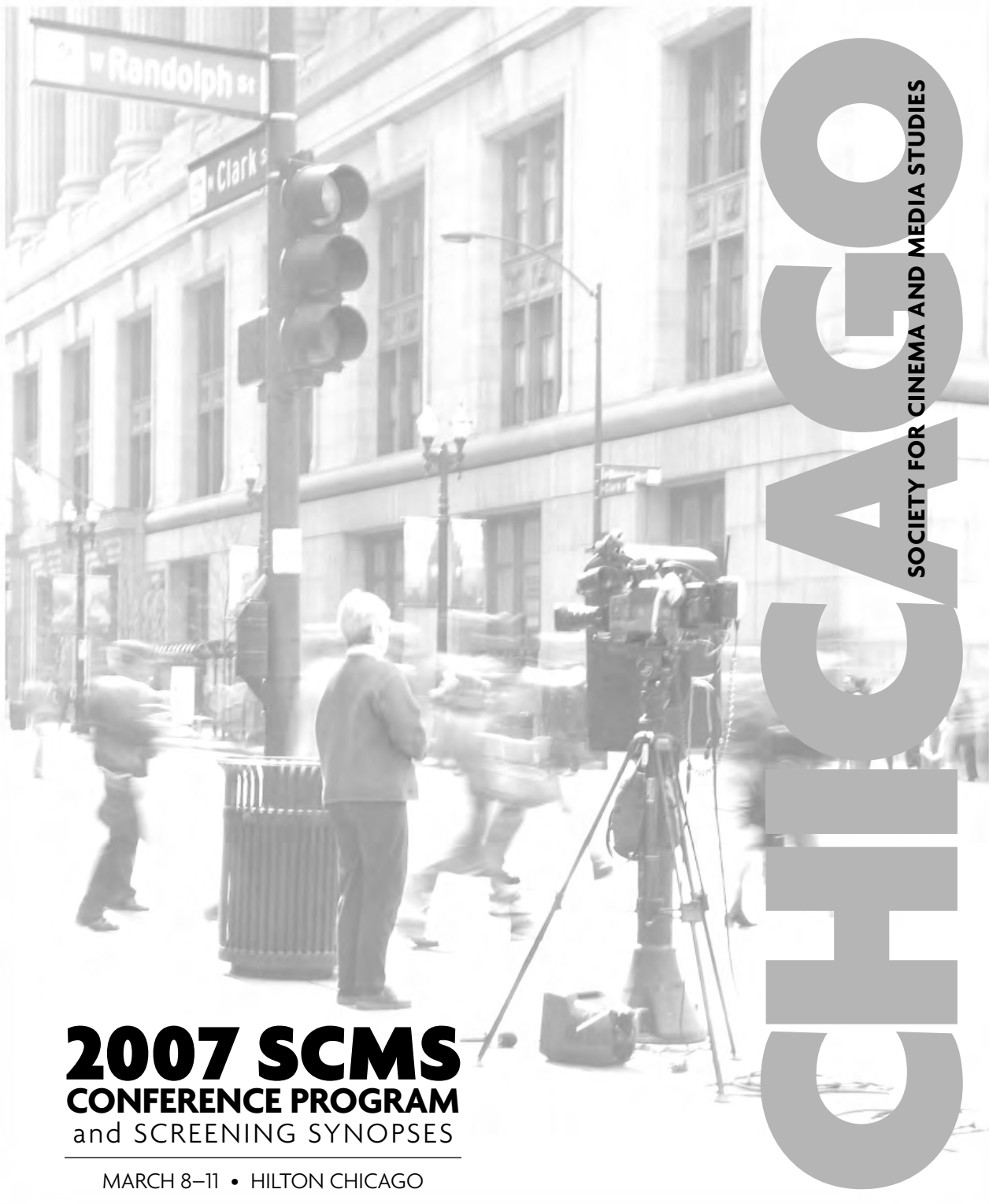


# SCMS

SOCIETY FOR CINEMA & MEDIA STUDIES

**2007 SCMS**  
**CONFERENCE PROGRAM**  
and SCREENING SYNOPSES

MARCH 8-11 • HILTON CHICAGO



SOCIETY FOR CINEMA AND MEDIA STUDIES

# CHICAGO

**2007 SCMS**  
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## Letter from the SCMS President

Welcome to Chicago!

Our conference this year is another very large gathering of film scholars from around the world. Our conferences have continued to grow in size each year, and this year is no exception. We received 877 proposals, compared with 845 last year and 708 the year before for London. By far, our biggest category this year was the Open Call submissions, which suggests that we are seeing an influx of new members trying out the conference for a first time.

But you will also find many familiar faces and names among the attendees, and our roster of program topics fully reflects the diverse nature of moving picture media in today's world. One of my priorities as President has been to encourage the diversification of program topics at our conferences in ways that are reflective of our organization's dual function name—cinema and media. Seeing this occur over the past few years has been enormously pleasurable for me. I believe that our conferences are more exciting intellectually than they have ever been, and the wealth of topics addressed by papers and panels—cinema, television, radio, video games, media policy, global economy, and so on—demonstrates the continuing vitality of our field. This opening up of focus is far from being a symptom of centerlessness or confused identities—instead, it demonstrates how our field and its scholars are keeping pace with rapid changes in the world of moving image media.

As in past years, our conference is truly international. Please welcome our friends who are attending from Australia, Austria, Belgium, Brazil, Canada, China, Denmark, Finland, France, Germany, Greece, Israel, Italy, the Netherlands, New Zealand, Norway, Portugal, Singapore, South Korea, Spain, Sweden, Switzerland, Turkey, and the United Kingdom.

Many SCMS members have told me that they want data projection to be available as part of the standard conference package of media support. Providing data projection is quite expensive and even more so for a conference of this size with so many meeting rooms. SCMS has never offered this technology at past conferences, but I do believe that we are a technology field and that we should attempt to find ways of exceeding the norm for an annual gathering. I am, therefore, extremely pleased to be able to say that this year LCD projectors are available to all presenters. I don't know that we will be able to guarantee this every year—so, please, I hope to see a lot of PowerPoint presentations going on from room to room along with other sources of digitally projected information!

This is my last conference as President. My term of office ends later this spring, and I look forward to working as Past President with Patrice Petro who is incoming as our new President. I have greatly enjoyed these two years as President. SCMS is a tremendous organization and an extremely well run operation, and I would like to extend my gratitude to all of the Executive Council members with whom I have worked and to Jane Dye and Debbie Rush, the organization's administrative coordinators. It's been a great ride!

Best regards,

Stephen Prince  
SCMS President

## Letter from the SCMS Program Chair & President-Elect

Welcome to Chicago and the 2007 Society for Cinema and Media Studies conference!

Our Chicago location offers us an intellectually vibrant, cosmopolitan, and multilayered film, television, and digital media environment in which to explore this year's conference theme, "Media in the Public Sphere." As always, the SCMS aims to foster a genuinely international and interdisciplinary exploration of the media, their publics, and the most pressing and broad-ranging concerns of our time.

With this note of welcome, I want to draw your attention to our award's ceremony and plenary session on Thursday evening at 6:00pm. This year, we will honor Richard Dyer with a Lifetime Membership award. Also this year, we will present the first ever SCMS Pedagogy Award to Chuck Kleinhans. Our plenary speaker, James Chandler, Director of the Franke Institute for Humanities at the University of Chicago, will provide opening remarks on our broad and expansive theme. Following the plenary is the opening reception, which offers a great opportunity for relaxed discussion and reunion with friends and colleagues.

When you peruse this conference program, you will notice that our membership and hence our conference attendance continues to grow. This is the largest gathering in SCMS history. In order to accommodate so many excellent panels and proposals, we added additional time slots and scheduled as many as twenty-one panels, workshops, film screenings, and meetings in each slot. Many individuals have contributed countless hours to making this conference a success. As always, Jane Dye and Debbie Rush worked tirelessly and conscientiously, not just with registration, accounting, and administration, but with the detailed work of communicating with the many members who sent requests and inquiries to the SCMS Home Office. Leslie LeMond continues to do an outstanding job coordinating activities with exhibitors and the staff of the conference hotel. With Del LeMond, Leslie also designed the program brochure that will be essential to you for the next few days. Justin Wyatt was once again superb as our Conference Consultant.

I would also like to thank and publicly recognize the members of the Program Committee, the Screening Committee, and Host Committee, all of whom did an amazing job in helping to shape this conference: for the Program Committee: Jennifer Bean, Wendy Chun, David Crane, Priya Jaikumar, Susan Ohmer, Tasha Oren, Paula Massood, Yeidy Rivero, Amy Villarejo and Charles Wolfe; for the Screening Committee: Nick Davis (Chair), Susan Felleman, Camilla Fojas, and Jonathan Hall; for the Host Committee: JB Capino (Chair), Marsha Cassidy, Scott Curtis, Karla Fuller, Jennifer Horne, and Sharon Ross. Special thanks to Benjamin Schneider and Bruce Brasell for helping to build the conference program.

As in previous years, our 2007 conference is truly international. On behalf of the Program Committee and the Executive Council, I welcome our international as well as our national members to the wonderful city of Chicago and yet another intellectually stimulating four-day event.

Sincerely,

Patrice Petro  
Chair, Program Committee & President-Elect, SCMS



# 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

- Stephen Prince** ◉ Virginia Polytechnic Institute and State University ◉ President
- E. Ann Kaplan** ◉ State University of New York, Stony Brook ◉ Past President
- Patrice Petro** ◉ University of Wisconsin, Milwaukee ◉ President-Elect
- Eric Schaefer** ◉ Emerson College ◉ Secretary
- Amy Villarejo** ◉ Cornell University ◉ Treasurer

## Executive Council

- Jennifer Bean** ◉ University of Washington
- Priya Jaikumar** ◉ University of Southern California
- Jenny Lau** ◉ San Francisco State University
- Akira Lippit** ◉ University of Southern California
- Michele Torre** ◉ University of Southern California ◉ Graduate Student Representative
- Susan White** ◉ University of Arizona
- Charles Wolfe** ◉ University of California, Santa Barbara
- Jon Lewis** ◉ Oregon State University ◉ *ex officio*, Editor, *Cinema Journal*
- Jamie Poster** ◉ University of Wisconsin, Milwaukee ◉ *ex officio*, Information Technologies Officer

## Conference Organization

### Program Committee

- Patrice Petro** ◉ University of Wisconsin, Milwaukee, chair
- Jennifer Bean** ◉ University of Washington
- Charles Wolfe** ◉ University of California, Santa Barbara
- Priya Jaikumar** ◉ University of Southern California
- Amy Villarejo** ◉ Cornell University
- Tasha Oren** ◉ University of Wisconsin, Milwaukee
- Paula Massood** ◉ Brooklyn College/City University of New York
- Susan Ohmer** ◉ University of Notre Dame
- David Crane** ◉ University of California, Santa Cruz
- Wendy Chun** ◉ Brown University

### Screening Committee

- Nick Davis** ◉ Northwestern University, chair
- Susan Felleman** ◉ Southern Illinois University, Carbondale
- Camilla Fojas** ◉ DePaul University
- Jonathan Hall** ◉ University of California, Irvine

### Host Committee

- Jose Capino** ◉ University of Illinois, Urbana-Champaign, chair
- Marsha Cassidy** ◉ University of Illinois, Chicago
- Scott Curtis** ◉ Northwestern University
- Karla Rae Fuller** ◉ Columbia College
- Jennifer Horne** ◉ Bryn Mawr College
- Sharon Ross** ◉ Columbia College

## Conference Organizers

CONFERENCE CONSULTANT: **Justin Wyatt**

CONFERENCE COORDINATOR: **Leslie LeMond**

REGISTRATION AND ACCOUNTING: **Jane Dye** and **Debbie Rush** @ University of Oklahoma

STUDENT OFFICE ASSISTANT: **LynAlise Tannery** @ University of Oklahoma

## Special Thanks

We would like to thank the following for their support and assistance with the 2007 conference:

**Monika Anger**

**Shannon Atkins**, *Design*

*Intelligence Incorporated*

**Bruce Brasell**, *Special Assistant to*

*Patrice Petro*

**Jose Capino**

**Michelle Chin**

**Scott Curtis**

**Madalina Darlosan**, *Palmer House*

*Hilton*

**Nick Davis**

**Condy Johnson**

**Angela Levy**, *Freeman*

**Phyllis Pilawski**

**Iriana Roldan**, *Palmer House*

*Hilton*

**Ben Schneider**, *Special Assistant to*

*Patrice Petro*

**Janine Silzer**

**Ed Smith**

**Jacqueline Washington**

**Justin Wyatt**

## Thanks to Advertisers & Exhibitors

We gratefully acknowledge the following advertisers and exhibitors for their support of this year's conference.

### Advertisers

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Sciences

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University of Texas at Austin:

Department of Radio-  
Television-Film

University of Texas Press

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Continuum Publishing

DEFA Film Library

Duke University Press

Indiana University Press

Korean Film Council

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Micromedia Proquest

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NYU Press

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Routledge Journals

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SUNY Press

University of California Press

University of Chicago Press

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University of Minnesota Press

University of Texas Press

University of Toronto Press

University Press of New England

W.W. Norton & Company

Wallflower Press

Wayne State University Press

## Please Note

There will be boards for 'Conference Updates', 'Personal Messages' and 'Employment/Networking' adjacent to Registration. Please check them daily for information.

Replacement conference programs are available at Registration for \$10 (subject to availability).

Unless otherwise noted, all meetings, panels, workshops and events will take place at the Hilton Chicago.

## Thanks to Filmmakers and Screening Distributors

We gratefully acknowledge the following filmmakers and distributors for their support of this year's conference.

### Filmmakers:

Marta Bautis  
Tiempo Azul Productions  
[www.tiempoazul.com](http://www.tiempoazul.com)

Michelle Citron  
[www.michellecitron.com](http://www.michellecitron.com)

Zeinabu Davis  
[zdavis@ucsd.edu](mailto:zdavis@ucsd.edu)

Daniel Garcia  
[deg3@calvin.edu](mailto:deg3@calvin.edu)

Brett Ingram  
Bright Eye Pictures  
[www.brighteyepictures.com](http://www.brighteyepictures.com)

Liza Johnson  
[liza@speakeasy.net](mailto:liza@speakeasy.net)

Cynthia Madansky  
BMAD Productions  
[www.madansky.com](http://www.madansky.com)

Silvia Mejía  
[silmej@yahoo.com](mailto:silmej@yahoo.com)

Jenny Stark  
[www.jennystark.com](http://www.jennystark.com)

### Distributors:

Arab Film Distribution  
10035 35th Avenue N.E.  
Seattle, WA 98125  
Ph: 206-322-0882  
Fx: 206-322-4586  
[www.arabfilm.com](http://www.arabfilm.com)

Facets  
1517 W. Fullerton Avenue  
Chicago, IL 60614  
Ph: 1-800-331-6197  
Fx: 773-929-5437  
[www.facets.org](http://www.facets.org)

First Run/Icarus Films  
32 Court Street, 21st Floor  
Brooklyn, NY 11201  
Ph: 718-488-8900  
Fx: 718-488-8642  
[www.frif.com](http://www.frif.com)

Future East  
8 Carmichael Road  
Bombay/Mumbai 400026  
India  
Ph: +91.22.2352.5310  
[www.futureeast.com](http://www.futureeast.com)

Kartemquin Films  
1901 W. Wellington  
Chicago IL 60657  
[www.kartemquin.com](http://www.kartemquin.com)

reFugee Camp Productions  
P.O. Box 1908  
Ramallah, Palestine  
Israel  
[sobhi@palnet.com](mailto:sobhi@palnet.com)

Showtime Networks, Inc.  
1633 Broadway  
New York, NY 10019  
[www.sho.com](http://www.sho.com)

Szimplafilm Ltd  
Kertesz utca 48  
H1073 Budapest, Hungary  
[szimplafilm@cine.hu](mailto:szimplafilm@cine.hu)

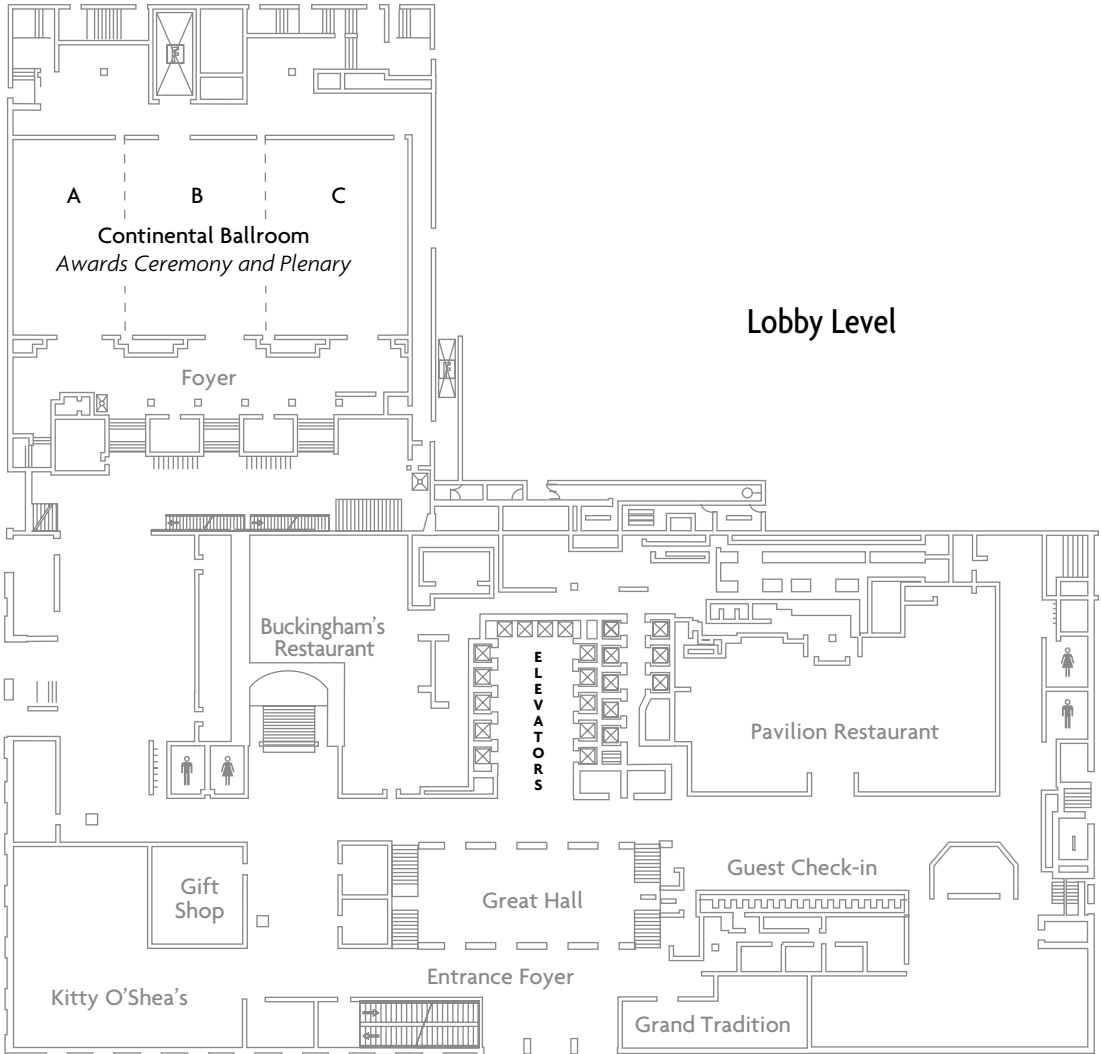
Video Data Bank  
112 S. Michigan Avenue  
3rd Floor  
Chicago, IL 60603  
Ph: 312-345-3550  
Fx: 312-541-8073  
[www.vdb.org](http://www.vdb.org)

Vtape  
401 Richmond Street West  
Suite 452  
Toronto, Ontario  
Canada M5V 3A8  
Ph: 416-351-1317  
Fx: 416-351-1509  
[www.vtape.org](http://www.vtape.org)

Wolfe Releasing  
21570 Almaden Road  
San Jose, CA 95120  
Ph: 408-268-6782  
[www.wolferereleasing.com](http://www.wolferereleasing.com)

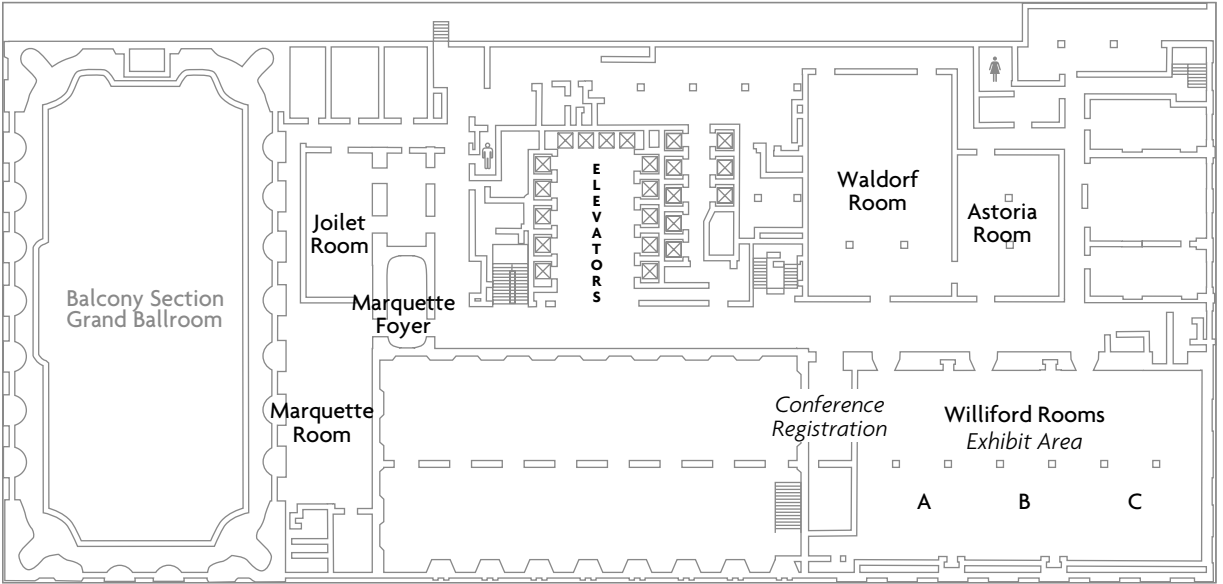
Women Make Movies  
462 Broadway, Suite 500  
New York, NY 10013  
Ph: 212-925-0606  
Fx: 212-925-2052  
[www.wmm.com](http://www.wmm.com)

# Floor Plans — Hilton Chicago



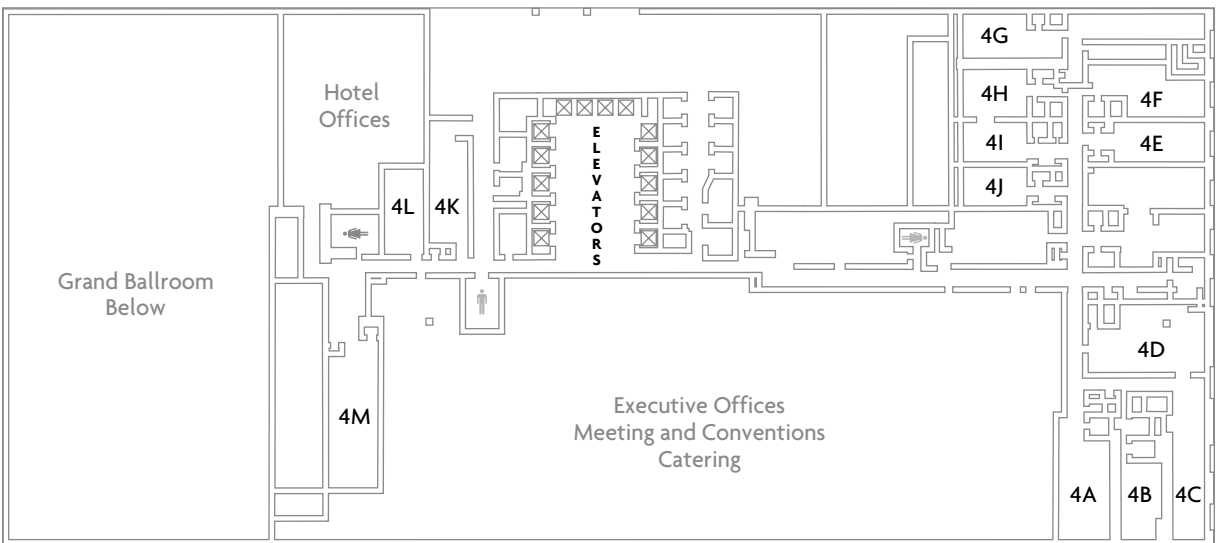


**2nd Floor**

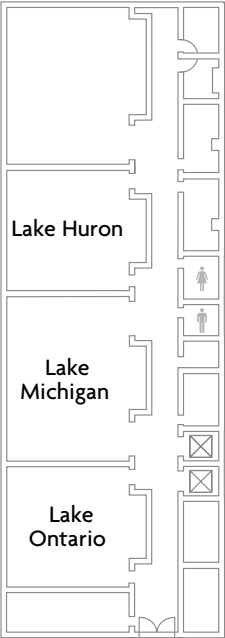
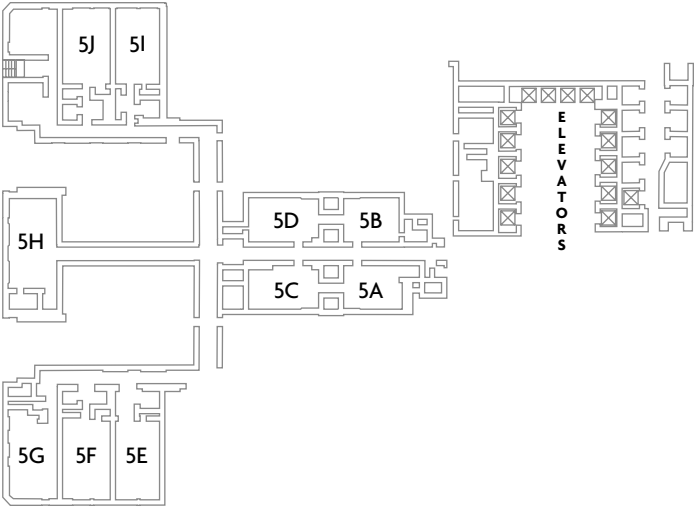


3rd Floor

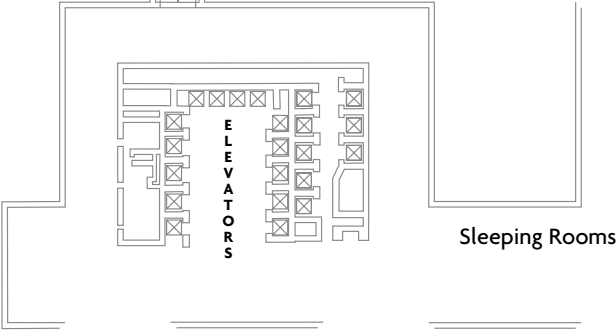
4th Floor



5th Floor



8th Floor



## Schedule of Events At A Glance

<b>Thu, March 8</b>	12:00 NOON–1:45 P.M.	Session A	<b>Sat, March 10</b>	8:15–10:00 A.M.	Session I
	2:00–3:45 P.M.	Session B		10:15 a.m–12:00 noon	Session J
	4:00–5:45 P.M.	Session C		12:15–2:00 P.M.	Session K
	6:00–8:00 pm	Plenary		2:15–4:00 pm	Session L
	8:00–9:00 P.M.	Reception		4:15–6:00 P.M.	Session M
<b>Fri, March 9</b>	8:15–10:00 a.m	Session D	<b>Sun, March 11</b>	6:15–8:00 pm	Session N
	10:15 A.M.–12:00 NOON	Session E		8:15–10:00 A.M.	Session O
	12:15–1:15 pm	Members Meeting		10:15 a.m–12:00 noon	Session P
	1:30–3:15 P.M.	Session F		12:15–2:00 P.M.	Session Q
	3:30–5:15 pm	Session G		2:15–4:00 pm	Session R
	5:30–7:15 P.M.	Session H			
	7:30–10:30 pm	Bollywood Reception			

### Exhibit Hours\*

Rooms: Williford A, B, C—3RD FLOOR

Friday, March 9	10:00 am – 6:00 pm
Saturday, March 10	10:00 am – 6:00 pm
Sunday, March 11	8:00 am – 11:00 am

*\*Hours subject to change*

This year's conference will once again feature a special book exhibit. The exhibit will provide a comprehensive collection of the latest and most significant titles in the field and will contribute substantially to the excitement and intellectual value of our conference.

Please stop by early and often, and browse to your heart's content. Books are on sale at special, discounted rates.

### 2007 Audio Visual Policy

The following equipment will be "standard" in all rooms at the 2007 Conference:  
 VHS Player—NTSC—video standard for USA, Japan & Canada  
 DVD Player REGION 1—standard for USA & Canada  
 LCD Projector

We are NOT able to accommodate changes or requests for A/V equipment on site.  
*Thank you for your cooperation.*

# A

SESSION

Thursday, March 8, 2007  
12:00 NOON—1:45 P.M.

## A2

### National Cinemas and Planetary Information

CONFERENCE 4B—4TH FLOOR

CHAIR: **Anustup Basu** @ University of Illinois, Urbana-Champaign

**Kirsten Strayer** @ University of Pittsburgh @ "Evangelical Images: Transparency and Dissemination in New Latin American Cinema"

**Abhijit Roy** @ Jadavpur University @ "Televisuality and the 'Urban' Brand of Bengali Films"

**Anustup Basu** @ University of Illinois, Urbana-Champaign @ "Cinemas of Information and Societies of Globality"

## A4

### Intersections of Science and Technology in U.S. Animation

CONFERENCE 4D—4TH FLOOR

CHAIR: **Susan Ohmer** @ University of Notre Dame

**Mark Langer** @ Carleton University @ "From Relativity to Evolution: The Fleischer Scientific Films"

**Susan Ohmer** @ University of Notre Dame @ "The Very Model of Modernity: Disney's Burbank Studio and the Industrial Space of Animation"

**Sheila Murphy** @ University of Michigan @ "Web Animation and the Do-It-Yourself Aesthetic"

## A1

### Queer U.S. Cinema

CONFERENCE 4A—4TH FLOOR

CHAIR: **Dustin Goltz** @ Arizona State University

**Courtney Bates** @ University of Wisconsin, Madison @ "Camping at Midnight: Queer Audiences, Supertexts, and the Films of Russ Meyer"

**Dustin Goltz** @ Arizona State University @ "Aliens Don't Have a Future: Queer Potentials in Gregg Araki's Teen Apocalyptic Trilogy"

**Jeremy Powell** @ University of North Carolina, Chapel Hill @ "Machinic Visions of Lynch: On the Disembodiment of Information and the Queer Private Sphere"

**Lisa Henderson** @ University of Massachusetts, Amherst @ "The Look of Love and Money"

## A3

### Dynamic Duos

Building Academic-archival Partnerships

WORKSHOP

CONFERENCE 4C—4TH FLOOR

CHAIR: **Jennifer Horne** @ Bryn Mawr College

CO-CHAIR: **Janna Jones** @ Northern Arizona University

#### WORKSHOP PARTICIPANTS

**Mary Desjardins** @ Dartmouth College

**Barbara Hall** @ Margaret Herrick Library

**Jennifer Horne** @ Bryn Mawr College

**Leslie Debauche** @ University of Wisconsin, Stevens Point

SPONSOR: *Media Archive Committee*

## A5

### Mind Control!

Ideas about Media Influence in the Post-WWII Era

CONFERENCE 4E—4TH FLOOR

CHAIR: **Charles Acland** @ Concordia University

CO-CHAIR: **Kirsten Ostherr** @ Rice University

**Kirsten Ostherr** @ Rice University @ "Public Relations and Public Health: Propaganda Versus Education in Postwar Instructional Films"

**Heather Hendershot** @ Queens College/CUNY Graduate Center @ "How the Old Christian Right Became the New Christian Right: Historical Revisionism and Billy James Hargis"

**Zoë Druick** @ Simon Fraser University @ "Controlling World Communication: UNESCO and the UN on Film"

**Charles Acland** @ Concordia University @ "Psychic Hucksterism: Tracing the 1957 Subliminal Communication Panic"

**A6** **Challenging the Status Quo**

Latina/os, Media and the Transformation of the Public Sphere through Critical Pedagogy and Experiential Learning

CONFERENCE 4F—4TH FLOOR

CHAIR: **Mari Castaneda** @ University of Massachusetts, Amherst**Mari Castaneda** @ University of Massachusetts, Amherst @ "Latina Media Studies: Transformative Learning Through Community Engagement"**Jean Lauer** @ University of Texas, Austin @ "The Role of Academia in Shaping a Culturally Integrated U.S. Entertainment Industry"**Hector Amaya** @ Southwestern University @ "Scapegoating Hollywood: How Latinas(os) Are Not Benefiting From Critical Media"**Katynka Martinez** @ University of Southern California @ "With a Camera in Her Hand: The Boyle Heights Latina Independent Film Extravaganza and the Power of Creation"RESPONDENT: **Catherine Benamou** @ University of MichiganSPONSOR: *Latino/a Caucus***A7** **The Ontology of the Body**

Representing the Human Form in Documentary Media

CONFERENCE 4G—4TH FLOOR

CHAIR: **Broderick Fox** @ Occidental College**Margaret Schwartz** @ University of Iowa @ "A Productive Remainder: Narrating the Corpse of Evita Perón"**Jeffrey Chown** @ Northern Illinois University @ "Documentary Film and the Iraq War: Soldiers and Victims as Cinematic Signifiers"**Broderick Fox** @ Occidental College @ "The Ontology of the Gay Male Body: A Contemporary Crisis in Self-Representation"**Michael Renov** @ University of Southern California @ "Documentary, Contemporary Art, and the Ethical Function"**A8****Melodrama**

Gender, Genre, Space, and Affect

CONFERENCE 4H—4TH FLOOR

CHAIR: **Nathan Holmes** @ University of Chicago**Nathan Holmes** @ University of Chicago @ "This Isn't What It Looks Like: *Stella Dallas* and Melodrama's Cinematic Appearances"**Brenda Austin-Smith** @ University of Manitoba @ "Containing Desire: *Rose Hobart* and *Home Stories*"**Megan Williams** @ Santa Clara University @ "In the Ring with Mildred Pierce: Million Dollar Baby and the Revival of the 1940s Melodrama"**Joanna Hearne** @ University of Missouri, Columbia @ "Cinematic Interventions and Political Reform in 1920s 'Indian Dramas'"**A9****Gender and Sexuality in Post-Colonial Hindi Cinema**

CONFERENCE 4J—4TH FLOOR

CHAIR: **Nandana Bose** @ University of Nottingham**Meheli Sen** @ Emory University @ "Debonair Dev: Genre, Masculinity and the Hindi Crime-melodrama"**Sreya Mitra** @ University of Wisconsin, Madison @ "From Chakkas to Gays: The Changing Queer Dynamics in Mainstream Hindi Cinema"**Kevin John Bozelka** @ University of Texas, Austin @ "Lesbian Representability in Bollywood Musical Numbers"**Nandana Bose** @ University of Nottingham @ "'No Sex Please, We're Indians!' Censorship, Sexuality and the Hindu Right in 1990s Hindi Cinema"**A10****Film and Video Within the Gallery Walls**

WORKSHOP

CONFERENCE 4K—4TH FLOOR

CHAIR: **Linda Ehrlich** @ Case Western Reserve University

## WORKSHOP PARTICIPANTS

**Jonathan Rosenbaum** @ Chicago Reader**Charles Musser** @ Yale University**Nancy Mathews** @ Williams College**Jorge La Torre** @ Universidad de Navarra**James Quandt** @ Cinematheque Ontario**Linda Ehrlich** @ Case Western Reserve University**A11****British Cinema**

CONFERENCE 4L—4TH FLOOR

CHAIR: **Charles Wolfe** @ University of California, Santa Barbara**George Lellis** @ Coker College @ "The Tableau within the Tableau: Brechtian Contradiction in Stephen Frears's *Mrs Henderson Presents*"**Peter Limbrick** @ University of California, Santa Cruz @ "Transnational Circuits of Imperial Production: the U.S./British Empire Film 1920–1940"

A12

**Fifty Years of Movies (1957–2007)**

The Extraordinary Career of Sidney Lumet

CONFERENCE 4M—4TH FLOOR

CHAIR: **Joanna E. Rapf** ☉ University of Oklahoma**Stephen Prince** ☉ Virginia Polytechnic Institute and State University ☉ "Realism, Truth and Cinematic Style in the Work of Sidney Lumet"**Joanna E. Rapf** ☉ University of Oklahoma ☉ "The 'Basis of Everything': Sidney Lumet and the Law"**Lester Friedman** ☉ Hobart and William Smith Colleges ☉ "Remembrance and Atonement: The Jewish Cinema of Sidney Lumet"**Sarah Kozloff** ☉ Vassar College ☉ "The Tragedies of *Prince of the City*"

A13

**African Americans, Education, and the Public Sphere**

LAKE HURON—8TH FLOOR

CHAIR: **Christine Acham** ☉ University of California, Davis**Christine Acham** ☉ University of California, Davis ☉ "Negotiating Black Masculinity in the Black Revolution: *Nothing But a Man* (1964)"**Gregory Jay** ☉ University of Wisconsin, Milwaukee ☉ "Uplifting the Spectator: Oscar Micheaux and the Black Public Sphere"**Marsha Orgeron** ☉ North Carolina State University ☉ "'We Both Know You Can Do Better': Redirecting Black Anger in Riot-Era Educational Films"**Curt Hersey** ☉ Georgia State University ☉ "Hood Films, The War on Drugs and the Condemnation of African-American Addicts"

A14

**Special Effects/Special Affect**

LAKE ONTARIO—8TH FLOOR

CHAIR: **Kristen Whissel** ☉ University of California, Berkeley**Alison Griffiths** ☉ City University of New York, Baruch College ☉ "Spectacularis Effectus: A Medieval Pre-History of Cinematic Special Effects"**Anne Nesbet** ☉ University of California, Berkeley ☉ "Visible Effects: Cinema's Ecstatic Economics in the Soviet 1920s"**Russell Merritt** ☉ Independent Scholar ☉ "Crying in Color: How Hollywood Coped When Technicolor Died"**Kristen Whissel** ☉ University of California, Berkeley ☉ "The Digital Multitude"

A15

**Screening A**

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

*Trumpetistically Clara Bryant*

Zeinabu Irene Davis, USA, 2005, 56 min

SPONSORS: *African/African American Caucus* and *Women's Caucus*

Filmmaker Zeinabu Irene Davis will be available for questions.

# B

Thursday, March 8, 2007

**SESSION** 2:00–3:45 P.M.

## B2

### Cognition and Experience

CONFERENCE 4B—4TH FLOOR

CHAIR: **Charles Kronengold** @ Wayne State University

**Mark Minett** @ University of Wisconsin, Madison @ “Anxious Moments: Returning Free-Floating Filmic Anxiety Safely to Earth”

**Tim Smith** @ University of Edinburgh @ “Seeing Eye To Eye: The Role of Attentional Synchrony in the Perception of Editing Continuity”

**Charles Kronengold** @ Wayne State University @ “Sensing Thinking in Cinema”

## B4

### Queer Theory and Media Studies

**WORKSHOP** CONFERENCE 4D—4TH FLOOR

CHAIR: **Richard Cante** @ University of North Carolina, Chapel Hill

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

#### WORKSHOP PARTICIPANTS

**Lynne Joyrich** @ Brown University

**Amy Villarejo** @ Cornell University

**Jonathan M. Hall** @ University of California, Irvine

**Sean Metzger** @ Duke University

**Kara Keeling** @ University of North Carolina, Chapel Hill

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

## B1

### Close Encounters of the Synaesthetic Kind

CONFERENCE 4A—4TH FLOOR

CHAIR: **Tarja Laine** @ University of Amsterdam

CO-CHAIR: **Wanda Strauven** @ University of Amsterdam

**Julian Hanich** @ Free University, Berlin @ “(Dis)liking Disgust: A Phenomenology of the Cinematic ‘Ugh!’”

**Tarja Laine** @ University of Amsterdam @ “‘It’s the Sense of Touch’: Skin in the Making of Cinematic Consciousness”

**Jennifer Barker** @ University of Wisconsin, Milwaukee @ “Spectacular, Spectacular: Synaesthesia in Contemporary Film Spectacle”

**Wanda Strauven** @ University of Amsterdam @ “The Force of Attraction: The Role of Distance in *Vanya on 42nd Street* and *Dogville*”

## B3

### Mainstream/Sub-culture

CONFERENCE 4C—4TH FLOOR

CHAIR: **Aaron Sachs** @ University of Iowa

**Amanda Howell** @ Griffith University @ “... But We Did Get You, Chocolate City: Narrative Spaces, Narrative Address and the Role of Music in Blaxploitation Cinema”

**Aaron Sachs** @ University of Iowa @ “‘You the Missionary and I’m the Native’: Cinematic representations of race and class in hip-hop and the function of *Beat Street* in the Mainstream Appropriation of the Subculture”

**Josh Stenger** @ Wheaton College @ “Ghetto/Superstar: Mediating Blackness in post-1965 ‘Watts’”

## B5

### Television Histories

CONFERENCE 4E—4TH FLOOR

CHAIR: **Chuck Berg** @ University of Kansas

**Chuck Berg** @ University of Kansas @ “Flirting with Fifties Jazz: Early Television’s Engagement with ‘America’s Classical Music’”

**Peter Kovacs** @ University of Arizona @ “Toward an Advertiser-centered History of Early Television”

**Kirsten Pike** @ Northwestern University @ “Girls Gone Liberated? Negotiating Femininity, Power, and Independence on 1970s Teen TV”

**Leshu Torchin** @ University of St. Andrews @ “White Band’s Burden: Humanitarian Synergy, *Live 8*, and the Campaign to Make Poverty History”

B6

## Television As Film / Film As Television

CONFERENCE 4F—4TH FLOOR

CHAIR: Sean O'Sullivan ☉ Ohio State University

**Karen Hornick** ☉ New York University ☉ "The End(s) of Television: A Cinematic Turn?"

**Marit Knollmueller** ☉ University of Kent at Canterbury ☉ "D-Dag: The Dogma Brotherhood Invades Danish Television"

**Sean O'Sullivan** ☉ Ohio State University ☉ "*The Decalogue* and the Remaking of American Television"

RESPONDENT: Christian Keathley ☉ Middlebury College

B8

## Silent Cinema in the Middle East

CONFERENCE 4H—4TH FLOOR

CHAIR: Kaveh Askari ☉ University of California, Berkeley

CO-CHAIR: Hamid Naficy ☉ Northwestern University

**Canan Balan** ☉ University of St. Andrews ☉ "The Screen of Dreams: Pre-Cinema and the Public Sphere in Istanbul"

**Kaveh Askari** ☉ University of California, Berkeley ☉ "The Mitigated Success of Early Film Export to the Middle East"

**Negar Mottahedeh** ☉ Duke University ☉ "Collection and Recollection: Studying the History of National Cinemas"

SPONSOR: Middle East Caucus

B10

## Orientalism, Nation, and the Moving Image

CONFERENCE 4K—4TH FLOOR

CHAIR: Delia Konzett ☉ University of New Hampshire

**Charles Musser** ☉ Yale University ☉ "Long Live Titay Molina, Edward Meyer Gross and Filipino Film Culture: or, A Reconsideration of Early Cinema in the Philippines"

**Delia Konzett** ☉ University of New Hampshire ☉ "War, Hysteria, and the Model Minority"

**Geoffrey Hill** ☉ Quinnipiac University ☉ "Orientalism, Race Performance, and the Time-Image in *The Tea House of the August Moon*"

**Matthias Konzett** ☉ Tufts University ☉ "European Migrants: Fatih Akin's *Head-On* and Michael Haneke's *Caché*"

SPONSOR: Asian/Pacific American Caucus

B7

## Ambiguous Nations

Central Europe on Film

CONFERENCE 4G—4TH FLOOR

CHAIR: Meta Mazaj ☉ University of Pennsylvania

**Meta Mazaj** ☉ University of Pennsylvania ☉ "Between National and World Cinema: *Cabaret Balkan* (1998) on a Global Stage"

**Vlastimir Sudar** ☉ University of St Andrews ☉ "Examining 'Kara-sevda': Self-Exoticism or the Revival of Romanticism in the Balkan Cinema"

**Laszlo Strausz** ☉ Georgia State University ☉ "From the Aesthetics of Geometry Towards the Face: Public vs. Private Space in Miklós Jancsó's *The Red and the White* and *The Lord's Lantern in Budapest*"

**Claudia Pummer** ☉ University of Iowa ☉ "At the Border: Supplementation and Intertextuality in Edgar G. Ulmer's Foreign-language films *The Singing Blacksmith* and *Cossacks in Exile*"

B9

## Hollywood Remix

Transnational Borrowings, Quotation or Citation

CONFERENCE 4J—4TH FLOOR

CHAIR: Reena Dube ☉ Indiana University of Pennsylvania

**Yiman Wang** ☉ University of California, Santa Cruz ☉ "The Goddess, Hollywood 'Before' and *Hong Kong 'After*"

**Melissa Lenos** ☉ Temple University ☉ "Something More Than Just an Ape: The Myth of *King Kong* (1933, 1976, 2005)"

**Iain Smith** ☉ University of Nottingham ☉ "'So You Think *Spiderman* and His Gang Are in Turkey, *Captain America*?': Transnational Media Flow and the Politics of 'Borrowing' U.S. Popular Culture"

B11

## Narrative and Narration in Film Theory

CONFERENCE 4L—4TH FLOOR

CHAIR: Patrick Keating ☉ Hofstra University

**Patrick Keating** ☉ Hofstra University ☉ "Classicism and the Corporation: The Problem of the Goal-oriented Narrative and the Group-oriented Protagonist"

**Daniel Steinhart** ☉ University of California, Los Angeles ☉ "Time Travel: Long Takes and Non-linear Narratives in *Elephant*, *Irreversible*, and *Russian Ark*"

**Rodger Frey** ☉ Duke University ☉ "Return to Duration"

**Andras Balint Kovacs** ☉ National Audiovisual Archive ☉ "Analysis of Causal Sequences in Classical Narratives"

B12

**Private Parts in Public**

Cult Cinema Reception in the Public Sphere

CONFERENCE 4M—4TH FLOOR

CHAIR: **Ernest Mathijs** ☉ University of British Columbia**Jamie Sexton** ☉ University of Wales, Aberystwyth ☉ “A Hybrid Journey into the Future: The Cult Recuperation of *Space is the Place*”**Ernest Mathijs** ☉ University of British Columbia ☉ “Big Head Goes Boom: Scanners and the Public Reception Trajectory of a Cult Film”**Geoff King** ☉ Brunel University ☉ “Mainstreaming Cult: Multiple Levels of Viewer Investment in *Kill Bill*”RESPONDENT: **Jonathan Rosenbaum** ☉ Chicago Reader

B13

**The City Universal**

Work, Politics and Utopia in Early Hollywood

LAKE HURON—8TH FLOOR

CHAIR: **Shelley Stamp** ☉ University of California, Santa CruzCO-CHAIR: **Mark Cooper** ☉ Florida State University**Mark Cooper** ☉ Florida State University ☉ “Where Work Is Play and Play Is Work”**Jennifer Bean** ☉ University of Washington, Seattle ☉ “The Imagination of Early Hollywood: ‘Movie-Land’ and the Magic Cities”**Denise McKenna** ☉ New York University ☉ “The Ties that Bind: Constructing Universal’s Corporate Family”**Shelley Stamp** ☉ University of California, Santa Cruz ☉ “Universal Suffrage”

B14

**Global TV Formats**

An International Agenda for TV Studies, Part I

LAKE ONTARIO—8TH FLOOR

CHAIR: **Michael Kackman** ☉ University of Texas, Austin**Michael Kackman** ☉ University of Texas, Austin ☉ “Selling Difference: *The Cisco Kid*, 1950s Television, and Emergent Media Globalization”**Sharon Sharp** ☉ California State University, Los Angeles Pepperdine University ☉ “Global Franchising, Gender, and Genre: The Case of Domestic Reality Television”**Chiara Ferrari** ☉ University of California, Los Angeles ☉ “American Television Formats and the Development of Italian National Identity in Broadcasting”RESPONDENT: **Joe Straubhaar** ☉ University of TexasSPONSOR: *Television Studies Interest Group*

B15

**Screenings B**

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

*Just a Click Away from Home*

Silvia Mejía, USA, 2006, 52 min

SPONSOR: *Women’s Caucus*

Filmmaker Silvia Mejía will be available for questions.

*Happy Crying Nursing Home*

Niklas Sven Vollmer, USA, 2005, 30 min

# C

## SESSION

Thursday, March 8, 2007

4:00–5:45 P.M.

# C2

## Reality Television, Television Genres

CONFERENCE 4B—4TH FLOOR

CHAIR: **Yael Sherman** @ Emory University

**Ethan Thompson** @ Texas A&M University, Corpus Christi @ “Comedy Verite? The Documentary Aesthetic and the Televisual Sitcom”

**Karen Backstein** @ Independent Scholar @ “I Can’t Dance . . . Please Ask Me! Choreography and Representation in *Dancing with the Stars*”

**Yael Sherman** @ Emory University @ “Vision, Power and the Self in *What Not to Wear*”

# C4

## Class on the Border

Screening the Multitudes

CONFERENCE 4D—4TH FLOOR

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

**Camilla Fojas** @ DePaul University @ “Border Cinema and Global Labor”

**Patricia Keeton** @ Ramapo College @ “Recent Documentary and Grassroots Media in Argentina: The Global Context Shaping Contemporary Immigrant Experience”

**Martin O’Shaughnessy** @ Nottingham Trent @ “Fragments in Collision: The Disenfranchised and the Displaced”

**Susan Ryan** @ College of New Jersey @ “Documenting the Undocumented”

SPONSOR: *Caucus on Class*

# C1

## Queer Theory/HistoryMedia

CONFERENCE 4A—4TH FLOOR

CHAIR: **Matthew Ramsey** @ Stephen F. Austin State University

**Hollis Griffin** @ Northwestern University @ “Television and the Performativity of Citizenship: Cable Narrowcasts to the Gay Consumer-Citizen”

**Nick Davis** @ Northwestern University @ “The Desiring-Image: Gilles Deleuze and Queer Cinema”

**Joseph Wlodarz** @ University of Rochester @ “Tell Me If You Can: Masculinity and Queer (In)Visibility in American Network Television of the 1970s”

**Matthew Ramsey** @ Stephen F. Austin State University @ “I’m Not the Other Woman in this Case’: *Murder!*, Queer Performance and Sound”

# C3

## Gods, Techies, Bloggers, and Bollywood

India, Diaspora, and Cyberculture

CONFERENCE 4C—4TH FLOOR

CHAIR: **Aswin Punathambekar** @ University of Wisconsin, Madison

**Aswin Punathambekar** @ University of Wisconsin, Madison @ “Monetizing Citizenship: Bollywood, Dotcoms, and the NRI Market”

**Rohit Chopra** @ Emory University @ “Regional Selves, Global Citizens: Particularistic Notions of Indian Selfhood in Cyberspace”

**Radhika Gajjala** @ Bowling Green State University @ “Why the World is Not Flat: Examining Local/Global, Rural/Urban, Virtual/Real Intersections in South Asian Digital Diasporas”

**Dale Hudson** @ Amherst College @ “Documenting Dream and Dystopia: Cinephilia, Consumerism, and Call Centers”

RESPONDENT: **Lalitha Gopalan** @ Georgetown University

# C5

## Brazilian Cinema

Between Hollywood and Latin America

CONFERENCE 4E—4TH FLOOR

CHAIR: **Stuart Davis** @ University of Minnesota

**Salome Skvirsky** @ University of Pittsburgh @ “The Forgotten Utopia of Brazilian Film: Palmares, the State, and the Black Movement”

**Sean Griffin** @ Southern Methodist University @ “Mamae Eu Quero: Carmen Miranda Performing Maternal Abundance”

**Fernando Mascarello** @ UNISINOS, Brazil @ “What Do We Need a Brazilian Cinema for?—Brazil’s Post-1994 Film Production and Its (Lack of) Local Audiences”

**Stuart Davis** @ University of Minnesota @ “Interrogating the Cultural Foundations of Underdevelopment in Brazilian Cinema Novo”

C6

## Issues in Contemporary French Cinema

CONFERENCE 4F—4TH FLOOR

CHAIR: **Scott Nygren** ☉ University of Florida**Scott Nygren** ☉ University of Florida ☉ “Cinema as Concept: Film in Recent Paris Exhibitions”**Peter Baxter** ☉ Queen's University ☉ “Imagining the National: Today's French Dilemma in Two Recent Films”**Jonathan Buchsbaum** ☉ Queen's College ☉ “Guardians of Cinephilia: The Cinemas d'Art et Essai and the Multiplexes in France”

C7

## Copyright and Fair Use

CONFERENCE 4G—4TH FLOOR

CHAIR: **Richard Paterson** ☉ British Film Institute/University of Stirling**Richard Paterson** ☉ British Film Institute/University of Stirling ☉ “Creativity, Intellectual Property Rights and the Public Sphere”**Jennifer Lynde Barker** ☉ Stanford University ☉ “Animating Racial Representation: Censorship, Copyright and ‘Fair’ Use”**Lindsay Fullerton** ☉ University of Pennsylvania ☉ “Captives of Copyright: The Fates of Documentaries in the Digital Age”**Mark Benedetti** ☉ Indiana University ☉ “Encoding Piracy: CAP Code and Deleuze's Simulacrum”

C8

## Documentary and the Abject

Representing Recent Aberrations

CONFERENCE 4H—4TH FLOOR

CHAIR: **Kevin McDonald** ☉ University of Iowa**Kristopher Fallon** ☉ University of California, Berkeley ☉ “In My Life I Have Seen Wars: Memory, War Crimes and the Visual Artifact in Errol Morris' *The Fog of War*”**Kevin McDonald** ☉ University of Iowa ☉ “On the Face of Death: *Silverlake Life* as Minor Cinema”**Benedict Stork** ☉ University of Minnesota ☉ “He Liked to Look at Pictures of Boys: Tracing the Contours of the Abject in *Capturing the Friedmans*”RESPONDENT: **Bill Nichols** ☉ San Francisco State University

C9

## Japanese Cinema and Culture

CONFERENCE 4J—4TH FLOOR

CHAIR: **Daisuke Miyao** ☉ University of Oregon**Brian Ruh** ☉ Indiana University ☉ “America's Anime, Japan's Anime: Identifying Japanese Animation in Global Circulation”**Daisuke Miyao** ☉ University of Oregon ☉ “Japanese Men with Movie Cameras: ‘Lights, Camera, Nation!’”**Akira Lippit** ☉ University of Southern California ☉ “At the Center of the Outside: Japanese Cinema Nowhere”**Alastair Phillips** ☉ University of Warwick ☉ “Unsettled Visions. Space, Time and Modernity in Imamura Shohei's *Vengeance is Mine (1979)*”

C10

## Necessary Revisionism

Northern European Media

CONFERENCE 4K—4TH FLOOR

CHAIR: **Shannon Mattern** ☉ The New School**Shannon Mattern** ☉ The New School ☉ “A Public Sphere of Poetic Engagement: Alvar Aalto's Woodberry Poetry Reading Room”**Thomas Waugh** ☉ Concordia University ☉ “Joris Ivens: Canonicity, Stagnation and Revisionism”**Jennifer Fleeger** ☉ University of Iowa ☉ “The Dialectics of Hearing: Copenhagen, Silent Cinema, and Walter Benjamin”**Mariah Larsson** ☉ Lund University ☉ “Filmic Freedom in the Public Sphere—Swedish Film Censorship Debate in the Late 1960s”

C11

## Public Privacy

Indeterminate Spaces

CONFERENCE 4L—4TH FLOOR

CHAIR: **Pamela Wojcik** ☉ University of Notre Dame**Margot Bouman** ☉ The New School ☉ “Video Technologies, Private Acts and the Public Sphere: Ghost Hunting on the Bridge”**Amy Herzog** ☉ Queens College/City University of New York ☉ “From Jukebox Films to Peepshow Loops: Intimacy, Corporeality, and Perversity in the Public Sphere”**David Coon** ☉ Indiana University ☉ “‘Look Closer’: Negotiating the Public/Private Binary in Suburban Narratives”**Pamela Wojcik** ☉ University of Notre Dame ☉ “A Primer in Urbanism: Public Privacy and *Rear Window* Ethics”

C12

**Configurations of Emergence**Proliferation and Synergy of Approaches  
in Early Cinema Studies

CONFERENCE 4M—4TH FLOOR

CHAIR: **Nicolas Dulac** @ Université Paris III Sorbonne Nouvelle**Louis Pelletier** @ Concordia University @ “Film Descending a Staircase: For a Dynamic Approach to Early Cinema Filmographies”**Pierre Chemartin** @ Université de Montréal @ “Are Ideas Copyrightable? Copyright, Piracy and Intermediality in Early French Cinema”**Nicolas Dulac** @ Université Paris III Sorbonne Nouvelle @ “Persistence of ‘Pre-Cinema’: Optical Toys, Early Film and the Determinist Discourse”

C14

**Beyond the Infinite**

New Journeys into the Worlds of Stanley Kubrick

LAKE ONTARIO—8TH FLOOR

CHAIR: **Jason Sperb** @ Indiana University**Robert Kolkner** @ University of Virginia @ “Rage for Order: Kubrick’s Fearful Symmetry”**James Naremore** @ Indiana University @ “The Uncanny, the Fantastic, and Stanley Kubrick”**Susan White** @ University of Arizona @ “The Power of Acting Bad: Performance in *Barry Lyndon* and *Eyes Wide Shut*”**Jason Sperb** @ Indiana University @ “Effect-ively Kubrick: Regenerating Stanley Kubrick in a Life After-Life”

C13

**Walking the Talk**

Media Literacy in Theory and Practice

WORKSHOP

LAKE HURON—8TH FLOOR

CHAIR: **Miriam Petty** @ Princeton University

## WORKSHOP PARTICIPANTS

**Aniko Imre** @ University of Southern California**Bambi Haggins** @ University of Michigan**Darrell Newton** @ Salisbury University**Beretta E. Smith-Shomade** @ University of ArizonaSPONSORS: *African/African American Caucus,*  
*Media Literacy and Outreach Interest Group,*  
*and Asian/Pacific American Caucus, Latino/a Caucus*This workshop is recommended for those who wish to participate  
in the Media Literacy Outreach Event on Friday from 1-4pm.

C15

**Screenings C**For more information, see the Screening Synopses  
following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

*Looking Awry [Hawa!]*

Sobhi al-Zobaidi, Palestine, 2001 (re-edited 2005), 29 min

*A Long Palestinian Film [Film Filastini Taweel]*

Sobhi al-Zobaidi, Palestine, 2006, 60 min

SPONSORS: *Middle East Caucus and Caucus on Class*

Filmmaker Sobhi al-Zobaidi will be available for questions.

These films will be discussed by the speakers in Session H5.

# Award Ceremony *and* Plenary

Thursday, March 8, 2007  
6:00–6:45 P.M.

Thursday, March 8, 2007  
6:45–8:00 P.M.

CONTINENTAL AB—LOBBY LEVEL

## 2007 SCMS AWARD WINNERS

PRESENTER: **Stephen Prince**, SCMS President  
VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY

- DISSERTATION AWARD ☉ **Laura Isabel Serna**  
“We’re Going Yankee”: American Movies, Mexican Nationalism, Transnational Cinema, 1917–1935”
- SERVICE AWARD ☉ **Jeremy Butler**
- HONORARY LIFETIME MEMBERSHIP AWARD ☉ **Richard Dyer**
- PEDAGOGY AWARD ☉ **Chuck Kleinhans**
- THE KATHERINE SINGER KOVACS BOOK AWARD ☉ **Henry Jenkins**  
*Convergence Culture: Where Old and New Media Collide*  
(New York University Press)
- THE KATHERINE SINGER KOVACS BOOK AWARD—*Honorable Mention* ☉ **Jacqueline Najuma Stewart**  
*Migrating to the Movies: Cinema and Black Urban Modernity*  
(University of California Press)
- THE KATHERINE SINGER KOVACS ESSAY AWARD ☉ **Jan-Christopher Horak**  
“The Strange Case of *The Fall of Jerusalem*: Orphans and Film Identification”  
(*The Moving Image*, December 2005)
- STUDENT WRITING AWARD FOR SCHOLARLY WRITING—*First Place* ☉ **Katherine Spring**  
“Pop Go the Warner Bros., et al.: Marketing Film Songs During the Coming of Sound”
- STUDENT WRITING AWARD FOR SCHOLARLY WRITING—*Second Place* ☉ **Josh Lambert**  
“Wait for the Next Pictures: Intertextuality and Cliffhanger Continuity in Early Cinema and Comic Strips”
- STUDENT WRITING AWARD FOR SCHOLARLY WRITING—*Third Place* ☉ **Adam Fish**  
“Film and Archaeology in the Supermodern Native American West”

## PLENARY SESSION

### Media in the Public Sphere “Publics, Disciplines, and SCMS”

**James Chandler**, UNIVERSITY OF CHICAGO

The Society for Cinema and Media Studies is honored to have James Chandler present its annual plenary address to the membership on the topic of “Publics, Disciplines, and SCMS.”

James Chandler is Professor of English Language and Literature and a member of the Committee on Cinema & Media Studies at the University of Chicago, where he also serves as Director of the Franke Institute for the Humanities and Director of the Center for Disciplinary Innovation.

Chandler’s research is not only deeply historical but also truly interdisciplinary, exploring relations between politics and literature, history and criticism, film and romantic fiction, and the long history of sentiment. He is author of *England in 1819: the Politics of Literary Culture and the Case of Romantic Historicism* (University of Chicago Press, 1998) and *Wordsworth’s Second Nature: a Study of the Poetry and Politics* (University of Chicago Press, 1984). He is editor, with Arnold Davidson and Harry Harootunian, of *Questions of Evidence* (University of Chicago Press, 1994). His most recent publication is *Romantic Metropolis: Cultural Productions of the City, 1780–1850*, co-edited with Kevin Gilmartin (Cambridge University Press, 2005). He is currently completing a book entitled *A Sympathetic Eye: Capra, Commerce, and the History of Sentiment* which locates Capra’s work and Hollywood cinema within long-evolving conventions of the sentimental novel, the Romantic-period conception of sympathy and spectatorship in the literary public sphere, and what he calls “sentimental probability” in the commercial theory of Adam Smith.

## Opening Reception

Thursday, March 8, 2007  
8:00–9:00 P.M.

NORMANDIE LOUNGE—2ND FLOOR

# D

Friday, March 9, 2007

**SESSION**

8:15–10:00 A.M.

## D2

### What If . . .

CONFERENCE 4B—4TH FLOOR

CHAIR: **Frances Gateward** @ University of Illinois

**Stan Beeler** @ University of Northern British Columbia @ “What If the Fantasy Continued?”

**Robert Cagle** @ University of Illinois, Urbana-Champaign @ “What If There Really Were Such a Thing as a Second Chance?”

**Frances Gateward** @ University of Illinois @ “What If the Black Characters Made It to the Last Reel? Redefining Race and the Genre of Speculative Fiction”

**Craig Fischer** @ Appalachian State University @ “What If All our Teaching about Visual Culture Really Mattered?”

## D4

### Trends and Tendencies in Recent Latin American Cinema

**WORKSHOP**

CONFERENCE 4D—4TH FLOOR

CHAIR: **Gilberto Blasini** @ University of Wisconsin, Milwaukee

#### WORKSHOP PARTICIPANTS

**Tamara Falicov** @ University of Kansas

**Federico Windhausen** @ California College of the Arts

**Luisela Alvaray** @ University of New Mexico

**Scott Baugh** @ Texas Tech University

**Mariana Johnson** @ New York University

SPONSOR: *Latino/a Caucus*

## D1

### Postcolonial and Diasporic Filmmaking

CONFERENCE 4A—4TH FLOOR

CHAIR: **William Watson** @ University of Arizona

**William Watson** @ University of Arizona @ “Whose War Was It, Anyway?: Moustapha Akkad’s *The Lion of the Desert* and the Italian Fascist Reconquest of Libya”

**Liora Moriel** @ University of Maryland @ “Weddings as Political Tropes in Recent Mid-East Movies”

**Cécile Boex** @ Institute Aix en Provence @ “When Cinema Becomes an Alternative Space for Public Expression: The Experience of ‘Auteur Cinema’ in Syria”

**Yesim Burul** @ Istanbul Bilgi University @ “Migrant Cinema in the Third Space: Young Turkish Filmmakers in Germany”

## D3

### Bus 174 and the Future of Documentary

Prismatic Perspectives

CONFERENCE 4C—4TH FLOOR

CHAIR: **Amy Villarejo** @ Cornell University

**Esther Hamburger** @ University of Sao Paulo @ “Performance, Television and Film: *Bus 174* As A Perverse Case of Appropriation of the Means of Constructing Spectacular Audiovisual Form”

**Cecilia Sayad** @ New York University @ “With a Little Help from Fiction: Performing for Life in *Bus 174*”

**Marina Moguillansky** @ Universidad de Buenos Aires @ “Documentaries and Narrative: An Analysis of *Bus 174* as a Life History”

## D5

### Multi-medias

CONFERENCE 4E—4TH FLOOR

CHAIR: **Malte Hagener** @ Friedrich-Schiller-Universitaet Jena

**Malte Hagener** @ Friedrich-Schiller-Universitaet Jena @ “Split-Space. Omni-directional Space and Multiple Screens in Video Installation Art”

**Shana MacDonald** @ York University @ “The Performative Function of Film: Carolee Schneemann’s Mixed-Media Installations”

D6

**Zizek**  
the Panel

CONFERENCE 4F—4TH FLOOR

CHAIR: **Angelo Restivo** @ Georgia State University**Peter Paik** @ University of Wisconsin, Milwaukee @ "A Legend Beyond Zizek?: Schlöndorff's Rita and Militant Subjectivity"**Jaime Rodríguez-Matos** @ Washington University @ "The Subject at the Movies, or Not: Zizek's Changing Stances Toward Cinema"**Angelo Restivo** @ Georgia State University @ "Zizek for Queers"**Richard Cante** @ University of North Carolina, Chapel Hill @ "Zizek for Deconstructionists?"

D8

**Post-Wall German Cinema**

CONFERENCE 4H—4TH FLOOR

CHAIR: **Peter Lutze** @ Boise State University**Peter Lutze** @ Boise State University @ "Learning Process with Democratic Outcome: Kluge, Idaho and the Public (Access) Sphere"**Marco Abel** @ University of Nebraska @ "Imaging Germany: The (Political) Cinema of Christian Petzold"**Catherine Wheatley** @ Oxford University @ "Who's Afraid of the Big Bad Wolf? The Critical and Commercial Reception of Michael Haneke's *Le Temps du Loup*"

D10

**Not So Silent Stars**

Questions in Feminist Historiography

CONFERENCE 4K—4TH FLOOR

CHAIR: **Vicki Callahan** @ University of Wisconsin, MilwaukeeCO-CHAIR: **Gregory Jay** @ University of Wisconsin, Milwaukee**Kristen Anderson Wagner** @ University of Southern California @ "An Inferiority Complex in a One-Piece Bathing Suit: Beauty, Femininity, and Silent-Era Comediennes"**Vicki Callahan** @ University of Wisconsin, Milwaukee @ "Picturing Film History: (Re)Framing Mabel Normand"**Giuliana Muscio** @ University of Padua @ "Tina Modotti in Hollywood: Italian Emigrant and Mexican Maid"

D7

**Digital Media in the Public Sphere**

CONFERENCE 4G—4TH FLOOR

CHAIR: **Michelle Cho** @ University of California, Irvine**Michelle Cho** @ University of California, Irvine @ "'The Use of Illusion': Reality, Subjectivity, and Digital Video in *Taxi Blues* and *10*"**Pavel Skopal** @ Masaryk University @ "'The Adventure Continues on DVD'—Franchise Movies as Home Video"**Wheeler Winston Dixon** @ University of Nebraska, Lincoln @ "The Digital Divide—The Moving Image in the 21st Century"**Richard Edwards** @ Indiana University Purdue University of Indianapolis @ "The Politics of Remix: Digital Media and Civic Engagement"

D9

**The Practitioner Interview in Film and Television Studies**

WORKSHOP

CONFERENCE 4J—4TH FLOOR

CHAIR: **Christine Cornea** @ University of East Anglia

## WORKSHOP PARTICIPANTS

**Linda Ruth Williams** @ University of Southampton**Brett Mills** @ University of East Anglia**Christine Cornea** @ University of East Anglia

D11

**Early Comedy**

CONFERENCE 4L—4TH FLOOR

CHAIR: **Rob King** @ University of Michigan**Jane Greene** @ Denison University @ "Sophisticated Comedy, Censorship, and the Early Sound Era"**Susan Linville** @ University of Colorado, Denver @ "Buster Keaton's Uncanny Comedy"**Rob King** @ University of Michigan @ "'The Camera Is a Monumental Liar': From Slapstick to Stop-Motion and Back Again in the Films of Charley Bowers"

D12

## The International Film Festival Network

From Center to Periphery

CONFERENCE 4M—4TH FLOOR

CHAIR: **Liz Czach** ☉ Brock University

**Marijke de Valck** ☉ University of Amsterdam ☉ “Understanding the Complex Connections in the Festival Network”

**Christian Jungen** ☉ University of Zurich ☉ “What Can Films Do for a Festival? How New Hollywood Promoted the Cannes Film Festival”

**Dina Iordanova** ☉ University of St. Andrews ☉ “What Are Film Festivals For?”

**Liz Czach** ☉ Brock University ☉ “Hollywood is Coming! The Toronto International Film Festival and the Spectacle of Celebrity”

D13

## Media and Public Spheres

LAKE HURON—8TH FLOOR

CHAIR: **Richard Butsch** ☉ Rider University

**Zach Schiller** ☉ University of California, Davis ☉ “The ‘Fruitful Perversity’ of Community Radio”

**Virginia Nightingale** ☉ University of Western Sydney ☉ “*Lost in Space*: Television’s Missing Publics”

**Peter Lunt** ☉ Oxford University ☉ “Emotions and Engagement in the Mediated Public Sphere”

**Shawn Shimpach** ☉ University of Massachusetts, Amherst ☉ “Representing the Public of the Cinema’s Public Sphere”

RESPONDENT: **Michele Hilmes** ☉ University of Wisconsin, Madison

D14

## Filmi Noir

Action and Crime in Popular Indian Cinema

LAKE ONTARIO—8TH FLOOR

CHAIR: **Corey Creekmur** ☉ University of Iowa

**Rosie Thomas** ☉ University of Westminster ☉ “A Woman and a Whip: Fearless Nadia and the Action Films of 1930s India”

**Corey Creekmur** ☉ University of Iowa ☉ “The Indians Are Making Dark Films Too: The Case for 1950s Bombay Noir”

**Lalitha Gopalan** ☉ Georgetown University ☉ “Speed and Movement in Ramgopal Varma’s *Company* (2002)”

**David Desser** ☉ University of Illinois ☉ “Noir as Global Currency: *Oldboy* from Manga to Mumbai”

SPONSOR: *Asian/Pacific American Caucus*

D15

## Global TV Formats

An International Agenda for TV Studies, Part II

BOULEVARD C—2ND FLOOR

CHAIR: **Sharon Shahaf** ☉ University of Texas, Austin

**Sharon Shahaf** ☉ University of Texas, Austin ☉ “A Globalized Outlook for Television Genre Theory—Negotiating Nationalism and Commercialism through Global Formats in Israeli Television”

**Dana Heller** ☉ Old Dominion University ☉ “So We Think We Can Dance?: The Global Appeal of Competitive Dance Formats”

**Tasha Oren** ☉ University of Wisconsin, Milwaukee ☉ “. . . With Just a Pinch of Local Spice: Looking Beyond ‘Culture Blend’ in the Global Television Format”

**Marwan M. Kraidy** ☉ American University ☉ “De-Westernizing Reality Television Studies”

SPONSOR: *Television Studies Interest Group*

D16

## Media, Trauma, and Public Spheres

BOULEVARD A—2ND FLOOR

CHAIR: **Rebecca Bell-Metereau** ☉ Texas State University

**Rebecca Bell-Metereau** ☉ Texas State University ☉ “Post-traumatic Media Fatigue, New Expressionism, and the Carnavalesque”

**Sasha Torres** ☉ University of Western Ontario ☉ “Thinking After 9/11 Television’s ‘Reality-Based’ Communities”

**Allison Perlman** ☉ University of Texas, Austin ☉ “Conservatism and the Public Interest: The Media Research Center’s Battle with the ‘Liberal Media’”

**Mark Bartlett** ☉ San Francisco Art Institute ☉ “Three Fates of Anxious Media: Efficacy, Relevance, and Complicity”

D17

## European Film Culture and Industry

BOULEVARD B—2ND FLOOR

CHAIR: **Alejandro Pardo** ☉ University of Navarra

**Philippe Meers** ☉ University of Antwerp ☉ “Cinephilia in the European City. A Study on Art House Audiences in Antwerp and Discourses on Film Experiences in Context”

**Karla Oeler** ☉ Emory University ☉ “A Tale of Two Hamlets, or Cinema and Inwardness”

**Alessandra Meleiro** ☉ University of London ☉ “The Film Industries in Europe: A Development Strategy”

**Alejandro Pardo** ☉ University of Navarra ☉ “Hollywood on the European Sphere: Cultural and Economic Policies Abroad”

D18

**Conner, Warhol, Snow and Co.**

Problems of Periodization and Categorization

MARQUETTE—3RD FLOOR

CHAIR: **James Kreul** @ University of North Carolina, Wilmington**Ben Singer** @ University of Wisconsin, Madison @ "Expressionism, Popism, Structuralism, and Inconvenient Fusions Thereof"**James Kreul** @ University of North Carolina, Wilmington @ "Up Against the Cactus, Getting Pricked Here and There: The Cases For and Against Andy Warhol's *Lonesome Cowboys*"**Eric Crosby** @ University of Wisconsin, Madison @ "Style and Substance: Reconsidering Andy Warhol's Camerawork"**Bart Testa** @ University of Toronto @ "Michael Snow's Film Encyclopedias, 1991–2005"

D19

**Topophilia and/as Cinephilia**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Elena Gorfinkel** @ New York UniversityCO-CHAIR: **John David Rhodes** @ University of Sussex**John David Rhodes** @ University of Sussex @ "Pasolini and Slum Love"**Hugh Manon** @ Oklahoma State University @ "Living Dead Spaces: The Desire for the Local in the Films of George Romero"**Elena Gorfinkel** @ New York University @ "Tales of Times Square: Sexploitation's Secret History of Place"**Ara Osterweil** @ Muhlenberg College @ "The Last Place on Earth: The Confrontation of Western Space and Third World Place in Dennis Hopper's *The Last Movie*"

D20

**Screenings D**

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

*The Hermitage Dwellers*

Aliona van der Horst, Netherlands, 2003, 73 min

*To Be Seen*

Alice Arnold, USA, 2005, 30 min

D21

**Meeting D**

MEETING

CONFERENCE 4I—4TH FLOOR

## Graduate Student Organization Meeting

# E

SESSION

Friday, March 9, 2007

10:15 A.M.—12:00 NOON

## E2 A One Way Ticket to Hollywood

Investigating the Work of Contemporary Foreign Filmmakers Overseas

CONFERENCE 4B—4TH FLOOR

CHAIR: **Serena Formica** @ University of Nottingham

**Gérard Kraus** @ University of Wales, Aberystwyth @ "Pol Cruchten, *Boys on the Run* and Its Pan-Atlantic Reception"

**Serena Formica** @ University of Nottingham @ "The Four Acts of 'Peter Weir/Hollywood' Drama: Exploring the Reasons for Its Success"

**Peter Urquhart** @ University of Nottingham @ "Minor National Film Cultures and Hollywood's Internationalism: Considering Ivan Reitman's Career"

## E4 Cinema and Gaming

CONFERENCE 4D—4TH FLOOR

CHAIR: **Adam Lowenstein** @ University of Pittsburgh

**Adam Lowenstein** @ University of Pittsburgh @ "Cinema, Gaming, Interactivity: Between *eXistenZ* and *Un Chien Andalou*"

**Aubrey Anable** @ University of Rochester @ "'Come Out to Play': *The Warriors* Video Game, Moral Panic, and the Remaking of the Decaying American City"

**Erin Hill** @ University of California, Los Angeles @ "Achievement Time: Chronotopic Interpenetration of Real and Game Time-Space in *World of Warcraft*"

**David Columbia** @ University of Virginia @ "Games, Codes, and Cultural Studies"

# E1

## Documentary Encounters in the War Zone

CONFERENCE 4A—4TH FLOOR

CHAIR: **Suzanne Gauch** @ Temple University

**Selmin Kara** @ Wayne State University @ "War Zones and the Cultural Logic of Globalization in Middle East Documentaries"

**Joanne Nucho** @ University of California, Los Angeles @ "A Cinema of Traces: Lebanese Artists Re-examine the Real"

**Mark Westmoreland** @ University of Texas, Austin @ "Lebanese Video: Deconstructing the Documentary"

SPONSOR: *Middle East Caucus*

# E3

## Radio in the Public Sphere

CONFERENCE 4C—4TH FLOOR

CHAIR: **Daniel Yezbick** @ Peninsula College

**David Uskovich** @ University of Texas, Austin @ "Radio-Friendly Paradigm Shifter: The Politics of Student Broadcasting in the 1980s"

**David Jenemann** @ University of Vermont @ "The Sound of Sight: The Architecture of Radio Vision"

**Shawn VanCour** @ University of Wisconsin, Madison @ "Bridging the Cultural Divide: 1920s American Radio and the Popularization of Classical Music"

**Joshua Shepperd** @ University of Wisconsin, Madison @ "In-listening: A Husserlian Cognitive Approach to Radio Studies"

**Daniel Yezbick** @ Peninsula College @ "The Ear-Minded Audience: Early American Radio Fans and the Remediated Dramas of NBC's 1929 *Hour with Shakespeare*"

# E5

## Fabián Bielinsky and Juan Pablo Rebella In Memoriam

New Cinemas in the Southern Cone

CONFERENCE 4E—4TH FLOOR

CHAIR: **Catherine Benamou** @ University of Michigan

**Ana Ros** @ University of Michigan @ "Beyond Three Dudes Wandering in the Neighborhood: 25 *Watts* and the Challenge of a New Relationship with Time and History"

**Tamara Falicov** @ University of Kansas @ "Fabián Bielinsky and Juan Pablo Rebella: Symbols of Newer Trends in Southern Cone Cinema"

**Luisela Alvaray** @ University of New Mexico @ "Uruguayan Films in Sight: 25 *Watts* and *Whisky* Transcend Aesthetic and National Borders"

**Dona Kercher** @ Assumption College @ "Fabián Bielinsky's Debt to Late Hitchcock"

SPONSOR: *Latino/a Caucus*

E6

## Narratives of National Identity in the Aftermath of U.S. Occupation

CONFERENCE 4F—4TH FLOOR

CHAIR: **Edward Chan** @ Kennesaw State UniversityCO-CHAIR: **Patricia Ventura** @ Spelman College**Jennifer Fay** @ Michigan State University @ "Dead Subjectivity: *White Zombie* and the Culture of Occupation"**Patricia Ventura** @ Spelman College @ "*Gunner Palace*, Technologies of Representation, and the War on Terror"**Juhwan Kim** @ Emory University @ "Serving the U.S., Teaching English"**Shana Higgins** @ University of Redlands @ "Constructing the (Post) Colonial Nation: *Mi Puerto Rico* (1995) and *Brincando El Charco: Portrait of a Puerto Rican* (1994)"

E7

## Censoring Cinema

CONFERENCE 4G—4TH FLOOR

CHAIR: **Tom Kemper** @ Crossroads School**Kathy Fuller-Seeley** @ Georgia State University @ "One Movie a Week for Children: The Struggles of the Atlanta Better Films Committee to Control the Child Audience in the 1920s"**Tom Kemper** @ Crossroads School @ "Viewing Rights & Voting Rights: Censorship, Civil Rights, and Cinema"**Candace Moore** @ University of California, Los Angeles @ "Spy vs. Queer: Cold War TV's McCarthy-Army Hearings and the Early Queer Press"

E8

## Developing a Teaching Philosophy

A Tool for Success on the Job Market

WORKSHOP

CONFERENCE 4H—4TH FLOOR

CHAIR: **Michele Torre** @ University of Southern California

### WORKSHOP PARTICIPANTS

**Manjunath Pendakur** @ Southern Illinois University, Carbondale**Richard Edwards** @ Indiana University-Purdue University of Indianapolis**Charles Ramirez Berg** @ University of Texas, AustinSPONSOR: *Graduate Student Organization*

E9

## The National in the Transnational

Ventriloquism in Korean Cinema

CONFERENCE 4J—4TH FLOOR

CHAIR: **JungBong Choi** @ New York University**Hye Jean Chung** @ University of California, Santa Barbara @ "Historicization of Personal Testimony: The Reclamation of Voice in *The Murmuring*"**Sangjoon Lee** @ New York University @ "Rewriting 'Korean National Cinema' in the Age of Transnational Imaginary: The First Period of Shaw Brothers/Shin Film Co-productions during the 1960s"**Sueyoung Park-Primiano** @ New York University @ "The Roundabout: National Identities in Transnational Korean Culture"**HyunHee Park** @ University of Chicago @ "Between Korea and Japan: On Yoichi Sai's Cinematic Instability"

E10

## French Film Theory

CONFERENCE 4K—4TH FLOOR

CHAIR: **Grace An** @ Oberlin College**Boaz Hagin** @ Tel Aviv University @ "The Cinematic Thing: Bazin's 'Ontology' and Deleuze's Critique of the Phenomenology of Film"**Jonathan Haynes** @ University of California, Berkeley @ "The French Hitchcock"**Sulgi Lie** @ Freie Universität Berlin @ "Creatural Cinema. On Robert Bresson's Animal Images"**Grace An** @ Oberlin College @ "They'll Never Forgive Us For This': A Brief Film History of *Hiroshima Mon Amour*"

E11

## Rethinking Feminist Film and Media Studies

CONFERENCE 4L—4TH FLOOR

CHAIR: **Paula Massood** @ Brooklyn College/City University of New York**Heidi Schlipphacke** @ Old Dominion University @ "*Big Love*: Polygamy and Postfeminist Kinship Models"**Rebecca Sullivan** @ University of Calgary @ "Representing Virginal Sexual Independence in Peyton Place"**Sarah Crymble** @ University of Michigan @ "'Messy Like Life—Not Like TV': Quality Television, Audience Pleasure, and Ambiguity in *Sex and the City*"**Margaret McFadden** @ Colby College @ "'To Choice': The Politics of Feminism in *The L Word*"

E12

## Queer(ing) Melodrama

CONFERENCE 4M—4TH FLOOR

CHAIR: **Mark Harper** @ Indiana University/Purdue University  
Indianapolis**Mark Harper** @ Indiana University/Purdue University Indianapolis @ "The Violent Act of Femininity: Truffaut and the Queer Melodrama"**Hiram Perez** @ William Paterson University @ "Two or Three Spectacular Mulatas and the Queer Pleasures of Overidentification"**Sarah Sinwell** @ Indiana University @ "Eight Desiring Bodies Multiplied: Queering Family Melodrama in Todd Solondz's *Palindromes*"**Milan Pribisic** @ Loyola University Chicago @ "Not So Brief Encounter: Fassbinder, Melodrama and Queer"

E14

## Translating Film/Media Texts Across Language, Culture, and Class

LAKE ONTARIO—8TH FLOOR

CHAIR: **Kyle Conway** @ University of Wisconsin, Madison**Anna Sofia Rossholm** @ Stockholm University and **Eirik Frisvold Hanssen** @ Örebro University @ "*Terje Vigen*/A Man There Was: Intertitles, Translation and Adaptation in a Swedish and Transnational Context"**Ramona Curry** @ University of Illinois, Urbana-Champaign @ "A Rebel Lion Breaks Out: (Re)parsing the 1960s U.S. Film Critical Discourse about Dubbing vs. Subtitling"**Kyle Conway** @ University of Wisconsin, Madison @ "'Faut que le Quebec Become Independent': The Promise and the Pitfalls of Translation in the Public Sphere"

E16

## Animation

BOULEVARD A—2ND FLOOR

CHAIR: **Scott Bukatman** @ Stanford University**Scott Bukatman** @ Stanford University @ "The Mystery of the Animator's Hand: McCay and Picasso"**Satomi Saito** @ The University of Iowa @ "Between Cinema and Animation: Animeic Reproduction of Reality in Mamoru Oshii"**Nicholas Sammond** @ University of Toronto @ "*Swing, You Sinners*: Vaudeville, the Coming of Sound, and Self-Reflexivity in Early American Animation"

E13

## SCMS and the Future of Fair Use

WORKSHOP

LAKE HURON—8TH FLOOR

CHAIR: **Jason Mittell** @ Middlebury College

## WORKSHOP PARTICIPANTS

**Peter Decherney** @ University of Pennsylvania**John Belton** @ Rutgers University**Stephen Prince** @ Virginia Polytechnic Institute and State University**Anna Everett** @ University of California, Santa Barbara**Patricia Aufderheide** @ American UniversitySPONSOR: *Public Policy Committee*

E15

## Fathers

BOULEVARD C—2ND FLOOR

CHAIR: **William Rothman** @ University of Miami**Marcia Landy** @ University of Pittsburgh @ "In the Name of Todd Haynes's *Fathers*"**Christopher Sharrett** @ Seton Hall University @ "Patriarchy, Family, and the Deceit of Bourgeois Life: Haneke's *Cache*"**Adrienne L. McLean** @ University of Texas, Dallas @ "Papa, Won't You Play With Me? Postwar Hollywood and Fan-Magazine Fatherhood"**Murray Pomerance** @ Ryerson University @ "*Fathers and Sons* in Hollywood's Arab"

E17

## Rethinking Genre I

BOULEVARD B—2ND FLOOR

CHAIR: **Barbara Brickman** @ University of West Georgia**Erika Balsom** @ Brown University @ "'Saving the Image': Scale and Duration in Contemporary Art Cinema"**Dennis Bingham** @ Indiana University/Purdue University @ "Lost in the Mountains: *Gorillas in the Mist* and the Female Biopic"**Barbara Brickman** @ University of West Georgia @ "Riot in Girls Town: Remaking, Revising, and Redressing the Teenpic"**Derek Kane-Meddock** @ New York University @ "Trash Comes Home: Recycled Genres/Domestic Spaces/John Waters"

**E18**

## Bergson and Film Theory

MARQUETTE—3RD FLOOR

CHAIR: **Malcolm Turvey** @ Sarah Lawrence College

**Jinhee Choi** @ Yale University/Carleton University @ "The Bergsonian Vogue and Epstein's theory of Photogénie"

**Malcolm Turvey** @ Sarah Lawrence College @ "Bergson and Vertov"

**Dudley Andrew** @ Yale University @ "The Movies in Sartre's Imagination"

**E19**

## New Approaches to the Films of Alfred Hitchcock

CONFERENCE 5F—5TH FLOOR

CHAIR: **Christine Sprengler** @ University of Western Ontario

**Janet Wondra** @ Roosevelt University @ "Hitchcock's Ejaculatory Endings: Narrativity and the Gendered Pleasures of the Denouement"

**Victor Fan** @ Yale University @ "Pathology and Negotiations of Homosexual Tension in Early Hitchcock Cinema"

**Christine Sprengler** @ University of Western Ontario @ "Vertigo in the Gallery: Hitchcock and Contemporary Art"

**E20**

## Screenings E

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

### *A Brief History of Chicago's Video Data Bank*

Various, USA/UK/Belgium, 1970-2003, 70 min

Hosted by Abina Manning, Interim Director of the Video Data Bank.

**E21**

## Meeting E

MEETING

CONFERENCE 4I—4TH FLOOR

### African/African American Caucus Meeting

Friday, March 9, 2007

12:15—1:15 P.M.

MEETING

### Members' Business Meeting

*refreshments will be provided*

LOCATION: Marquette—3rd floor

## Special Offsite Event

Friday, March 9, 2007

1:00—4:00 P.M.

SPECIAL EVENT

### Media Literacy Outreach

We will be sending groups of scholars to both Curie High School and Kenwood Academy to teach lessons designed to help students understand basic concepts of media literacy, including media as construction, issues of authorship, media's underlying assumptions about race, class, ethnicity, gender and sexuality.

We recommend that those who wish to participate in this event attend C3—"Walking the Talk" workshop on Thursday, 4:00—5:45 P.M. in Lake Huron (8th floor).

*Workshop and outreach were organized by the African/African American Caucus with co-sponsorship from the Asian/Pacific American Caucus, the Latino/a Caucus and the Media Literacy and Outreach Interest Group.*

For more information, please visit the SCMS Registration Desk.

# F

Friday, March 9, 2007

**SESSION**

1:30–3:15 P.M.

## F2

### Disability and Film

Representation, Ideology, and Non-Normate Bodies

CONFERENCE 4B—4TH FLOOR

CHAIR: **Russell Meeuf** @ University of Oregon

**Raphael Raphael** @ University of Oregon @ “Staring at Beautiful Monsters: Freakshow Spectatorship, Film and the Grotesque Body”

**Russell Meeuf** @ University of Oregon @ “John Wayne as ‘Supercrip’: Disability, Masculinity, and Demobilization in *The Wings of Eagles*”

**Sharon Snyder** @ University of Illinois, Chicago @ “How Do We Get All of These Disabilities in Here?: Disability Film Festivals and the Politics of Atypicals”

## F4

### Screen Decades

American Cinema and the 1910s

**WORKSHOP**

CONFERENCE 4D—4TH FLOOR

CHAIR: **Ben Singer** @ University of Wisconsin, Madison

CO-CHAIR: **Charlie Keil** @ University of Toronto

#### WORKSHOP PARTICIPANTS

**Rob King** @ University of Michigan

**Lee Grieveson** @ University College London

**Richard Abel** @ University of Michigan

## F1

### On the Ground in Asia and Asia/America

Film Festivals, Community Organizations, and Local Media Production

CONFERENCE 4A—4TH FLOOR

CHAIR: **Sudarat Musikawong** @ Arizona State/University of California, Santa Cruz

**Tammy Robinson** @ San Francisco Art Institute @ “Cross-circuits”

**Chalida Uabumrungjit** @ Thai Film Foundation @ “Short on the Move: The History of Thai Short Films and Video Festivals”

**Sudarat Musikawong** @ Arizona State/University of California, Santa Cruz @ “On the Ground in Los Angeles: Asian/American Community Based Media Production”

SPONSOR: *Asian/Pacific American Caucus*

## F3

### Andy Warhol

CONFERENCE 4C—4TH FLOOR

CHAIR: **Leanne Gilbertson** @ University of Rochester

**Carlos Kase** @ University of Southern California @ “Psychodrama at the Chelsea: Andy Warhol and the Cinema of Provocation”

**Leanne Gilbertson** @ University of Rochester @ “Moving Time: Performing Intimacy Queerly on Screen in Stage at Warhol’s Factory and Judson Memorial Church”

**John Lay** @ University of North Texas @ “Desperate, Dangerous, and Homosexual: Cinematic Representations of the Male Prostitute as Fallen Angels in Andy Warhol’s *My Hustler* and Richard Stockton’s *The Meatrack*”

**David Resha** @ University of Wisconsin, Madison @ “The Art of Interrogation: Andy Warhol, 1965”

## F5

### Videogame Mechanics

The Structural Components of a New Medium

CONFERENCE 4E—4TH FLOOR

CHAIR: **Robert Buerkle** @ University of Southern California

CO-CHAIR: **Christopher Hanson** @ University of Southern California

**Robert Buerkle** @ University of Southern California @ “Threshold Bodies: A Primer on Avatars”

**Zach Whalen** @ University of Florida @ “Heads-Up Display, Text, and the Videogame Interface”

**David Parisi** @ New York University @ “Gamic Touch: The Haptic Semiotics of Force Feedback”

**Christopher Hanson** @ University of Southern California @ “Time After Time, Space After Space: Replay in Video Games”

F6

## European Art and Popular Cinema

CONFERENCE 4F—4TH FLOOR

CHAIR: **Ian Olney** ☉ York College of Pennsylvania**John Fawell** ☉ Boston University ☉ “Artist and Artisan: Bresson, Tarkovsky and the Classic Hollywood Film”**Ian Olney** ☉ York College of Pennsylvania ☉ “Making *Trouble Every Day*: From Euro-trash to a Cinema of Abjection”**Olof Hedling** ☉ Lund University ☉ “Don’t Interrupt My Movie!—On Intellectual Property Rights as an Impediment for the Expansion of European Cinema”

## Institutions and Counter-institutions

The Circulation of Images and the Creation of a Public Sphere

CONFERENCE 4G—4TH FLOOR

CHAIR: **Dan Leopard** ☉ Saint Mary’s College of California**Mariana Baltar** ☉ Universidade Federal Fluminense ☉ “Public Images, Private Memories”**Alice Lovejoy** ☉ Yale University ☉ “Film Exchanges and the Idea of the Nation in Communist Czechoslovakia”**Noah Shenker** ☉ University of Southern California ☉ “The Holocaust Museum as Affective Community: The Circulation of Survivor Testimony and the Public Sphere”**Dan Leopard** ☉ Saint Mary’s College of California ☉ “Mobilizing Affect: Agency, Emotion, and the Politics of Interactivity in Military New Media”

F8

## Auteurs and Border-crossings in Middle East Cinemas

CONFERENCE 4H—4TH FLOOR

CHAIR: **Chris Lippard** ☉ University of Utah**Shuli Chen** ☉ University of Washington ☉ “Filmic Indeterminacy, Aesthetic Reflexivity: Junkspace in Abbas Kiarostami’s *Taste of Cherry*”**Gayatri Devi** ☉ Lock Haven University of Pennsylvania ☉ “The Border and the Cave: Sight and Sound in *The Wind Will Carry Us*”**Chris Lippard** ☉ University of Utah ☉ “Reconfiguring Alliances: Constructing Alternative Identities in Chahine’s *The Other*”**Janice Morris** ☉ University of British Columbia ☉ “That’s What I Need to Believe: Atom Egoyan’s *Ararat* and the Heuristic Potential of Diaspora”SPONSOR: *Middle East Caucus*

F9

## Sports in the Media

CONFERENCE 4J—4TH FLOOR

CHAIR: **Jean O’Reilly** ☉ University of Connecticut**Jean O’Reilly** ☉ University of Connecticut ☉ “The Women’s Sports Film as Family Melodrama”**Thomas Oates** ☉ Penn State University, New Kensington ☉ “Win or Lose Like a Man’: Race, Gender, and Hierarchy in *Any Given Sunday*”**Margaret Duncan** ☉ University of Wisconsin, Milwaukee ☉ “Body Status and Discourse in Televised Sport”

F10

## Rethinking Genre II

CONFERENCE 4K—4TH FLOOR

CHAIR: **Joseph Schaub** ☉ College of Notre Dame**Joseph Schaub** ☉ College of Notre Dame ☉ “When Cute Becomes Scary: Images of the Young Female in Contemporary Japanese Horror Cinema”**Rebecca Gordon** ☉ Reed College ☉ “‘It’s a New System. I Wanted Us All to Discover It’: Crafting a Post-Feminist Horror Mythology in *The Descent*”**Donald LaCoss** ☉ University of Wisconsin, LaCrosse ☉ “A Fistful of Fanon: Postcolonial Politics & the Spaghetti Western”**Jeff Smith** ☉ University of Wisconsin, Madison ☉ “Film and the Musical Analogy: Rethinking an Old Theoretical Concept”

F11

## Rethinking Early Cinema

CONFERENCE 4L—4TH FLOOR

CHAIR: **Thomas Slater** ☉ Indiana University of Pennsylvania**Anne Morey** ☉ Texas A&M University ☉ “The Late Silent/Early Sound Circus Film—A Forum for the Exploration of Genre”**Devan Goldstein** ☉ University of Pittsburgh ☉ “Bodies at Rest, Bodies in Motion: The Early Cinematic Corpse as Agent of Attraction”**Michael Hammond** ☉ University of Southampton ☉ “Women Write the War: Women Scenario and Scriptwriters and the Hollywood Great War Film 1920–1930”**Thomas Slater** ☉ Indiana University of Pennsylvania ☉ “The Vision and the Struggle: June Mathis’s Work on *Ben-Hur*”

**F12****Does Media Policy Matter?**

WORKSHOP

CONFERENCE 4M—4TH FLOOR

CHAIR: **Allen Larson** ◉ Penn State University

## WORKSHOP PARTICIPANTS

**Steven Classen** ◉ California State University, Los Angeles  
**Cynthia Chris** ◉ College of Staten Island/CUNY  
**Steve Macek** ◉ North Central College  
**Yeidy Rivero** ◉ Indiana University, Bloomington  
**John McMurria** ◉ DePaul University

**F14****Black Images in Television**

LAKE ONTARIO—8TH FLOOR

CHAIR: **Eric Pierson** ◉ University of San Diego

**Aniko Bodroghkozy** ◉ University of Virginia ◉ “Televising Civil Rights in 1963 The Movement as Media Event”

**Racquel Gates** ◉ Northwestern University ◉ “Knitting and Etiquette and Bible Study—Oh My! Whiteness and Whiteface on FX’s *Black.White*”

**TreaAndrea Russworm** ◉ University of Chicago ◉ “Hey, Hey, Hey!: *Fat Albert*, Black Omnipotence, and the Politics of Cultural Mirroring”

**Juanita Anderson** ◉ Wayne State University ◉ “Beauty, Hip-Hop and Soul: Mainstreaming Blackness on Reality TV”

**Jonathan Cohn** ◉ University of California, Los Angeles ◉ “What is Lost and Gained in Racial Difference: Postponing the Answer to the Race Question Ad Infinitum”

SPONSOR: *African/African American Caucus***F16****Godard**

A Retrospection

BOULEVARD A—2ND FLOOR

CHAIR: **Jean-Pierre Bertin-Maghit** ◉ Bordeaux 3

**Daniel Morgan** ◉ University of Chicago ◉ “Nature, History, and Cinema in Godard’s Late Work”

**Michael Walsh** ◉ University of Hartford ◉ “Godard’s Politics”

**Maureen Turim** ◉ University of Florida ◉ “Abject Voyages towards the Sublime”

**Christopher Pavsek** ◉ Simon Fraser University ◉ “As the Shades of Night Gather”: *Alphaville*, *Allemagne Neuf Zero*, and Cinematic Historiography in Godard”

SPONSOR: *French and Francophone Scholarly Interest Group***F13****Film and the Brass Section**

Trumpeters, Divas, and the Cavalry

LAKE HURON—8TH FLOOR

CHAIR: **Kathryn Kalinak** ◉ Rhode Island College

**Krin Gabbard** ◉ State University of New York, Stony Brook ◉ “Regendering the Trumpet”

**Caryl Flinn** ◉ University of Arizona ◉ “Ethel Merman: Gabriel’s Trumpet”

**Kathryn Kalinak** ◉ Rhode Island College ◉ “Trumpeting John Ford: Men, Music, and Masculinity in the Cavalry Trilogy”

RESPONDENT: **David Lugowski** ◉ Manhattanville College**F15****Reinvestigating Slow Motion**

BOULEVARD C—2ND FLOOR

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

**Trond Lundemo** ◉ University of Stockholm ◉ “A Temporal Perspective: Jean Epstein’s Theory of Movement in Cinema”

**Christa Blümlinger** ◉ University of Sorbonne Nouvelle ◉ “Series of Standstills and Logics of Interruption”

**Kjetil Jakobsen** ◉ University of Bergen ◉ “Film as Observing System”

**Eivind Røssaak** ◉ University of Oslo ◉ “Between the Still and the Moving: Bill Viola’s *The Passions*”

RESPONDENT: **Mary Ann Doane** ◉ Brown University**F17****Korean Media and the Public Sphere**

BOULEVARD B—2ND FLOOR

CHAIR: **Kevin Hagopian** ◉ Pennsylvania State University

**Eun Ha Oh** ◉ Southern Illinois University ◉ “Alternative Media in Korean Public Sphere”

**Jihoon Kim** ◉ New York University ◉ “The ‘RIS’ of the Real in Contemporary Transnational Korean Cinema: Imaging the Nation and the Empire in Joon-ho Bong’s *The Host*”

F18

**Law & Order**

Representing Justice on Television

MARQUETTE—3RD FLOOR

CHAIR: **Hilary Radner** @ University of Otago**Anna Everett** @ University of California, Santa Barbara @ “Branding *Law & Order*: Televisual Neo-Noir and the Hyperrealism Aesthetic”**Hilary Radner** @ University of Otago @ “The Just Man: Enforcing the Law in the 21st Century”**Janet Staiger** @ University of Texas, Austin @ “The *Law & Order* of Television Genres”RESPONDENT: **Mary Beth Haralovich** @ University of Arizona

F19

**Star Studies I**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Kirsten Pullen** @ University of Calgary**Heather Addison** @ Western Michigan University @ “‘Chop-Socky(ing)’ from Beyond: Bruce Lee and the Hollywood Hereafter”**Kirsten Pullen** @ University of Calgary @ “More than a Mermaid: Esther Williams, Performance, and the Body”**Gheorghita Tres** @ Oakland University @ “Struggling Hypermasculinity: The Films of Javier Bardem”**Alison Trope** @ University of Southern California @ “Mother Conspicuous Philanthropy and Contemporary Stardom”

F20

**Screening F**

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

**Mixed Greens**

Michelle Citron, USA, 2004, 90 min

SPONSORS: *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*  
and *Women’s Caucus*

Filmmaker Michelle Citron will lead the audience through an interactive version of her film.

# G

SESSION

Friday, March 9, 2007

3:30–5:15 P.M.

## G2

### Documentary and the Archive

Temporality, Restoration, and the  
Construction of Historical Memory

CONFERENCE 4B—4TH FLOOR

CHAIR: **Jaimie Baron** @ University of California, Los Angeles

**Oyvind Vagnes** @ University of Bergen @ "A Collector's Item For All Americans: The Contested History of Zapruder's Footage"

**Ilna Hongisto** @ Turku University @ "Temporality, Materiality and the Documentary Image"

**Steven Ricci** @ University of California, Los Angeles @ "Saving or Rebuilding: An Archival Reconstruction of a World That Never Was"

**Jaimie Baron** @ University of California, Los Angeles @ "Contemporary Documentary and 'Archive Fever': History, the Fragment, the Joke"

## G4

### State/Antistate/Media Practices

WORKSHOP

CONFERENCE 4D—4TH FLOOR

CHAIR: **Philip Rosen** @ Brown University

#### WORKSHOP PARTICIPANTS

**Thomas Y. Levin** @ Princeton University

**Thomas Keenan** @ Bard College

**Wendy Chun** @ Brown University

**Philip Rosen** @ Brown University

## G1

### Playing the War on Terror

CONFERENCE 4A—4TH FLOOR

CHAIR: **Matthew Payne** @ University of Texas, Austin

**Nina Huntemann** @ Suffolk University @ "Playing with Fear: Catharsis and Resistance in Military-Themed Video Games"

**Helga Tawil Souri** @ New York University @ "From the Enemy's Perspective: An Analysis of Pro-Arab Video Games"

**Matthew Payne** @ University of Texas, Austin @ "Field Generals of the Military-Entertainment Complex: The Video Game Producer as a New Media Cultural Broker"

**Joshua Smicker** @ University of North Carolina, Chapel Hill @ "Future Combat, Combating Futures: Digital War Games and the Performance of Proleptic Histories"

## G3

### Video Games

Theory and History

CONFERENCE 4C—4TH FLOOR

CHAIR: **Mark J. P. Wolf** @ Concordia University Wisconsin

**Mark J. P. Wolf** @ Concordia University Wisconsin @ "Arcade Video Games of the 1980s"

**P. Konrad Budziszewski** @ Indiana University @ "When New Media Get Old: History, Memory, and Nostalgia in the Retrogaming Movement"

**Vered Pnueli** @ Brunel University @ "Latte Power-ups and Customized Wardrobes: Challenging Action Norms in the Convergence of Girls' TV Shows and Online Games"

**Suzanne Scott** @ University of Southern California @ "Navigating the Fantasy Kingdom: Mapping Meaning in *Kingdom Hearts*"

## G5

### Beyond Indexicality

Italian Cinema's Landscapes and Bodies

CONFERENCE 4E—4TH FLOOR

CHAIR: **Giorgio Bertellini** @ University of Michigan

CO-CHAIR: **Jacqueline Reich** @ State University of New York, Stony Brook

**Giorgio Bertellini** @ University of Michigan @ "National (and Racial) Landscapes and the Photographic Form"

**Jacqueline Reich** @ State University of New York, Stony Brook @ "Framing the Muscular Body: Classical Imagery and the Strong Men of Italian Silent Cinema"

**Maurizio Viano** @ Wellesley College @ "Ferrer's Rembrandt"

G6

**In a Man's World**Working Women and the City in  
Classical Hollywood Film

CONFERENCE 4F—4TH FLOOR

CHAIR: **Philippa Gates** ☉ Wilfrid Laurier University**Bitá Mahdavian** ☉ McGill University ☉ “The Emotional Life of Modernist Design: Women in the Office Melodramas of Pre-Code Hollywood”**Philippa Gates** ☉ Wilfrid Laurier University ☉ “Sob Sisters in the City: Women, Surveillance, and Urban Space in Depression-Era Hollywood Film”**Robert Miklitsch** ☉ Ohio University ☉ “Sound Scape, Sound Space: Jive, Hepcats, and the Tutti-Frutti-Hat in *Phantom Lady*”**Hilary-Anne Hallett** ☉ Rutgers University ☉ “The Rise and Fall of the Classical Hollywood Actress”

G8

**Historical Trajectories in  
Cross-Border East Asian Cinemas**

CONFERENCE 4H—4TH FLOOR

CHAIR: **Hyung-Sook Lee** ☉ University of Southern CaliforniaCO-CHAIR: **Stephanie DeBoer** ☉ SSRC/Meiji Gakuin University, Tokyo**Dong Hoon Kim** ☉ University of Southern California ☉ “Benshi across the Borders: Benshi and Byonsa in Korea under Japanese Colonial Rule”**Charles Leary** ☉ New York University ☉ “The Didactics of Cathay Cinema and Hong Kong Modernity”**Hyung-Sook Lee** ☉ University of Southern California ☉ “Transnational Filmmaking and Oscillating Names: The Case of Chung Chang-Wha”**Stephanie DeBoer** ☉ SSRC/Meiji Gakuin University, Tokyo ☉ “*Asian Beat*: Omnibus Asia at the Limits of the Link”

G10

**Film Dialectics**

CONFERENCE 4K—4TH FLOOR

CHAIR: **Brent Keever** ☉ Centre parisien d'études critiques, CIEE**Matthew Tierney** ☉ Brown University ☉ “On Loving and No Longer Loving the Cinema: Drive, Politics, Film Theory”**Zoran Samardzija** ☉ University of Wisconsin, Milwaukee ☉ “The Frankfurt School Revisited: Anachronisms and the Post-Communist Public Sphere in Jan Svankmajer's *Lunacy*”**Larson Powell** ☉ Texas A&M University ☉ “Bordwell and Habermas: Theory in the Public Sphere?”

G7

**American Independent Cinema**

CONFERENCE 4G—4TH FLOOR

CHAIR: **Michael Newman** ☉ University of Wisconsin, Milwaukee**Drew Morton** ☉ University of California, Los Angeles ☉ “Twin Cinema: The False Binary of 'Hollywood' and 'Independent' Explored within the Films of Steven Soderbergh”**Lisa Dombrowski** ☉ Wesleyan University ☉ “Indie Ups and Downs: Historical Cycles of Independent Production”**Bradley Schauer** ☉ University of Wisconsin, Madison ☉ “*Scary Movies, Scary Kids*, and Christopher Lambert: The Production Strategies of Dimension Films, 1992–2005”**Michael Newman** ☉ University of Wisconsin, Milwaukee ☉ “Indie Culture: In Pursuit of the Authentic Autonomous Alternative”

G9

**Looking Relations and the  
Age of Multiculturalism**

Native Media in the Americas

CONFERENCE 4J—4TH FLOOR

CHAIR: **Freya Schiwy** ☉ University of California, Riverside**Freya Schiwy** ☉ University of California, Riverside ☉ “Selling Out? Indigenous Media, Ayni, and the Global Market”**Beverly Singer** ☉ University of New Mexico ☉ “A Film Trust for Natives”**Michelle H. Raheja** ☉ University of California, Riverside ☉ “*It Starts with a Whisper*: Indigenous Film and Humor as Decolonizing Feminist Methodologies”

G11

**Globalization and Transnationalism**

CONFERENCE 4L—4TH FLOOR

CHAIR: **Jeongsuk Joo** ☉ State University of New York, Buffalo**Jeongsuk Joo** ☉ State University of New York, Buffalo ☉ “Foreign is No Longer Foreign: The Globalization of Hollywood”**Melis Behlil** ☉ Kadir Has University, Turkey ☉ “Global Hollywood, Global Talent: Positioning 'Foreign' Directors in New Hollywood”**Lisa Lynch** ☉ Catholic University ☉ “Radiation, A Slow Death, War And Peace, and the Globalization of Radiation Danger”**Steve Spence** ☉ Clayton State University ☉ “Moving Images: Cultural Globalization and the Civil Rights Movement”

G12

## Special Effects

Digital/Optical

CONFERENCE 4M—4TH FLOOR

CHAIR: **Julie Turnock** @ University of Chicago**Julie Turnock** @ University of Chicago @ "Special Effects' Lost Years: Independent Optical, Title and Effects Houses in the early 1970s"**Paul Malcolm** @ University of California, Los Angeles @ "Slow Dissolve: The Optical Printer, Technological Change and Craft Identity in Hollywood Visual Effects Production"**Tanine Allison** @ University of Pittsburgh @ "More than a Man in a Monkey Suit: Andy Serkis, Motion Capture, and Digital Realism"**Ted Kafala** @ Manhattan College @ "Cinematic Visual Effects: The Conflict and Play between Cartesian Perspective and Synaesthesia [An Art Historical Approach]"RESPONDENT: **Scott Bukatman** @ Stanford University

G15

## Brokeback Mountain

Genre, Gender, and Reception

BOULEVARD C—2ND FLOOR

CHAIR: **Steven Cohan** @ Syracuse University**Harry Benshoff** @ University of North Texas @ "Brokering *Brokeback Mountain*: A Local Reception Study"**Steven Cohan** @ Syracuse University @ "The Gay Cowboy Movie: Queer Masculinity on *Brokeback Mountain*"**Alexander Doty** @ Lehigh University @ "*Brokeback Mountain* as Melodrama"RESPONDENT: **Michael DeAngelis** @ DePaul UniversitySPONSOR: *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*

G17

## Animation in the Public Sphere

BOULEVARD B—2ND FLOOR

CHAIR: **Suzanne Buchan** @ University College for the Creative Arts**Steve Fore** @ City University of Hong Kong @ "Notes on the Archaeology of Computer Animation: Vanderbeek and Knowlton in the Realm of 'Art and Technology'"**Suzanne Buchan** @ University College for the Creative Arts @ "Between Artifact and Moving Image: Traditional and Digital Animation in Museums and Galleries"**Patrik Sjöberg** @ Karlstad University @ "Viewing the Absent—Remarks on Forensic Animation Film"**Kia Afra** @ Brown University @ "What if Dinosaurs Never Walked the Earth?—CGI and the Aesthetics of Computerization in Live-Action Cinema of the Early 1980s"

G14

## Unruly Signifiers/Cult Television

LAKE ONTARIO—8TH FLOOR

CHAIR: **Ina Hark** @ University of South Carolina**Ina Hark** @ University of South Carolina @ "'I've Been Dead Before': 40 Years Out, Is *Star Trek* Obsolete?"**David Sidore** @ Macon State College @ "*The Gods* (and Their Followers) *Must Be Crazy*: How Religion is Deployed in 1990s Television"**Mary Wilson** @ University of Southern California @ "Soap Fans as Historians: How Fans Are Preserving Soaps' Narrative History Through Private Archiving"**Mary Beth Haralovich** @ University of Arizona @ "Fireworks in Film & Television: Making Meaning with Unruly Signifiers"

G16

## What Journals Want

Publishing Television and Media Scholarship

WORKSHOP

BOULEVARD A—2ND FLOOR

CHAIR: **Amanda Lotz** @ University of Michigan

## WORKSHOP PARTICIPANTS

**Steve Jones** @ University of Illinois, Chicago**Jon Lewis** @ Oregon State University**Lisa McLaughlin** @ Miami University, Ohio**Paddy Scannell** @ University of MichiganSPONSORS: *Television Studies Interest Group, Graduate Student Organization, and Cinema Journal*

G18

## The Cinematic Life of Objects

MARQUETTE—3RD FLOOR

CHAIR: **Andrey Gordinenko** @ University of California, Los AngelesCO-CHAIR: **Agustin Zarzosa** @ Edinboro University of Pennsylvania**Agustin Zarzosa** @ Edinboro University of Pennsylvania @ "Money and the Melodrama of Exchange"**Vivian Sobchack** @ University of California, Los Angeles @ "Chasing *The Maltese Falcon*: On the Fabrications of a Movie Prop"**Amelie Hastie** @ University of California, Santa Cruz @ "Making Sense at the Movies: Popcorn, Beer, and Red Vines"**Andrey Gordinenko** @ University of California, Los Angeles @ "Dalí in Wonderland: The Surrealist Object in Jan Svankmajer's *Alice*"

G19

## Pornography Studies I

CONFERENCE 5F—5TH FLOOR

CHAIR: Karen Hall @ Ithaca College

**David Andrews** @ Independent Scholar @ "Does Porn Need Sex, or is S-e-x Enough? Toward an Analytic Definition of Pornography"

**Katrien Jacobs** @ City University of Hong Kong and **Chantal Zakari** @ School of the Museum of Fine Arts, Boston @ "Soft Arousal Latex Party: Web Affairs and Pornification in *The Twilight Zone*"

**Young Eun Chae** @ University of North Carolina, Chapel Hill @ "Visualizing Female Pleasure on the World Wide Web: Internet Pornography in South Korea, Japan, and the United States"

**Karen Hall** @ Ithaca College @ "Covering the Iraq Netwar: War Pornography and the Occupation in Public Space"

G20

## Screenings G

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

*Still Life*

Cynthia Madansky, USA, 2004, 15 min

*The PSA Project*

Cynthia Madansky, USA, 2005, 45 min

SPONSORS: *Middle East Caucus* and *Caucus on Class*

Filmmaker Cynthia Madansky will be available for questions.

G21

## Meeting G

MEETING

CONFERENCE 4I—4TH FLOOR

## Caucus on Class Meeting

# H

SESSION

Friday, March 9, 2007

5:30–7:15 P.M.

## H2

### Race on Television

CONFERENCE 4B—4TH FLOOR

CHAIR: **Jeffrey Middents** @ American University

**Karen Beavers** @ University of Southern California @ “Blacks In Motion: How Sidney Poitier and Harry Belafonte Used ‘60s Television”

**Jeffrey Middents** @ American University @ “It’s Not Easy Bein’ Brown: Rita Moreno, Lena Horne and *The Muppet Show*”

**Elsbeth Kydd** @ University of the West of England @ “‘Stained’: Wentworth Miller/Michael Scofield, Racial Embodiment and Performance in *Prison Bread*”

**Brenda Weber** @ Indiana University @ “Perception is Kind of Everything, Man: Making Over the Black Male Body on Reality TV”

## H4

### What’s up with *Crash*? Race, Pedagogy, and Cinema

WORKSHOP

CONFERENCE 4D—4TH FLOOR

CHAIR: **Sylvia Chong** @ University of Virginia

#### WORKSHOP PARTICIPANTS

**Miriam Petty** @ Princeton University

**Chris Lippard** @ University of Utah

**Aaron Magnan-Park** @ University of Notre Dame

**Ruma Sen** @ Ramapo College

**Mia Mask** @ Vassar College

**Gerald Sim** @ University of Iowa

**Pamela Brown Goodacre** @ Wayne State University

SPONSORS: *Asian/Pacific American Caucus, Middle East Caucus, Caucus on Class, Latino/a Caucus, and African/African American Caucus*

## H1

### When Media Forms Collide

Popular Music and the Disruption of Film and Television Genre

CONFERENCE 4A—4TH FLOOR

CHAIR: **Kyle Barnett** @ Bellarmine University

**Benjamin Aslinger** @ University of Wisconsin, Madison @ “Looking for the Real Rufus and the Music of Merritt: Queering Musical Travel”

**Erica Bochandy** @ University of California @ “Special Musical Episodes on Television: Cross-Genre Wanderings from *Chicago Hope* to *Buffy the Vampire Slayer*”

**Norma Coates** @ University of Western Ontario @ “Fluxing Up *The Mike Douglas Show*: Yoko Ono’s Feminist Performance Art and Music on *The Mike Douglas Show*”

**Kyle Barnett** @ Bellarmine University @ “Iggy Does Dinah!: The Politics of Musical Performance on TV Talk Shows”

## H3

### Rethinking Film Noir

CONFERENCE 4C—4TH FLOOR

CHAIR: **Jesse Schlotterbeck** @ University of Iowa

**Karen Williams** @ New York University/ Fordham University @ “A History of Violence: White Masculinity and the American Paranoid Gothic in Film Noir”

**Jerome Christensen** @ University of California, Irvine @ “Anti-noir: MGM, Battleground, and the Construction of a Postwar Audience”

**Jesse Schlotterbeck** @ University of Iowa @ “Killing Noir?—The Voice, the Body, and the Adaptation of Robert Siodmak’s *The Killers* to Radio”

**Hiauw Khim Tan** @ University of Chicago @ “Sound and the Uncertainty of the World in Robert Siodmak’s *Criss Cross* and *The Spiral Staircase*”

## H5

### Identity and Contradiction in Film and Media of the Israeli-Palestinian Conflict

CONFERENCE 4E—4TH FLOOR

CHAIR: **Terri Ginsberg** @ Ithaca College

**Sobhi Al-Zobaidi** @ Simon Fraser University @ “Palestinian/Israeli Cinematic Encounters and the Production of New Identities”

**Helga Tawil Souri** @ New York University @ “Crossroads of Competing Narratives: Trends in Palestinian Filmmaking”

**Lori Allen** @ Harvard University @ “Suffering and the Media: A Particular History of Palestinian Nationalism”

**Terri Ginsberg** @ Ithaca College @ “Political Aesthetics and the Palestinian Perspective in *Still Life*”

SPONSOR: *Middle East Caucus*

Films under discussion will be screened during Sessions C15 and G20.

H6

## Networked Publics

CONFERENCE 4F—4TH FLOOR

CHAIR: **Michael Graziano** ☉ Northwestern University**Michael Graziano** ☉ Northwestern University ☉ “Screened Space: Cellular Networks and the Narativization of New Technology”**James Tobias** ☉ University of California, Riverside ☉ “Ethical Address: Affective Interfaces in Networked Publics”**Josh Jackson** ☉ University of Wisconsin, Madison ☉ “‘Glom Together’: iTunes and the Intersection between Commerce and Personal Digital Expression”**Tim Anderson** ☉ Denison University ☉ “Networking the Scene: What Popular Music Scenes Can Teach Us About ‘New Media’ and ‘Social Networks’”

H8

## African Media Events

CONFERENCE 4H—4TH FLOOR

CHAIR: **Olivier Tchouaffe** ☉ University of Texas, Austin**Olivier Tchouaffe** ☉ University of Texas, Austin ☉ “Cinema and New Indigenous Archives in Africa: Reflecting on *Molaade* (2004) *Hotel Rwanda* (2004) and *Les Saignantes* (2005)”**Raphael Lambert** ☉ Tsukuba University ☉ “The Middle-Passage Narrative On Page and On Screen”**Carmela Garritano** ☉ University of St. Thomas ☉ “Ghanaian Video Goes Global”

H10

## The Fantastic Avant-garde

CONFERENCE 4K—4TH FLOOR

CHAIR: **Janani Subramanian** ☉ University of Southern California**Michele Pierson** ☉ King's College London ☉ “Avant-garde vs. Cult: Historical Re-enactment in the films of Bill Morrison, Gustav Deutsch, and Guy Maddin”**Janani Subramanian** ☉ University of Southern California ☉ “The Future(s) of Representation: The Fantastic Avant-garde”**Michele Forman** ☉ University of Alabama, Birmingham ☉ “‘Voyeurizing the Voyeurs’: The Gaze of the Animal and Technological Other in Chris Marker’s *Sans Soleil*”

H7

## Asian Cinema

Gender, Sexuality, Nation

CONFERENCE 4G—4TH FLOOR

CHAIR: **Arnika Fuhrmann** ☉ University of Chicago**Hoang Tan Nguyen** ☉ University of California, Berkeley ☉ “The Politics of Starch: Queer Asian Experimental Video and the Re-education of Desire”**Hyon Joo Murphree** ☉ Syracuse University ☉ “The Aesthetics and Politics of the Postcolonial Cinema: The Case of Korean and Taiwanese National Cinema”**Minh-Ha Pham** ☉ New York University ☉ “‘You May Know Kung Fu, But You’re Still a Fairy’: Comic Recuperations of Transpacific Masculinity”**Arnika Fuhrmann** ☉ University of Chicago ☉ “Flirting with Death: Contingency, Fantasy, and the Performance of Impossible Intimacies in the Video Work of Araya Rasdjarmrearnsook”

H9

## Mobile Imaginations

Intersecting Space, Event and Story

CONFERENCE 4J—4TH FLOOR

CHAIR: **Scott Ruston** ☉ University of Southern California**Elizabeth Evans** ☉ Royal Holloway, University of London ☉ “The Mobile Television Audience”**HyeYoung Ok** ☉ University of Southern California ☉ “New Screen/Old Contents: The Challenges of Mobile Television in Korea”**Eric Freedman** ☉ Florida Atlantic University ☉ “Trauma and the Cellular Imaginary”**Scott Ruston** ☉ University of Southern California ☉ “‘Dial ‘M’ for ‘Mobisode’: Televisual Narrative on the Mobile Phone”

H11

## The Director’s Craft

CONFERENCE 4L—4TH FLOOR

CHAIR: **James Morrison** ☉ Claremont McKenna College**James Morrison** ☉ Claremont McKenna College ☉ “Todd Haynes in Theory and Practice”**C. Kyle Stevens** ☉ University of Pittsburgh ☉ “Acting and Subtext in Mike Nichols’ Films”**Michael Meneghetti** ☉ University of Iowa ☉ “Feeling Your/self Disintegrate: Martin Scorsese’s Histories”**Nicole Richter** ☉ University of Miami ☉ “The Collaborative Authorship of Tim Burton and Johnny Depp”

**H12****Spaces of Reception in Early Cinema**

CONFERENCE 4M—4TH FLOOR

CHAIR: **Carol Donelan** @ Carleton College**Amy Shore** @ State University of New York, Oswego @ “Modernizing Rural Reception: The State Fair and Early Cinema”**Carol Donelan** @ Carleton College @ “The ‘Movie Situation’ in Northfield, Minnesota, 1908–1917”**Sabine Haenni** @ Cornell University @ “A City . . . Where the Public is Invited’: The 1915 San Francisco World’s Fair and the (Re-)Launching of Hollywood”**H14****The Art of Teaching the Business**

Media Industries and the Critical Studies Curriculum

WORKSHOP

LAKE ONTARIO—8TH FLOOR

CHAIR: **Alisa Perren** @ Georgia State UniversityCO-CHAIR: **Jennifer Holt** @ University of California, Santa Barbara

## WORKSHOP PARTICIPANTS

**Caroline Frick** @ University of Texas, Austin**Cynthia Meyers** @ College of Mount Saint Vincent**Jennifer Holt** @ University of California, Santa Barbara**Alisa Perren** @ Georgia State University**H16****Torn Curtain**

Redefining the Cold War Mediascape

BOULEVARD A—2ND FLOOR

CHAIR: **William Martin** @ University of ChicagoCO-CHAIR: **Brigitta Wagner** @ Harvard University**Brigitta Wagner** @ Harvard University @ “There’s a Place for Us: Cold War Berlin Films and Postwall Revival Culture”**Stefan Soldovieri** @ University of Toronto @ “Adjudicating the Past, Justifying the Present: Legal ‘Reelism’ in the Cinemas of the Federal Republic of Germany and the GDR”**Lihi Nagler** @ Sapir Academic College/Tel-Aviv University @ “Under Eastern Eyes: East European Filmmakers in Search of West German Vergangenheitsbewältigung”**Mariana Johnson** @ New York University @ “Contact in the No-Contact Zone: Cuban Cinema, the Cold War, and the Politics of Isolation”RESPONDENT: **Dina Iordanova** @ University of St. AndrewsSPONSOR: *Central/East/South European Interest Group***H13****Making Cinema Useful in the Public Sphere**

LAKE HURON—8TH FLOOR

CHAIR: **Haidee Wasson** @ Concordia/Harvard University**Lee Grieveson** @ University College London @ “Visualizing Citizenship”**Ron Greene** @ University of Minnesota @ “Public Education: The YMCA Motion Picture Bureau and the Modernization of Pastoral Power”**Haidee Wasson** @ Concordia/Harvard University @ “Shaping the Modern Mind: Mobile Movie Theaters, 16mm Projectors and WWII”**H15****Television Interfaces**

BOULEVARD C—2ND FLOOR

CHAIR: **Max Dawson** @ Northwestern University**James Bennett** @ London Metropolitan University @ “Windowing the World: The Discursive Formation of Interactive Television in the UK”**Daniel Chamberlain** @ University of Southern California @ “Television Interfaces: From Non-places to Media Spaces”**Roberta Pearsonre** @ University of Nottingham @ “Interfacing the Expanded Narrative: Video Games and Character Construction”**Max Dawson** @ Northwestern University @ “Fingering the ‘Digital’: Embodying TV Interfaces”RESPONDENT: **Tara McPherson** @ University of Southern CaliforniaSPONSOR: *Television Studies Interest Group***H17****Gender and French Cinema**

BOULEVARD B—2ND FLOOR

CHAIR: **Brigitte Humbert** @ Middlebury College**Tijana Mamula** @ King’s College London @ “An Ethics of Respect for the Irreconcilable: Matricide, Indexicality and Abstraction in Chantal Akerman’s *News from Home* and *Là-Bas*”**Brigitte Humbert** @ Middlebury College @ “Filming France’s Colonial Past on the Way to Political Parité: Women ‘Wearing the Pants’ in *Outremer* and *Indochine*”**Nam Lee** @ University of Southern California @ “Re-Representing the Feminine: Agnès Varda’s Cinematic Portrait/Self-portrait in *Jane B. par Agnès V.* and *The Gleaners and I*”**Mary Wiles** @ University of Canterbury @ “Seductive Doubles: The Contemporary French Cinema of Catherine Breillat and Eric Zonka”

**H18****Demonic Media**

MARQUETTE—3RD FLOOR

CHAIR: **Alexander Galloway** ☉ New York University**Alexander Galloway** ☉ New York University ☉ “*Starcraft*, or, Balance”**Wendy Chun** ☉ Brown University ☉ “Of Daemons, Wizards and other Interface Beliefs”**H19****Digital Environments**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Zabet Patterson** ☉ University of California, Berkeley**Gerda Johanna Cammaer** ☉ Concordia University, Montreal ☉ “Slug: From Obsolete Fill from the Analogue Film Age to Obscure but Fun Film Experiments in the Digital Age”**Zabet Patterson** ☉ University of California, Berkeley ☉ “Collapse into Stillness: Jim Campbell and the Digital Image”**Vinzenz Hediger** ☉ Ruhr University Bochum ☉ “The Long Tail Fallacy. Digital Archives, Online Access, and the Future of Film Culture”**H20****SCREENINGS****Screenings H**

For more information, see the Screening Synopses following the index.

LAKE MICHIGAN—8TH FLOOR

*Playing the News*

Jigar Mehta/Jeff Plunkett, USA, 2005, 20 min

*South of Ten*

Liza Johnson, USA, 2006, 10 min

Filmmaker Liza Johnson will be available for questions.  
She will also discuss her film during Session K15.*Drawings and War:**The Testimony of the Children of Uganda*

Daniel Garcia, USA/Uganda, 2006, 32 min

**Special Offsite Event**

Friday, March 9, 2007

7:30–9:00 P.M.

**SPECIAL EVENT****Lesbian, Gay, Bisexual, Transgendered,  
Queer Caucus Meeting**LOCATION: The Minibar (<http://minibarchicago.com>)  
in the center of Boystown, Chicago.3341 North Halsted, Chicago, IL 60657 (Phone: 773–871–MBAR). Accessible  
by bus, taxi or walkable from Belmont Station on the Redline “L.”**Special Offsite Event**

Friday, March 9, 2007

7:30–10:30 P.M.

**SPECIAL EVENT****SCMS Presents Bollywood Night**Free SCREENING of a surprise Bollywood film in glorious 35mm  
Indian food from Chicago’s famous Devon St. eateriesLOCATION: Columbia College Film Row Cinema  
1104 S. Wabash Ave, just two short city blocks away  
from the conference hotel

Cocktails at 7:30 P.M. • Film at 8:00 P.M.

First 260 conference participants to sign up will be admitted.  
Event not open to the public.To place your name on the sign up sheet—and for further information,  
please visit the SCMS Registration Desk.



Saturday, March 10, 2007

**SESSION**

8:15–10:00 A.M.

**1**

## Thinking Queer in East Asian Cinema

CONFERENCE 4A—4TH FLOOR

CHAIR: **Chia-Chi Wu** @ National Taiwan Normal University

**Jeyoung Shin** @ Indiana University @ "More than Meets the Eye: *The King and the Clown* and the Representation of Homosexuality in Contemporary South Korean Cinema"

**Jean Ma** @ Stanford University @ "From Flânerie to Cruising: Tsai Ming-liang's Queer Modernity"

**Chia-Chi Wu** @ National Taiwan Normal University @ "Queering Chinese Language Cinemas"

**12**

## Silent to Sound in French Cinema

CONFERENCE 4B—4TH FLOOR

CHAIR: **Tami Williams** @ University of Wisconsin, Milwaukee

**Laura Spear** @ University of Illinois, Urbana-Champaign @ "Tracing the Criminal Presence in Louis Feuillade's *Belle Époque* Serials"

**Chris Robinson** @ University of Kansas @ "The Rooster Changes Its Feathers: The Pathe Bulletins of 1911 and the Successful 'Americanization' of Pathé"

**Sarah Keller** @ University of Chicago @ "Poetry as a Model for Cinema: Germaine Dulac and French Critical Thought on Filmmaking in the 1920s"

**Colin Roust** @ University of Michigan @ "'Say it with Georges Auric': Apollinaire's *Esprit Nouveau* in René Clair's *A Nous, la Liberté!*"

**13**

## Media, Old and New

CONFERENCE 4C—4TH FLOOR

CHAIR: **Michele White** @ Tulane University

**Paul Torre** @ Southern Illinois University, Carbondale @ "Will Hollywood's Big Trucks Clog the Series of Tubes?: Big Media Invades the Internet"

**Katarzyna Chmielewska** @ Indiana University @ "Surfing the Net, Spinning the Thaumatrope: Zoe Beloff's *Illusions* and Revisions of Media History"

**L. S. Kim** @ University of California, Santa Cruz @ "The Revolution Will Be Blogged: *YouTube, MySpace, and angryasianman*"

**Michele White** @ Tulane University @ "When Genitals are Cultural and Viewing Goes 'Wrong': Selling 'Lesbian Interest,' Butch, and Drag Vintage Photography on eBay"

**14**

## New Developments in the Contemporary Genre Cinema

CONFERENCE 4D—4TH FLOOR

CHAIR: **Anne Gjelsvik** @ Norwegian University of Science & Technology  
CO-CHAIR: **Rikke Schubart** @ University of Southern Denmark

**Rikke Schubart** @ University of Southern Denmark @ "Daddy Soldier: Generic Change and the Representation of Fatherhood in *Savior, Three Kings, and We Were Soldiers*"

**Anne Gjelsvik** @ Norwegian University of Science & Technology @ "'Old Fathers and New Ways'—Fatherhood in the Contemporary American Road Movie"

**Leger Grindon** @ Middlebury College @ "From the Grotesque to the Ambivalent: Recent Developments in the Romantic Comedy, 1996–2006"

**Marimar Azcona-Montoliu** @ Universidad de Zaragoza @ "Love in the Multiple Choice Culture: The Use of Multi-Protagonist Narrative Patterns in Contemporary Romantic Comedies"

**15**

## Two Worlds Collide

'Hollywood Memory' and  
*Eternal Sunshine of The Spotless Mind*

CONFERENCE 4E—4TH FLOOR

CHAIR: **Lesley Harbidge** @ University of Glamorgan

**Steven Rawle** @ York St. John University @ "Reconstructing the Past: Visual Virtuality in *Eternal Sunshine of the Spotless Mind*"

**Lesley Harbidge** @ University of Glamorgan @ "A New Direction in Comedian Comedy?: *Eternal Sunshine of The Spotless Mind* & the Post-classical Rom-com"

**Alan Dodd** @ University of Aberdeen @ "Re-appraising the Performer: *Eternal Sunshine of the Spotless Mind* and Contemporary Female Stardom"

16

## Radio and Publicness

CONFERENCE 4F—4TH FLOOR

CHAIR: **Bill Kirkpatrick** @ University of Wisconsin, Madison**Jennifer Wang** @ University of Wisconsin—Madison @ “Programs for Forgotten Women: Clubwomen, Network Radio, and the Public Sphere”**Alexander Russo** @ Catholic University of America @ “Minority Markets and Segmented Tastes: Radio Redefines Programming in the Public Interest in the Post-War Period”**Kate Lacey** @ University of Sussex @ “On the Listening Subject and the Subject of Listening in the Public Sphere”**Shane Gunster** @ Simon Fraser University and **Paul Saurette** @ University of Ottawa @ “Ears Wide Shut: Talk Radio and the Privatization of Political Debate”

18

## Global Television

CONFERENCE 4H—4TH FLOOR

CHAIR: **Michela Ardizzoni** @ University of Louisville**Michela Ardizzoni** @ University of Louisville @ “Neighborhood Television Channels in Italy: The Case of Teletstreet”**Bruce Williams** @ William Paterson University @ “The Rich Also Babble: The Short-Circuiting of Meaning in the International Space of the Telenovela”**Paul Rixon** @ Roehampton University @ “Assimilating American Programmes: A British Perspective”**Mark Hayward** @ University of North Carolina, Chapel Hill @ “Good Workers: Television Documentary, Migration and the Italian Nation, 1956–1964”

17

## Global Economies/Global Publics

CONFERENCE 4G—4TH FLOOR

CHAIR: **Enrique Garcia** @ University of Massachusetts, Amherst**Sangita Gopal** @ University of Oregon @ “The NGO Flick: Governing a Global Public”**Ellen Scott** @ University of Michigan @ “Outside the Studios’ Shadow: The Production, Censorship and African American Reception of African Americans in Postwar Foreign and Independent Films”**Eleftheria Thanouli** @ Aristotle University, Thessaloniki @ “Mapping the Narration in World Cinema: Towards a New Model of Cinematic Flows”**Enrique Garcia** @ University of Massachusetts, Amherst @ “The Convergence of AfroCuban and Communist Exoticism in Benito Zambrano’s *Habana Blues*”

19

## Experimental Filmmaking

CONFERENCE 4J—4TH FLOOR

CHAIR: **Jeffrey Menne** @ Vanderbilt University**Peter Thomas** @ University of Sunderland @ “As Above, So Below: Competition for U.S. Experimental Film and Video in the UK”**Jeffrey Menne** @ Vanderbilt University @ “Georges Méliès: An Avant-garde or Auteurist Filmmaker?”**Elizabeth Walden** @ Bryant University @ “Animality and ‘Zoemorphism’ in the Animated Films of Daniel Sousa”**Elaine Roth** @ Indiana University, South Bend @ “Sentimental/Experimental: Bodies, Revenue and the Public Sphere”

110

## SCMS, Media Literacy, and the Media Reform Movement

How Can SCMS Get More Involved?

WORKSHOP

CONFERENCE 4K—4TH FLOOR

CHAIR: **James Castonguay** @ Sacred Heart University

## WORKSHOP PARTICIPANTS

**Jeremy Butler** @ University of Alabama**Carole Gerster** @ University of California, Santa Cruz**Vincent Rocchio** @ Northeastern University**Sara Ross** @ Sacred Heart University**Juan Devis** @ University of Southern CaliforniaSPONSOR: *Media Literacy and Outreach Interest Group*

111

## Cinema and the Public Sphere in the State of War

Ideology, Technology, and Resistance

CONFERENCE 4L—4TH FLOOR

CHAIR: **Jyotsna Kapur** @ Southern Illinois University**Jyotsna Kapur** @ Southern Illinois University @ “Labor against War: The Aesthetics of War and the Repressed Narratives of Labor in Contemporary American Cinema”**Virginia Keller** @ DePaul University @ “What Do You Call This? Picturing Nonviolence and Reframing Palestinian Resistance”**Deborah Tudor** @ Southern Illinois University Carbondale @ “The New American Cinematic Warriors”

112

**The Edge of Montage**Politics and Perception between  
Tokyo and Shanghai, 1929–1941

CONFERENCE 4M—4TH FLOOR

CHAIR: **Chika Kinoshita** ☉ University of Western Ontario**Chika Kinoshita** ☉ University of Western Ontario ☉ “Tokyo, 1929–1930  
Mass Culture of Agitprop Montage”**Weihong Bao** ☉ Ohio State University ☉ “‘Transparent Shanghai’: Montage  
and a Left-Wing Culture of Glass”**Sharon Hayashi** ☉ York University ☉ “Montage of Sympathy: The Wartime  
Documentaries of Kamel Fumio”RESPONDENT: **William Schaefer** ☉ University of California, Berkeley

113

**Public Relations and  
Interwar Hollywood**

Beyond Censorship

LAKE HURON—8TH FLOOR

CHAIR: **Catherine Jurca** ☉ California Institute of Technology**Mark Lynn Anderson** ☉ University of Pittsburgh ☉ “Like Nobody’s Business:  
Investigating Adolph Zukor in the Early 1920s”**Eric Smoodin** ☉ University of California, Davis ☉ “‘What a Power for  
Education!’ Hollywood Cinema and the Sites of Learning in the 1930s”**Catherine Jurca** ☉ California Institute of Technology ☉ “Hollywood, 1938  
Motion Pictures’ Worst Year”RESPONDENT: **Kathy Fuller-Seeley** ☉ Georgia State University

114

**Rethinking Film Theory**

LAKE ONTARIO—8TH FLOOR

CHAIR: **Anne Friedberg** ☉ University of Southern California**Rosalind Galt** ☉ University of Iowa ☉ “Pretty, or the Problem of  
Aesthetics in Film Theory”**Temenuga Trifonova** ☉ University of New Brunswick ☉ “Kracauer’s Film  
Theory: The Aestheticization of Physical Reality”**Steven Shaviro** ☉ Wayne State University ☉ “Rotoscoping the Real: From  
Bazin to Linklater”**Sam B. Girgus** ☉ Vanderbilt University ☉ “Time and Philosophy in the  
Cinema of Redemption”

115

**Publishing on Sexually  
Explicit Materials**

Legal and Practical Issues

BOULEVARD C—2ND FLOOR

CHAIR: **Janet Staiger** ☉ University of Texas, Austin**WORKSHOP PARTICIPANTS****Ken Wissoker** ☉ Duke University Press**Leslie Mitchner** ☉ Rutgers University Press**Linda Williams** ☉ University of California, Berkeley**Daniel Bernardi** ☉ Arizona State University**Eric Schaefer** ☉ Emerson College**Thomas Vaughn** ☉ Concordia University**Peter Lehman** ☉ Arizona State University

116

**Blockbuster Revisionist**

New Frontiers in the Films of Peter Jackson

BOULEVARD A—2ND FLOOR

CHAIR: **Scott Balcerzak** ☉ University of Florida**Barry Keith Grant** ☉ Brock University ☉ “Bringing It All Back Home: Peter  
Jackson’s Films and New Zealand National Cinema”**Jenna Ng** ☉ University College London ☉ “Ghosting the Image: Motion  
Capture and Ontology in Peter Jackson’s *Lord of the Rings*”**Scott Balcerzak** ☉ University of Florida ☉ “Performing Kong: Andy Serkis  
as Actor and Body in Peter Jackson’s *King Kong*”**Cynthia Erb** ☉ Wayne State University ☉ “King Kong’s Melancholy”

117

**Digital Video and the Documentary**

BOULEVARD B—2ND FLOOR

CHAIR: **Ohad Landesman** ☉ New York University**Bjorn Sorensen** ☉ Norwegian University of Science &  
Technology ☉ “Digital Video and Alexandre Astruc’s Camera Stylo: The  
New Avant-garde in Documentary Realized?”**Marit Kathryn Corneil** ☉ Norwegian University of Science and  
Technology ☉ “Digital Video Orchids and the ‘Ciné-Eye-Ear’:  
Documentary in the Age of High Definition Home Video”**Ohad Landesman** ☉ New York University ☉ “Digital Video and the New  
‘Hybrid Documentary’”**Christin Dammen** ☉ The Norwegian University of Science and  
Technology ☉ “Computer Generated Images in Documentary”

18

## Televisualizing Blackness

MARQUETTE—3RD FLOOR

CHAIR: **John Caldwell** @ University of California, Los Angeles**Bambi Haggins** @ University of Michigan @ "In The Wake of 'The Nigger Pixie': Dave Chappelle and the High Cost of De Facto Crossover"**Beretta E. Smith-Shomade** @ University of Arizona @ "FUBU: The Declining Significance of Race in Media Ownership?"**Felicia D. Henderson** @ University of California, Los Angeles @ "Everybody hates UPN: How *Everybody Hates Chris* Became the 2005–2006 TV Season's Biggest Comedy Hit on the Least Watched Network"SPONSOR: *African/African American Caucus*

19

## Star Studies II

CONFERENCE 5F—5TH FLOOR

CHAIR: **Angela Dancy** @ Ohio State University**Michael DeAngelis** @ DePaul University @ "Passion and Apocalypse, Public and Private: The Agonies of Mel Gibson"**Damian Sutton** @ Glasgow School of Art @ "Form Follows Fiction—Designing Fred and Ginger"**Angela Dancy** @ Ohio State University @ "Film Stardom and the Makeover: Bette Davis, Audrey Hepburn, Julia Roberts and the Contradiction of the 'Ugly Star'"**Christina Lane** @ University of Miami @ "Viewing Gable and Lombard's Marriage through the Movie Lens: *It Happened One Night* and *My Man Godfrey*"

20

## Screening I

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

### *The Color of Olives [El Color De Los Olivos]*

Carolina Rivas, Mexico/Palestine, 2006, 97 min

SPONSORS: *Middle East Caucus* and *Latino/a Caucus*

21

## Meeting I

MEETING

CONFERENCE 4I—4TH FLOOR

### Women's Film History Project Meeting

# J

Saturday, March 10, 2007

**SESSION**

10:15 A.M.—12:00 NOON

## J2

### Formal Conventions and Textual Relations

CONFERENCE 4B—4TH FLOOR

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

**Dan Russek** @ University of Victoria @ "Politics of the Image: Modern Media in the Literary Works of Julio Cortázar and Tomás Eloy Martínez"

**Greg Wright** @ Michigan State University @ "Provocative Developments: Photographic Logic and Quantum Uncertainty in the Multiple Forms of *The Big Sleep*"

**Christine Becker** @ University of Notre Dame @ "*The Office*: An American Success Story"

## J4

### Radical Media in Chicago

CONFERENCE 4D—4TH FLOOR

CHAIR: **Steve Macek** @ North Central College

**Jon Bekken** @ Albright College @ "Building a Democratic Communication Sphere: Lessons from Chicago's Immigrant Labor Press"

**Angela Aguayo** @ Eastern Illinois University @ "Radical Labor Documentary and Social Change: A Case Study in the Films of the Kartemquin Film Collective"

**Larry Duncan** @ *Labor Beat* @ "Rank-and-File TV: The Politics of Chicago's *Labor Beat*"

**Judy Hoffman** @ University of Chicago/Kartemquin Films @ "Kartemquin Films and the Making of Political Documentaries"

**Tracy Van Styke** @ *In These Times* @ "Welcome to the Media Revolution"  
SPONSOR: *Caucus on Class*

Three Kartemquin films will be screened during session L20.

## J1

### The Face

Physiognomies and Technologies of Representation  
CONFERENCE 4A—4TH FLOOR

CHAIR: **Carrie Rentschler** @ McGill University

**Will Straw** @ McGill University @ "Scales of Presence: Bess Flowers and the Hollywood Extra"

**Bronwen Wilson** @ University of British Columbia @ "The Early Modern Face: Representation and Resemblance"

**Kelly Gates** @ Queens College-CUNY @ "Automated Facial Expression Analysis and the Truth About Lying"

**Carrie Rentschler** @ McGill University @ "The Faces of Murder"

## J3

### Cinema and Translation

Technologies, Styles and the Politics of Language Transfer

CONFERENCE 4C—4TH FLOOR

CHAIR: **Natasa Durovicova** @ University of Iowa

**Sheila Skaff** @ University of Texas, El Paso @ "Intertitles and Language Conflict in Bydgoszcz, El Paso and Juarez, 1908–1920"

**Charles O'Brien** @ National Gallery of Art (CASVA)/Carleton University @ "Dubbing Technique and Its Stylistic Consequences: The Translation into French of Alfred Hitchcock's *Waltzes from Vienna* (1934)"

**Joshua First** @ University of Michigan @ "Making Socialist Cinema Multi/National: The Politics of Film Translation in the Soviet Union, 1960–1980"

**Mark Nomes** @ University of Michigan @ "*Dangerous Liaisons*: Traders, Traitors and the Film Festival Network"

## J5

### Sounds and Music

CONFERENCE 4E—4TH FLOOR

CHAIR: **Neepa Majumdar** @ University of Pittsburgh

**Neepa Majumdar** @ University of Pittsburgh @ "Beyond the Song Sequence: Theorizing Sound in Indian Cinema"

**Jessica Miller** @ University of Wisconsin, Eau Claire @ "Chanson Populaire in René Clair's *Sous les toits de Paris*"

**Cory Messenger** @ Griffith University @ "What's It All About, Allah? East is East, the Pop Soundtrack, and British Youth Film Nostalgia"

J6

## Filming German History

CONFERENCE 4F—4TH FLOOR

CHAIR: **Stefanie Harris** @ Northwestern University

**Stefanie Harris** @ Northwestern University @ “The Wonders of Wireless: Karl Hartl’s *F.P. Antwortet Nicht* (1932)”

**Daniel H. Wild** @ Rutgers University @ “Reinscriptions of the Displaced: Writing in Wolfgang Staudte’s Postwar ‘Rubble Films’”

**Isabelle Freda** @ New York University/Free University @ “The Marshall Plan Film Unit and Post-war German Identity”

**Anke Pinkert** @ University of Illinois, Urbana-Champaign @ “Postwar Phantoms: Public Memory and Film in East Germany — Konrad Wolf’s *I was 19* (1968)”

J8

## New Approaches to ‘70s Audiences

CONFERENCE 4H—4TH FLOOR

CHAIR: **Sarah LaBeau Delahousse** @ Wayne State University

**Katherine Lehman** @ University of New Mexico @ “The Limits of Liberation: Single Women and Sexuality in *Looking for Mr. Goodbar* (1977)”

**Royanne Smith** @ Wayne State University @ “Hurray for Zombiewood: George Romero’s *Night of the Living Dead* Tetralogy and the New Hollywood Era”

**Byron Craig** @ Indiana University, Bloomington @ “To Be Young, Gifted, and Black: Soundtracks in African American Film as a Source of Pride and Identity”

**Sarah LaBeau Delahousse** @ Wayne State University @ “It’s Alright. It’s Organic’: Ashby’s *Harold and Maude*, New Hollywood and the Youth Audience”

J10

## American Geographies/ American Screens

CONFERENCE 4K—4TH FLOOR

CHAIR: **Susan Courtney** @ University of South CarolinaCO-CHAIR: **Homay King** @ Bryn Mawr College

**Gregory Flaxman** @ University of North Carolina, Chapel Hill @ “The Geography of Morals”

**Susan Courtney** @ University of South Carolina @ “Projecting Region/Imagining Nation: Dredging up the Hollywood Legacy of Tennessee Williams”

**Homay King** @ Bryn Mawr College @ “The Shanghai Gesture”

**Catherine Zimmer** @ Pace University @ “Mapping the Virtual in Science-Fiction Film”

J7

## After the Avant-garde

Experiments in the Moving Image from the Austria, the GDR, and the FRG.

CONFERENCE 4G—4TH FLOOR

CHAIR: **Randall Halle** @ University of Pittsburgh

**Bernadette Wegenstein** @ Johns Hopkins University @ “From Action-Work to Film-Work: Austrian Contributions to Contemporary Experimental Cinema”

**Randall Halle** @ University of Pittsburgh @ “Tendentious Art and Radical Politics: New Media Experiments in the Moving Image from Etoy Corporation to Social Impact”

**Reinhild Steingrover** @ Eastman School of Music, University at Rochester @ “Blackbox DDR—Experimental GDR Film beyond the ‘Wende’”

J9

## Interactive Documentary and Experimental Media-making

WORKSHOP

CONFERENCE 4J—4TH FLOOR

CHAIR: **Grace Epstein** @ University of Cincinnati

## WORKSHOP PARTICIPANTS

**Grace Epstein** @ University of Cincinnati

**Antoinette Larkin** @ Dublin City University

**Ted Kafala** @ Manhattan College

J11

## Russian and Eastern European Cinema

CONFERENCE 4L—4TH FLOOR

CHAIR: **Maja Manojlovic** @ University of California, Los Angeles

**Thomas Odde** @ University of Florida @ “Cinema Is a Health: Bodies Out of Time in Andrej Tarkovsky’s *The Sacrifice*”

**Maja Manojlovic** @ University of California, Los Angeles @ “Russian Ark: History and Discontinuity in the Context of Digital Aesthetics”

**William Siska** @ University of Utah @ “Spirituality Abounding in Recent Films of Agnieszka Holland”

**Jasmijn Van Gorp** @ University of Antwerp @ “National Cinema and Film Policy in Russia (1996–2006)”

J13

**Technologies of Early Cinema**

LAKE HURON—8TH FLOOR

CHAIR: **Michael Aronson** @ University of Oregon**Amy Borden** @ University of Pittsburgh @ "Marketing Early Cinema Projectors (Through X-Ray Vision)"**Joshua Yumibe** @ University of Chicago @ "Harmonious Sensations of Sounds by Means of Colors: Moving Color Abstractions in Silent Cinema from Francis Jenkins to Loyd Jones"**Michael Aronson** @ University of Oregon @ "Secret Cinematographers: The Hidden Life and Labor of Early Hollywood Cameramen"**Ted Hovet** @ Western Kentucky University @ "The Screen as Frame: Containing the Image in Early Cinema and Beyond"

J14

**Performance, Projection, and the Asian Diaspora**

LAKE ONTARIO—8TH FLOOR

CHAIR: **Peter X Feng** @ University of Delaware**Peter X Feng** @ University of Delaware @ "King vs. Chairman, or the Comedy of Extreme Sports: Translating Japanese Television for U.S. Audiences"**Ju Yon Kim** @ Stanford @ "Playing the Part, Burying the Body: Racial Performance and Performativity in *Better Luck Tomorrow*"**Steven Lee** @ Stanford @ "Viktor Tsoi at Sundance: Soviet Counterculture and the Korean Diaspora"

J15

**Diversifying Television Theory**

Beyond U.S. and UK Contexts

WORKSHOP

BOULEVARD C—2ND FLOOR

CHAIR: **Tim Havens** @ University of Iowa

## WORKSHOP PARTICIPANTS

**Michael Curtin** @ University of Wisconsin, Madison**Marwan M. Kraidy** @ American University**Tim Havens** @ University of Iowa**Serra Tinic** @ University of AlbertaSPONSOR: *Television Studies Interest Group*

J16

**New Questions in Arab Cinema**

BOULEVARD A—2ND FLOOR

CHAIR: **Ellen Seiter** @ University of Southern California**Anne Ciecko** @ University of Massachusetts, Amherst @ "Jordan's Film Culture(s) and Questions of National Cinematic Identity"**Suzanne Gauch** @ Temple University @ "Cultural Politics and Recent Tunisian Film"**Robert Lang** @ University of Hartford @ "Sexual Allegories of the Political: Tunisian Cinema since 1986"**Ellen Seiter** @ University of Southern California @ "Viewing Films Across Cultures: Perceptions of Egyptian and American Cinema"SPONSOR: *Middle East Caucus*

J17

**Interactive/Hybrid Television**

BOULEVARD B—2ND FLOOR

CHAIR: **Jennifer Gillan** @ Bentley College**Jennifer Gillan** @ Bentley College @ "Hybrid TV: Overflow from Netlets to Networks"**Mark Andrejevic** @ University of Iowa @ "The Television Will Not Be Revolutionized!"**Jonathan Nichols-Pethick** @ DePauw University @ "The Ties That Bind: Networks and Affiliates at the End of Broadcasting"

J18

**Proliferating Platforms**

Studies in Post-Broadcast Film and TV

MARQUETTE—3RD FLOOR

CHAIR: **William Boddy** @ Baruch College/City University of New York**William Boddy** @ Baruch College/City University of New York @ "Electronic Cinema and the Confounding of Domestic and Public Reception"**Stephen Groening** @ University of Minnesota @ "The World as Your Living Room: Cellular Phones as Mobile Television Platform"**Lucas Hilderbrand** @ University of Southern California @ "Your Site of Shows: *YouTube* as a Popular Access Medium"**Allen Larson** @ Penn State University @ "Mediating the Super-Consumer: The Case of *FX* and *Nip/Tuck*"

J19

## Failure Is an Option

CONFERENCE 5F—5TH FLOOR

CHAIR: **Jason Landrum** @ Oklahoma State University

CO-CHAIR: **Scott Krzych** @ Oklahoma State University

**Ryan Dirks** @ University of Oregon @ "Doubly Perverse: Douglas Sirk, Roland Barthes and the Bliss of Failure"

**Jason Landrum** @ Oklahoma State University @ "Hurt. Agony. Pain. Love It.: Prohibition and Enjoyment in the Criminal Profiler Film"

**Todd McGowan** @ University of Vermont @ "Something Is Lost: The Ethics of Failure in *21 Grams*"

**Scott Krzych** @ Oklahoma State University @ "They Know Not What They Do: *The Failure of Faith in Left Behind*"

## Screening J

For more information, see the Screening Synopses following the index.

J20

SCREENING

LAKE MICHIGAN—8TH FLOOR

### *Brother to Brother*

Rodney Evans, USA, 2004, 94 min

SPONSORS: *African/African American Caucus* and *Lesbian/Gay/Bisexual/Transgendered/Queer Caucus*

J21

## Meeting J

MEETING

CONFERENCE 4I—4TH FLOOR

### Media Archives Committee Meeting

# K

## SESSION

Saturday, March 10, 2007

12:15–2:00 P.M.

# K2

## Rethinking Radio's Public

CONFERENCE 4B—4TH FLOOR

CHAIR: **Biswarup Sen** @ University of Oregon

**Cynthia Conti** @ New York University @ "Low-power FM and Radio's Local Audience: Attempts to Preserve Localism in U.S. Broadcasting"

**Biswarup Sen** @ University of Oregon @ "All-India FM: Narrowcasting the Local"

# K4

## American Film and the Public Sphere in the 1930s

Production, Regulation, and the Archives

CONFERENCE 4D—4TH FLOOR

CHAIR: **John Raeburn** @ University of Iowa

**Chuck Maland** @ University of Tennessee @ "Did Not Shoot: Mr. Chaplin Resting at Home Following Illness: The Making of *City Lights*"

**Richard Jewell** @ University of Southern California @ "Two Hollywood Joes: Von Sternberg Shows Breen the Way"

**Amy Wood** @ University of North Carolina, Chapel Hill @ "*Fury*, Censorship, and the Politics of Lynching"

**Thomas Doherty** @ Brandeis University @ "Uncensorable Subtlety: Ernst Lubitsch and the Breen Office"

# K1

## The South

Publics, Fantasies, Politics

CONFERENCE 4A—4TH FLOOR

CHAIR: **Bhaskar Sarkar** @ University of California, Santa Barbara

**Bhaskar Sarkar** @ University of California, Santa Barbara @ "Publicity, Plasticity and the 'Southern Gesture'"

**Rolando Tolentino** @ University of the Philippines Film Institute @ "Globalizing Poverty and Documentary Film Collectives in the Philippines"

**Bishnupriya Ghosh** @ University of California, Santa Barbara @ "Documentary Publics and Activist Icons: Translating the Environmentalism of the Poor"

**William Mazzarella** @ University of Chicago @ "The Erotics of E-governance"

SPONSOR: *Asian/Pacific American Caucus*

# K3

## Latin American Telenovelas and the Politics of Class, Race, and Gender Identities

CONFERENCE 4C—4TH FLOOR

CHAIR: **Mauro Porto** @ Tulane University

**Jaime Nasser** @ University of Southern California @ "Happily Ever After? Race, Class, Gender and Nationalism in Mexican Cinderella Telenovelas"

**Joe Straubhaar** @ University of Texas, Austin @ "Challenging the Primacy of the Telenovela as a Cultural Forum in Brazil"

**Mauro Porto** @ Tulane University @ "Telenovelas and National Identity in Brazil"

**Carolina Acosta-Alzuru** @ University of Georgia @ "Transgressing the Telenovela Beauty Code and Critiquing a National Obsession: The Case of Venezuela's *Ciudad Bendita*"

**Luiz-Felipe Soares** @ Universidade do Sul de Santa Catarina @ "The Miserable, Buffed Up (and Possibly Fascist) Brazilian Body"

RESPONDENT: **Cristina Venegas** @ University of California, Santa Barbara

SPONSOR: *Latino/a Caucus*

# K5

## Women's Roller Derby Hits the Small Screen

Critical Analyses of A&E's *Rollergirls*

CONFERENCE 4E—4TH FLOOR

CHAIR: **Mary Kearney** @ University of Texas, Austin

**Alexis Carreiro** @ The University of Texas, Austin @ "*Rollergirls*: The Narrative Strategy of Superhero Discourse in Reality Television"

**Mary Kearney** @ University of Texas, Austin @ "Melodrama and Televised Sports Reconsidered: The Case of *Rollergirls*"

**Kelly Mendoza** @ Temple University @ "*Rollergirls*: Skating the Lines of Identity by Embracing Contradiction"

**Daanna Shoemaker** @ Monmouth University @ "The Mixed Messages of and Responses to *Rollergirls* as Reality TV: Spectacular Trash or Feminist Sport?"

SPONSOR: *Women's Caucus*

K6

## Authoritarianism, Homoeroticism and the “Dominant” Cinema

CONFERENCE 4F—4TH FLOOR

CHAIR: **Daniel Humphrey** ☉ Keene State College**Maria San Filippo** ☉ University of California, Los Angeles ☉ “Power Play: Allegories of Class Privilege in Female Bi-sexploitation Films”**Guo-Juin Hong** ☉ Duke University ☉ “Theatrics of Cruising: Bath Houses and Movie Houses in Tsai Ming-liang’s Films”

K7

## The Trouble With Alfred

Hitchcock Studies Today

CONFERENCE 4G—4TH FLOOR

CHAIR: **John Bruns** ☉ College of CharlestonCO-CHAIR: **Ned Schantz** ☉ McGill University**Amy Monaghan** ☉ Clemson University ☉ “Female Vocality as Hitchcockian Blot in *The Man Who Knew Too Much* (1956)”**Dion Tubrett** ☉ York University ☉ “Psycho-babble: The B Film, Hitchcock, and the Rationale of Self-destruction”**John Bruns** ☉ College of Charleston ☉ “One Might Call *Marnie* a Sex Mystery: Hitchcock’s Trailer Games”**Ned Schantz** ☉ McGill University ☉ “R is for Hitchcock”

K8

## Bringing the War Home

Allegorizing Vietnam in American Film and Television

CONFERENCE 4H—4TH FLOOR

CHAIR: **Scott Combs** ☉ University of California, Berkeley**Sylvia Chong** ☉ University of Virginia ☉ “The Other Living-Room War: Urban Race Riots as Racial Primal Scene in 1960s Television News”**Franny Nudelman** ☉ Carleton University ☉ “Trouble at Home: Documenting War Crimes in *Winter Soldier*”**Scott Combs** ☉ University of California, Berkeley ☉ “The Other Within: Poor Whites and the Purging of American Identity”**Sarah Hagelin** ☉ University of Virginia ☉ “Rape in the Uncanny Valley: The Specter of Vietnam in *Battlestar Galactica 2003*”

K9

## Classical Legacies in Contemporary Genres

CONFERENCE 4J—4TH FLOOR

CHAIR: **Scott Higgins** ☉ Wesleyan University**Scott Higgins** ☉ Wesleyan University ☉ “Cutting to the Chase: Historical Continuities and the ‘Post-Classical’ Action Film”**Sara Ross** ☉ Sacred Heart University ☉ “The Domestication of the Romantic Comedy: Genre Hybridization in the Contemporary ‘Chick Flick’”**Ethan de Seife** ☉ Wesleyan University ☉ “Rock ‘n’ Roll Creation: *This is Spinal Tap* and the Hollywood Musical”**Jonathan Frome** ☉ University of Central Florida ☉ “Melodrama and the Psychology of Tears”

K10

## Italian Directors

CONFERENCE 4K—4TH FLOOR

CHAIR: **Joseph Tompkins** ☉ University of Minnesota**Joseph Tompkins** ☉ University of Minnesota ☉ “The Violence of Audio-Vision in Dario Argento’s *Opera*”**Lisa Patti** ☉ Cornell University ☉ “Metanational Space, Metanational Cinema: Language and Landscape in Antonioni’s *The Passenger*”**Peter Brunette** ☉ Wake Forest University ☉ “Luchino Visconti as Anti-Realist Opera Queen”

K11

## European Cinema in Postwar America

CONFERENCE 4L—4TH FLOOR

CHAIR: **Karl Schoonover** ☉ Michigan State UniversityCO-CHAIR: **Chris Cagle** ☉ Temple University**Chris Cagle** ☉ Temple University ☉ “The Mature Prestige Film in the Social Field: *On the Beach* as Europeanized Hollywood”**Karl Schoonover** ☉ Michigan State University ☉ “How Italian Neorealism Corrupted American Spectatorship”**Mark Betz** ☉ King’s College/University of London ☉ “*Blow-up*: The End”**James Tweedie** ☉ University of Washington ☉ “Beach Blanket Belmondo: The New Wave on American Shores”RESPONDENT: **Barbara Selznick** ☉ University of Arizona

**K12****Teaching on a Wire**

Pedagogies and Information Technologies

**WORKSHOP**

CONFERENCE 4M—4TH FLOOR

CHAIR: **Matthew Tinkcom** @ Georgetown University**WORKSHOP PARTICIPANTS****James Castonguay** @ Sacred Heart University**Peter Limbrick** @ University of California, Santa Cruz**Andrew Miller** @ Sacred Heart University**Jamie Poster** @ University of Wisconsin, Milwaukee**Eric Smoodin** @ University of California, DavisSPONSOR: *Information Technology Committee***K13****Media Theories/Media Practices**

LAKE HURON—8TH FLOOR

CHAIR: **Virginia Wright Wexman** @ University of Illinois, Chicago**Kenneth Rogers** @ University of California, Riverside @ "From Alternative Broadcast to Tactical Media: Comparative Models of Access and Independent Distribution"**Margaret Flinn** @ University of Illinois, Urbana-Champaign @ "Digitextuality and Convergence in Question"**Josh Heuman** @ University of Wisconsin, Madison @ "Creative Industries and/or Cultural Sovereignty: Making Sense of the National Media System in Arguments over Foreign Satellite Signals in Canada"**Alexandra Juhasz** @ Pitzer College @ "Teaching Media Praxis: Integrating Theory, Production and Politics"**K14****Meeting K****MEETING**

LAKE ONTARIO—8TH FLOOR

**French and Francophone Interest Group Meeting****K15****Faking Life**

The Aesthetics and Politics of Documentary Re-enactment

BOULEVARD C—2ND FLOOR

CHAIR: **Jonathan Kahana** @ New York University**Bill Nichols** @ San Francisco State University @ "Performing the Past/Reforming the Present"**Irina Leimbacher** @ University of California, Berkeley @ "Tell and Show: Testimony and Re-enactment in the Production of Documentary Knowledge"**Liza Johnson** @ Williams College @ "South of Ten"**Jonathan Kahana** @ New York University @ "As Themselves: Credits, Credibility and *United 93*"Liza Johnson's film *South of Ten* will be screened during Session H20.**K16****Incorporating Television and New Media Aesthetics within Introductory Film/Media Studies Courses****WORKSHOP**

BOULEVARD A—2ND FLOOR

CHAIR: **Kevin Sandler** @ University of Arizona**WORKSHOP PARTICIPANTS****Sarah Childress** @ Vanderbilt University**David Crane** @ University of California, Santa Cruz**Brian Goldfarb** @ University of California, San Diego**Henry Jenkins** @ Massachusetts Institute of Technology**Frank P. Tomasulo** @ Florida State UniversitySPONSOR: *Teaching Committee***K17****Comic Books and Culture**

BOULEVARD B—2ND FLOOR

CHAIR: **Benjamin Schneider** @ University of Wisconsin, Milwaukee**Brad Chisholm** @ St. Cloud State University @ "Colonizing the Comic Book Industry"**James Thompson** @ University of Southern California/Duke University @ "The San Diego Comic-Con: 'I'm the Juggernaut, Bitch!'"**Jason Zingsheim** @ Arizona State University @ "X-Identity: Mutant Ideologies of the *X-Men* Films"**Bart Beaty** @ University of Calgary @ "Hiding *The History of Violence*: Role-playing in the Work of David Cronenberg"

K18

**Screen Media and the Public Sphere**

Vernacular Modernism and the Second Modernity

MARQUETTE—3RD FLOOR

CHAIR: **Eileen Jones** @ Chapman University**Laurence Knapp** @ Oakton Community College @ "Say Goodbye to the Postclassical: Tony Scott, *Man on Fire*, and *Domino*"**Miriam Hansen** @ University of Chicago @ "Pig Sty Alley on a Global Scale: *Kung Fu Hustle* and Vernacular Modernism"**Eileen Jones** @ Chapman University @ "A Pirate's Life for Me: Poaching on Modernity in *Pirates of the Caribbean*"**Felipe Gutierrez** @ University of California, Berkeley @ "From *Metropolis* to *Paradigm City*: Rewriting Modernity in the Digital Age"

K19

**Women and Stardom**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Margaret Ervin Bruder** @ Johann Wolfgang Goethe-Universität**Maureen Larkin** @ University of Wisconsin, Madison @ "Fascinating Virgins: Pre-marital Sex Comedies of the 1950s"**Sarah Churchwell** @ University of East Anglia @ "Minding Her Own Business: Disavowing the Working Girl's Desire in Classical Hollywood Romantic Comedy"**Margaret Ervin Bruder** @ Johann Wolfgang Goethe-Universität @ "Bridget's Bottom: The Role of Embarrassment in Mass-Mediated Identity Formation"

K20

**Screenings K**

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

***Curated Shorts: Microcinema***

Curator: Jenny Stark, USA, 2006, 75 min

***Buffalo Common***

Bill Brown, USA, 2001, 22 min

***Local***Enid Baxter Blader, USA, 2006, 30 min  
(made with support from Kodak)***Land Marked/Marquette***Thomas Comerford, USA, 2005, 23 min  
(Supported, in part, by a Community Arts Assistance Program Grant from the City of Chicago Department of Cultural Affairs and by a grant from the Illinois Arts Council, a state agency)

Curator Jenny Stark and/or filmmaker Enid Baxter Blader will be available for questions.

K21

**Meeting K**

MEETING

CONFERENCE 4I—4TH FLOOR

**Middle East Caucus Meeting**

L

SESSION

Saturday, March 10, 2007

2:15–4:00 P.M.

L2

## Subjective Narrative in Film

CONFERENCE 4B—4TH FLOOR

CHAIR: **Richard Ness** @ Western Illinois University**Richard Ness** @ Western Illinois University @ "Projectile Dysfunction: Persona, *Fight Club* and the Unstable 'Frame' of Mind"**Charles Tryon** @ Fayetteville State University @ "Rebooting the System: Documenting Amnesia in Unknown White Male"**Erik Marshall** @ Wayne State University @ "Just Kidding: Unreliable Narration and Digital Media"

L4

## Indian Cinema in the Public Sphere

CONFERENCE 4D—4TH FLOOR

CHAIR: **Carol Vernallis** @ Wayne State University**Jyotika Virdi** @ University of Windsor @ "Deewar/Wall (1975)—Fact, Fiction, and the Making of a Superstar"**Robert Silberman** @ University of Minnesota @ "Buddhadeb Dasgupta's *The Wrestlers* and the Landscape of Conflict"**Manishita Dass** @ University of Michigan @ "The Dream Life of Modernity: Debating Cinema's Impact in 1920s India"**Carol Vernallis** @ Wayne State University @ "Cinematography, Song and Gesture in the Musical Sequences of Mani Ratnam's *Dil Se*: A Hybridization of Hindi Cinematic and American Music Video Practices"

L1

## Forgotten Histories

CONFERENCE 4A—4TH FLOOR

CHAIR: **James Kendrick** @ Baylor University**James Kendrick** @ Baylor University @ "Phantom Cinema: Illuminating the Structuring Absences of Film History"**Avi Santo** @ Old Dominion University @ "Transmedia Brand Licensing Prior to Conglomeration: Developing the *Lone Ranger* Brand, Managing Cross-media Interaction and Cultivating Child Consumers, 1933–1938"**Eric Dewberry** @ Georgia State University @ "Jake Wells: The South's First Motion Picture Mogul"**Janna Jones** @ Northern Arizona University @ "Reconsidering the 1980s Colorization Conflict and its Impact on Cinematic Heritage"

L3

## Cinema and the City

CONFERENCE 4C—4TH FLOOR

CHAIR: **Elizabeth Affuso** @ University of Southern California**Margaret DeRosia** @ University of Western Ontario @ "Millennium Approaches: Re-envisioning New York in *Angels in America* and *Rent*"**Vojislava Filipcevic** @ Columbia University @ "New York City Skyline in Documentary and Fiction Films, 1920s–1940s: A Theoretical Contribution to the Visual and Narrative Reinvention of Cinematic Space"**Elizabeth Affuso** @ University of Southern California @ "The New Town, The Old Ways: Representations of New Urbanism in *The Truman Show*"**Kevin Flanagan** @ Independent Scholar @ "Alex Cox's *Three Businessmen*: Transnational Anxieties in the Postmodern City"

L5

Conversations  
About Race and Identity

CONFERENCE 4E—4TH FLOOR

CHAIR: **Laura Beadling** @ Purdue University**Laura Beadling** @ Purdue University @ "Editing Trauma in the Everpresent Past: Filmic Techniques in John Sayles's *Lone Star*"**Carole Gerster** @ University of California, Santa Cruz @ "*Crash, Black, White, Survivors*: Cinematic Summons to a National Conversation on Race/Ethnicity"**Gloria Monti** @ California State University, Fullerton @ "Going Places: Rethinking Racial Identities"

L6

**Cinema Without Film**

CONFERENCE 4F—4TH FLOOR

CHAIR: **Nadja Rottner** ☉ Columbia University**Pavle Levi** ☉ Stanford University ☉ “Cinema by Other Means”**Nadja Rottner** ☉ Columbia University ☉ “Claes Oldenburg’s *Movyehouse*: A Black and White Expandsymaganza”**Nora Alter** ☉ University of Florida ☉ “Sounds without Images”**Siona Wilson** ☉ College of Staten Island/CUNY ☉ “Cleaning Warhol’s Factory: Mary Kelly’s (Unrealized) Durational Film”

L7

**Desire and the Televisual**

CONFERENCE 4G—4TH FLOOR

CHAIR: **Aviva Dove-Viebahn** ☉ University of Rochester**Kristyn Gorton** ☉ Leeds Metropolitan University ☉ “Televisual Desire”**Jules Odendahl-James** ☉ Duke University ☉ “‘I Like to Watch’: The *CSI* Effect”**Aviva Dove-Viebahn** ☉ University of Rochester ☉ “Looking for Pleasure: Desire, Community and the Televisual Gaze in *Sex and the City*”

L8

**Gender and Embodiment in Early Cinema**

CONFERENCE 4H—4TH FLOOR

CHAIR: **Jonna Eagle** ☉ Duke University**Sue Collins** ☉ New York University ☉ “Performing Cultural Citizenship: Stardom in the U.S. Propaganda Campaign of WWI and Its Recruitment as a Source of Political Authority and Mechanism of Governance in the Public Sphere”**April Miller** ☉ University of Rochester ☉ “The Fallen Woman and the Silent Soapbox: Defending and Defaming the Female Offender in Dorothy Davenport Reid’s *The Red Kimona*”**Jonna Eagle** ☉ Duke University ☉ “Western Attractions: Gender, Authenticity, and Embodiment in the Early Cinema”

L9

**Birth of a Nation Reconsidered**

CONFERENCE 4J—4TH FLOOR

CHAIR: **Peter Paik** ☉ University of Wisconsin, Milwaukee**Ruth D. Johnston** ☉ Pace University ☉ “The Construction of Whiteness in *Birth of a Nation* and *The Jazz Singer*”**Paul McEwan** ☉ Muhlenberg College ☉ “A Controversy Deferred: French Critical Reception of *The Birth of a Nation* in 1923”

L10

**Transnational Remakes**

CONFERENCE 4K—4TH FLOOR

CHAIR: **Daniel Herbert** ☉ University of Southern California**Daniel Herbert** ☉ University of Southern California ☉ “Remaking Film (and) History: Peter Tscherkassky’s Transformational Cinema”**Lucy Mazdon** ☉ University of Southampton ☉ “Transnational Cinematic Traffic and the Remake”

L11

**Whiteness, Christmas, Doris Day**

God’s Country, the 1950s

CONFERENCE 4L—4TH FLOOR

CHAIR: **Linda Mizejewski** ☉ Ohio State University**Linda Mizejewski** ☉ Ohio State University ☉ “I’m Dreaming of a White, Straight Couple: White Christmas”**Rifat Siddiqui** ☉ University of East Anglia ☉ “Securing White Femininity: Doris Day in the 1950s”**Carol Stabile** ☉ University of Wisconsin, Milwaukee ☉ “White Men Remember the Family: Television, the Blacklist, and Family Values”RESPONDENT: **Jackie Byars** ☉ Wayne State University

L12

## TV Guides

A Workshop on TV Research Skills

WORKSHOP

CONFERENCE 4M—4TH FLOOR

CHAIR: **Rebecca Bachman** @ New York University

## WORKSHOP PARTICIPANTS

**Daniel Berger** @ The Museum of Broadcast Communications**Mark Quigley** @ UCLA, Film & Television Archive**Irene Taylor** @ Public Broadcasting Service**Tom Colley** @ Video Data Bank, Art Institute of Chicago**John Lynch** @ Vanderbilt Television News ArchiveSPONSORS: *Media Archive Committee and Association of Moving Image Archivists' Archival Interest Group*

L14

## The Future of Sound Studies

WORKSHOP

LAKE ONTARIO—8TH FLOOR

CHAIR: **Jay Beck** @ DePaul University

## WORKSHOP PARTICIPANTS

**Norma Coates** @ University of Western Ontario**Michele Hilmes** @ University of Wisconsin, Madison**Anahid Kassabian** @ University of Liverpool**Jonathan Sterne** @ McGill University**Steve Wurtzler** @ Georgetown UniversitySPONSOR: *Television Studies Interest Group*

L16

## Far From Hollywood

The Emergence of Non-theatrical Film  
in Chicago and the Midwest

BOULEVARD A—2ND FLOOR

CHAIR: **Charles Tepperman** @ University of ChicagoCO-CHAIR: **Theresa Scandiffio** @ University of Chicago**Paul S. Moore** @ Ryerson University @ "Chicago Studios and the Reception of Regional Mass Culture, 1907–1915"**Theresa Scandiffio** @ University of Chicago @ "Motion Pictures in Educational Outreach Programs at the Field Museum of Natural History 1912–1925"**Gregory Waller** @ Indiana University @ "Distributing 16mm—the Midwest and Beyond"**Charles Tepperman** @ University of Chicago @ "Chicago: City to See in '63"

L13

## New Identities

Sexuality and Memory in Egyptian and Turkish Cinema

LAKE HURON—8TH FLOOR

CHAIR: **Robert Lang** @ University of Hartford**Eda Acara** @ St. Mary's University, CA & METU, Turkey @ "*Harem Suare* by Pornoscope"**Brian Bergen-Aurand** @ University of Illinois, Chicago @ "Memory and the 'Not Yet': Cyprus, Kurdistan, and the Old City in the Films of Dervis Zaim"**David Giovacchini** @ Stanford University @ "Sex and the Kebab: Images of Sexuality in Contemporary Turkish and Egyptian Film"**Karim Tartoussieh** @ New York University @ "'Clean Cinema' and the Embodiment of Ambient Piety in Egypt: Stars, Spectators, and Embodiment"SPONSOR: *Middle East Caucus*

L15

A (re)New(ed) French  
Cinema of Tricolor

Beur, Blanc, Black, Pt. 1

BOULEVARD C—2ND FLOOR

CHAIR: **Mark A. Reid** @ University of Florida**Karin Egloff** @ Western Kentucky University @ "Black, Blanc, Beur versus Jambon Beur. Féroce by Gilles de Maistre"**Carrie Tarr** @ Kingston University @ "Disciplining the Banlieue: Education and (Non-) Integration in Recent French Banlieue Films"**Sylvie Blum-Reid** @ University of Florida @ "Going Home or Geographic Crossing in Contemporary French Cinema"**Catherine Portuges** @ University of Massachusetts, Amherst @ "La Petite Jérusalem—a Multicultural Banlieue?"SPONSORS: *French and Francophone Scholarly Interest Group and African/African American Caucus*

L17

## Closely Watched Comedies

Humor in Eastern European Cinema

BOULEVARD B—2ND FLOOR

CHAIR: **Lilla Toke** @ Stony Brook University**Lilla Toke** @ Stony Brook University @ "How Can You Fuck (with) the System? Sexual and Political Forces in *WR: Mysteries of an Organism* (1971)"**William Martin** @ University of Chicago @ "Gag Reflex: Stanisław Barea's Late Film Comedies and Everyday Life in People's Poland"**Sylvia Kloetzer** @ University of Potsdam @ "Not a Love Story: East German Film Satire and the DEFA 'Stacheltier' Films, 1953–1964"**Malynne Sternstein** @ University of Chicago @ "Kinetic Kynosis and the Morning After of *Český Sen* (*Czech Dream*)"RESPONDENT: **Zoran Samardzija** @ University of Wisconsin, Milwaukee

L18

**Web 2.0—Its Social Aspects**

MARQUETTE—3RD FLOOR

CHAIR: **Julia Lesage** @ University of Oregon**Ronald Gregg** @ Yale University @ “Queer Subjectivity, Youth, and Web-based Video on *Youtube.com*”**Therese Grisham** @ Independent Scholar @ “Flash Mob Filmmaking, *Web 2.0*, and Public Space/Desire”**Julia Lesage** @ University of Oregon @ “Web 2.0 for SCMS—Blogs and Social Bookmarking”**Paul Hertz** @ Northwestern University @ “Tacticians and Pragmatists: Collaborative Communities on the Internet”

L19

**Pornography Studies II**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Tamao Nakahara** @ University of California, Santa Cruz**Savas Arslan** @ Bahcesehir Universitesi @ “Head-On, Head-Off: How Media Covered a Former Porn Actress’s Rise to Stardom”**Julie Russo** @ Brown University @ “Show Me Yours: The Perversion and Politics of Cyber-exhibitionism”**Tamao Nakahara** @ University of California, Santa Cruz @ “*Haxor Chixx*: Hacker Porn and the Limits of Virtual Representation”**Jennifer Moorman** @ University of California, Los Angeles @ “The Softer Side of Hardcore? Women as Producers and Consumers of Adult Video”

L20

**Screenings L**

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

***Kartemquin Films******Taylor Chain I: A Story in a Local Union***

Gordon Quinn and Jerry Blumenthal, USA, 1980, 33 min

***What’s Happening at Local 70?***

Judy Hoffman, USA, 1975, 20 min

***The Last Pullman Car***

Gordon Quinn, USA, 1983, 56 min

SPONSOR: *Caucus on Class*

Filmmaker Judy Hoffman will attend the screening.

These films will be discussed by the speakers in Session J4.

L21

**Meeting L**

MEETING

CONFERENCE 4I—4TH FLOOR

**Latino/a Caucus Meeting**

# M

SESSION

Saturday, March 10, 2007  
4:15–6:00 P.M.

## M2

### Paradigms of Documentary

CONFERENCE 4B—4TH FLOOR

CHAIR: **Nathalie op de Beeck** @ Illinois State University

**Nathalie op de Beeck** @ Illinois State University @ "Ecology, Empathy, and the Observer: Encounters with the Phantasmagorical Wilderness"

**Kristen Fuhs** @ University of Southern California @ "Crime Scene Analysis and the Construction of Innocence in the Nonfiction Film"

**Cynthia Lugo** @ Brown University @ "Proof-Negative: Peter Watkins, The Document, and Historical Reconstruction"

## M4

### Productive Censorship

How Hollywood Represents Race, Dames, Apes, and Saints

CONFERENCE 4D—4TH FLOOR

CHAIR: **Jans Wager** @ Utah Valley State College

**William Luhr** @ Saint Peter's College @ "Reprocessing *Kong*: Censorship, Repression, and Compensatory Strategies"

**Sheri Chinen Biesen** @ Rowan University @ "Censorship, Film Noir and World War II—Real Violence, Tough Women and Emigres"

**Jans Wager** @ Utah Valley State College @ "Detecting Change in *Out of the Past*: Film Noir, Racism, and Censorship"

**Pamela Grace** @ City University of New York, Brooklyn College @ "Leaving Out the Naughty Bits: Censorship and Saints in American Films"

## M1

### Accented Cinemas in the Public Sphere

CONFERENCE 4A—4TH FLOOR

CHAIR: **Patricia White** @ Swarthmore College

**Nanna Heidenreich** @ Humboldt University/University of Trier @ "In/Visibilities: the Specter of Migration"

**Patricia White** @ Swarthmore College @ "Women's Rights and Global Cinema"

**Joshua L. Miller** @ University of Michigan @ "The World 'Afuera': Projections of Language Fusion"

## M3

### A (re)New(ed) French Cinema of Tricolor

Beur, Blanc, Black II

CONFERENCE 4C—4TH FLOOR

CHAIR: **Gerald Butters** @ Aurora University

**Tonia Edwards** @ Indiana University @ "Bridging the Gap: From the Banlieue film to *Cache*"

**Jun Okada** @ State University of New York, Geneseo @ "History, Lies, and Videotape: *Cache* 2005"

**Mark A. Reid** @ University of Florida @ "A (re)New(ed) French Cinema of Tricolor: Beur, Blanc, Gay"

**Michelle Stewart** @ State University of New York, Purchase College @ "Born in the Banlieue: Rethinking the Terms of Representation in Recent Beur Cinema and Criticism"

SPONSORS: *African/African American Caucus and French and Francophone Scholarly Interest Group*

## M5

### The Crisis in Academic Labor, Part VI

Media Reform and the Academy, Assessing the Media Reform Movement

CONFERENCE 4E—4TH FLOOR

CHAIR: **Ruma Sen** @ Ramapo College

#### WORKSHOP PARTICIPANTS

**Mitchell Szczepanczyk** @ Chicago Media Action

**Patricia Keeton** @ Ramapo College

**Bill Mullen** @ Purdue University

SPONSOR: *Caucus on Class*

M6

**Constructions of Racial Identity**

CONFERENCE 4F—4TH FLOOR

CHAIR: **Adam Knee** ☉ Ohio University**Hilaria Loyo** ☉ Universidad de Zaragoza ☉ “Blinding Blondes Go West: Whiteness, Star, Genre and Nation in the Early Fifties”**Christine Guzaitis** ☉ University of California, San Diego ☉ “Seeing Double: Interracial Desire and Gender Deviance in U.S. Filmic Representations of Post-World War II Japan”**Adam Knee** ☉ Ohio University ☉ “*White Chicks* in a *New York Minute*: Performing/Transforming White Femininity in Contemporary Hollywood”**Nancy Inouye** ☉ Univ. of Massachusetts Amherst ☉ “Hollywood’s ‘Yellowface’: The Spectacle of Orientalism in Film Scoring and Performance”

M7

**“Extreme” East Asian Cinema and Cult Film Canons**

CONFERENCE 4G—4TH FLOOR

CHAIR: **Hye Seung Chung** ☉ Hamilton College**Chi-Yun Shin** ☉ Sheffield Hallam University ☉ “All in the Name: Tartan Asia Extreme Films”**Hye Seung Chung** ☉ Hamilton College ☉ “Hooking the Audience: The Repulsive Attraction of Kim Ki-duk’s *Yonggi* Cinema”**James Fiumara** ☉ University of Pennsylvania ☉ “Narration, Aesthetics, and Torture in Takashi Miike’s *Audition*”**Ruby Cheung** ☉ University of St Andrews ☉ “(De)Territorializing Horror: Domestic Specificities and Transnationalism in Fruit Chan’s *Dumplings* (2004)”SPONSOR: *Asian/Pacific American Caucus*

M8

**Animation—Film and Media Studies’ ‘Blind Spot’**

CONFERENCE 4H—4TH FLOOR

CHAIR: **Alan Cholodenko** ☉ University of Sydney**William Schaffer** ☉ University of Newcastle Australia ☉ “To Ontology and Beyond: Film Theory in the Face of Animation”**Patrick Crogan** ☉ University of Adelaide ☉ “The Reinvention of Movement: Reanimating The Analogico-digital Image”**Alan Cholodenko** ☉ University of Sydney ☉ “The Animation of Cinema”

M9

**War and Cinema**

CONFERENCE 4J—4TH FLOOR

CHAIR: **Doug Cunningham** ☉ University of California, Berkeley**Robert Eberwein** ☉ Oakland University ☉ “Military Drag in Film”**Doug Cunningham** ☉ University of California, Berkeley ☉ “Military Masculinization en Masse: WWII Air Force Training Films and Group Identity Formation”**Alison Hoffman** ☉ University of California, Los Angeles ☉ “Making Media, Protesting War: Yoko Ono’s Moving Image Activism”**Mark Kligerman** ☉ University of Michigan ☉ “Home from the Gulf: Hollywood’s Narrative of Fantastic Repatriation”

M10

**The Music of Media Convergence**

CONFERENCE 4K—4TH FLOOR

CHAIR: **Thomas Doherty** ☉ Brandeis University**Ross Melnick** ☉ University of California, Los Angeles ☉ “It’s All Playing in Sheboygan: Music and Media Convergence in the 1920s”**Katherine Spring** ☉ University of Wisconsin, Madison ☉ “The Effect of Media Convergence on Early Soundtrack Form: The Case of *Weary River* (1929)”**Paul N. Reinsch** ☉ University of Southern California ☉ “Hear Al Jolson, See Larry Parks: Sound and Image Relationships on and Behind the Screen in *The Jolson Story* and *Jolson Sings Again*”**Laurel Westrup** ☉ University of California, Los Angeles ☉ “A New Sensation? Network Television, Rock Music, and the Performance of Media Convergence on *Rock Star!INXS*”

M11

**Depression Era America**

CONFERENCE 4L—4TH FLOOR

CHAIR: **Anna Siomopoulos** ☉ Bentley College**Anna Siomopoulos** ☉ Bentley College ☉ “Publicizing Privacy: The New Deal, Mass Media and Hollywood Films of the Depression Era”**Chris Robe** ☉ Florida Atlantic University ☉ “Gendered Histories: The Historical Costume Drama, the Bio-Pic, and Depression-Era U.S. Left Film Criticism”**Martin Johnson** ☉ New York University ☉ “The Cameraman Has Visited Your Town: Tracing the Path of H. Lee Waters and Other Local Filmmakers in the 1930’s”**Joseph Clark** ☉ Brown University ☉ “The News Parade: Spectacle, Sequence and Sense Making in the American Newsreel, 1927–1942”

M12

## Cult TV Fan and Consumer Cultures in the Age of Digital Podcasting

CONFERENCE 4M—4TH FLOOR

CHAIR: **David Scott Diffrient** ◉ Washington University in St. Louis**Peter Schaefer** ◉ University of Iowa ◉ “Accessorize, Modify, Deflect: Mass Customization and the Design of Portable Media Players”**Matthew Paproth** ◉ Independent Scholar ◉ “From Broadcasting to Podcasting: The Metatextual Universe of *Veronica Mars*”**David Scott Diffrient** ◉ Washington University in St. Louis ◉ “The Gift of *Gilmore Girls*’ Gab: Fan Podcasts for a Kinder, Gentler Kind of Cult TV Series”**Anna Jonsson** ◉ Independent Scholar ◉ “*Aqua Teen Hunger Force*: An Unwholesome, Unorthodox Fandom”

M14

## Sex Scene

Media and the Sexual Revolution

LAKE ONTARIO—8TH FLOOR

CHAIR: **Elana Levine** ◉ University of Wisconsin, Milwaukee**Eric Schaefer** ◉ Emerson College ◉ “Sex Seen: 1968 and Rise of ‘Public Sex’”**Jon Lewis** ◉ Oregon State University ◉ “Presumed Effects of Erotica: Some Notes on *The Report of the Commission on Obscenity and Pornography* (1970)”**Elana Levine** ◉ University of Wisconsin, Milwaukee ◉ “Love and Sex: The New Sexual Culture of 1970s American Television”**Jacob Smith** ◉ University of Nottingham ◉ “Black and Blue Disks”

M16

## Project Sternberg

BOULEVARD A—2ND FLOOR

CHAIR: **Janet Bergstrom** ◉ University of California, Los Angeles**Janet Bergstrom** ◉ University of California, Los Angeles ◉ “Josef von Sternberg: Salvation Hunter”**Jason Skonieczny** ◉ University of California, Los Angeles ◉ “American Lyrical Abstraction: Sternberg in Light of Deleuze”**Andrew Woods** ◉ University of California, Los Angeles ◉ “Sternberg at RKO”**Sachiko Mizuno** ◉ University of California, Los Angeles ◉ “*The Saga of Anatahan* and Sternberg in Japan”RESPONDENT: **Lea Jacobs** ◉ University of Wisconsin, Madison

M13

## Lost in the Future of Television

LAKE HURON—8TH FLOOR

CHAIR: **Jonathan Gray** ◉ Fordham University**Derek Johnson** ◉ University of Wisconsin, Madison ◉ “Media Convergence, Narrative Divergence: *Lost* in the World of Multiplatform Network Storytelling”**Ivan Askwith** ◉ Massachusetts Institute of Technology ◉ “Do You Even Know Where This Is Going?: The Questionable Importance of Premeditated Plots in *Lost*”**Jason Mittell** ◉ Middlebury College and **Jonathan Gray** ◉ Fordham University ◉ “Can a Good Story Be ‘Spoiled’? Lessons from *Lost*”SPONSOR: *Television Studies Interest Group*

M15

## Celluloid to Cell Phone

Screen Studies and the New Mobile Media

BOULEVARD C—2ND FLOOR

CHAIR: **Nitin Govil** ◉ University of California, San Diego**Lisa Parks** ◉ University of California, Santa Barbara ◉ “Horses, Cell Phones and Gas Masks: Wireless Media in Mongolia”**David Crane** ◉ University of California, Santa Cruz ◉ “The Mobilized Other: Paranoid Discourse and the Transcultural Subject of *Cavite*”**Heidi Cooley** ◉ University of Southern California ◉ “Proliferating Streams of *Thumbnails*: Mobile-Imaging and the Biopolitics of *Healthful Living*”**Nitin Govil** ◉ University of California, San Diego ◉ “Mediating Convergence and Crisis in the ‘New’ Mobile Media”

M17

## Early Cinema History

BOULEVARD B—2ND FLOOR

CHAIR: **Constance Balides** ◉ Tulane University**Katherine Fusco** ◉ Vanderbilt University ◉ “Griffith and the Historical Event: Determinism, Sentimentality, and the Limits of Narration”**Constance Balides** ◉ Tulane University ◉ “Beyond Context: Sociology and Social Problem Films in the 1910s”**Richard Leskosky** ◉ University of Illinois ◉ “Survivals from Cinemá’s Pre-History”**Cristina Vatulescu** ◉ New York University ◉ “Early Cinematic Representations of the Gulag: The Camp as Soviet Exotica”

M18

**Videophiles and Video Files**

The Internet Life of the Moving Image

WORKSHOP

MARQUETTE—3RD FLOOR

CHAIR: **Marsha Orgeron** @ North Carolina State University

## WORKSHOP PARTICIPANTS

- Dan Streible** @ New York University  
**Michelle Citron** @ Columbia College  
**Devin Orgeron** @ North Carolina State University  
**Alison Trope** @ University of Southern California  
**Meghan Sutherland** @ Northwestern University

Michelle Citron's film *Mixed Greens* will be screened during Session F20.

M19

**Spanish Language Cinemas**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Noelia Saenz** @ University of Southern California

**Joanne Hershfield** @ University of North Carolina, Chapel Hill @ "Allegories of Violence in Contemporary Mexican Cinema: *Sin dejar huella* and *Perfume de Violeta*"

**Christine Tulley** @ University of Findlay @ "Constructing the Public 'New Woman' in 1940s Mexico: The Emancipatory Possibilities of the Cabaretera Genre"

**Stacy Schmitt** @ Georgia State University @ "From a Traumatic Past to a Postmodern Consumer Culture: Redefining Spanish Cinema in Terms of the Death Drive"

**Noelia Saenz** @ University of Southern California @ "The Absence of Place in a Borderless City: Exploring the Psychic and Transnational Spaces of *En La Ciudad Sin Limites*"

**Kerry Hegarty** @ Miami University of Ohio @ "*Canoa* (1975) and the Displacement of Government Guilt in post-1968 Mexico"

SPONSOR: *Latino/a Caucus*

M20

**Screening M**

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

*This American Life (Television Pilot)*

Chris Wilca/Ira Glass, USA, 2006, 40 min

A representative from Chicago NPR will be available for further comments on "Radio in the Public Sphere" and the station's "secret radio project."

M21

**Meeting M**

MEETING

CONFERENCE 4I—4TH FLOOR

**Media Literacy and Outreach  
Interest Group Meeting**

Saturday, March 10, 2007

7:00–8:00 PM

MEETING

**Cinema Journal Editorial Board Meeting**

LOCATION: TBD

If you are a board member, you will find a flyer about this meeting in your conference packet (for further information and location details). Questions? Please stop by the SCMS Registration Desk for assistance.

# N

SESSION

Saturday, March 10, 2007

6:15–8:00 P.M.

## N2 An American as the Other, a Pole as the Other A Polish Filmic Perspective

CONFERENCE 4B—4TH FLOOR

CHAIR: **Renata Murawska** @ Macquarie University

**Elzbieta Ostrowska** @ University of Alberta @ "Katarzyna Figura's *Hollywood Journeys of Desire*. Transnational Myth vs. National Experience"

**Aga Skrodzka-Bates** @ Stony Brook University @ "Anna Acting Out: Reconstruction of East Central European Identity in Exile"

**Renata Murawska** @ Macquarie University @ "Foreignness as a Mirror: Visiting America in Polish Comedy"

RESPONDENT: **Marek Haltof** @ Northern Michigan University

## N4 The Invention of Media The Complicated Case of Video Art

CONFERENCE 4D—4TH FLOOR

CHAIR: **Arild Fetveit** @ University of Copenhagen

**Ina Blom** @ University of Oslo @ "Art, Mediation and Biopolitics: What Exactly Was the 'Medium' of Early Video Art?"

**Susanne Østby Sæther** @ University of Oslo @ "Through a Looking Glass? Mediality and Materiality in Recent Video Art"

**Arild Fetveit** @ University of Copenhagen @ "The Task for the Artist: The Invention of a New Medium?"

**Liv Hausken** @ University of Oslo @ "The Materiality of Mediation—The Immateriality of Photography"

## N1

## Contemporary Challenges to Classical Theory

Revisiting Film Theory's Past in the 21st Century

CONFERENCE 4A—4TH FLOOR

CHAIR: **Jonathan Cavallero** @ Indiana University, Bloomington

**Edward Chamberlain** @ Indiana University, Bloomington @ "On Queering the Caretaker Politic: Reinscriptions of Genre and Identity in Almodóvar's *Todo Sobre Mi Madre*"

**Suzanne Enck-Wanzer** @ Eastern Illinois University @ "Metaphors of Abuse: The Interplcitivity of Domestic Violence in Film"

**Kevin Hagopian** @ Pennsylvania State University @ "Ridiculing the Auteurist Romance: The Competing Discourses of Huntsman v. Soderbergh"

**Jonathan Cavallero** @ Indiana University, Bloomington @ "Revisiting Ethnic Representation: Nostalgia and the Politics of the White Ethnic Revival in Francis Ford Coppola's *The Godfather* and *The Godfather Part II*"

## N3

## Imagining the Pacific

CONFERENCE 4C—4TH FLOOR

CHAIR: **Houston Wood** @ Hawaii Pacific University

**Houston Wood** @ Hawaii Pacific University @ "Making the Invisible Visible in the Indigenous Films of Oceania"

**Yifen Beus** @ Brigham Young University, Hawaii @ "Still Imagining the Pacific? The Politics of Story-telling and Representation in Alain Corneau's *Le Prince du Pacifique*"

**Lan Duong** @ University of California, Riverside @ "Spectral Imaginings and National (Be)longings in *When the Tenth Month Comes* and *Spirits*"

**Jose Capino** @ University of Illinois, Urbana-Champaign @ "American' Horrors and Philippine Cinema's Postcolonial Commerce on Blood Island"

## N5

## Issues in Documentary Filmmaking

CONFERENCE 4E—4TH FLOOR

CHAIR: **Deirdre Boyle** @ The New School

**Melissa Zajk** @ New York University @ "My Father, My Self: A Son's Journey to Reclaim the Ties that Bind in *My Architect*"

**Michael Laramee** @ University of Miami @ "Dylan's Cinema/Dylan's Selfhood: Bob Dylan in Film"

**Greg Smith** @ Georgia State University @ "Structuring a One-Joke Film: Documentary Narration in *The Aristocrats*"

**Deirdre Boyle** @ The New School @ "The Humane Executioner: The Films of Errol Morris"

N6

## Negotiating Masculinity

CONFERENCE 4F—4TH FLOOR

CHAIR: **Peter Lehman** ☉ Arizona State University

**Peter Lehman** ☉ Arizona State University and **Susan Hunt** ☉ Santa Monica College ☉ “Exposing the Body Guy: The Return of the Repressed in *Twentynine Palms*”

**Siobhan Craig** ☉ University of Minnesota ☉ “GI Joke: Parodic Masculinity in Wilder’s *A Foreign Affair*”

**Jill Dione** ☉ University of Pittsburgh ☉ “The Western and the Tiger in *the Gray Flannel Suit*: Media Negotiations of Postwar Masculinity”

**Andrea Ringenberg** ☉ Indiana University ☉ “Black Skin/ White Hats: Early Representations of the African American Cowboy”

**Vincent Rocchio** ☉ Northeastern University ☉ “Media, Militarism, and Masculinity: Mapping Strategies of Resistance for Peace Activism”

N7

## Post-Feminist “Chick” Narratives

CONFERENCE 4G—4TH FLOOR

CHAIR: **Michele Schreiber** ☉ University of Wisconsin, Milwaukee

**Emily Fox-Kales** ☉ Northeastern University/Harvard Medical School ☉ “Maternal Mythologies: Recuperating the Non-Maternal Body in Contemporary Media”

**Suzanne Leonard** ☉ Simmons College ☉ “She Works Too Hard: Postfeminism’s ‘Exploited’ Female Workers”

**Deborah Barker** ☉ University of Mississippi ☉ “Is Sisterhood Still Powerful?: Filmic Communities of Women in the Postfeminist Era”

**Michele Schreiber** ☉ University of Wisconsin, Milwaukee ☉ “Romance, Postfeminist Ambivalence and the Transmedia Chick Narrative”

N8

## Digital Media as Public Sphere

CONFERENCE 4H—4TH FLOOR

CHAIR: **Sarah Florini** ☉ Indiana University

**Trudy Anderson** ☉ Kuwait University ☉ “Re-appropriating Arab Images Through Guerilla DVD”

**Sarah Florini** ☉ Indiana University ☉ “Creating a Revolutionary African Diaspora: Black Nationalism and the (Re)construction of Cuban Identity on the Web”

**Bjorn Ingvoldstad** ☉ Bridgewater State College ☉ “‘New’ Europe, ‘New’ Media”

**Josh Guilford** ☉ Brown University ☉ “Breaking Windows from Baghdad: Insurgent Video and the Case of ‘Juba’”

N9

## European Auteurs

The Politics and Publics of Contemporary Media

CONFERENCE 4J—4TH FLOOR

CHAIR: **Paul Sutton** ☉ Roehampton University

**Bruce Bennett** ☉ Lancaster University, U.K. ☉ “‘The World’s Not a Nice Place’: Michael Winterbottom, Guantánamo, and Transnational Cinema”

**Marc Furstenu** ☉ Carleton University ☉ “Public Hope and Private Tragedy in Werner Herzog’s *Grizzly Man*”

**Paul Sutton** ☉ Roehampton University ☉ “Nanni Moretti: ‘Say Something Left-Wing!’”

N10

## Contemporary Transatlantic and Transnational Registers of Cinema

CONFERENCE 4K—4TH FLOOR

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

**Marvin D’Lugo** ☉ Clark University ☉ “*Habana Blues* and *Suite Habana*: Two Versions of a Latin American Transnational Imaginary”

**Kathleen Newman** ☉ University of Iowa ☉ “Transnational Traces in the Films of Martin Rejtman and Iciar Bollain: A Question of the Politics of Comparison”

**Victoria Rueta** ☉ University of Alberta ☉ “Ironic Crossings: *Profundo Carmesi* and *Terra Estrangeira*”

SPONSOR: *Latino/a Caucus*

N11

## “They Speak of Retrogression”

Ideological Transformation in 1930s Soviet Cinema

CONFERENCE 4L—4TH FLOOR

CHAIR: **Maria Belodubrovskaya** ☉ University of Wisconsin, MadisonCO-CHAIR: **Vincent Bohlinger** ☉ Rhode Island College

**Vincent Bohlinger** ☉ Rhode Island College ☉ “A Survey of Cinema at the 1930 Olympiad of the Arts”

**Maria Belodubrovskaya** ☉ University of Wisconsin, Madison ☉ “Abram Room’s *A Stern Young Man* and Its Place in Soviet Film of the 1930s”

**John Haynes** ☉ University of Essex ☉ “Film as Political Football: Sport and Physical Culture in Soviet Cinema of the 1930s”

**John MacKay** ☉ Yale University ☉ “Vertov’s *Lullaby* (1937): After the Kino-Eye’s Work is Done”

RESPONDENT: **Yuri Tsvian** ☉ University of Chicago

N12

## Theories of Reception

CONFERENCE 4M—4TH FLOOR

CHAIR: **Sarah Kessler** @ University of Wisconsin, Milwaukee**Cynthia Baron** @ Bowling Green State University @ “Mirror Neurons and Modern Attention: Implications for Theories of Reception”**Joseph Kickasola** @ Baylor University @ “The Synaesthetic Immediate: The Inter-Sensory Cinematic Experience Theorized and Recontextualized”**Deborah Levitt** @ Eugene Lang College, The New School @ “Gestural Disorder and the Optical Girl Machine, or, Notes on Cinematic Life”**Brian Elza** @ Facets Multi-Media @ “Cults High and Low: (Re)distinguishing Academic and Cult Reading Strategies”

N14

## Visual Media and Public Affects

LAKE ONTARIO—8TH FLOOR

CHAIR: **Abigail Salerno** @ Duke University, Program in Literature**I-Lien Tsay** @ University of California, Irvine @ “An Intersection of Affective and Visual Public Spheres”**Courtney Baker** @ Connecticut College @ “Inherited Affects: Shameful Imagery and the Experience of Nationhood”**Abigail Salerno** @ Duke University, Program in Literature @ “Classical Suspense, Narrative Affect and the Multi-Sensory Audience”RESPONDENT: **Jennifer Terry** @ University of California, Irvine

N16

## Mob Hit

HBO's *The Sopranos*

BOULEVARD A—2ND FLOOR

CHAIR: **Martha P. Nochimson** @ Cineaste**Maurice Yacowar** @ ex-University of Calgary @ “The Women of *The Sopranos*”**Martha P. Nochimson** @ Cineaste @ “What Are These ‘F-ing’ Dreams Doing in My Gangster Story?: *The Sopranos* and the Gangster Subconscious”**Frank P. Tomasulo** @ Florida State University @ “We Are All Sopranos!: The Gangster Life as Tragic National Allegory”RESPONDENT: **Lester Friedman** @ Hobart and William Smith Colleges

N13

## Cinematic Sexualities

LAKE HURON—8TH FLOOR

CHAIR: **Laura Horak** @ University of California, Berkeley**Laura Horak** @ University of California, Berkeley @ “Tea, Tiger Skins, and ‘Making Love the Continental Way’: Sex According to Elinor Glyn in 1920s Hollywood”**Robert R. Shandley** @ Texas A&M University @ “The American Position: Europe and Cinematic Sexual Adventure in the 1950s”**Meredith Ward** @ Northwestern University @ “The Prostitute’s Laughter: Promiscuous Sound and the Rhetoric of Self-Control in Early Moving Pictures”**Cristian Melchiorre** @ University of Western Ontario @ “She’s Got It!': Silent Cinema and the Public Circulation of ‘Sex Symbols’”

N15

## Genre Maps, Genre Optics

BOULEVARD C—2ND FLOOR

CHAIR: **Chris Holmlund** @ University of Tennessee**Kathleen McHugh** @ University of California, Los Angeles @ “Thrillers and Working Girls”**Celestino Deleyto** @ University of Zaragoza @ “The Secret Life of Romantic Comedy”**Chris Holmlund** @ University of Tennessee @ “Star Bodies in Action”RESPONDENT: **Barry Keith Grant** @ Brock University

N17

## Welcome to the Archives 2

New Opportunities for Research in the Midwest

WORKSHOP

BOULEVARD B—2ND FLOOR

CHAIR: **Brian Woodman** @ The Kinsey Institute for Research in Sex, Gender and Reproduction

## WORKSHOP PARTICIPANTS

**Brian Woodman** @ The Kinsey Institute for Research in Sex, Gender and Reproduction**Carolyn Faber** @ Midwest Media Archives Alliance**David Rowntree** @ Washington University**Tom Weinberg** @ mediaburn.org/Columbia College**Maxine Fleckner Ducey** @ Wisconsin Center for Film and Theatre ResearchSPONSORS: *Media Archive Committee and Association of Moving Image Archivists’ Archival Interest Group*

N18

**Compressed Audio/  
Expanding Media**

Aural Culture/Sound Criticism

WORKSHOP

MARQUETTE—3RD FLOOR

CHAIR: **Glen Lowry** @ Emily Carr Institute of Art & DesignCO-CHAIR: **Randy Lee Cutler** @ Emily Carr Institute of Art & Design

## WORKSHOP PARTICIPANTS

**Ashok Mathur** @ Thompson Rivers University**Sadira Rodrigues** @ Vancouver Art Gallery**Randy Lee Cutler** @ Emily Carr Institute of Art & Design**Glen Lowry** @ Emily Carr Institute of Art & Design

N19

**Television Programming**

CONFERENCE 5F—5TH FLOOR

CHAIR: **Joy Fuqua** @ Tulane University**Laura Portwood-Stacer** @ University of Southern California @ "Dissident Television: Political Dissent in the Commercial Sphere"**Michael Clarke** @ University of California, Los Angeles @ "Lost in Hawai'i: A Report on the Role of Neo-network Programming in State Economies"**Noah Zweig** @ University of California, Santa Barbara @ "The Cosmopolitics of Telesur"**Rachel Bicchichi** @ University of Wisconsin, Madison @ "Couric's Chance: Journalistic Credentials and Celebrity Status Both Matter in the Changing News Landscape"**Joy Fuqua** @ Tulane University @ "Goat Glands and Gonads: Curing Masculinity in TV Drug Advertising"

N20

**Screening N**

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

***Nyócker! / The District!***

Áron Gauder, Hungary, 2004, 90 min

SPONSOR: *Central/East/South European Cinemas Interest Group*

N21

**Meeting N**

CONFERENCE 4I—4TH FLOOR

**Asian/Pacific American Caucus Meeting**

# 0

SESSION

Sunday, March 11, 2007

8:15–10:00 A.M.

## 02

### Issues in World Cinema

CONFERENCE 4B

CHAIR: **Shu Ching Chan** @ University of Texas at Austin

**Shu Ching Chan** @ University of Texas at Austin @ "How Do Hong Kong Filmmakers Work? The Culture of Production of Hong Kong Cinema"

**Gilad Padva** @ Tel Aviv University @ "Utopia, Heterotopia and Homoerotopia in Communal Showers Scenes"

**Tara Lockhart** @ University of Pittsburgh @ "Beyond Nostalgia: Repetition, Aesthetic Hybridity, and Wong Kar-Wai's *In the Mood for Love*"

**Cheira Belguellaoui** @ Florida State University @ "Today's Algeria in Nadir Mokneche's *Viva Laldjerie* (2004)"

## 04

### Hollywood Horror

CONFERENCE 4D—4TH FLOOR

CHAIR: **Alison Peirse** @ Lancaster University

**Eugenie Brinkema** @ Brown University @ "Irony, Stupidity, and Ethics in the Postmodern Zombie Film"

**Leslie Abramson** @ Lake Forest College @ "*Rosemary's Baby*: Hollywood Demonic"

**David Lerner** @ University of Southern California @ "Camping Out: Exaggeration and the Quarantined Body in the Space of *Sleepaway Camp*"

**Alison Peirse** @ Lancaster University @ "Black Bucks, Clawed Women, Queer Scientists and Sideshow Freaks: The Destruction of the Male Body in Classic Horror Film"

## 01

WORKSHOP

### Chicago Television and New Media

CONFERENCE 4A—4TH FLOOR

CHAIR: **John McMurria** @ DePaul University

#### WORKSHOP PARTICIPANTS

**Esteban Creste** @ Telemundo Chicago

**Anne Gleason** @ Channel 11 WTTW

**Barbara Popovic** @ Chicago Access Network Television

**Johnathan Rodgers** @ TV One

SPONSOR: *Television Studies Interest Group*

## 03

WORKSHOP

### The Global Image of Youth

CONFERENCE 4C—4TH FLOOR

CHAIR: **Timothy Shary** @ Clark University

#### WORKSHOP PARTICIPANTS

**Savas Arslan** @ Bahcesehir Universitesi

**Santiago Fouz-Hernández** @ University of Durham

**Scott Henderson** @ Brock University

**Murray Pomerance** @ Ryerson University

## 05

### Cinema and Empty City Space

CONFERENCE 4E—4TH FLOOR

CHAIR: **Christoph Lindner** @ Northern Illinois University

**Andrew Hussey** @ University of London Institute, Paris @ "The View from the Naked City: The Urban Visions of Guy Debord"

**Stanley Corkin** @ University of Cincinnati @ "Blackness in (and out of) the Wide Open Spaces of Harlem: The Genre of Black Exploitation and the Rhetoric of Urban Decline"

**Barry Langford** @ University of London @ "Let's Go Shopping: The Commodity, the Fossil, the Empty City, and Utopia"

**Christoph Lindner** @ Northern Illinois University @ "London Eyes: Screening/Scoping the Empty City"

06

## Imagining the World

CONFERENCE 4F—4TH FLOOR

CHAIR: **Roger Hallas** ○ Syracuse University**Roger Hallas** ○ Syracuse University ○ “*An Inconvenient Truth* and the Rhetoric of Global Magnitude”**Kendall Phillips** ○ Syracuse University ○ “Visions of the World’s End, 2005 Spielberg’s *War* and Romero’s *Land*”**Brian Price** ○ Oklahoma State University ○ “Film Frame, World Picture”**Allison Whitney** ○ Carleton University ○ “The Weight of the World: Vision and Volume in IMAX Space Films”

08

## Rethinking New German Cinema

CONFERENCE 4H—4TH FLOOR

CHAIR: **Karen Hollinger** ○ Armstrong Atlantic State University**Shawn R. Smolen-Morton** ○ Francis Marion University ○ “R. W. Fassbinder’s *In a Year of Thirteen Moons* and Bernward Vesper’s *The Trip*: Silence and Childhood in the German Autumn”**Karen Hollinger** ○ Armstrong Atlantic State University ○ “Portrayals of Women’s Friendship in the Films of Margarethe von Trotta”**Dana Benelli** ○ Illinois State University ○ “The Fictions of Werner Herzog in the Age of DVD Reproduction”

010

## Chinese Cinema and the Transnational Imaginary

CONFERENCE 4K—4TH FLOOR

CHAIR: **Kin Yan Szeto** ○ Appalachian State University**Kin Yan Szeto** ○ Appalachian State University ○ “Power and Marginalization in the Films of Jia Zhangke”**Xiangyang Chen** ○ New York University ○ “The Sublime, Ang Lee and Chinese Cinema”**Ping Fu** ○ Dickinson College ○ “Action Speaks Louder: Towards Vernacular Modernism and Transnational Imaginary in Chinese Cinema”**Po-Chen Tsai** ○ University of Chicago ○ “Negating a Non-place in the World: Genre, Affect, and the Formation of Transnational Chinese Queer (Counter)publics”

07

## Contemporary Documentary

CONFERENCE 4G—4TH FLOOR

CHAIR: **Annabelle Honess Roe** ○ University of Southern California**Annabelle Honess Roe** ○ University of Southern California ○ “Denying the Index: New Forms of Documentary Film”**Felicity Colman** ○ University of Melbourne ○ “Documentary Ethics: The Affective Control of Life through Mediated War Zones”**Stephen Charbonneau** ○ University of California, Los Angeles ○ “Dancing, Spelling, and Shooting: Representations of Young Expressivities and Performativities in Contemporary Documentary”**Sarah Projansky** and **C.L. Cole** ○ University of Illinois, Urbana-Champaign ○ “Urban Culture(s) and the Double Dutch Documentary”

09

## Feminism, Filmmaking, Fluidity

CONFERENCE 4J—4TH FLOOR

CHAIR: **Corinn Columpar** ○ University of TorontoCO-CHAIR: **Sophie Mayer** ○ Independent Scholar**Theresa L. Geller** ○ Rutgers University ○ “Aesthetics, Activism, and the Chamber Film: Rethinking Maya Deren in the History of Independent Cinema”**Corinn Columpar** ○ University of Toronto ○ “At the Limits of Visual Representation: Tracey Moffatt’s Still and Moving Images”**Virginia Bonner** ○ Clayton State University ○ “Beautiful Trash: Agnès Varda’s *Les Glaneurs et la Glaneuse*”**Sophie Mayer** ○ Independent Scholar ○ “The Archivist Tango: Sally Potter Collects Herself”

011

## Terror on Global Screens

CONFERENCE 4L—4TH FLOOR

CHAIR: **Olaf Hoerschelmann** ○ Eastern Illinois University**Mehdi Semati** ○ Eastern Illinois University ○ “Global Media and Terrorism: Culture and Difference in the Age of Empire”**John C. Eisele** ○ College of William and Mary ○ “The Hollywood Terrorist Eastern: Referentializing the Imaginary, Reimagining Reality”**Olaf Hoerschelmann** ○ Eastern Illinois University ○ “Post-Wall Terror: Changing Visions of Political Violence in German Film”

012

## Labor and Agency in the Studio System

CONFERENCE 4M—4TH FLOOR

**CHAIR:** **Emily Carman** ☉ University of California, Los Angeles

**CO-CHAIR:** **Tom Kemper** ☉ Crossroads School

**Emily Carman** ☉ University of California, Los Angeles ☉ “Independent Stardoms: 1930s Female Film Stars and Freelance Labor in the Studio System”

**Victoria Sturtevant** ☉ University of Oklahoma ☉ “Marie Dressler and the Case of the Stolen Scene: A Trickster Tale”

**Jared Gardner** ☉ Ohio State University ☉ “Golddiggers of 1933 and the Making of the Modern Studio”

**Miranda Banks** ☉ University of Southern California ☉ “Fighting for a Thread of Respect: Costume Designers in the Studio Era”

014

## Digital Inscriptions

LAKE ONTARIO—8TH FLOOR

**CHAIR:** **Braxton Soderman** ☉ Brown University

**Aylish Wood** ☉ University of Kent ☉ “Digital Intermediates and Digital Expressive Practice”

**Braxton Soderman** ☉ Brown University ☉ “Rethinking Representation: The Concept of Rendering in Digital Media”

**Zeynep Gursel** ☉ University of California, Berkeley ☉ “Framing Zargawi: Headshots as Hard Evidence in a Digital Age”

**Brian Jacobson** ☉ University of Southern California ☉ “Digital Inscription: Marking the Flesh of the Cinematic Body”

016

## Rethinking Spectatorship

BOULEVARD A—2ND FLOOR

**CHAIR:** **Kristen Hatch** ☉ University of California, Irvine/UCLA/CSU LA

**David Pendleton** ☉ University of California, Los Angeles/University of Southern California ☉ “Whither the Spectator?: Appropriative and Expropriative Spectatorship”

**Kristen Hatch** ☉ University of California, Irvine/UCLA/CSU LA ☉ “Discipline and Pleasure: Shirley Temple and the Male Gaze”

**Jill Casid** ☉ University of Wisconsin-Madison ☉ “Somatic Spectatorship: Torture and the Camera”

013

## Screen Adaptation

LAKE HURON—8TH FLOOR

**CHAIR:** **Charlene Regester** ☉ University of North Carolina, Chapel Hill

**Jerry Mosher** ☉ California State University, Long Beach ☉ “Stuck in the Middle: Screen Adaptations of Sinclair Lewis’s *Babbitt*, 1924–1934”

**Charlene Regester** ☉ University of North Carolina, Chapel Hill ☉ “Crossing the Color Line or Crossing into the Underworld-Daphne Monet and Easy Rawlins in *Devil in a Blue Dress*: An Examination of the Novel and Film”

**Joel David** ☉ University of the Philippines Film Institute ☉ “Vague Stirrings: Queer Postcoloniality in *Reflections in a Golden Eye*”

015

## Becoming Visible

New Formations of Race and Ethnicity in Eighties Hollywood

BOULEVARD C—2ND FLOOR

**CHAIR:** **Jane Park** ☉ University of Oklahoma

**Henry Puente** ☉ California State University, Fullerton ☉ “The Marketing and Distribution of Independent U.S. Latino Cinema to the Hispanic Hollywood”

**Mary Beltran** ☉ University of Wisconsin ☉ “The Face of the ‘Decade of the Hispanic’: Edward James Olmos and the Rise of Latino Feature Films”

**Mark Cunningham** ☉ University of Texas, Austin ☉ “The Future Has a Past: How Spike Lee and Robert Townsend Led a Resurgent Black Film Movement the Old-Fashioned Way”

**Jane Park** ☉ University of Oklahoma ☉ “Multicultural Orientalism: Race as Spectacle in Eighties Hollywood”

**RESPONDENT:** **Craig Watkins** ☉ University of Texas, Austin

**SPONSORS:** *Latino/a Caucus, African/African American Caucus and Asian/Pacific American Caucus*

017

## Recent Developments in Lifestyle Television

New Frontiers, New Approaches

BOULEVARD B—2ND FLOOR

**CHAIR:** **Jiwon Ahn** ☉ Keene State College

**Martin Roberts** ☉ The New School ☉ “Cashing in on the Attic: Auctions in Contemporary Lifestyle Television”

**Jiwon Ahn** ☉ Keene State College ☉ “Audience as/and Homeowner: ‘Co-produced’ Identities in Contemporary Real-estate Television”

**RESPONDENT:** **Mary Desjardins** ☉ Dartmouth College

018

## Science Fiction and Fantasy in the Age of Media Convergence

MARQUETTE—3RD FLOOR

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

**Robert Kozinets** @ Schulich School of Business, York University @ “*Star Trek* as Wikimedia: Prosuming on the Final Frontier”

**Beth Coleman** @ Massachusetts Institute of Technology @ “Machinima, Animus, & Culture Animation: Everyone’s Own *A Scanner Darkly*”

**Geoffrey Long** @ Massachusetts Institute of Technology @ “Transmedia Storytelling, Niche Media, and The Jim Henson Corporation”

**Bob Rehak** @ Swarthmore College @ “Design Networks and Final Frontiers: *Star Trek* as a Prototype for Transmedia Entertainment”

019

## Screening O

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

### *In the Battlefields [Maarek hob]*

Danielle Arbid, Lebanon/France/Belgium, 2004, 90 min

SPONSOR: *Middle East Caucus*

020

## Meeting O

MEETING

CONFERENCE 4I—4TH FLOOR

Oscar Micheaux Society Meeting

# P

Sunday, March 11, 2007

**SESSION** 10:15 A.M.—12:00 NOON

## P2

### Korean Cinema and the Cold War

CONFERENCE 4B—4TH FLOOR

CHAIR: **Namhee Han** @ University of Chicago

**Hyungshin Kim** @ Northwestern University @ "Subtitles for 'Home Audience' and the Challenge of Translation"

**Namhee Han** @ University of Chicago @ "Displaying the Melodramatic Imagination: Theatricality in Han Hyong-mo's *Madame Freedom*"

**Aaron Magnan-Park** @ University of Notre Dame @ "Born Korean, Becoming South Korean: The Cinematic Golden Age and Cold War Culture"

**Minkyu Sung** @ University of Iowa @ "Redeeming the Public Sphere: the Collective Memory Politics of the Korean War and the Post-Cold War Political Spectacle in South Korean Society"

## P4

### Queerness and Independent Cinema

CONFERENCE 4D—4TH FLOOR

CHAIR: **Carter Soles** @ University of Oregon

**Ragan Rhyme** @ New York University @ "New Queer Cinema, Gay and Lesbian Film Festivals, and the Economy of Independence"

**Ger Zielinski** @ Doctoral Candidate/McGill University @ "Programming (&) Community at the Queer Film Festival"

**Daniel Humphrey** @ Keene State College @ "Working Through Rejection: Queer American Independent Filmmaking in the 1990s"

**Carter Soles** @ University of Oregon @ "Queer Cinema 1994 Kevin Smith's *Clerks*"

**Colleen Laird** @ University of Oregon @ "Just Between Girls—A Look at 'Pure' Love in Nakahara Shun's *Sakura No Sono*"

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

## P1

### Experimental Film and Home Movies

CONFERENCE 4A—4TH FLOOR

CHAIR: **Robin Blaetz** @ Mount Holyoke College

**John Sundholm** @ Karlstad University and **Lars Gustaf Andersson** @ Lund University @ "Whose Public Sphere? The Discourse on Amateur and Experimental Film in 1940s and 1950s Sweden"

**Jennifer Wild** @ Universite de Paris III, Sorbonne-Nouvelle @ "The Gift of the Film and the Home: La Villa Noailles et *Les Mystères du Château de Dé*"

**Robin Blaetz** @ Mount Holyoke College @ "Investigating Home/Movies in Marjorie Keller's *Herein*"

**Anastasia Saverino** @ University of Iowa @ "Creating Family, Enacting Memory: The Diary Projects of Jonas Mekas, Stan Brakhage and Nan Goldin"

## P3

### Negotiating Cubanness through Media

CONFERENCE 4C—4TH FLOOR

CHAIR: **Joshua Malitsky** @ Indiana University

**Yeidy Rivero** @ Indiana University, Bloomington @ "The Cuban Connection: Havana and Regional Television Exchanges during the 1950s"

**Joshua Malitsky** @ Indiana University @ "Prohibition and Exhortation: Community, Communicability, and the Dangers of Subjectivity in Cuban Post-revolutionary Non-fiction Film"

**Gilberto Blasini** @ University of Wisconsin, Milwaukee @ "De caminos, camiones y cacharros": Road Films in post-1990 Cuban Cinema"

**Cristina Venegas** @ University of California, Santa Barbara @ "Cuba and Digital Culture"

SPONSOR: *Latino/a Caucus*

## P5

### The Politics of Irishness on Screen

CONFERENCE 4E—4TH FLOOR

CHAIR: **Diane Negra** @ University of East Anglia

**Stephanie Rains** @ Institute of Art Design & Technology, Dun Laoghaire @ "The Case of the Disappearing Colleen: Irish Actresses in Hollywood Film, 1945–2000"

**Natasha Casey** @ McGill University @ "Irishness on the Web: White Nationalism and Communities of Affiliation Online"

**Ruth Barton** @ University College, Dublin @ "Strangers in Their Own Home: Pavee Lackeen and the Representation of Irish Traveler Culture"

**Diane Negra** @ University of East Anglia @ "Irishness, Anger and Masculinity in Recent Film and Television"

P6

## Television Genres

CONFERENCE 4F—4TH FLOOR

CHAIR: **Laura Vazquez** @ Northern Illinois University**Adam Segal** @ New York University/Tisch @ "From *Gideon's Crossing* to *House*: Old Quality TV vs. 'Edgy' Quality TV"**Laura Vazquez** @ Northern Illinois University @ "HBO's *Deadwood*: Nostalgia, Capitalism and How the West Was Really Won"**Deborah Jermyn** @ Roehampton University @ "I ♥ New York: Romancing 'The City' in *Sex and the City*"

P7

## Production Studies

Exploring Film, Television and New Media Workworlds

WORKSHOP

CONFERENCE 4G—4TH FLOOR

CHAIR: **Vicki Mayer** @ Tulane University

## WORKSHOP PARTICIPANTS

**John Caldwell** @ University of California, Los Angeles**Miranda Banks** @ University of Southern California**Felicia D. Henderson** @ University of California, Los Angeles**Candace Moore** @ University of California, Los Angeles

P8

## British and French Empire Cinema

(Post)colonial Histories on Film

WORKSHOP

CONFERENCE 4H—4TH FLOOR

CHAIR: **Julie Codell** @ Arizona State University

## WORKSHOP PARTICIPANTS

**James Genova** @ Ohio State University, Marion**Julia Watson** @ Ohio State University**Shohini Chaudhuri** @ University of Essex**Kathleen McHugh** @ University of California, Los Angeles

P9

## Scales of Abjection

Transnational Logics of Power, Practices of Violence

CONFERENCE 4J—4TH FLOOR

CHAIR: **Aine O'Healy** @ Loyola Marymount University**Aniko Imre** @ University of Southern California @ "The Pedagogical and the Performative in Post-Socialist Lesbian Visual Activism"**Katarzyna Marciniak** @ Ohio University/University of Southern California @ "Foreign Women and Toilets"**Aine O'Healy** @ Loyola Marymount University @ "Screening (Balkan) Femininity: An Abject Odyssey"**Marguerite Waller** @ University of California, Riverside @ "Ibolya Fekete's *Chico* and the Abjection of Patriarchy"

P10

## Film Sound, Film Futures

CONFERENCE 4K—4TH FLOOR

CHAIR: **Mark Kerins** @ Southern Methodist UniversityCO-CHAIR: **William Whittington** @ University of Southern California**Benjamin Wright** @ Carleton University @ "The Audience is Listening: Brand Recognition in the Age of Dolby and THX"**Randolph Jordan** @ Concordia University @ "Towards the Visible Acousmètre in the Age of Digital Multi-Channel Sound: Material Embodiment across the Two Versions of *Donnie Darko*"**William Whittington** @ University of Southern California @ "A Sounding of the Future: Sound Design and Science Fiction—Convergence and the Audio *Matrix*"**Mark Kerins** @ Southern Methodist University @ "New Technologies Meet New Soundtrack Models—10.2, Diegetic Presence, and the Illusion of Environment"

P11

## Murnau and Modernity

CONFERENCE 4L—4TH FLOOR

CHAIR: **Caitlin McGrath** @ University of Chicago**Caitlin McGrath** @ University of Chicago @ "Modern Centaur: F. W. Murnau and the Technology of Display"**Scott Curtis** @ Northwestern University @ "Murnau, the Scientist"**Lance Duerfahrd** @ Purdue University @ "The Figure of the Waiter in the Films of F. W. Murnau"

P12

## Navigating the Media Sensorium

CONFERENCE 4M—4TH FLOOR

CHAIR: **Angela Ndalianis** ☉ University of Melbourne

**Saige Walton** ☉ University of Melbourne ☉ “Textures of Sensation: Baroque Haptics, Phenomenology and Analogical Assemblage in *Tarnation*”

**James Collins** ☉ University of Notre Dame ☉ “My (Cultural) Space: The Convergence of Media Space and the Museum”

**Angela Ndalianis** ☉ Australian Centre for the Moving Image (ACMI) ☉ “The Show Starts on the Sidewalk—Urban Entertainment Destinations and the Visceral Experience”

P14

## Location and Embodiment in the Virtual World

LAKE ONTARIO—8TH FLOOR

CHAIR: **Sheila Petty** ☉ University of Regina

**Sheila Petty** ☉ University of Regina ☉ “Voices Across the Technology Divide: African Digital Discourse in *Afro@Digital*”

**Mark Gallagher** ☉ University of Nottingham ☉ “The Situation of Islamic Insurgent Video”

**Eric Gordon** ☉ Emerson College ☉ “Digital Cartographies: From Metageography to Locality in Online Navigation”

P16

## Cinema and 9/11

BOULEVARD A—2ND FLOOR

CHAIR: **Alison McKee** ☉ San Jose State University

**Alison McKee** ☉ San Jose State University ☉ “The Day the Towers Fell: Nation, Melodrama, and Trauma Cinema in the Context of 9/11 (*United 93* and *World Trade Center*)”

**Robert Burgoyne** ☉ Wayne State University ☉ “*United 93* and *World Trade Center*—Traumatic Historical Film?”

**Linda Mokdad** ☉ University of Iowa ☉ “Wrangling over *The Siege*: Crafting a Political Response to Hollywood’s New Arab”

**Neda Atanasoski** ☉ Stony Brook University ☉ “The Vietnam War and its Legacy on the War on Terror: Violence, Spirituality, and Contemporary Nationalist Anxieties in Oliver Stone’s *World Trade Center*”

P13

## Media Marketing and Exhibition Practices

LAKE HURON—8TH FLOOR

CHAIR: **Tom Yoshikami** ☉ University of Wisconsin, Madison

**Tom Yoshikami** ☉ University of Wisconsin, Madison ☉ “An Art-House Public Sphere: The New Yorker Theatre and Participatory Moviegoing, 1960–1962”

**Amanda Ann Klein** ☉ University of Pittsburgh ☉ “If You Don’t Target the Hardcore, You Don’t Get the Suburbs’: Lessons in the Marketing of the Ghetto Action Cycle”

**Eric Vanstrom** ☉ University of California, Los Angeles ☉ “Expert Consumers: The Hollywood Stock Exchange and Virtual Stock Markets as Market Research”

**Elizabeth Nathanson** ☉ Northwestern University ☉ “Multi-tasking at the Multiplex: Maternal Labor and Postfeminist Leisure”

P15

## Sitcom Studies

BOULEVARD C—2ND FLOOR

CHAIR: **Jeremy Butler** ☉ University of Alabama

**Jeffrey Scheible** ☉ University of California, Santa Barbara ☉ “No Laughter in the Operating Room: Case Studies of the Laugh Track”

**Amber Watts** ☉ Northwestern University ☉ “So This Is Supposed to Be Funny?: The Television Laugh Track as Formal Element”

**Margo Miller** ☉ Northwestern University ☉ “White-washing Away the Fag Hag: Margaret Cho’s ‘All-American’ Family and the Heterosexism of Sitcom Discourse”

**Jeremy Butler** ☉ University of Alabama ☉ “Televisuality and the Resurrection of the Sitcom in the 2000s”

P17

## “But Is It Any Good?” Addressing Evaluation in Film/Media Studies

BOULEVARD B—2ND FLOOR

CHAIR: **Greg Taylor** ☉ Purchase College/State University of New York

**Greg Taylor** ☉ Purchase College/State University of New York ☉ “On the Merits of Arctic Monkeys: Evaluative Assessment Reconsidered”

**Colin Burnett** ☉ University of Wisconsin, Madison ☉ “Of Taste, Tenure and the Cranky Yankee: Otis Ferguson’s ‘Vulgar’ Alternative to the ‘Academic’ Film Criticism of 1930s New York”

**Jeffrey Sconce** ☉ Northwestern University ☉ “Movies: A Century of Failure”

P18

## Genre & Gender

Rethinking Cultural and Aesthetic Intersections

MARQUETTE—3RD FLOOR

CHAIR: **Christine Gledhill** @ University of Sunderland

**Jane Gaines** @ Duke University @ "The Genius of Genre and the Ingenuity of Women"

**Lucy Fischer** @ University of Pittsburgh @ "Generic 'Gleaning': Agnes Varda and the Documentary"

**Ira Bhaskar** @ Jawaharlal Nehru University, India @ "Melodrama, Gender and Genre in Hindi Cinema"

**Christine Gledhill** @ University of Sunderland @ "Interrogating the Culture and Genre Aesthetics of Gender"

P19

## Screening P

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

### *Blockade*

Sergei Loznitsa, Russia, 2006, 52 min

# Q

SESSION

Sunday, March 11, 2007

12:15–2:00 P.M.

## Q2 Transnational Genres and Shifting Localities in Contemporary Spanish Cinema

CONFERENCE 4B—4TH FLOOR

CHAIR: **Belen Vidal** @ University of St. Andrews

**Ernesto Acevedo-Muñoz** @ University of Colorado, Boulder @ "Horror of Allegory: *The Others* in Context"

**Miguel Fernandez Labayen** @ Universidad Autónoma de Barcelona @ "South of the Border, West of the Sun (or New Ways to Picture Andalusia)"

**Belen Vidal** @ University of St. Andrews @ "Love, Loneliness and Laundromats: Affect and Artifice in the Cinema of Isabel Coixet"

RESPONDENT: **Vicente Rodriguez Ortega** @ New York University

SPONSOR: *Latino/a Caucus*

## Q4

## Colonialism, Postcolonialism, Transnationalism

CONFERENCE 4D—4TH FLOOR

CHAIR: **Willow Mullins** @ University of Missouri, Columbia

**Stephen Rifkin** @ Carleton University @ "The Imperial Narrative Revisited: Western Knowledge and the Touristic Gaze in *The Constant Gardener*"

**Willow Mullins and Holly Hobbs** @ University of Missouri, Columbia @ "Finding the Path: The Politics of Passionate Research in *Ofelas* and *Our Nationhood*"

**Claudia Springer** @ Independent Scholar @ "Taken by Muslims: Captivity Narratives in *The Lives of a Bengal Lancer* (1935) and *Prisoner of the Mountains* (1996)"

**Christina Sisk** @ University of Houston @ "Back and Forth: Migration and the Mexican Imaginary"

## Q1

## Exhibition Spaces

CONFERENCE 4A—4TH FLOOR

CHAIR: **Leslie Matthaei** @ University of Arizona

**Moira O'Keefe** @ University of Pennsylvania @ "Dream Screens: Reclaiming Classic Movie Palaces"

**Nicoletta Delon** @ College of Staten Island/University of New York @ "The Ubiquity of Film Posters: From Ephemeral Artifacts to Cultural Heritage"

**Leslie Matthaei** @ University of Arizona @ "Opportunities or Obstacles: New Trends in Distribution and their Impact on Art House Exhibition"

## Q3

## The Projected Image in Media Art

CONFERENCE 4C—4TH FLOOR

CHAIR: **Kate Mondloch** @ University of Oregon

CO-CHAIR: **Liz Kotz** @ University of Minnesota

**Federico Windhausen** @ California College of the Arts @ "Paul Sharits and the Spectator for Projected Film"

**Eric de Bruyn** @ University of Groningen, Netherlands @ "Film Redux: Michael Asher 1973/2005"

**Andrew Uroskie** @ Georgia Institute of Technology @ "Robert Whitman's *Prune Flat* (1965): Site and Screen, Reduction and Expansion"

## Q5

## Contemporary Chinese Cinema and Media

CONFERENCE 4E—4TH FLOOR

CHAIR: **Li Zeng** @ Northwestern University

**Li Zeng** @ Northwestern University @ "Who Makes the Sixth-generation Cinema in China?: A Bourdieuan Perspective"

**Joshua Neves** @ University of California, Santa Barbara @ "Publicspherics and PUBLICITY: Mediascapes Beijing"

**Jing Huang** @ The University of Iowa @ "Chinese New Wave—the Sixth Generation and New Documentary Movement"

Q6

**The Sum of Us?**

Critical Inquiries in Blackness

CONFERENCE 4F—4TH FLOOR

CHAIR: **Michael Gillespie** @ New York University**Eden Osucha** @ Brown University @ “Between Reality and Ideality: Dilemmas of Televisual Blackness on *Black.White*”**Allyson Field** @ Harvard University @ “The Political Modernism of Melvin Van Peebles: Strategies of Representation in *Story of a Three-Day Pass*”**Alessandra Raengo** @ Ohio University @ “‘I Don’t Eat Colored People’: Dick Gregory’s Vernacular Marxism”**Michael Gillespie** @ New York University @ “‘My Hip-hop Drops on Your Head Like Rain’: *Ghost Dog*, Art Cinema, and the Beatpoetics of Hip-hop Modernism”

Q8

**Acting Under Duress**

Transformations in Screen Performance

CONFERENCE 4H—4TH FLOOR

CHAIR: **Kevin Esch** @ Tulane University**Kevin Esch** @ Tulane University @ “Dale Dye’s ‘Actor Boot Camp’ and the Authenticity Industry”**Rebecca Swender** @ University of Wisconsin, Madison @ “Sound Stages: Acting, Technology and the Transition to Sound in America”**Joerg Sternagel** @ Free University of Berlin @ “Bodily Knowledge and Energetic Experience: Acting and Spectatorship in Film”RESPONDENT: **Philip Drake** @ University of Stirling

Q10

**Problematizing Space and Difference in Middle East Diaspora Cinema**

CONFERENCE 4K—4TH FLOOR

CHAIR: **Azadeh Saljooghi** @ University of Utah**Lynley-Shimat Lys** @ New York University @ “Shuvi, shuvi ha shulamit: Jerusalem Archeologies in *Kadosh* and *Bayit*”**Vuslat Demirkoparan** @ University of California, Irvine @ “Alternative Modes of Resistance: Melancholic Interludes and Sound Bridges in Fatih Akin’s 2004 film, *Head On*”**Azadeh Saljooghi** @ University of Utah @ “Globalization Iranian Style: Sweet Women of Neshat”SPONSOR: *Middle East Caucus*

Q7

**Celluloid Blood & Bullets**

Urban Experiences of Masculinity, Modernity and Race in the American Gangster Film

CONFERENCE 4G—4TH FLOOR

CHAIR: **Ronald Wilson** @ Independent Scholar**Ronald Wilson** @ Independent Scholar @ “‘This is my City, Bright Boy!’: Masculinity and the Body Politic in Howard Hughes’ *The Racket* (1927/1951)”**Novotny Lawrence** @ Southern Illinois University @ “The Gangster Goes Black: Generic Revision in the Blaxploitation Film, *The Mack*”**Brian Faucette** @ University of Kansas @ “*Murder Inc.*: Masculinity, Violence and the Retro-Gangster Cycle of the 60s”**John Tibbetts** @ University of Kansas @ “The Life that Suits the Crime: Rowland Brown’s *Blood Money* (1933)”

Q9

**Rethinking the Physical**

Body and Space in Digital Media

CONFERENCE 4J—4TH FLOOR

CHAIR: **Veronica Paredes** @ University of Southern California**Veronica Paredes** @ University of Southern California @ “The Chinese Gold Farmer as Disruptive, Laboring Body in the Network”**Irene Chien** @ University of California, Berkeley @ “Orienting Inner Space: Biofeedback Gaming and the Racialized Landscape of Mind, Body, and Spirit”**Nicole Starosielski** @ University of California, Santa Barbara @ “The Skin of the Interface: Haptic Imagery and Immobility in New Media”**Holly Willis** @ University of Southern California @ “The City as Screen, the Body as Movie”

Q11

**The Cinema as Educator**

CONFERENCE 4L—4TH FLOOR

CHAIR: **Oliver Gaycken** @ Temple University**Oliver Gaycken** @ Temple University @ “A Modern Cabinet of Curiosities: George Kleine and the Educational Film”**Hanna Shell** @ Harvard University @ “How Not to Be Seen: The Art of Camouflage and the Disappearance of the Subject in the Scientific Military Training Films of Len Lye”**Tania Munz** @ Princeton University @ “*The Battle of the Drones*: Nazi Educational Film and Karl von Frisch’s Lessons about the Bee Volk”RESPONDENT: **Scott Curtis** @ Northwestern University

Q12

## Cinema's Others

CONFERENCE 4M—4TH FLOOR

CHAIR: **Susan Felleman** ☉ Southern Illinois University, CarbondaleCO-CHAIR: **Paul Young** ☉ Vanderbilt University**Paul Young** ☉ Vanderbilt University ☉ "Less World, More Heart: The Battle of Realisms in Griffith's World War I"**Jonathan Auerbach** ☉ University of Maryland, College Park ☉ "Microfilm, Film, and the Cold War"**Kelly Kessler** ☉ Rutgers University ☉ "If It's Just a Play, Then What Does It Mean?: Theatricality, Diegetic Ambiguity, and the Dystopic Film Musical"**Susan Felleman** ☉ Southern Illinois University, Carbondale ☉ "The Iconology of Otherness: Cliché and Convention in the Modern Artist Biopic"RESPONDENT: **Lisa Gitelman** ☉ Catholic University

Q14

## Five Years Later

History, Memory and Fear in 9/11 Texts

LAKE ONTARIO—8TH FLOOR

CHAIR: **Jessica Scarlata** ☉ George Mason University**Cynthia Fuchs** ☉ George Mason University ☉ "Can We Engage?: Making History and Heroism in *United 93*"**Matthew Fee** ☉ New York University / Ithaca College ☉ "Flying Is So Much Fun These Days": Genre Cinema and In-Flight Fears"**Jessica Scarlata** ☉ George Mason University ☉ "Remembering Never to Forget: Memory and Memorial in Media Responses to 9/11"

Q16

## Hollywood Cinema, Early and Late

BOULEVARD A—2ND FLOOR

CHAIR: **Richard Abel** ☉ University of Michigan**Richard Abel** ☉ University of Michigan ☉ "Newspaper Menus of Movie-Going, 1914"**Anthony Ferri** ☉ University of Nevada, Las Vegas ☉ "Irving Thalberg: Hollywood's Stealthy, Inventive and Obsessive Original Producer"**Chris Simmons** ☉ Messiah College ☉ "Thomas Ince: The Feature's Other Father?"**Aaron Taylor** ☉ Brock University ☉ "Uncelebrated Lives: Reflections on the Supporting Player"**Moya Luckett** ☉ New York University/Queens College, CUNY ☉ "Celebrity, Self-Awareness and the Culture of Self"

Q13

## Contingent Worlds on Film

LAKE HURON—8TH FLOOR

CHAIR: **Joanne Stober** ☉ Concordia University**Joanne Stober** ☉ Concordia University ☉ "Rhapsody in Two Languages": A Synchronized Sound City Symphony for Hollywood's Closest Foreign Market, Canada"**Terri Francis** ☉ Yale University ☉ "Paradise Amusement: Cinema, Jamaica, Reggae"**Ellen E. Sweeney** ☉ University of Iowa ☉ "Don't You Believe Love is More Important than Terrorism? Terrorism and Postcoloniality in Neil Jordan's *The Crying Game* and Mani Ratnam's *Dil Se*"

Q15

## Scholarship and Consulting in the Expanded Media Domain

DVDs, Video Games, Television, Blogs

WORKSHOP

BOULEVARD C—2ND FLOOR

CHAIR: **Robert Burgoyne** ☉ Wayne State University

## WORKSHOP PARTICIPANTS

**Stephen Prince** ☉ Virginia Polytechnic Institute and State University**Steven Shaviro** ☉ Wayne State University**Vivian Sobchack** ☉ University of California, Los Angeles**Barry Keith Grant** ☉ Brock UniversitySPONSOR: *Professional Development Committee*

Q17

## Religion and Film

BOULEVARD B—2ND FLOOR

CHAIR: **Clark Farmer** ☉ University of Colorado**William Romanowski** ☉ Calvin College ☉ "Principle and Restraint: Protestant/Christian Negotiation with the Film Industry after World War II"**Michael T. Williams** ☉ University of Southampton ☉ "Faith and Paganism: *Ben-Hur: A Tale of the Christ* (Fred Niblo, 1925) and the Idolisation of Ramon Novarro"**Clark Farmer** ☉ University of Colorado ☉ "Two-Strip Technicolor Dreamcoats: Color Aesthetics in Christ Films of the Silent Era"**Imke Meyer** ☉ Bryn Mawr College ☉ "Brilliant Disguises: Religion, Spectacle, and Oedipal Rebellion in *The Passion of the Christ* and *Constantine*"

Q18

## TV Eccentrics of the Three Network Era

MARQUETTE—3RD FLOOR

CHAIR: **Lynn Spigel** @ Northwestern University

**Lynn Spigel** @ Northwestern University @ "Warhol TV: Everyday Television for Subaltern Publics"

**Jan Olsson** @ Stockholm University @ "Hitchcock's TV"

**Dana Polan** @ New York University @ "TV That Tastes Good: Julia Child, *French Chef*"

Q19

## Screenings Q

For more information, see the Screening Synopses following the index.

SCREENINGS

LAKE MICHIGAN—8TH FLOOR

### *John & Jane Toll-Free*

Ashim Ahluwalia, India, 2005, 83 min

An HBO Documentary Films Presentation

### *Nalini by Day, Nancy by Night*

Sonali Gulati, India/USA, 2005, 27 min

SPONSORS: *Caucus on Class* and *Asian/Pacific American Caucus*

Q20

## Meeting Q

MEETING

CONFERENCE 4I—4TH FLOOR

Caucus Coordinating Committee Meeting

# R

SESSION

Sunday, March 11, 2007

2:15–4:00 P.M.

## R2

### Commodification and Critique in the French Public Sphere

CONFERENCE 4B—4TH FLOOR

CHAIR: **Ken Windrum** ☉ California State University, Long Beach

**Ken Windrum** ☉ California State University, Long Beach ☉ "A Certain Tendency of Festival Cinema or A La Recherche du Cinema Perdu"

**Soyoung Yoon** ☉ Stanford University ☉ "Of Passions and the Commodity in Cinema: Critique of Ideology and Pedagogy of Pleasure in Guy Debord's *Howls for Sade* (1952)"

**Ross Lenihan** ☉ University of California, Berkeley ☉ "Dirty Soldiers, Clean Film: Jean-Luc Godard and *Le Petit Soldat*"

## R5

### Media, Instruction, and the Creation of "Free" Bodies in Public Spaces

CONFERENCE 4E—4TH FLOOR

CHAIR: **Susan Kerns** ☉ University of Wisconsin, Milwaukee

**Ruth Wollersheim** ☉ University of Wisconsin, Milwaukee ☉ "Dramas of Finery and Justice: Early Film Narratives of the Female Consumer-Citizen, 1903–1919"

**Tristan Abbott** ☉ University of Northern Iowa ☉ "Making Use of the Urgent Primacy of *Protect and Survive*"

**Susan Kerns** ☉ University of Wisconsin, Milwaukee ☉ "Sculpting Spectators and Rewriting History: *The Freaks* DVD and What (not) to See"

**Kate Casey-Sawicki** ☉ University of Florida ☉ "Hank Hardy Unruh and the Golden Phallus: *The Yes Men* as Pedagogues"

## R1

### Out of Control The Cinematic Accident

CONFERENCE 4A—4TH FLOOR

CHAIR: **James Leo Cahill** ☉ University of Southern California

**Rene Bruckner** ☉ Binghamton University ☉ "Three Blunt Traumas: The Accident and the New in Cinema's Narratives"

**James Leo Cahill** ☉ University of Southern California ☉ "Oh! Mother WILL Be Pleased: The Accident and the Trick in Early Cinema"

**Greg Siegel** ☉ University of California, Santa Barbara ☉ "Buckled-up Bodies, Battered-down Houses: Promises of Automotive Safety and Atomic Survival in Postwar Educational Films"

## R4

### Testimonies of Trauma, Illness, and Disability

CONFERENCE 4D—4TH FLOOR

CHAIR: **Janet Walker** ☉ University of California, Santa Barbara

**Janet Walker** ☉ University of California, Santa Barbara ☉ "Moving Testimonies: Talking Heads, Broken Hearts, and the Transmission of Catastrophic Memory"

**Lucia Saks** ☉ University of Michigan ☉ "The Struggle Continues: HIV/AIDS, Civil Society, and Cinema in *It's My Life*"

**Nicole Seymour** ☉ Vanderbilt University ☉ "Environmental Racism and Ecocritical Resistance in Todd Haynes's *Safe*"

**Christopher Smit** ☉ Calvin College ☉ "Disabling the Viewers: Shifts of the Disabled Subject in the Films of M. Night Shyamalan"

## R6

### Documentary Victims

CONFERENCE 4F—4TH FLOOR

CHAIR: **Jason Middleton** ☉ University of Rochester

**Shilyh Warren** ☉ Duke University ☉ "I Had to Help Them: Intervention and Representation in *Born into Brothels*"

**Fiona Barnett** ☉ Duke University ☉ "Dirty Bodies/Clean DNA: Pickton and the Missing Women"

**Jason Middleton** ☉ University of Rochester ☉ "*Bumfights*: Mondo Video's Spectacles of Abjection"

R7

## On the Continuing Value of Medium-Specificity in Contemporary Avant-Garde Film

CONFERENCE 4G—4TH FLOOR

CHAIR: **Jonathan Walley** ☉ Denison University

**Tess Takahashi** ☉ Oberlin College ☉ “‘Not Only its Image as Lensed’: Medium-Specificity and the Natural World in Contemporary Avant-Garde Film (1995–2005)”

**Jonathan Walley** ☉ Denison University ☉ “‘Para,’ not Post: The Film Medium and Paracinematic Performance in the Contemporary Avant-Garde”

**Janine Marchessault** ☉ York University ☉ “Film Scenes and Resistant Obsolescence: The Case of CineCycle”

R8

## Anthropologists Watching National Television

CONFERENCE 4H—4TH FLOOR

CHAIR: **Adam Fish** ☉ University of California, Los Angeles

**John Sullivan** ☉ Muhlenberg College ☉ “Theorizing Media Production Scholarship: A Historical Review”

**Matthew Bird** ☉ University of Chicago ☉ “TV Globo, Saudade and the Shaping of Brazilian National Identity and Consciousness”

**Christa Salamandra** ☉ Lehman College, City University of New York ☉ “Contentious Cosmopolitanism: Syrian Television Makers and Discourses of Distinction”

**Michele Tager** ☉ University of Johannesburg ☉ “Soap Opera Viewing in a Communal Context: An Ethnographic Examination of the Viewing Experiences of Black Zulu-speaking Students”

R9

## Apocalyptic Persuasions

The Mainstreaming of Millenarism

CONFERENCE 4J—4TH FLOOR

CHAIR: **Enid Baxter Blader** ☉ California State University, Monterey Bay

**Talan Memmott** ☉ California State University, Monterey Bay ☉ “Posting the Post: Technological Eschatology, the Cyborg, and the Problems of the ‘Next’”

**Jason Brown** ☉ Pomona College ☉ “Greetings, Programs! The Two Faces of Apocalypse in TechnoGnostic Cinema”

**Bonnie Blake** ☉ Ramapo College, New Jersey ☉ “Apocalyptic Visions in a Fear Culture: The Dystopian World of Tezuka’s *Metropolis*”

**Nicholas Muntean** ☉ University of Texas, Austin ☉ “Undead Idols: An Analysis of the Containment of Post-Apocalyptic Imagery in *American Idol*”

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R10

## Whistle Blowers, Reporters, Conspiracy Theorists, Censorship

CONFERENCE 4K—4TH FLOOR

CHAIR: **Erik Dussere** ☉ American University

**Erik Dussere** ☉ American University ☉ “The Space of Conspiracy in *The Parallax View*”

**Matthew Bernstein** ☉ Emory University ☉ “Postwar Film Censorship in Atlanta: from *Scarlet Street* (1945) to *Never on Sunday* (1960)”

**Shelley Bradfield** ☉ Indiana University, Bloomington ☉ “The Paradox of Women Journalists: Tracing the Character Type of the ‘Girl Reporter’”

**Jack Boozer** ☉ Georgia State University ☉ “The Whistleblower Film: Sub-generic Variations on a Recent Plot Formula”

R11

## Japanese Cinema

Gender and Genres

CONFERENCE 4L—4TH FLOOR

CHAIR: **Nicholas Schlegel** ☉ Wayne State University

**Nicholas Schlegel** ☉ Wayne State University ☉ “Identity Crisis: Imperialist Vampires in Japan?”

**Myoungsook Park** ☉ University of Iowa ☉ “On Minority Representations in Contemporary Japanese Cinema: Representations of Resident Koreans in *Go* (Yukisada Isao, 2001)”

**Deborah Shamoon** ☉ University of Notre Dame ☉ “Domesticating Japanese Girlhood: The Film Career of Misora Hibari, 1946–1955”

**Leslie Marsh** ☉ University of Michigan ☉ “Buraziru: The Japanese Immigrant Experience in Tizuka Yamasaki’s *Gajjin: os caminhos da liberdade* (1980)”

**Catherine Russell** ☉ Concordia University ☉ “Walter Benjamin, Film Criticism and Historiography”

R12

## Sex in Public

Visual Culture and (Neo)liberal Sexuality

CONFERENCE 4M—4TH FLOOR

CHAIR: **Ted Gournelos** ☉ University of Illinois, Urbana-Champaign

**Ted Gournelos** ☉ University of Illinois, Urbana-Champaign ☉ “Poontang, Slaves, and Sex Changes: Mr. Garrison and *South Park*’s Performative Sexuality”

**Marina Levina** ☉ University of California, Berkeley ☉ “Revamping the Vampire: Blood Metaphors and the Historical Construction of Sexual Identity in the Vampire Cinema”

**Walter Podrazik** ☉ University of Illinois, Chicago ☉ “Peeking through the Household Curtains: Accepted Sexual Behavior on Television (From Twin Beds to Oral Sex)”

R13

**Wired**TV in the Geeks & Gadgets Era of Media Convergence  
LAKE HURON—8TH FLOORCHAIR: **Denise Mann** ☉ University of California, Los Angeles**Christopher Anderson** ☉ Indiana University ☉ "The Death of the 30-Second Spot and the Afterlife of Commercial Television"**Denise Mann** ☉ University of California, Los Angeles ☉ "*SubLYMONal* Advertising & Lost: Viral Marketing in the Age of Media Convergence"**Kevin Sandler** ☉ University of Arizona ☉ "Regulating the Viral: FX, MySpace and Convergence Culture"**Daniel Bernardi** ☉ Arizona State University ☉ "Race, Sex and the Televisuality of MySpace.Com"

R16

**Developments in the Contemporary Hollywood Film Industry**

BOULEVARD A—2ND FLOOR

CHAIR: **Janet Wasko** ☉ University of Oregon**Janet Wasko** ☉ University of Oregon ☉ "Film Franchise Frenzy"**Eileen Meehan** ☉ Louisiana State University ☉ "At Play in the Fields of Corporate Synergy"**Paul McDonald** ☉ University of Portsmouth ☉ "Videocopia: Hollywood and the Shaping of the Video Business for the Digital Age"**Philip Drake** ☉ University of Stirling ☉ "Untangling *Spiderman's* Web: Contracts and Creative Accounting in a Contemporary Hollywood Franchise"

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**Film and the Sublime**

MARQUETTE—3RD FLOOR

CHAIR: **Peter Lurie** ☉ University of RichmondCO-CHAIR: **Abigail Cheever** ☉ University of Richmond**Tom Gunning** ☉ University of Chicago ☉ "Phantom Rides and Sublime Motion"**Peter Lurie** ☉ University of Richmond ☉ "Postmodernism, Race, and the Sublime: *Fargo's* White(ned) Space"**Russell Brickey** ☉ Purdue University ☉ "Sublime Dystopia in the Postmodern Science Fiction Film"RESPONDENT: **Mark Eaton** ☉ Azusa Pacific University

R15

**Is There a Text in This Classroom?**The Introductory Film Course Textbook  
BOULEVARD C—2ND FLOORCHAIR: **Glenn Man** ☉ University of Hawaii, Manoa

## WORKSHOP PARTICIPANTS

**Cynthia Lucia** ☉ Rider University**Jackie Byars** ☉ Wayne State University**Marc Raymond** ☉ Carleton University**Sam B. Girgus** ☉ Vanderbilt University**Mark Langer** ☉ Carleton UniversitySPONSOR: *Teaching Committee*

R17

**S-P-E-L-L-I-N-G I-T O-U-T**

Typography in Film

BOULEVARD B—2ND FLOOR

CHAIR: **Michael Baker** ☉ McGill University**Matthew Soar** ☉ Concordia University ☉ "Type Set: For a Cultural Economy of Lettering and Typography in Cinema"**Michael Baker** ☉ McGill University ☉ "Wes Anderson's Alphabet & the Clothes Characters Wear: Reading Directorial Style in Opening Credits"**Daniel Fineman** ☉ Occidental College ☉ "The Text of Undoing: Typography in Welles' *Mr. Arkadin*"**Sarah Teasley** ☉ University of Massachusetts, Dartmouth ☉ "Reading the Cinematic City: The Typography of Environmental Graphics in Prewar Japanese Film"RESPONDENT: **Rembert Hueser** ☉ University of Minnesota

R19

**Screening R**

For more information, see the Screening Synopses following the index.

SCREENING

LAKE MICHIGAN—8TH FLOOR

**Keepers of the Frame**

Mark McLaughlin, USA, 1999, 70 min

SPONSORS: *Media Archives Committee and Chicago Audio Works, Inc.*



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Jordan, Randolph **P10**  
Joyrich, Lynne **B4**  
Juhasz, Alexandra **K13**  
Jungen, Christian **D12**  
Jurca, Catherine **I13**

## K

Kackman, Michael **B14**  
Kafala, Ted **G12, J9**  
Kahana, Jonathan **K15**  
Kalinak, Kathryn **F13**  
Kane-Meddock, Derek **E17**  
Kapur, Jyotsna **I11**  
Kara, Selmin **E1**  
Kase, Carlos **F3**  
Kassabian, Anahid **L14**  
Kearney, Mary **K5**  
Keathley, Christian **B6**  
Keating, Patrick **B11**  
Keeling, Kara **B4**  
Keenan, Thomas **G4**  
Keeton, Patricia **C4, M5**  
Keever, Brent **G10**  
Keil, Charlie **F4**  
Keller, Sarah **I2**  
Keller, Virginia **I11**  
Kemper, Tom **E7, O12**  
Kendrick, James **L1**  
Kercher, Dona **E5**  
Kerins, Mark **P10**  
Kerns, Susan **R5**  
Kessler, Kelly **Q12**  
Kessler, Sarah **N12**  
Kickasola, Joseph **N12**  
Kim, Dong Hoon **G8**  
Kim, Hyungshin **P2**

Kim, Jihoon **F17**  
Kim, Ju Yon **J14**  
Kim, Juhwan **E6**  
Kim, L. S. **I3**  
King, Geoff **B12**  
King, Homay **J10**  
King, Rob **D11, F4**  
Kinoshita, Chika **I12**  
Kirkpatrick, Bill **I6**  
Klein, Amanda Ann **P13**  
Kligerman, Mark **M9**  
Kloetzer, Sylvia **L17**  
Knapp, Laurence **K18**  
Knee, Adam **M6**  
Knollmueller, Marit **B6**  
Kolker, Robert **C14**  
Konzett, Delia **B10**  
Konzett, Matthias **B10**  
Kotz, Liz **Q3**  
Kovacs, Andras Balint **B11**  
Kovacs, Peter **B5**  
Kozinets, Robert **O18**  
Kozloff, Sarah **A12**  
Kraidy, Marwan M. **D15, J15**  
Kraus, Gérard **E2**  
Kreul, James **D18**  
Kronengold, Charles **B2**  
Krzych, Scott **J19**  
Kydd, Elspeth **H2**

## L

LaBeau Delahousse, Sarah **J8**  
Lacey, Kate **I6**  
LaCoss, Donald **F10**  
Laine, Tarja **B1**  
Laird, Colleen **P4**  
Lambert, Raphael **H8**  
Landesman, Ohad **I17**  
Landrum, Jason **J19**  
Landy, Marcia **E15**  
Lane, Christina **I19**  
Lang, Robert **J16, L13**  
Langer, Mark **A4, R15**  
Langford, Barry **O5**  
Laramée, Michael **N5**  
Larkin, Antoinette **J9**  
Larkin, Maureen **K19**  
Larson, Allen **F12, J18**  
Larsson, Mariah **C10**  
LaTorre, Jorge **A10**  
Lauer, Jean **A6**  
Lawrence, Novotny **Q7**  
Lay, John **F3**  
Leary, Charles **G8**  
Lee, Hyung-Sook **G8**  
Lee, Nam **H17**  
Lee, Sangjoon **E9**  
Lee, Steven **J14**  
Lehman, Katherine **J8**  
Lehman, Peter **I15, N6**  
Leimbacher, Irina **K15**  
Lellis, George **A11**  
Lenihan, Ross **R2**  
Lenos, Melissa **B9**  
Leonard, Suzanne **N7**  
Leopard, Dan **F7**  
Lerner, David **O4**  
Lesage, Julia **L18**  
Leskosky, Richard **M17**  
Levitt, Pavle **L6**  
Levin, Thomas Y. **G4**  
Levina, Marina **R12**  
Levine, Elana **M14**  
Levitt, Deborah **N12**  
Lewis, Jon **G16, M14**  
Lie, Sulgi **E10**  
Limbrick, Peter **A11, K12**  
Lindner, Christoph **O5**  
Linville, Susan **D11**  
Lippard, Chris **F8, H4**  
Lippit, Akira **C9**  
Lockhart, Tara **O2**  
Long, Geoffrey **O18**  
Lotz, Amanda **G16**  
Lovejoy, Alice **F7**  
Lowenstein, Adam **E4**  
Lowry, Glen **N18**  
Loyo, Hilaria **M6**  
Lucia, Cynthia **R15**  
Luckett, Moya **Q16**  
Lugo, Cynthia **M2**  
Lugowski, David **F13**  
Luhr, William **M4**  
Lundemo, Trond **F15**  
Lunt, Peter **D13**  
Lurie, Peter **R18**  
Lutze, Peter **D8**  
Lynch, John **L12**  
Lynch, Lisa **G11**  
Lys, Lynley-Shimat **Q10**

## M

Ma, Jean **I1**  
MacDonald, Shana **D5**  
Macek, Steve **F12, J4**  
MacKay, John **N11**  
Magnan-Park, Aaron **H4, P2**  
Mahdavian, Bitá **G6**  
Majumdar, Neepa **J5**  
Maland, Chuck **K4**  
Malcolm, Paul **G12**  
Malitsky, Joshua **P3**  
Mamula, Tijana **H17**  
Man, Glenn **R15**

Mann, Denise **R13**  
Manojlovic, Maja **J11**  
Manon, Hugh **D19**  
Marchessault, Janine **R7**  
Marciniak, Katarzyna **P9**  
Marsh, Leslie **R11**  
Marshall, Erik **L2**  
Martin, William **H16, L17**  
Martinez, Katynka **A6**  
Mascarello, Fernando **C5**  
Mask, Mia **H4**  
Massood, Paula **E11**  
Mathews, Nancy **A10**  
Mathijs, Ernest **B12**  
Mathur, Ashok **N18**  
Mattern, Shannon **C10**  
Matthaei, Leslie **Q1**  
Mayer, Sophie **O9**  
Mayer, Vicki **P7**  
Mazaj, Meta **B7**  
Mazdon, Lucy **L10**  
Mazzarella, William **K1**  
McDonald, Kevin **C8**  
McDonald, Paul **R16**  
McEwan, Paul **L9**  
McFadden, Margaret **E11**  
McGowan, Todd **J19**  
McGrath, Caitlin **P11**  
McHugh, Kathleen **N15, P8**  
McKee, Alison **P16**  
McKenna, Denise **B13**  
McLaughlin, Lisa **G16**  
McLean, Adrienne L. **E15**  
McMurria, John **F12, O1**  
McPherson, Tara **H15**  
Meehan, Eileen **R16**  
Meers, Philippe **D17**  
Meeuf, Russell **F2**  
Melchiorre, Cristian **N13**  
Meleiro, Alessandra **D17**  
Melnick, Ross **M10**  
Memmott, Talan **R9**  
Mendoza, Kelly **K5**  
Meneghetti, Michael **H11**  
Menne, Jeffrey **I9**  
Messenger, Cory **J5**  
Metzger, Sean **B4**  
Meyer, Imke **Q17**  
Meyers, Cynthia **H14**  
Middents, Jeffrey **H2**  
Middleton, Jason **R6**  
Miklitsch, Robert **G6**  
Miller, Andrew **K12**  
Miller, April **L8**  
Miller, Jessica **J5**  
Miller, Joshua L. **M1**  
Miller, Margo **P15**

Mills, Brett **D9**  
Minett, Mark **B2**  
Mitchner, Leslie **I15**  
Mitra, Sreya **A9**  
Mittell, Jason **E13, M13**  
Miyao, Daisuke **C9**  
Mizejewski, Linda **L11**  
Mizuno, Sachiko **M16**  
Moguillansky, Marina **D3**  
Mokdad, Linda **P16**  
Monaghan, Amy **K7**  
Mondloch, Kate **Q3**  
Monti, Gloria **L5**  
Moore, Candace **E7, P7**  
Moore, Paul S **L16**  
Moorman, Jennifer **L19**  
Morey, Anne **F11**  
Morgan, Daniel **F16**  
Moriel, Liora **D1**  
Morris, Janice **F8**  
Morrison, James **H11**  
Morton, Drew **G7**  
Mosher, Jerry **O13**  
Mottahedeh, Negar **B8**  
Mullen, Bill **M5**  
Mullins, Willow **Q4**  
Muntean, Nicholas **R9**  
Munz, Tania **Q11**  
Murawska, Renata **N2**  
Murphree, Hyon Joo **H7**  
Murphy, Sheila **A4**  
Muscio, Giuliana **D10**  
Musikawong, Sudarat **F1**  
Musser, Charles **A10, B10**

## N

Naficy, Hamid **B8**  
Nagler, Lih **H16**  
Nakahara, Tamao **L19**  
Naremore, James **C14**  
Nasser, Jaime **K3**  
Nathanson, Elizabeth **P13**  
Ndalians, Angela **P12**  
Negra, Diane **P5**  
Nesbet, Anne **A14**  
Ness, Richard **L2**  
Neves, Joshua **Q5**  
Newman, Kathleen **N10**  
Newman, Michael **G7**  
Newton, Darrell **C13**  
Ng, Jenna **I16**  
Nguyen, Hoang Tan **H7**  
Nichols, Bill **C8, K15**  
Nichols-Pethick, Jonathan **J17**  
Nightingale, Virginia **D13**  
Nochimson, Martha P **N16**  
Nornes, Mark **J3**

Nucho, Joanne **E1**  
Nudelman, Franny **K8**  
Nygren, Scott **C6**

## O

O'Brien, Charles **J3**  
O'Healy, Aine **P9**  
O'Keefe, Moira **Q1**  
O'Reilly, Jean **F9**  
O'Shaughnessy, Martin **C4**  
O'Sullivan, Sean **B6**  
Oates, Thomas **F9**  
Odde, Thomas **J11**  
Odendahl-James, Jules **L7**  
Oeler, Karla **D17**  
Oh, Eun Ha **F17**  
Ohmer, Susan **A4**  
Ok, HyeRyoung **H9**  
Okada, Jun **M3**  
Olney, Ian **F6**  
Olsson, Jan **Q18**  
op de Beeck, Nathalie **M2**  
Oren, Tasha **D15**  
Orgeron, Devin **M18**  
Orgeron, Marsha **A13, M18**  
Osterweil, Ara **D19**  
Ostherr, Kirsten **A5**  
Ostrowska, Elzbieta **N2**

## P

Padva, Gilad **O2**  
Paik, Peter **D6, L9**  
Paproth, Matthew **M12**  
Pardo, Alejandro **D17**  
Paredes, Veronica **Q9**  
Parisi, David **F5**  
Park, HyunHee **E9**  
Park, Jane **O15**  
Park, Myoungsook **R11**  
Park-Primiano, Sueyoung **E9**  
Parks, Lisa **M15**  
Paterson, Richard **C7**  
Patterson, Zabet **H19**  
Patti, Lisa **K10**  
Pavsek, Christopher **F16**  
Payne, Matthew **G1**  
Pearsonre, Roberta **H15**  
Peirse, Alison **O4**  
Pelletier, Louis **C12**  
Pendakur, Manjunath **E8**  
Pendleton, David **O16**  
Perez, Hiram **E12**  
Perlman, Allison **D16**  
Perren, Alisa **H14**  
Petty, Miriam **C13, H4**  
Petty, Sheila **P14**  
Pham, Minh-Ha **H7**

Phillips, Alastair **C9**  
Phillips, Kendall **O6**  
Pierson, Eric **F14**  
Pierson, Michele **H10**  
Pike, Kirsten **B5**  
Pinkert, Anke **J6**  
Pnueli, Vered **G3**  
Podrazik, Walter **R12**  
Polan, Dana **Q18**  
Pomerance, Murray **E15, O3**  
Popovic, Barbara **O1**  
Porto, Mauro **K3**  
Portuges, Catherine **L15**  
Portwood-Stacer, Laura **N19**  
Poster, Jamie **K12**  
Powell, Jeremy **A1**  
Powell, Larson **G10**  
Pribisic, Milan **E12**  
Price, Brian **O6**  
Prince, Stephen **A12, E13, Q15**  
Projansky, Sarah **O7**  
Puente, Henry **O15**  
Pullen, Kirsten **F19**  
Pummer, Claudia **B7**  
Punathambekar, Aswin **C3**

## Q

Quandt, James **A10**  
Quigley, Mark **L12**

## R

Radner, Hilary **F18**  
Raeburn, John **K4**  
Raengo, Alessandra **Q6**  
Raheja, Michelle H. **G9**  
Rains, Stephanie **P5**  
Ramirez Berg, Charles **E8**  
Ramsey, Matthew **C1**  
Rapf, Joanna E. **A12**  
Raphael, Raphael **F2**  
Rawle, Steven **I5**  
Raymond, Marc **R15**  
Regester, Charlene **O13**  
Rehak, Bob **O18**  
Reich, Jacqueline **G5**  
Reid, Mark A. **L15, M3**  
Reinsch, Paul N. **M10**  
Renov, Michael **A7**  
Rentschler, Carrie **J1**  
Resha, David **F3**  
Restivo, Angelo **D6**  
Rhodes, John David **D19**  
Rhyne, Ragan **P4**  
Ricci, Steven **G2**  
Richter, Nicole **H11**  
Rifkin, Stephen **Q4**  
Ringenberg, Andrea **N6**

Rivero, Yeidu **F12, P3**  
Rixon, Paul **I8**  
Robe, Chris **M11**  
Roberts, Martin **O17**  
Robinson, Chris **I2**  
Robinson, Tammy **F1**  
Rocchio, Vincent **I10, N6**  
Rodgers, Johnathan **O1**  
Rodrigues, Sadira **N18**  
Rodriguez Ortega, Vicente **Q2**  
Rodriguez-Matos, Jaime **D6**  
Rogers, Kenneth **K13**  
Romanowski, William **Q17**  
Ros, Ana **E5**  
Rosen, Philip **G4**  
Rosenbaum, Jonathan **A10, B12**  
Ross, Sara **I10, K9**  
Røssaak, Eivind **F15**  
Rossholm, Anna Sofia **E14**  
Roth, Elaine **I9**  
Rothman, William **E15**  
Rottner, Nadja **L6**  
Roust, Colin **I2**  
Rowntree, Davina **N17**  
Roy, Abhijit **A2**  
Ruetalo, Victoria **N10**  
Ruh, Brian **C9**  
Russek, Dan **J2**  
Russell, Catherine **R11**  
Russo, Alexander **I6**  
Russo, Julie **L19**  
Russworm, TreAndrea **F14**  
Ruston, Scott **H9**  
Ryan, Susan **C4**

## S

Sachs, Aaron **B3**  
Saenz, Noelia **M19**  
Sæther, Susanne Østby **N4**  
Saito, Satomi **E16**  
Saks, Lucia **R4**  
Salamandra, Christa **R8**  
Salerno, Abigail **N14**  
Saljooghi, Azadeh **Q10**  
Samardzija, Zoran **G10, L17**  
Sammond, Nicholas **E16**  
San Filippo, Maria **K6**  
Sandler, Kevin **K16, R13**  
Santo, Avi **L1**  
Sarkar, Bhaskar **K1**  
Saverino, Anastasia **P1**  
Sayad, Cecilia **D3**  
Scandiffio, Theresa **L16**  
Scannell, Paddy **G16**  
Scarlata, Jessica **Q14**  
Schaefer, Eric **I15, M14**  
Schaefer, Peter **M12**

Schaefer, William **I12**  
Schaffer, William **M8**  
Schantz, Ned **K7**  
Schaub, Joseph **F10**  
Schauer, Bradley **G7**  
Scheible, Jeffrey **P15**  
Schiller, Zach **D13**  
Schiwy, Freya **G9**  
Schlegel, Nicholas **R11**  
Schlippacke, Heidi **E11**  
Schlotterbeck, Jesse **H3**  
Schmitt, Stacy **M19**  
Schneider, Benjamin **K17**  
Schoonover, Karl **K11**  
Schreiber, Michele **N7**  
Schubart, Rikke **I4**  
Schwartz, Margaret **A7**  
Sconce, Jeffrey **P17**  
Scott, Ellen **I7**  
Scott, Suzanne **G3**  
Segal, Adam **P6**  
Seiter, Ellen **J16**  
Selznick, Barbara **K11**  
Semati, Mehdi **O11**  
Sen, Biswarup **K2**  
Sen, Meheli **A9**  
Sen, Ruma **H4, M5**  
Sexton, Jamie **B12**  
Seymour, Nicole **R4**  
Shahaf, Sharon **D15**  
Shamoon, Deborah **R11**  
Shandley, Robert R. **N13**  
Sharp, Sharon **B14**  
Sharrett, Christopher **E15**  
Shary, Timothy **O3**  
Shaviro, Steven **I14, Q15**  
Shell, Hanna **Q11**  
Shenker, Noah **F7**  
Shepperd, Joshua **E3**  
Sherman, Yael **C2**  
Shimpach, Shawn **D13**  
Shin, Chi-Yun **M7**  
Shin, Jeeyoung **I1**  
Shoemaker, Deanna **K5**  
Shore, Amy **H12**  
Siddiqui, Rifat **L11**  
Sidore, David **G14**  
Siegel, Greg **R1**  
Silberman, Robert **L4**  
Sim, Gerald **H4**  
Simmons, Chris **Q16**  
Singer, Ben **D18, F4**  
Singer, Beverly **G9**  
Sinwell, Sarah **E12**  
Siomopoulos, Anna **M11**  
Sisk, Christina **Q4**  
Siska, William **J11**

Sjöberg, Patrik **G17**  
Skaff, Sheila **J3**  
Skonieczny, Jason **M16**  
Skopal, Pavel **D7**  
Skrodzka-Bates, Aga **N2**  
Skvirsky, Salome **C5**  
Slater, Thomas **F11**  
Smicker, Joshua **G1**  
Smit, Christopher **R4**  
Smith, Greg **N5**  
Smith, Iain **B9**  
Smith, Jacob **M14**  
Smith, Jeff **F10**  
Smith, Royanne **J8**  
Smith, Tim **B2**  
Smith-Shomade, Beretta E. **C13, I18**  
Smolen-Morton, Shawn R. **O8**  
Smoodin, Eric **I13, K12**  
Snyder, Sharon **F2**  
Soar, Matthew **R17**  
Soares, Luiz-Felipe **K3**  
Sobchack, Vivian **G18, Q15**  
Soderman, Braxton **O14**  
Soldovieri, Stefan **H16**  
Soles, Carter **P4**  
Sorensen, Bjorn **I17**  
Spear, Laura **I2**  
Spence, Steve **G11**  
Sperb, Jason **C14**  
Spigel, Lynn **Q18**  
Sprengler, Christine **E19**  
Spring, Katherine **M10**  
Springer, Claudia **Q4**  
Stabile, Carol **L11**  
Staiger, Janet **F18, I15**  
Stamp, Shelley **B13**  
Starosielski, Nicole **Q9**  
Steingrover, Reinhild **J7**  
Steinhart, Daniel **B11**  
Stenger, Josh **B3**  
Sternagel, Joerg **Q8**  
Sterne, Jonathan **L14**  
Sternstein, Malynne **L17**  
Stevens, C. Kyle **H11**  
Stewart, Michelle **M3**  
Stober, Joanne **Q13**  
Stork, Benedict **C8**  
Straubhaar, Joe **B14, K3**  
Strausz, Laszlo **B7**  
Strauven, Wanda **B1**  
Straw, Will **J1**  
Strayer, Kirsten **A2**  
Streible, Dan **M18**  
Sturtevant, Victoria **O12**  
Subramanian, Janani **H10**  
Sudar, Vlastimir **B7**  
Sullivan, John **R8**

Sullivan, Rebecca **E11**  
Sundholm, John **P1**  
Sung, Minkyu **P2**  
Sutherland, Meghan **M18**  
Sutton, Damian **I19**  
Sutton, Paul **N9**  
Sweeney, Ellen E. **Q13**  
Swender, Rebecca **Q8**  
Szczepanczyk, Mitchell **M5**  
Szeto, Kin Yan **O10**

## T

Tager, Michele **R8**  
Takahashi, Tess **R7**  
Tan, Hiaw Khim **H3**  
Tarr, Carrie **L15**  
Tartoussieh, Karim **L13**  
Tawil Souri, Helga **G1, H5**  
Taylor, Aaron **Q16**  
Taylor, Greg **P17**  
Taylor, Irene **L12**  
Tchouaffe, Olivier **H8**  
Teasley, Sarah **R17**  
Tepperman, Charles **L16**  
Terry, Jennifer **N14**  
Testa, Bart **D18**  
Thanouli, Eleftheria **I7**  
Thomas, Peter **I9**  
Thomas, Rosie **D14**  
Thompson, Ethan **C2**  
Thompson, James **K17**  
Tibbetts, John **Q7**  
Tierney, Matthew **G10**  
Tinic, Serra **J15**  
Tinkcom, Matthew **K12**  
Tobias, James **H6**  
Toke, Lilla **L17**  
Tolentino, Rolando **K1**  
Tomasulo, Frank P. **K16, N16**  
Tompkins, Joseph **K10**  
Torchin, Leshu **B5**  
Torre, Michele **E8**  
Torre, Paul **I3**  
Torres, Sasha **D16**  
Tres, Gheorghita **F19**  
Trifonova, Temenuga **I14**  
Trobe, Alison **F19, M18**  
Tryon, Charles **L2**  
Tsay, I-Lien **N14**  
Tsvivan, Yuri **N11**  
Tubrett, Dion **K7**  
Tudor, Deborah **I11**  
Tulley, Christine **M19**  
Turim, Maureen **F16**  
Turnock, Julie **G12**  
Turvey, Malcolm **E18**  
Tweedie, James **K11**

**U**

Uabumrungjit, Chalida **F1**  
 Uroskie, Andrew **Q3**  
 Urquhart, Peter **E2**  
 Uskovich, David **E3**

**V**

Vagnes, Oyvind **G2**  
 Van Gorp, Jasmijn **J11**  
 Van Slyke, Tracy **J4**  
 VanCour, Shawn **E3**  
 Vanstrom, Eric **P13**  
 Vatulescu, Cristina **M17**  
 Vazquez, Laura **P6**  
 Venegas, Cristina **K3, P3**  
 Ventura, Patricia **E6**  
 Vernallis, Carol **L4**  
 Viano, Maurizio **G5**  
 Vidal, Belen **Q2**  
 Villarejo, Amy **B4, D3**  
 Viridi, Jyotika **L4**

**W**

Wager, Jans **M4**  
 Wagner, Brigitta **H16**  
 Walden, Elizabeth **I9**  
 Walker, Janet **R4**  
 Waller, Gregory **L16**

Waller, Marguerite **P9**  
 Walley, Jonathan **R7**  
 Walsh, Michael **F16**  
 Walton, Saige **P12**  
 Wang, Jennifer **I6**  
 Wang, Yiman **B9**  
 Ward, Meredith **N13**  
 Warren, Shilyh **R6**  
 Wasko, Janet **R16**  
 Wasson, Haidee **H13**  
 Watkins, Craig **O15**  
 Watson, Julia **P8**  
 Watson, William **D1**  
 Watts, Amber **P15**  
 Waugh, Thomas **C10, I15**  
 Weber, Brenda **H2**  
 Wegenstein, Bernadette **J7**  
 Weinberg, Tom **N17**  
 Westmoreland, Mark **E1**  
 Westrup, Laurel **M10**  
 Wexman, Virginia Wright **K13**  
 Whalen, Zach **F5**  
 Wheatley, Catherine **D8**  
 Whissel, Kristen **A14**  
 White, Michele **I3**  
 White, Patricia **M1**  
 White, Susan **C14**  
 Whitney, Allison **O6**

Whittington, William **P10**  
 Wild, Daniel H. **J6**  
 Wild, Jennifer **P1**  
 Wiles, Mary **H17**  
 Williams, Bruce **I8**  
 Williams, Karen **H3**  
 Williams, Linda **I15**  
 Williams, Linda Ruth **D9**  
 Williams, Megan **A8**  
 Williams, Michael T. **Q17**  
 Williams, Tami **I2**  
 Willis, Holly **Q9**  
 Wilson, Bronwen **J1**  
 Wilson, Mary **G14**  
 Wilson, Ronald **Q7**  
 Wilson, Siona **L6**  
 Windhausen, Federico **D4, Q3**  
 Windrum, Ken **R2**  
 Wissoker, Ken **I15**  
 Wlodarz, Joseph **C1**  
 Wojcik, Pamela **C11**  
 Wolf, Mark **G3**  
 Wolfe, Charles **A11**  
 Wollersheim, Ruth **R5**  
 Wondra, Janet **E19**  
 Wood, Amy **K4**  
 Wood, Aylish **O14**  
 Wood, Houston **N3**

Woodman, Brian **N17**  
 Woods, Andrew **M16**  
 Wright, Benjamin **P10**  
 Wright, Greg **J2**  
 Wu, Chia-Chi **I1**  
 Wurtzler, Steve **L14**

**Y**

Yacowar, Maurice **N16**  
 Yezbick, Daniel **E3**  
 Yoon, Soyoung **R2**  
 Yoshikami, Tom **P13**  
 Young, Paul **Q12**  
 Yumibe, Joshua **J13**

**Z**

Zajk, Melissa **N5**  
 Zakari, Chantal **G19**  
 Zarzosa, Agustin **G18**  
 Zeng, Li **Q5**  
 Zielinski, Ger **P4**  
 Zimmer, Catherine **J10**  
 Zingsheim, Jason **K17**  
 Zweig, Noah **N19**

# **2007 SCMS**

## SCREENING SYNOPSES



**Trumpetistically Clora Bryant**

(Zeinabu Irene Davis, USA, 2005, 56 min)

SPONSORS: *African/African American Caucus and Women's Caucus*

Filmmaker Zeinabu Irene Davis will be available for questions.

A portrait of the life and work of "trumpetiste" Clora Bryant, who during her 60-year career, has performed and made important contributions to jazz. Clora is a strong force on the Los Angeles jazz scene and is considered one of the greats of Central Avenue Jazz. Ms. Bryant has performed with such stars as Dizzy Gillespie, Charlie Parker, Louis Armstrong, Billie Holiday and Josephine Baker, but few people acknowledge her accomplishments. She was an important figure in the all-Black women's band the Prairie View Co-eds in the early 1940s, who were among the first women instrumentalists to perform at the Apollo. Through the sheer force of her will, Clora carved out a career and raised 4 children, mostly as a single parent. This documentary celebrates and features performances by Clora as well as other women instrumentalists both past and present whose voices offer us a way to appreciate the beauty and spirit that is jazz.

**Just a Click Away from Home**

(Silvia Mejía, USA, 2006, 52 min)

SPONSOR: *Women's Caucus*

Filmmaker Silvia Mejía will be available for questions.

Focusing on three different stories of migration from Ecuador to the United States, Spain and Italy (the three main destinations of Ecuadorian immigrants), this documentary shows how new technologies such as the Internet, satellite communications, email, video conferences, and cell phones have changed the experience of being away from home. The project explores how nostalgia itself is transformed by technologies that sell the experience of being "just a click away from home" to displaced peoples, while encouraging the appearance of transnational phenomena.

The first segment follows Mercedes and Arturo Chalco in Cuenca, Ecuador, as they experience the first videoconference of their lives. This technology allows the couple to share a Father's Day conversation with their five sons, all of them living as undocumented workers in New York City and thus unable to travel. The second narration focuses on Gloria Jiménez, who remained in Ecuador when her husband, Luis, migrated to Madrid. Gloria, as a founding member of the Association of Migrant's Relatives Rumiñahui, helped to create Ruminet, a telecentro located in downtown Quito, where members and non-members obtain affordable access to Internet, as well as free instruction on basic computer operation. The final segment chronicles the story of Carla Maldonado, an Ecuadorian correspondent based in Milan who writes for *El Comercio*, the second largest national newspaper in Ecuador. While Carla uses digital photos, email, and Internet to report regularly on the successes and misfortunes of her compatriots in Italy, some immigrants use the same technologies to submit their own stories and images to Ecuadorians in the World, a recently created section of [elcomercio.com](http://elcomercio.com).

**Happy Crying Nursing Home**

(Niklas Sven Vollmer, USA, 2005, 30 min)

With an almost frightening intensity, videomaker Niklas Sven Vollmer captures the enveloping void of fatherhood in *Happy Crying Nursing Home*. In penetratingly honest detail, Vollmer charts the feelings of loneliness, jealousy and tenderness, the bitter, complex cocktail of despair and love that define his relationships to his child, his partner—and his camera.

An emotion-laden evocation of the disorienting, thrilling, disturbing sensations of new parenthood, *Happy Crying Nursing Home* is a powerful and witty, self-referential treatise on technology's gendered function and an analysis of what the camera means in a father's hands. The film captures the paradoxical elements of helplessness and control associated with parenting and with filmmaking. The tape's palimpsest of sound and image combines complex layers of still photography, video, audio and text. Sound and image work in tandem and then diverge into delirious collage.

*Happy Crying Nursing Home* also engages with experimental film history, and the ecstatic, romantic vision of parenting in films like Stan Brakhage's *Window Water Baby Moving*, filtered through the lens of contemporary parenting and changing gender roles.

Winner of the Experimental Juror Award from the University Film and Video Association, the Best Short Award from the United States Super 8 Film and Digital Video Festival, and several other honors.

**Looking Awry/Hawal**

(Sobhi Al-Zobaidi, Palestine, 2001 [re-edited 2005], 29 min)

SPONSORS: *Middle East Caucas and Caucas on Class*

Filmmaker Sobhi al-Zobaidi will be available for questions.

A Palestinian filmmaker is commissioned by a U.S. organization to make a documentary that will depict Jerusalem as a city of peaceful coexistence between Jews and Arabs. The producer is adamant that images of violence and struggle not be included in the film. While attempting to accomplish this task, the filmmaker, played by al-Zobaidi, confronts numerous situations that thwart the producers' expectations: reality on the ground proves much stronger than its idealized projection. Eventually the filmmaker realizes he will be unable to finish his film.

**A Long Palestinian Film [Film Filastini Taweel]**

(Sobhi Al-Zobaidi, Palestine, 2006, 60 min)

SPONSORS: *Middle East Caucas and Caucas on Class*

Filmmaker Sobhi al-Zobaidi will be available for questions.

The United Nations partition plan of 1945 (Resolution 181) designated 45% of historic Palestine for Palestinians. In the wake of the 1967 occupation of Gaza and the West Bank by Israeli forces, U.N. Resolution 242 was drawn up and served to alter that pledged (but never fulfilled) amount to 22%. The more recent Oslo Accords diminished the offer further, to 90% of the prior 22%; and, following Sharon's ensuing disengagement plan and the erection of the Israelis separation wall, another 12% was deducted from the promised total. *A Long Palestinian Film* explores the complex ways in which Palestinian "identities" are constructed in relation to this ever-diminishing national-geographical entity. As the walls close in and the sea recedes from view—if not from memory itself—*A Long Palestinian Film* ponders the question of homeland from and as a conflicting congeries of (un)situated perspectives.

Sobhi al-Zobaidi is a Palestinian director, producer and writer working in Jerusalem. In addition to his documentary work, he is also currently working on two narrative fiction projects, *Aljeeba* and *A Life In A Day*. Several of his films have been screened at major international film festivals, including *Looking Awry* (2001), *Palestine For Dummies* (2003), and *My Very Private Map* (1998), the last of which won the Best Short Documentary prize at the Institute du Monde Arabe. His documentary, *Women In the Sun*, won the Best Scenario award at the 1998 Arab Screen Independent Film Festival in London. Mr. Al-Zobaidi has taught media studies at Birzeit University in Palestine and was educated there and at New York University, from which he earned an M.A. in Cinema Studies. He is currently pursuing a Ph.D. in Film Studies at Simon Fraser University in Vancouver.

**The Hermitage Dwellers**

(Aliona van der Horst, Netherlands, 2003, 73 min)

*The Hermitage Dwellers* is as much about the people who work in Russia's renowned museum as it is about the glorious art works housed in this St. Petersburg institution. We meet with several "Hermitage-niks"—including Olga Bogdanova, the head of museum maintenance, icon curator Alexandra Kostsova, museum attendant Valentina Barbashova, and art handler Vadim Kuptsov, among others—each of whom explains their own very personal reasons for considering the palace of Catherine the Great their "home."

For Russians, the Hermitage is regarded as a place of pilgrimage. For these workers, however, the Hermitage has also been a safe haven from the tumultuous events of Russian history and the hardships of contemporary Russian life. Indeed, each of them explains how his or her personal traumas and difficulties have been transformed by having developed an intimate relationship with a favorite piece of art. For them, surrounded everyday by remarkable beauty, the Hermitage has become a place of emotional healing. *The Hermitage Dwellers* also uses archival footage to reveal that while this revered institution has usually managed to keep twentieth-century history outside its walls—including the Revolution, the terror of Stalin, WWII, and the harsh post-Soviet years—these events have also left their indelible mark on the museum. Winner of the Grand Jury Prize at the 2006 Montreal Festival of Films on Art. "A Must-See! Offers a fond (and often moving) glimpse behind the scenes at Russia's fabled Hermitage Museum." —*Entertainment Weekly*

**To Be Seen**

(Alice Arnold, USA, 2005, 30 min)

*To Be Seen* is a study of visual and urban culture, and an exploration of an age-old urban cultural phenomenon: street art. The subculture of street art embodies subversive content, which is rare in today's culture of consumerism and political amnesia. It functions as a way of "taking back the streets," even as public spaces are increasingly privatized—through security cameras, Business Improvement Districts, and the profusion of corporate marketing. This ephemeral, uncommodified form of art, which tends to address current political and cultural issues—is examined as a form of public expression, a form of media and a means of political and social protest.

*To Be Seen* integrates a mix of interviews (Stuart Ewen of Hunter College, the artists Swoon, Michael DeFeo, Dan Witz, Skewville, Faile, The Wooster Collective, marketing specialist Marc Schiller, sociologists Sharon Zukin and Anette Baldauf, and others) with the visual field of the streets. It looks at who is making street art and why, examines the cultural and political significance of these expressions, and investigates the public's perception of this work. Is it Art or Vandalism? And what is art's role within the context of public space and urban culture? "[*To Be Seen*] captures the new paradigm of personal communication within the corporate hegemony of signs . . . *To Be Seen* tracks that slippery slope as a battleground where the boundaries of self navigate the public realm and the vitality of the streets pulses through the sanitized chambers of commerce." —Carlo McCormick, Senior Editor, *Paper Magazine*

## Screenings

**E**

### ***A Brief History of Chicago's Video Data Bank***

(Various, USA/UK/Belgium, 1970-2003, 70 min)

Hosted by Abina Manning, Interim Director of the Video Data Bank

The history of the Video Data Bank (VDB) in many ways parallels the short history of video art. This 70-minute presentation includes excerpts and full length works from the VDB's collection of works by and about artists, including a rarely seen 1980 interview with artist Lee Krasner; historical footage from the first women's liberation rally in NYC, taped by the Video-free collective in 1970; and works by artists Miranda July, George Kuchar, Anne McGuire, Nicolas Provost (Belgium), John Smith (UK), and Nina Sobell. All works produced in the US unless stated.

## Screening

**F**

### ***Mixed Greens***

(Michelle Citron, USA, 2004, 90 min)

Filmmaker Michelle Citron will lead the audience through an interactive version of her film.

*Mixed Greens* is an interactive narrative about identity, belonging, and what we desire. A tasty buffet of forty-eight scenes present two stories: four generations of my Irish Jewish heritage played against four decades of lesbian life in America, offering a do-it-yourself story in both documentary and fiction. The viewer/player mixes and matches scenes to examine identity vs. assimilation, social vs. personal history, and discrimination vs. accommodation. *Mixed Greens* explores articulations of identity being negated and constructed, across sexual and ethnic lines. At the same time *Mixed Greens* interrogates narrative: How is narrative coherence created from fragments? Can we be sensitized to narrative's constructed nature? Can stories be structured to respect contradiction? *Mixed Greens*, created at the intersection of new media and film, explores the contradictions of identity and the paradoxes of narrative itself.

## Screenings

**G**

### ***Still Life***

(Cynthia Madansky, USA, 2004, 15 min)

**SPONSORS:** *Middle East Caucus and Caucus on Class*

Filmmaker Cynthia Madansky will be available for questions.

*Still Life* observes the eerie architecture of a Palestine collapsed under Israeli occupation. Gazing unflinchingly at the violent territorial war in Gaza and the West Bank, this fifteen-minute portrait bears brutal witness to how government-sanctioned destruction metes upon structures of home and state in the Occupied Territories. *Still Life* presents an agile and unadorned view of the brick-by-brick devastation and routine cruelties that come with building a nation-state between the concrete barriers and checkpoints of military occupation. Shot on Super 8 and narrated with a searing incantation of ironic questions, the film creates a self-reflexive dialogue, foisting upon the viewer a relentless examination of morality, accountability, and responsibility. Like a travelogue of oblivion, *Still Life* evokes uncanny awareness of devastation in a place commonly conceived as unrecognizable.

### ***The PSA Project***

(Cynthia Madansky, USA, 2005, 45 min)

**SPONSORS:** *Middle East Caucus and Caucus on Class*

Filmmaker Cynthia Madansky will be available for questions.

*The PSA Project* is an ongoing series of videos that speak out against the U.S. invasion of Iraq and the act of war. Appropriating the fast-motion, color-saturated cinematography of the televised world, the videos sew together sounds and images both new and familiar to create a staggering, fresh charting of war and violence. By taking up its abbreviated, advert-like authority, *The PSA Project* interrupts a lulled media landscape to offer a startling visual reminder and protest of the American war in Iraq.

Cynthia Madansky is a New York City-based experimental film- and video-maker whose works include the critically acclaimed *Treyf* (1998; co-directed with Alisa Lebow), *Past Perfect* (2002; part one of an Eastern European film trilogy), and *Devotion* (2004; shot in Istanbul). Current works in progress include *Quartet*, a choreographed narrative about sight, sound, and movement in New York City; *Oasis*, an experimental portrait film about the Center for Free Thought in Gaza, Palestine; and *Abfall*, the second part of the Eastern European film trilogy, to be filmed in the Black Forest and Berlin. Ms. Madansky holds an M.F.A. from the Mason Gross School of the Arts at Rutgers University.

**Playing the News**

(Jigar Mehta/Jeff Plunkett, USA, 2005, 20 min)

In November 2004, media from around the world covered the U.S.-led attack on the Iraqi "terrorist stronghold" of Fallujah. So did the video game, *Kuma War*, whose realistic simulation of the event was designed as an "intense, boots-on-the-ground experience" for video gamers. Young people don't watch TV news or read newspapers, explains Kuma Reality Games CEO Keith Halper, but they play hour after hour of video games, so why not convey war reports to them through their recreational activities?

*Playing the News* profiles the first video game company to consider itself a legitimate news organization, taking us from the company's Manhattan offices, equipped with satellite technology, to the frontlines of the war in Iraq. The documentary features interviews with Kuma executives and designers, a media studies professor, a New Technology writer for *The Economist*, a war correspondent, and several video gamers, who download new episodes monthly and who can play separately or link up online with others to play as a squad. Along the way, the film prompts such questions as, can video games play a serious journalistic role, or do they misconstrue the real nature of war for voyeuristic thrills? Do they represent the future of journalism or the dangerous blurring of news and entertainment? Can we look forward to an Abu Ghraib video game? *Playing the News* is a provocative examination of whether video games are a revolutionary new way to engage young people in current events or an unethical marketing gimmick that merely seeks to exploit war. Winner of the 2005 Currie Documentary Prize from the UC Berkeley Graduate School of Journalism, and screened at the Tribeca and Seattle International Film Festivals.

**South of Ten**

(Liza Johnson, USA, 2006, 10 min)

Filmmaker Liza Johnson will be available for questions.

*South of Ten* is a ten-minute film acted by people living in the ruins of the Mississippi Gulf Coast in the aftermath of Hurricane Katrina. In ten very short stories, residents of the area perform small gestures of everyday life in the devastated landscape. A girl flees a makeshift tent city. A man finds a trombone. A worker watches the ocean from under a moving house, while its owner gazes at the view from her shifting living room.

The filmmaker asked area residents to act these moments out and used the fictional strategy of the point of view shot to suggest how the world looks, sounds, and feels to the people who inhabit the environments. Many residents had already appeared on television, and all were familiar with the high stakes of the representation of nearby New Orleans. Many had already internalized a strong sense of how they were expected to "perform" the role of hurricane victim to outsiders. *South of Ten's* fictional technique reflects the filmmaker's commitment to the idea that reality, experience, affect, and politics are deeply imbricated with phantasmatic qualities. The film's locations and the bodies and gestures of the actors bear witness to circumstances which are undeniably real, but they testify to this reality without placing confidence in any transparently objective world.

**Drawings and War:****The Testimony of the Children of Uganda**

(Daniel Garcia, USA/Uganda, 2006, 32 min)

Grace Akallo was abducted by the Lord Resistance Army in Lira, Uganda when she was fifteen years old. After escaping from the rebels and serving as a volunteer in a recovery center she interviews other children and reconstructs the experience of a generation living in the midst of war, using the extraordinarily compelling drawings of abducted children. This documentary introduces us to what has been called by the United Nations "today's most overlooked humanitarian crisis."

**The Color of Olives [El Color De Los Olivos]**

(Carolina Rivas, Mexico/Palestine, 2006, 97 min)

SPONSORS: Middle East Caucus and Latino/a Caucus

The Amer family lives surrounded by the infamous West Bank Wall, where their daily lives are dominated by electrified fences, locked gates and a constant swarm of armed soldiers. This unique and intimate documentary shares their private world, allowing a glimpse of the constant struggles and the small, endearing details that sustain them. *The Color of Olives* is an artistic and beautifully affecting reflection on the effects of racial segregation, the meaning of borders, and the absurdity of war.

Born in Mexico in 1972, Carolina Rivas has directed several films including *Zona Cero [Flat Point]* (2003) and *La Vida Se Amputa In Seco [Life Ends without Warning]* (1995), the latter of which won First Prize at the 2000 Interdisciplinary Festival of Communication in Mexico City. Her films attempt, in her words, to construct a cinematic atmosphere through which the spectator's unconscious may be accessed and critically engaged.

**Brother to Brother**

(Rodney Evans, USA, 2004, 94 min)

SPONSORS: African/African American Caucus and Lesbian/Gay/Bisexual/Transgender/Queer Caucus

The feature-film debut of filmmaker Rodney Evans, who wrote and produced in addition to taking on directing duties, *Brother to Brother* explores the life and struggles of black, gay artists in the present and past. Anthony Mackie stars as Perry Williams, a young man dealing with the strife involved with being both African-American and a homosexual in contemporary New York. He is shunned by his family for his sexual identity and wary of being viewed as a sell-out by black peers when his work gains a white audience.

When Williams meets Bruce Nugent (Roger Robinson), an aging poet who was involved in the Harlem Renaissance of the 1930s, he suddenly finds himself transported back in time and covorting with the likes of Langston Hughes (Daniel Sunjata) and Zora Neale Hurston (Aunjanue Ellis). Among such legends, Williams is able to gain perspective about his own life. Also starring Larry Gilliard Jr., *Brother to Brother* won a Special Jury Prize at the 2004 Sundance Film Festival and earned top awards from gay & lesbian film festivals in New York, Los Angeles, Miami, and San Francisco.

**Curated Shorts: Microcinema**

(Curator: Jenny Stark, USA, 2006, 75 min)

Curator Jenny Stark and/or filmmaker Enid Baxter Blader will be available for questions.

Through the 90s, as the American independent film industry has grown larger and closer to the Hollywood institution, alternative film festivals have offered a space to screen more experimental and local work. Film festivals such as the New York Underground and Cinematexas have become the leading venues for truly independent and innovative cinema. Microcinema is a term used to describe the newest wave of an emerging, extremely low-budget alternative cinema, as well as the small, intimate venues that screen these films. Microcinema is often shot on inexpensive formats such as Digital Video, Super 8, or 16mm film and exhibited in small and large cities across the country. The following three short films are representative of the Microcinema aesthetic, using geographic and psychological landscapes to explore the political, historic, and economic issues of the people who inhabit them.

**Buffalo Common**, Bill Brown, USA, 2001, 22 min

With the end of the Cold War, North Dakota's last reliable cash crop—the Minuteman-III intercontinental ballistic missile—went bust. This short documentary observes the reaction of farmers, peace activists, construction crews and air force officers as missile silos are dismantled and imploded, leaving the state to reconsider its already pessimistic future.

**Local**, Enid Baxter Blader, USA, 2006, 30 min  
(made with support from Kodak)

Once a rural area scattered with small 19th-century towns, the Inland Empire of southern California, located east of the San Bernardino county line, has recently attracted more new arrivals than the city of Los Angeles. New housing developments and gated communities are the chief products of the region, rapidly replacing the abandoned orchards, vineyards, pastures, train yards, and rock mines. The Inland Empire has now become a "Burbopolis" of mega-malls, giant box stores, acres of asphalt, and yardless "McMansions." The six separate narratives of *Local* trace this grand-scale project of redevelopment.

**Land Marked/Marquette**, Thomas Comerford, USA, 2005, 23 min  
(Supported, in part, by a Community Arts Assistance Program Grant from the City of Chicago Department of Cultural Affairs and by a grant from the Illinois Arts Council, a state agency)

A series of four landscape films examining specific places in Chicago, connected by their relationship to 17th-century European exploration of the Chicago area, most famously by the French Jesuit missionary Jacques Marquette. Rather than attempt to tell Marquette's story or narrate a verbal history, the films examine the monuments to Marquette—the "stories" the monuments tell—and the relationship of the monuments to their surroundings. Bereft of any context beyond their appearance and the spaces they inhabit, the monuments and their represented events become enigmatic, strange.

**Kartemquin Films**SPONSOR: *Caucus on Class***Taylor Chain I: A Story in a Local Union**

(Gordon Quinn and Jerry Blumenthal, USA, 1980, 33 min)

*Taylor Chain I* presents the gritty realities of a seven-week strike at a small Indiana chain factory. Volatile union meetings and tension-filled interactions on the picket line provide an inside view of the tensions and conflicts inherent to labor negotiations.

**What's Happening at Local 70?**

(Judy Hoffman, USA, 1975, 20 min)

Filmmaker Judy Hoffman will attend the screening.

Striking workers in one Chicago unemployment compensation office talk about working conditions that led to a walkout in July, 1975. Workers and claimants suggest possible solutions to the problems of understaffing and compulsory overtime. This tape was used to organize other offices to support the strike.

**The Last Pullman Car**

(Gordon Quinn/Kartemquin Films, USA, 1983, 56 min)

In 1864, George Pullman began selling his famous railroad sleeping cars, helping him to build a vast industrial empire that was supposed to last forever. In 1981, however, Pullman workers found themselves in the midst of a fight not only for their jobs but for the future of the American rail car industry. One hundred years of government, union, and corporate policies are traced in this engaging story.

## Screening **M**

### ***This American Life (Television Pilot)***

(Chris Wilca/Ira Glass, USA, 2006, 40 min)

A representative from Chicago NPR will be available for further comments on "Radio in the Public Sphere" and the station's "secret radio project."

Laurence Zuckerman begins his *New York Times* article of July 24, 2005, by asserting the following: "Ira Glass is having vision problems. This longtime public-radio producer, arguably the most visionary aural documentarian in the country, is not going blind; he is trying to bring 'This American Life,'

his quirky and popular weekly radio hour, to the small screen. And he's worried that the bright lights of television might suck some of the power out of the show's intimate, confessional and often revelatory narratives."

Ira Glass got his start in Chicago at WBEZ radio when he was 19, and he has produced "This American Life" in Chicago since 1995. The show has close to 2 million listeners, has won a Peabody award, and, as Zuckerman describes, "David Mamet credited Mr. Glass with 'reinventing' radio." Many critics credit the show with revitalizing public radio. But, as Bill McKibben recently attested in *The Nation*, "None of the pieces I've heard on 'This American Life' would work well on TV." So, does "This American Life" work on TV or not? What is lost or gained in the translation? What does this shift tell us about story telling? About digital media? A representative from WBEZ will be in attendance to discuss the issue of radio going to TV and what it means for WBEZ, for Chicago, and for the future of radio.

## Screening **O**

### ***In the Battlefields [Maarek hob]***

(Danielle Arbid, Lebanon/France/Belgium, 2004, 90 min)

**SPONSOR:** *Middle East Caucasus*

Set in 1983 Beirut, the civil war outside provides a backdrop for terrible battles waged among the families living in an apartment building in a once-prosperous neighborhood. Although the families try to maintain their elegant lifestyle by sharing meals, conflict quickly ensues due primarily to one member's constant need for money to pay spiraling gambling debts. As the urban war zone brings the families together, the war outside becomes a metaphor for the betrayal, frustration, and passion of life inside the walls of these Lebanese homes, seen largely through the eyes of the gambler's pubescent daughter, coming of age amidst the violence and chaos, and her adolescent maid from Syria.

Danielle Arbid was born in Beirut, Lebanon in 1970. She studied literature and journalism in Paris and worked for several years as a journalist covering news from the Arab world. Her short films and documentaries confront the experience of the Lebanese people after decades of civil war. Her first short, *Raddem [Demolition]* (1998), portrays a woman searching for evidence of her destroyed home in photographs of rubble in Beirut, and her subsequent *Le Passeur* (1999) concerns a Kurdish refugee in Paris. Her documentaries include *Alone With War* (2000), *On The Borders* (2002), and *Stranger* (2002). In *The Battlefields* is Arbid's first feature-length film.

## Screening **N**

### ***Nyócker!./ The District!***

(Áron Gauder, Hungary, 2004, 90 min)

**SPONSOR:** *Central/East/South European Cinemas Interest Group*

The setting, the legendary eighth district of Budapest, is a very real center of urban poverty, prostitution, drug traffic, and, most important, the "local Harlem," with a high concentration of Roma inhabitants. The urban post-socialist ghetto's typical underclass characters inhabit the film—a white pimp with the group of prostitutes he operates, a Chinese restaurateur and his martial-arts-obsessed son, an alcoholic but charming Jewish plastic surgeon and his geeky son, members of the Ukrainian mafia, corrupt and dumb policemen, and, most prominently, members of an extended Roma family. These realistic yet stereotypically cartoonish characters are thrown into what appears to be a Shakespearean romance, wherein a Roma teenager named Richie is infatuated with his white Hungarian classmate Julika. The ongoing feud between the two families, which breaks down along the color line, prevents their happiness. The group of inner-city teens led by Richie conspire to make the two fathers happier so that they approve of the union. Their solution to this problem involves a drunk uncle, a time machine, oil extracted from prehistoric mammoths, and the ensuing attention of global business, political and media leaders.

This animated film combines the science fiction cliché of prehistoric time travel with a satire of concurrent global politics that eventually encompasses Osama bin Laden, the Pope, and a mercilessly ridiculed George W. Bush.

## Screening **P**

### ***Blockade***

(Sergei Loznitsa, Russia, 2006, 52 min)

The longest siege during World War II was that of Leningrad, which lasted for 900 days from September 1941 to January 1944, when Hitler attempted to starve the Soviet city of three million people into submission. Estimates of the number of residents who died from starvation, disease or cold range from 641,000 to 800,000.

Comprised solely of rarely-seen footage found in Soviet film archives by director Sergei Loznitsa, *Blockade* vividly re-creates those momentous events, featuring a meticulously reconstructed, state-of-the-art soundtrack added to the original black-and-white silent footage. The result gives viewers the eerie impression of being not just an observer but virtually a participant in the events as they unfold on the streets of Leningrad. *Blockade* is organized episodically, beginning with defensive measures, including artillery emplacements, anti-tank fortifications, trenches, and observation balloons; the devastating effect of artillery shelling and aerial bombing of the city; the marching of captured German soldiers through the streets, surrounded by taunting Soviet crowds; the corpses lying on street corners or dragged on sleds to mortuaries for eventual burial in mass graves; citizens desperately foraging for food, water, and firewood; and the joyous celebrations upon the breaking of the siege and the vengeful hangings of German POWs. *Blockade* is a dramatically compelling demonstration of the power of archival footage, here synergized by an evocative soundtrack, to bring history to life. Winner of the Grand Jury Prize at the 2006 Krakow Film Festival, "for the strength and purity of its vision, its beauty and its startling, yet tragic insight into the aftermath of war." *Variety* calls the film "absorbing . . . poignant viewing!"

***John & Jane Toll-Free***

(Ashim Ahluwalia, India, 2005, 83 min)

**SPONSORS:** *Caucus on Class and Asian/Pacific American Caucus***An HBO Documentary Films Presentation**

A vast fluorescent-lit room in an anonymous compound in India—welcome to the world of overseas call centers. Indian by day, American by night, so that they can accommodate U.S. business hours, the young men and women profiled here struggle for their share of the American Dream. Many of these 1-800 call managers learn to identify completely with their American aliases and to reject their traditional values. Cultural imperialism has never looked more scary or more complete than in this ferocious, funny, and ingeniously constructed film.

***Nalini by Day, Nancy by Night***

(Sonali Gulati, India/USA, 2005, 27 min)

**SPONSORS:** *Caucus on Class and Asian/Pacific American Caucus*

In this insightful documentary, filmmaker Sonali Gulati explores complex issues of globalization, capitalism and identity through a witty and personal account of her journey into India's call centers. Gulati, herself an Indian immigrant living in the US, explores the fascinating ramifications of outsourcing telephone service jobs to India—including how native telemarketers take on Western names and accents to take calls from the US, UK, and Australia. A fresh juxtaposition of animation, archival footage, live action shots, and narrative scenes highlight the filmmaker's presence and reveal the performative aspects of her subjects. With fascinating observations on how call centers affect the Indian culture and economy, *Nalini by Day, Nancy by Night* raises important questions about the complicated consequences of globalization.

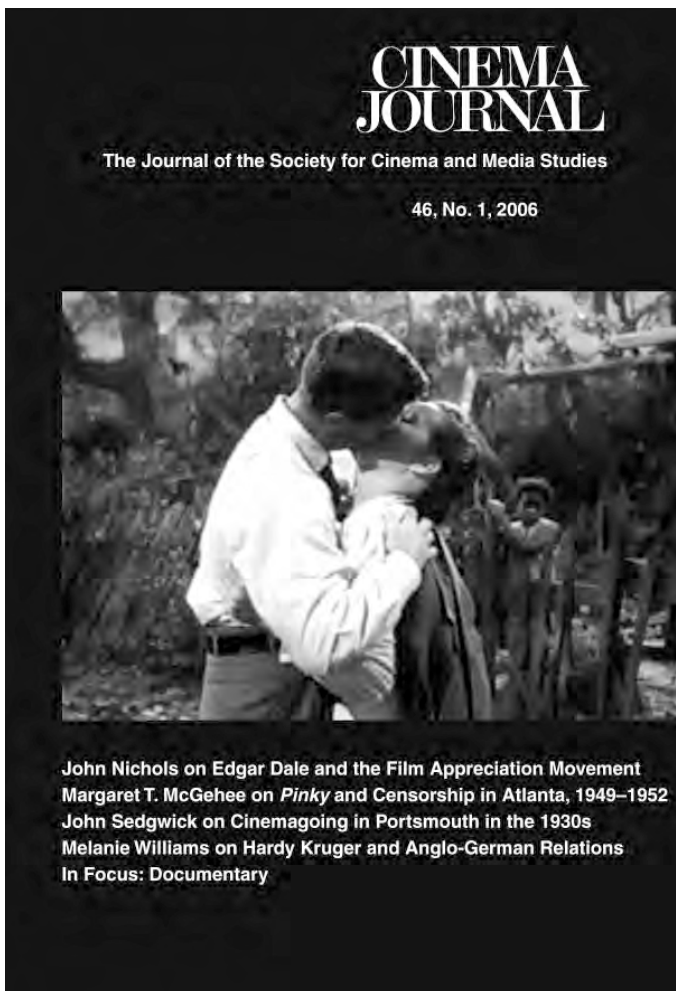
***Keepers of the Frame***

(Mark McLaughlin, USA, 1999, 70 min)

**SPONSORS:** *Media Archives Committee and Chicago Audio Works, Inc.*

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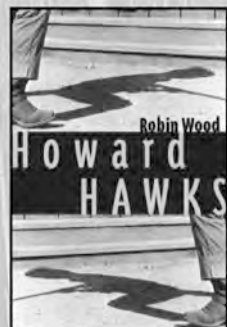
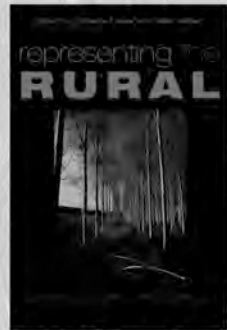
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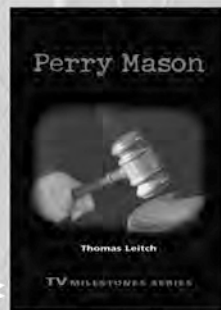
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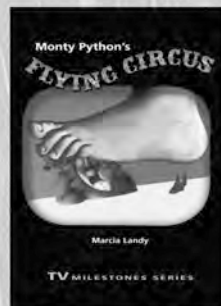
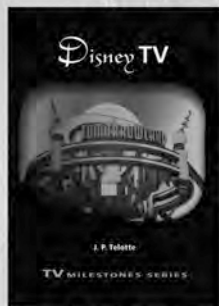
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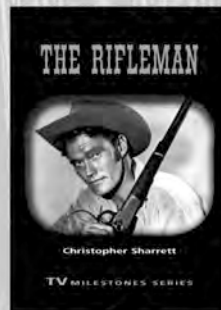


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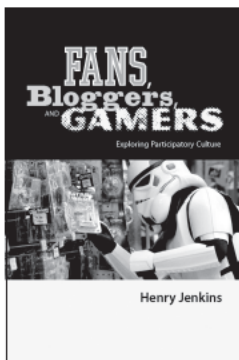
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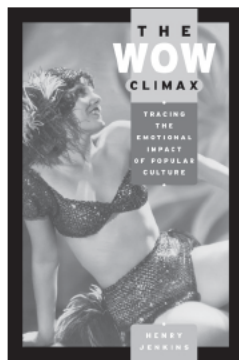
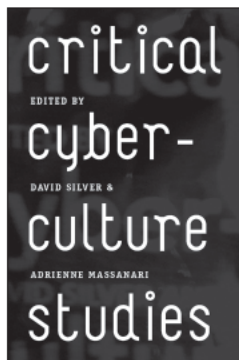
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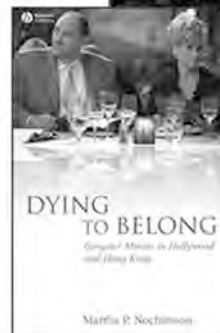
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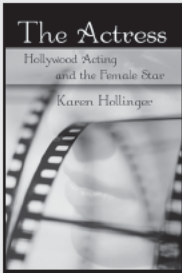
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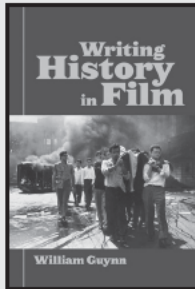
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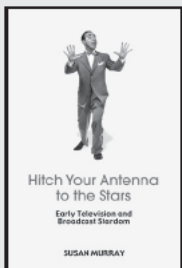
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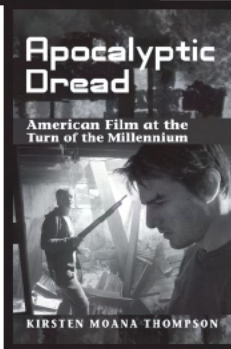
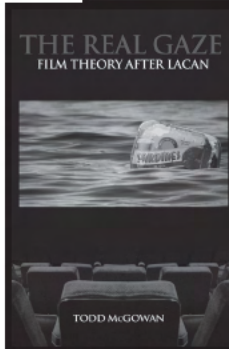
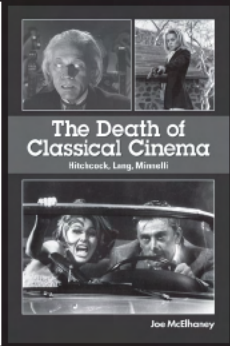
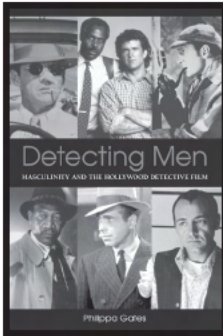
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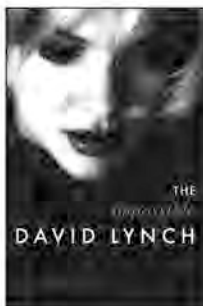
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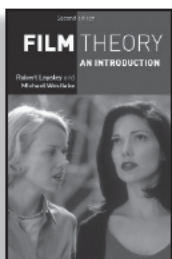
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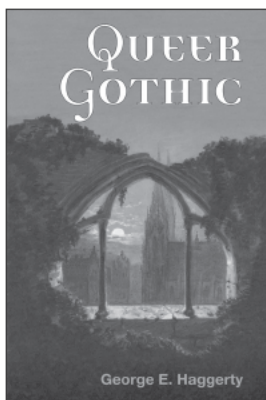
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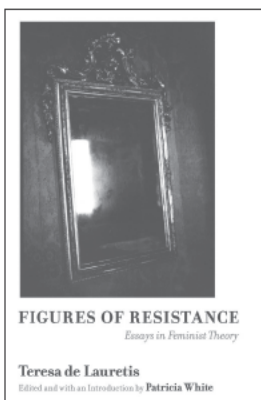


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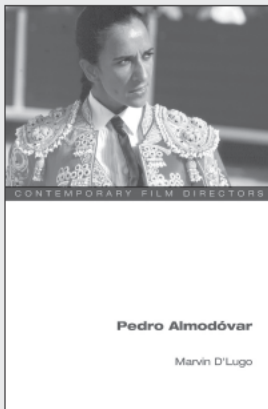
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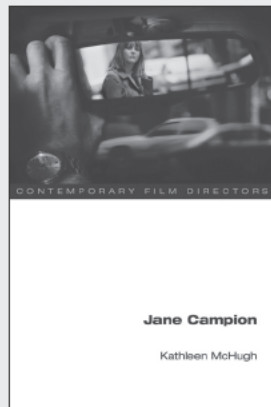
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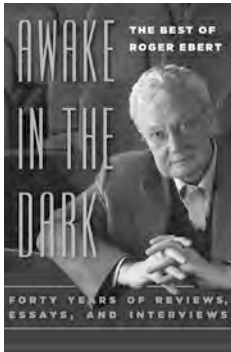
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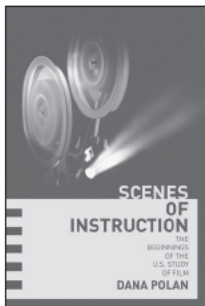
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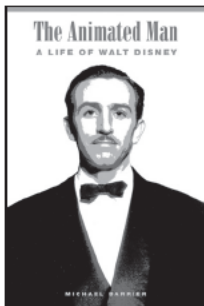
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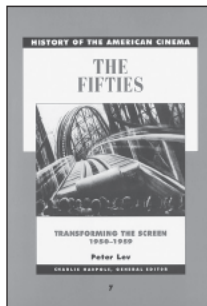
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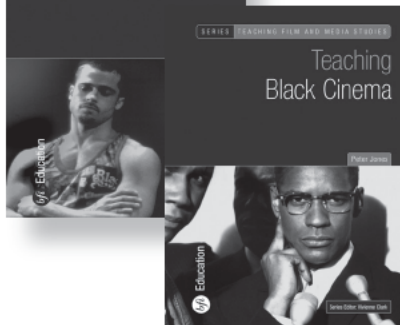
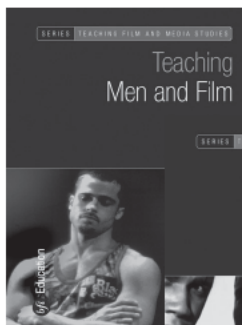
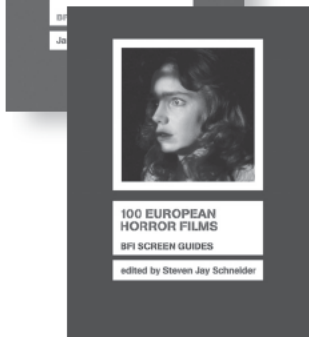
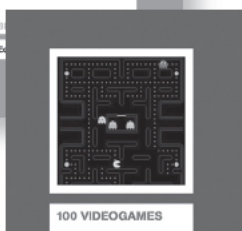
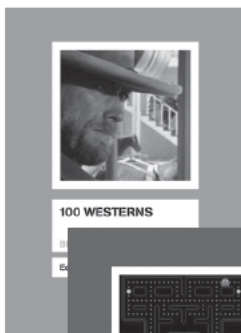
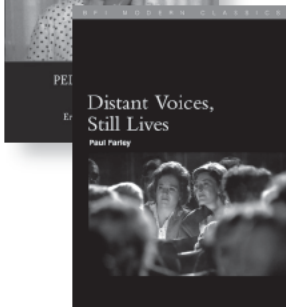
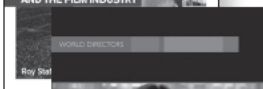
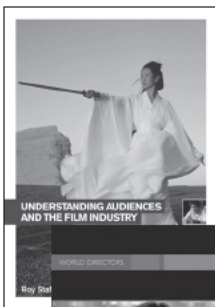
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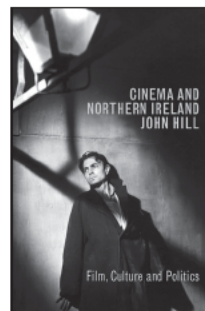
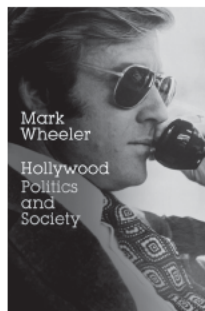
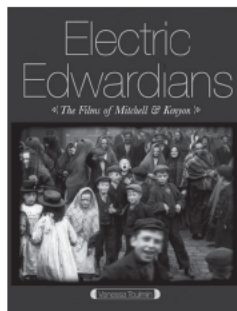
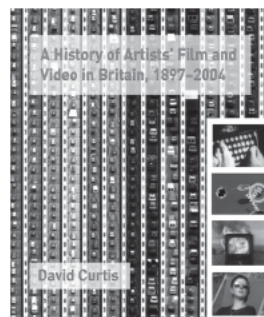
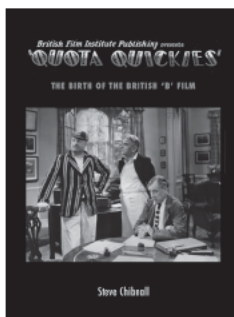
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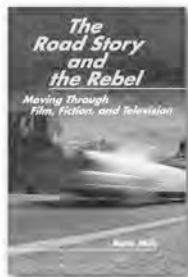
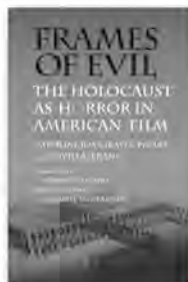


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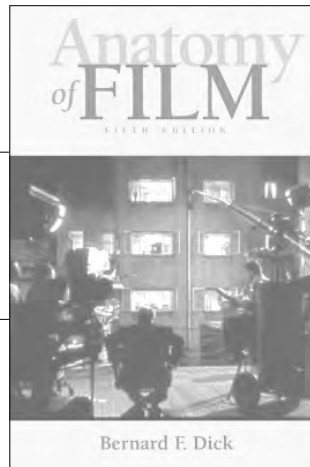
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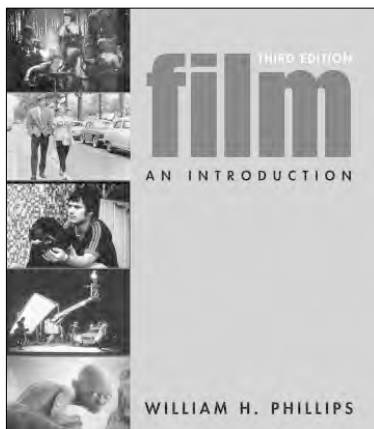
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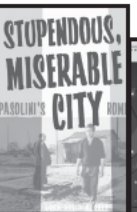
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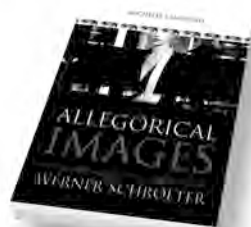
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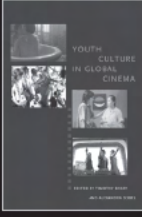
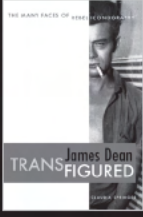
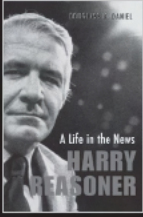
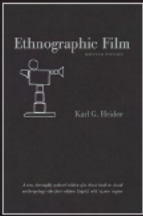
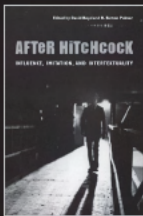


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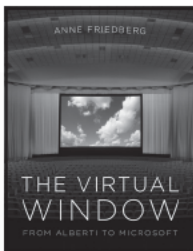


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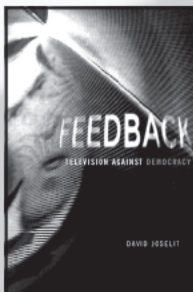


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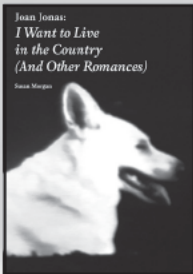
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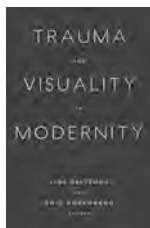
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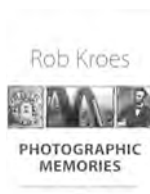
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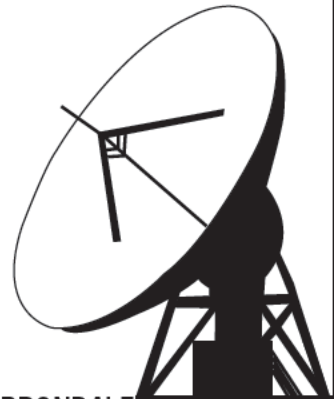
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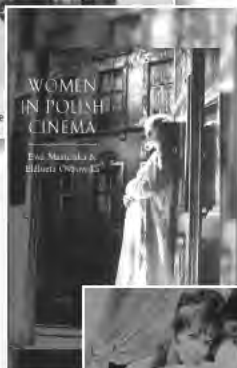
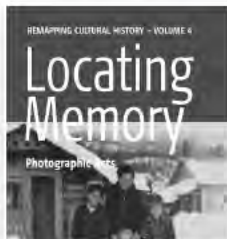
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