHAIR: **Jane Gaines** ★ *Duke University*

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

Jennifer Smyth ★ *Yale University* ★ “Classical Hollywood and the Revisioning of American Historiography in the Early Sound Era”

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-Classical Narration as a New Paradigm in World Cinema”

Empirical Research on Film

K15

ROOM: 744

CHAIR: **Anne Gjelsvik** ★ *Norwegian University of Science and Technology*

Valentijn Visch ★ *Technical University Delft* ★ “Fiction as Specific Transformations of Non-Fiction: An Empirical Research Testing the Effect of Body Movements on Viewer’s Genre and Emotion Impressions”

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

K16

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

K17

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

Sunday, April 3, 2005

SESSION

L

10:00–11:45 AM

Representing 'Foreignness' in Contemporary International Film

L2

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?"

Film/History/Nation: Hollywood 1944–1946

L4

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"

Elizabeth Heffelfinger ★ *Carnegie Mellon University* ★ "The Problem of Victory: Veteran Return, Readjustment and Reintegration in *The Best Years of Our Lives*"

Dirty Pictures: Women of Color in Pornography

L1

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*

Remembering AIDS Video

L3

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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Images of the Iraq War

L5

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"

L6

Progressive Era Cinema

ROOM: 642

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

Chris Simmons ★ Messiah College ★ “‘Burrrrring, Who Am I? Alarm Clock Andy and the Evolution of Protestant Ideology in Incean Cinema”

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

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

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

L7

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”

L8

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”

L9

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

L10

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

L11

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”

L12

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 Obligated to Read History Again: The Education of a Nation Through American Civil War Films”

L13

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”

L14

Contemporary American Independent Aesthetics

ROOM: 777

CHAIR: **Ian Garwood** ★ *University of Glasgow*

Ian Garwood ★ *University of Glasgow* ★ “American Independent Soundtracks: The Composite Soundscape of *Gummo* (1997)”

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”

L15

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*

L16

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*

L17

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*

SPONSORS: Professional Development Committee
Graduate Student Organization



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

M1

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

M2

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

M3

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"

Tim Palmer ★ *University of North Carolina* ★ "Under Your Skin: Marina de Van and the New French 'Cinema du Corps'"

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

M4

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

M5

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**

WORKSHOP: Archive for the Future

Organized by *Camera Obscura*

M6

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

M7

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* ★ "Nicolas Roeg: the Auteur as Collaborator"

New Approaches to the Hollywood Left

M8

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

M9

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

M10

ROOM: **736**

CHAIR: **Charles R. Adand** ★ *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. Adand ★ *Concordia University* ★ "Classrooms, Clubs and Community Circuits: Reconstructing Cultural Authority and The Film Council Movement, 1946-1957"

Colonial and Post-Colonial Film

M11

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-Reflexivity in African Cinema"

Subjectivity and the Essay Film

M12

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”

Black Abstraction and Cinema

M14

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* ★ “Carnavalesque Filmmaking: The Nottinghill Carnival, Violence and Black Spectatorship in Isaac Julien’s *Territories*”

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Screening Inequality: Some Recent Cinematic Representations of Globalization

M16

ROOM: **706**

CHAIR: **Susan Ryan** ★ *College of New Jersey*

Dennis Broe ★ *Long Island University* ★ “The Re-Emergence of Franco-Belgium Working Class Cinema in the Wake of the Mass Strikes of 1995: Francophile Cinema beyond *L’Amour* and *Amélie*”

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”

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Post-Orientalism and Multiculturalism

M13

ROOM: **790**

CHAIR: **Delia Konzett** ★ *University of New Hampshire*

Ann Ciecko ★ *University of Massachusetts, Amherst* ★ “Commodity Neo-orientalism, Filmic Festivalism, 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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Multiple Marginalities

M15

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”

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

M17

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”

Sunday, April 3, 2005

SESSION

N

2:00–3:45 PM

Between Still and Moving Images

N2

ROOM: 828

CHAIR: **Eivind Røssaak** ★ *University of Oslo*

Arild 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*

Chinese Language Television Drama

N4

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*

Researching the Ring: European Perspectives on Media Hype and Reception of the Global Blockbuster *Return of the Ring*

N1

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”

Privatization and Concentration of European and American Media

N3

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”

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New Nordic Cinemas, Vernacular Modernisms

N5

ROOM: 731

CHAIR: **Astrid Soderbergh Widding** ★ *Stockholm University*

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

Astrid Soderbergh Widding ★ *Stockholm University* ★ “Modernist Austerity - 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

N6

ROOM: **642**

CHAIR: **Michael Aronson** ★ *University of Oregon*

Vanessa Toumlin ★ *University of Sheffield* ★ “Come and See Yourself 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 Camermen & Imagined Communities: Viewing the Local Viewmaker”

Entertaining East Germany: The Early Years

N7

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 *Fog* (1963)”

Henning Wrage ★ *Humboldt University, Berlin* ★ “Operation Entertainment”

RESPONDENT: **Andrea Rinke** ★ *Kingston University, Surrey*

Questioning Allegories of Nation and National Cinemas

N8

ROOM: **415**

CHAIR: **David Wood** ★ *Kings College, University of London*

Robert Lang ★ *University of Hartford* ★ “The Allegorical Imperative in Tunisian Cinema: Ferid Boughedir’s *Halfaouine* (1990)”

David Wood ★ *Kings College, University of London* ★ “On Poets and Madmen: Towards a Columbian National Video”

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In Search of Identity: Polish Cinema After 1989

N9

ROOM: **826**

CHAIR: **Agnieszka Skrodzka-Bates** ★ *SUNY, Stony Brook*

Izabela Kalinowska-Blackwood ★ *Stony Brook University* ★ “Generation 2000: A Portrait”

Malgorzata 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

N10

ROOM: **736**

CHAIR: **Josetxo Cerdan** ★ *Universidad Autónoma de Barcelona*

Josetxo Cerdan ★ *Universidad Autónoma de Barcelona* and

Miguel Fernández ★ *Universidad 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 Autònoma de Barcelona* ★ “From Television to Cinema (and Women’s Magazines Between)”

Reconsidering French Heritage Cinema

N11

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*”

Raphaelle 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”

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N12

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”

Claire Launchbury ★ *University of London* ★ “BBC Overseas Music Policy and Broadcasts to France during the Second World War—‘Qui parle aux Français?’”

Louis Niebur ★ *University of Nevada* ★ “‘The Rational Development of Music in England’: Electronic Music and the Establishment of the BBC’s Radiophonic Workshop”

N14

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”

N16

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)”

Rayna Denison ★ *University of Sussex* ★ “Super Sound: Sound as Spectacle in *X-Men* and *X2*”

Petr Szczepanik ★ *Masaryk University* ★ “Sonic Imagination, or, Film Sound as a Discursive Construct in the Czech Culture of the Late 1920s and Early 1930s”

N13

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”

Ji Yeon Lee ★ *Goldsmiths College, University of London* ★ “Back to the (Post) Colonial Future: Korean Sci-Fi Blockbuster 2009 *Lost Memories*”

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”

N15

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”

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N17

The International Response to African American Cinema

ROOM: **677**

CHAIR: **Melvin Donalson** ★ *California State University, Los Angeles*

Melvin Donalson ★ *California State University* ★ “No Way Out: Civil Rights in the Cinema of Sidney Poitier”

Christine Acham ★ *University of California, Davis* ★ “Decolonizing Chicago: International Influences on *The Spook Who Sat by the Door*”

Eric Pierson ★ *University of San Diego* ★ “Blaxploitation and the International Box Office”

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