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 Kleinhaus. 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  University of Wisconsin, Milwaukee  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**

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Jenny Lau  San Francisco State University
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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
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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
Special Thanks

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

Monika Anger
Shannon Atkins, Design
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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University of Texas Press
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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

Michelle Citron
www.michellecitron.com

Zeinabu Davis
zdavis@ucsd.edu

Daniel Garcia
deg3@calvin.edu

Brett Ingram
Bright Eye Pictures
www.brighteyepictures.com

Liza Johnson
liza@speakeasy.net

Cynthia Madansky
BMAD Productions
www.madansky.com

Silvia Mejia
silmej@yahoo.com

Jenny Stark
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

Facets
1517 W. Fullerton Avenue
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Fx: 773-929-5437
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32 Court Street, 21st Floor
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szimplafilm@cine.hu

Video Data Bank
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3rd Floor
Chicago, IL 60603
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Fx: 312-541-8073
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

Wolfe Releasing
21570 Almaden Road
San Jose, CA 95120
Ph: 408-268-6782
www.wolferelasing.com

Women Make Movies
462 Broadway, Suite 500
New York, NY 10013
Ph: 212-925-0606
Fx: 212-925-2052
www.wmm.com
Schedule of Events At A Glance

Thu, March 8
12:00 NOON–1:45 P.M.  Session A
2:00–3:45 P.M.    Session B
4:00–5:45 P.M.    Session C
6:00–8:00 pm     Plenary
8:00–9:00 P.M.    Reception
Fri, March 9
8:15–10:00 a.m.  Session D
10:15 A.M.–12:00 noon Session E
12:15–1:15 pm    Members Meeting
1:30–3:15 P.M.    Session F
3:30–5:15 pm     Session G
5:30–7:15 P.M.    Session H
7:30–10:30 pm    Bollywood Reception

Sat, March 10
8:15–10:00 A.M.  Session I
10:15 a.m–12:00 noon Session J
12:15–2:00 P.M.    Session K
2:15–4:00 pm     Session L
4:15–6:00 P.M.    Session M
6:15–8:00 pm     Session N
Sun, March 11
8:15–10:00 A.M.  Session O
10:15 a.m–12:00 noon Session P
12:15–2:00 P.M.    Session Q
2:15–4:00 pm     Session R

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.
A1  
**Queer U.S. Cinema**  
CONFEREE 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  -  “Mechinic Visions of Lynch: On the Disembodiability of Information and the Queer Private Sphere”
- **Lisa Henderson**  @  University of Massachusetts, Amherst  -  “The Look of Love and Money”

A2  
**National Cinemas and Planetary Information**  
CONFEREE 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”

A3  
**Dynamic Duos**  
CONFEREE 4C—4TH FLOOR  

**WORKSHOP**  
Building Academic-archival Partnerships  

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

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

**WORKSHOP PARTICIPANTS**
- **Mary Desjardins**  @  Dartmouth College
- **Barbara Hall**  @  Margaret Harrick Library
- **Jennifer Horne**  @  Bryn Mawr College
- **Leslie Debauche**  @  University of Wisconsin, Stevens Point

**SPONSOR:**  Media Archive Committee

A4  
**Intersections of Science and Technology in U.S. Animation**  
CONFEREE 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”

A5  
**Mind Control!**  
CONFEREE 4E—4TH FLOOR  

**Ideas about Media Influence in the Post-WWII Era**

**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”
- **Zoe Druck**  @  Simon Fraser University  -  “Controlling World Communication: UNESCO and the UN on Film”
- **Charles Acland**  @  Concordia University  -  “Psychic Hooksterism: Tracing the 1957 Subliminal Communication Panic”
Challenging the Status Quo
Latina/o, Media and the Transformation of the Public Sphere through Critical Pedagogy and Experiential Learning

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 Michigan
Sponsor: Latino/a Caucus

The Ontology of the Body
Representing the Human Form in Documentary Media

Chair: Broderick Fox @ Occidental College

Margaret Schwartz @ University of Iowa @ “A Productive Remains: Narrating the Corpse of Eva 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”

Melodrama
Gender, Genre, Space, and Affect

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 Fierce: Million Dollar Baby and the Revival of the 1940s Melodrama”

Joanna Hearn @ University of Missouri, Columbia @ “Cinematic Interventions and Political Reform in 1920s ‘Indian Dramas”

Gender and Sexuality in Post-Colonial Hindi Cinema

Chair: Nandana Bose @ University of Nottingham

Meheli Sen @ Emory University @ “Debonair Dev: Genre, Masculinity and the Hindi Crime-melodrama”

Sreyo Mitra @ University of Wisconsin, Madison @ “From Chakkas to Gays: The Changing Queer Dynamics in Mainstream Hindi Cinema”

Kevin John B expert @ 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”

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 LaTorre @ Universidad de Navarra
James Quandt @ Cinematheque Ontario
Linda Ehrlich @ Case Western Reserve University

British Cinema

Conference 4K—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 Empire Production: the U.S./British Empire Film 1920–1940”
Fifty Years of Movies (1957–2007)
The Extraordinary Career of Sidney Lumet

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”

African Americans, Education, and the Public Sphere

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 Oggeron @ 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”

Special Effects/Special Affect

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”

Screening A

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

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.
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 Ugly”
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”

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”

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”

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

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 Kovač @ 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”
Leslie 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

**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”

**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

**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  
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”

**B10** Orientalist Nation, 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 Hanek’s Cache”

**SPONSOR:**  
Asian/Pacific American Caucus

**B11** Narrative and Narration in Film Theory  
**CONFERENCE 4L—4TH FLOOR**  
**CHAIR:**  
Patrick Keating  
Hofstra University  
Patrick Keating  
Hofstra University  
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

**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

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**B13 The City Universal**
Work, Politics and Utopia in Early Hollywood

**CHAIR:** Shelley Stamp  @  University of California, Santa Cruz

**CO-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"

**Dense McKenna**  @  New York University  "The Ties that Bind: Constructing Universal's Corporate Family"

**Shelley Stamp**  @  University of California, Santa Cruz  "Universal Suffrage"

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**B14 Global TV Formats**
An International Agenda for TV Studies, Part I

**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"

**Chiam Ferrari**  @  University of California, Los Angeles  "American Television Formats and the Development of Italian National Identity in Broadcasting"

**RESPONDENT:** Jee Straubhaar  @  University of Texas

**SPONSOR:** Television Studies Interest Group

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**B15 Screenings B**
For more information, see the Screening Synopses following the index.

**Just a Click Away from Home**
Silvia Mejia, USA, 2006, 52 min

**SPONSOR:** Women’s Caucus

Filmmaker Silvia Mejia will be available for questions.

**Happy Crying Nursing Home**
Niklas Sven Vollmer, USA, 2005, 30 min
**C1**
Queer Theory/History/Media
Conference 4A—4th Floor

Chair: Matthew Ramsey @ Stephen F. Austin State University

Holly 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 Wlodarczak @ 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"

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**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"

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**C3**
Gods, Techies, Bloggers, and Bollywood
India, Diaspora, and Cyberculture
Conference 4C—4th Floor

Chair: Aswin Punanambekar @ University of Wisconsin, Madison

Aswin Punanambekar @ University of Wisconsin, Madison @ "Monetizing Citizenship: Bollywood, Dotcoms, and the NRI Market"

Rehna Chopra @ Emory University @ "Regional Selves, Global Citizens: Particularistic Notions of Indian Selfhood in Cyberspace"

Radhika Gajala @ 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 Gopalakrishnan @ Georgetown University

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**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

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**C5**
Brazilian Cinema
Between Hollywood and Latin America
Conference 4E—4th Floor

Chair: Stuart Davis @ University of Minnesota

Salome Skvirska @ 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"

Fernanda Mascarello @ UNISinos, Brazil @ "What Do We Need a Brazilian Cinema For?—Brazilis 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"
**SESSION C • Thursday, March 8 • 4:00–5:45 P.M.**

**C6 Issues in Contemporary French Cinema**

**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**

**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**

**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**

**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**

**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**

**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"

**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 Arizona

  SPONSORS: 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.

**C14**  
**Beyond the Infinite**  
New Journeys into the Worlds of Stanley Kubrick  
**LAKE ONTARIO—8TH FLOOR**  
CHAIR: Jason Sperb @ Indiana University
- Robert Kolker @ 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: "Effectively Kubrick: Regenerating Stanley Kubrick in a Life After-Life"

**C15**  
**Screenings C**  
For more information, see the Screening Synopses following the index.

**Looking Awry [Hawaii]**  
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.
2007 SCMS Award Winners

Presenters: 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.

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 Beex @ 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"

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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?"

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D3  Bus 174 and the Future of Documentary

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 Mognoliansky @ Universidad de Buenos Aires @ "Documentaries and Narrative: An Analysis of Bus 174 as a Life History"

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D4  Trends and Tendencies in Recent Latin American Cinema

Conference 4D—4TH FLOOR

Chair: Gilberto Blasini @ University of Wisconsin, Milwaukee

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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"

Shara MacDonald @ York University @ "The Performative Function of Film: Carol Lee Scheinmann's Mixed-Media Installations"
D6 Zizek the Panel
CONFERENCE 4F—4TH FLOOR

CHAIR: Angelo Rostivo @ Georgia State University

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

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"

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"

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

D10 Not So Silent Stars
Questions in Feminist Historiography
CONFERENCE 4K—4TH FLOOR

CHAIR: Vicki Callahan @ University of Wisconsin, Milwaukee
CO-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 Comedies"
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"

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"
### Session D

#### 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

### Session D

#### 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  
- **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-Meterreau  
Texas State University

- **Rebecca Bell-Meterreau**  
Texas State University  
“Post-traumatic Media Fatigue, New Expressionism, and the Carnivalesque”
- **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"

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**D19**

**Topophilia and/as Cinephilia**

**CONFERENCE 5F—5TH FLOOR**

**CHAIR:** Elena Gorfinkel @ New York University

**CO-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: Exploitation'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 TheLast Movie"

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**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

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**D21**

**Meeting D**

**CONFERENCE 4F—4TH FLOOR**

**MEETING**

**Graduate Student Organization Meeting**
A One Way Ticket to Hollywood

Investigating the Work of Contemporary Foreign Filmmakers Overseas

**E2**

**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”
E6  Narratives of National Identity in the Aftermath of U.S. Occupation

CONFERENCE 4F—4TH FLOOR

CHAIR:  Edward Chan  @  Kennesaw State University

CO-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 Seely  @  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

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, Austin

SPONSOR:  Graduate Student Organization

E9  The National in the Transnational Vernacular in Korean Cinema

CONFERENCE 4I—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 Mumbute"

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"

Sueyeung 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

Beaz Hagen  @  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 Lee  @  Freie Universität Berlin  "Creatural Cinema: On Robert Bresson’s Animal Images"

Grace An  @  Oberlin College  "They’ll Never Forget 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 Schipper  @  Old Dominion University  "Big Love: Polygamy and Postfeminist Kinship Models"

Rebecca Sullivan  @  University of Calgary  "Representing Virginal Sexual Independence in Peyton Place"

Sarah Cymble  @  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 Choose: The Politics of Feminism in The L Word"
E12: Queer(ing) Melodrama

Chair: Mark Harper @ Indiana University/Purdue University

- Mark Harper @ Indiana University/Purdue University
  "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 OvertIdentification"
- 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"

E13: SCMS and the Future of Fair Use

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 University

Sponsor: Public Policy Committee

E14: Translating Film/Media Texts Across Language, Culture, and Class

Chair: Kyle Conway @ University of Wisconsin, Madison

- Anna Sofia Rossheim @ Stockholm University
  "Terje Vigen: A Man There Was: Intertitles, Translation and Adaptation in a Swedish and Transnational Context"
- Raneena Curry @ University of Illinois, Urbana-Champaign
  "A Rebel Lion Breaks Out": (Re) parse 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"

E15: Fathers

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: Haneko'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 Arabys"

E16: Animation

Chair: Scott Bukatman @ Stanford University

- Scott Bukatman @ Stanford University
  "The Mystery of the Animator's Hand: McCoy, 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"

E17: Rethinking Genre

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 Kan-Medlock @ 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 SF—5TH FLOOR
CHAIR: Christine Sprenger @ 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 Sprenger @ University of Western Ontario @ “Vertigo in the
Gallery: Hitchcock and Contemporary Art”

E20 Screenings E
LAKE MICHIGAN—8TH FLOOR
For more information, see the Screening Synopses
following the index.
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
CONFERENCE 4F—4TH FLOOR
African/African American Caucus Meeting

Friday, March 9, 2007
12:15—1:15 P.M.
MEMEETING

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.
**F1**

On the Ground in Asia and Asia/America

Film Festivals, Community Organizations, and Local Media Production

**SESSION**

Friday, March 9, 2007

1:30–3:15 P.M.

**CONFERENCE 4A—4TH FLOOR**

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

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

**Chalida Uabumruangjit** (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

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**F2**

Disability and Film

Representation, Ideology, and Non-Normate Bodies

**SESSION**

Friday, March 9, 2007

1:30–3:15 P.M.

**CONFERENCE 4B—4TH FLOOR**

**CHAIR:** Russell Meedj (University of Oregon)

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

**Russell Meedj** (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”

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**F3**

Andy Warhol

**SESSION**

Friday, March 9, 2007

1:30–3:15 P.M.

**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 Meatpack”

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

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**F4**

Screen Decades

American Cinema and the 1910s

**SESSION**

Friday, March 9, 2007

1:30–3:15 P.M.

**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 Griesen (University College London)

Richard Abel (University of Michigan)

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**F5**

Videogame Mechanics

The Structural Components of a New Medium

**SESSION**

Friday, March 9, 2007

1:30–3:15 P.M.

**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) “Somatic Touch: The Haptic Semiotics of Force Feedback”

**Christopher Hanson** (University of Southern California) “Time After Time, Space After Space: Replay in Video Games”
European Art and Popular Cinema
CONFERENCE 4F—4TH FLOOR
CHAIR: Ian Olney  York College of Pennsylvania
John Fawell  Boston University  “Artiste 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”

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

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”

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 Larsen • Penn State University

WORKSHOP PARTICIPANTS
Steven Classen • California State University, Los Angeles
Cynthia Chris • College of Staten Island/CUNY
Steve MacK • North Central College
Yeyi Rivera • Indiana University, Bloomington
John McMurria • DePaul University

F13 Film and the Brass Section
Trumpets, Divers, and the Cavalry
LAKE HURON—8TH FLOOR
CHAIR: Kathryn Kalinak • Rhode Island College

Kris 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 • "Trumpet: John Ford: Men, Music, and Masculinity in the Cavalry Trilogy"

RESPONDENT: David Lugowski • Manhattanville College

F14 Black Images in Television
LAKE ONTARIO—8TH FLOOR
CHAIR: Eric Pierson • University of San Diego

Aniko Bodroghkory • University of Virginia • "Televisioning Civil Rights in 1963 The Movement as Media Event"
Racquel Gates • Northwestern University • "Knitting and Etiquette and Bible Study—Oh My Whiteness and Whiteness on FX’s Black White"
Treuandra 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

F15 Reinvestigating Slow Motion
BOULEVARD C—2ND FLOOR
CHAIR: Eirind Rossaak • 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"
Eirind Rossaak • University of Oslo • "Between the Still and the Moving: Bill Viola’s The Passions"

RESPONDENT: Mary Ann Doane • Brown University

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 Turin • University of Florida • "Object Voyages towards the Sublime"
Christopher Pavez • Simon Fraser University • "As the Shadows of Night Gather: Alphaville, Allemande Neuf Zero, and Cinematic Historiography in Godard"

SPONSOR: French and Francophone Scholarly Interest Group

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"
Jiheon Kim • New York University • "The ‘R’ 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

**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

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**F19**

**Star Studies I**

**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"

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**F20**

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

**Screening**

**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.
SESSION
Friday, March 9, 2007
3:30—5:15 P.M.

G1 Playing the War on Terror
CONFERENCE 4A—4TH FLOOR
CHAIR: Matthew Payne @ University of Texas, Austin
Nina Huentermann @ 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 Snicker @ University of North Carolina, Chapel Hill  “Future Combat, Combating Futures: Digital War Games and the Performance of Proleptic Histories”

G2 Documentary and the Archive
Temporality, Restoration, and the Construction of Historical Memory
CONFERENCE 4B—4TH FLOOR
CHAIR: Jamie 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”
Ilona Honigsto @ Tbilisi 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”
Jamie Baron @ University of California, Los Angeles  “Contemporary Documentary and Archive Fever: History, the Fragment, the Joke”

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”
Vedº 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”

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

G5 Beyond Indexicality
Italian Cinemas 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  “Ferreri’s Rembrandt”
G6
In a Man's World
Working Women and the City in Classical Hollywood Film

CHAIR: Philippa Gates @ Wilfrid Laurier University

Bita Mahdaviani @ 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”

G7
American Independent Cinema

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, Spy 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”

G8
Historical Trajectories in Cross-Border East Asian Cinemas

CHAIR: Hyung-Sook Lee @ University of Southern California
CO-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”

G9
Looking Relations and the Age of Multiculturalism
Native Media in the Americas

CHAIR: Freya Schiwy @ University of California, Riverside

Freya Schiwy @ University of California, Riverside @ “Selling Out? Indigenious 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”

G10
Film Dialectics

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: Anarchisms 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?”

G11
Globalization and Transnationalism

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**

**Chair:** Julie Tumock @ University of Chicago

Julie Tumock @ 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 Serks, Motion Capture, and Digital Realism”

Ted Kafala @ Manhattan College @ “Cinematic Visual Effects: The Conflict and Play between Cartesian Perspective and Synaesthiesia [An Art Historical Approach]”

**Respondent:** Scott Bukatman @ Stanford University

**G14 Unruly Signifiers/Cult Television**

**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 Sologore @ Macion 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 Harlow @ University of Arizona @ “Fireworks in Film & Television: Making Meaning with Unruly Signifiers”

**G15 Brokeback Mountain Genre, Gender, and Reception**

**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 University

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

**G16 What Journals Want Publishing Television and Media Scholarship**

**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 Michigan

**Sponsors:** Television Studies Interest Group, Graduate Student Organization, and CinemaJournal

**G17 Animation in the Public Sphere**

**Chair:** Suzanne Buchan @ University College for the Creative Arts

Steve Fere @ 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 @ Karlskard University @ “Viewing the Absent—Remarks on Forensic Animation Film”

Kia Afa @ Brown University @ “What if Dinosaurs Never Walked the Earth—CGI and the Aesthetics of Computerization in Live-Action Cinema of the Early 1990s”

**G18 The Cinematic Life of Objects**

**Chair:** Andrey Gordinenko @ University of California, Los Angeles

**Co-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 @ “Dali 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 War: War Pornography and the Occupation in Public Space”

G20 Screenings

Lake Michigan—8th Floor

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

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

Conference 41—4th Floor

Caucus on Class Meeting
When Media Forms Collide
Popular Music and the Disruption of Film and Television Genre

**Chair:** Kyle Barnett @ Bellarmine University

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

Erica Bochanty @ 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”

Race on Television

**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”

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

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

Rethinking Film Noir

**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”

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

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

**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 GOODSORE @ Wayne State University

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

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

**Chair:** Terri Ginsberg @ Ithaca College

Sebhi Al-Zahidi @ 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.
**SESSION H**  Friday, March 9  5:30–7:15 P.M.

### 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’”

### Asian Cinema

**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”

### African Media Events

**CONFERENCE 4H—4TH FLOOR**

**CHAIR:**  Olivier Tchouaffe  University of Texas, Austin

- **Raphael Lambert**  Tsukuba University  “The Middle-Passage Narrative On Page and On Screen”
- **Carmela Garritano**  University of St. Thomas  “Ghanaian Video Goes Global”

### Mobile Imaginations

**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’: Televiusal Narrative on the Mobile Phone”

### 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”

### 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”

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**H13**

**Making Cinema Useful in the Public Sphere**

**LAKE HURON—8TH FLOOR**

**CHAIR:** Haidee Wasson @ Concordia/Harvard University

**Lee Grierson** @ 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”

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**H14**

**The Art of Teaching the Business**

**Media Industries and the Critical Studies Curriculum**

**WORKSHOP**

**LAKE ONTARIO—8TH FLOOR**

**CHAIR:** Alisa Perren @ Georgia State University

**CO-CHAIR:** Jennifer Holt @ University of California, Santa Barbara

**WORKSHOP PARTICIPANTS**

**Caroline Frick** @ University of Texas, Austin

**Cynthia Meyer** @ College of Mount St. Vincent

**Jennifer Holt** @ University of California, Santa Barbara

**Alisa Perren** @ Georgia State University

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**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 @ “Telesocial Interfaces: From Non-places to Media Spaces”

**Roberta Pearson** @ University of Nottingham @ “Interfacing the Expanded Narrative: Video Games and Character Construction”

**Max Dawson** @ Northwestern University @ “Fingering the ‘Digital’: Embodiment, TV Interfaces”

**RESPONDENT:** Tara McPherson @ University of Southern California

**SPONSOR:** Television Studies Interest Group

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**H16**

**Torn Curtain**

**Redefining the Cold War Mediascape**

**BOULEVARD A—2ND FLOOR**

**CHAIR:** William Martin @ University of Chicago

**CO-CHAIR:** Brigitte Wagner @ Harvard University

**Brigitte 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 Former German Empire”

**Lihi Nagler** @ Sapir Academic College/Tel-Aviv University @ “Under Eastern Eyes: Eastern 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. Andrews

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

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**H17**

**Gender and French Cinema**

**BOULEVARD B—2ND FLOOR**

**CHAIR:** Brigitte Humbert @ Middlebury College

**Tijana Manula** @ King’s College London @ “An Ethics of Respect for the Irreconcilable: Matricide, Indivisibility and Abstraction in Chantal Akerman’s News from Home and La Bas”

**Brigitte Humbert** @ Middlebury College @ “Bifurcating France’s Colonial Past on the Way to Political Parité: Women ’Wearing the Pants’ in Outremer and Indochina”

**Nam Lee** @ University of Southern California @ “Re-Representing the Feminine: Agnès Varda’s Cinematic Portrait/Self-portrait in June 8, par Agnès V. and The Gleaners and I”

**Mary Wiles** @ University of Canterbury @ “Seductive Doubles: The Contemporary French Cinema of Catherine Breillat and Eric Zonca”
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 Cammer @ Concordia University, Montreal @ “Slag: From Obsolete Film to 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 H
For more information, see the Screening Synopses following the index
SCREENINGS
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.

Lesbian, Gay, Bisexual, Transgendered, Queer Caucus Meeting
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.

SCMS Presents Bollywood Night
Free SCREENING of a surprise Bollywood film in glorious 35mm Indian food from Chicago’s famous Devon St. eateries
LOCATION: 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.
Thinking Queer in East Asian Cinema

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

Jeeyoung 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”

Silent to Sound in French Cinema

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

Laura Spear @ University of Illinois, Urbana-Champaign @ “Tracing the Criminal Presence in Louis Feuillade’s Belle Epoque 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 Rous @ University of Michigan @ “‘Say it with Georges Auric’: Apollinaire’s Esprit Nouveau in René Clair’s A Nous, la Liberté!”

Media, Old and New

**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 Traumatrope: 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”

New Developments in the Contemporary Genre Cinema

**Chair:** Anne Gjesli @ Norwegian University of Science & Technology

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

Anne Gjesli @ Norwegian University of Science & Technology @ “Old Fathers and New Ways—Fatherhood in the Contemporary American Road Movie”

Leger Grin @ Middlebury College @ “From the Grotesque to the Ambivalent: Recent Developments in the Romantic Comedy, 1996–2005”

Marimar Arzena-Montalvo @ Universidad de Zaragoza @ “Love in the Multiple Choice Culture: The Use of Multi-Protagonist Narrative Patterns in Contemporary Romantic Comedies”

Two Worlds Collide

**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"

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 Afro-Cuban and Communist Eroticism in Benito Zambrano's Habana Blues"

18 Global Television
CONFERENCE 4H—4TH FLOOR

CHAIR: Michela Ardizzone @ University of Louisville

Michela Ardizzone @ University of Louisville @ "Neighborhood Television Channels in Italy: The Case of Telestreet"
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"

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"

10 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 California

SPONSOR: Media Literacy and Outreach Interest Group

11 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 Reforming Palestinian Resistance"
Deborah Tudor @ Southern Illinois University Carbondale @ "The New American Cinematic Warriors"
SESSION I  @  Saturday, March 10  @  8:15—10:00 A.M.

12 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"
Wei Hong 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 Kamei Fumio"

RESPONDENT: William Schaefer  @  University of California, Berkeley

13 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 1930’s"
Catherine Jurca  @  California Institute of Technology  @  "Hollywood, 1938 Motion Pictures’ Worst Year"

RESPONDENT: Kathy Fuller-seeley  @  Georgia State University

14 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"
Tsuneko 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. Girgis  @  Vanderbilt University  @  "Time and Philosophy in the Cinema of Redemption"

15 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 Waugh  @  Concordia University
Peter Lehman  @  Arizona State University

16 Blockbuster Revisionist
New Frontiers in the Films of Peter Jackson

BOULEVARD A—2ND FLOOR

CHAIR: Scott Balzerzak  @  University of Florida

Barry Keith Grant  @  Brock University  @  "Bringing It All Back Home: Peter Jackson’s Films and New Zealand National Cinema"
Jenna My  @  University of London  @  "Ghosting the Image: Motion Capture and Ontology in Peter Jackson’s Lord of the Rings"
Scott Balzerzak  @  University of Florida  @  "Performing Kong: Andy Serkis as Actor and Body in Peter Jackson’s King Kong"
Cynthia Ebb  @  Wayne State University  @  "King Kong’s Melancholy"

17 Digital Video and the Documentary

BOULEVARD B—2ND FLOOR

CHAIR: Ohad Landesman  @  New York University

Bjørn Sorensen  @  Norwegian University of Science & Technology  @  "Digital Video and Alexandre Astruc’s Camera Stylo: The New Avant-garde in Documentary Realized?"
Marit Kathryn Cornell  @  Norwegian University of Science and Technology  @  "Digital Video, Orphans and the ‘Cine-Eye’ Documentary in the Age of High Definition Home Video"
Ohad Landesman  @  New York University  @  "Digital Video and the New Hybrids 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”

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20. **Screening I**
   **LAKE MICHIGAN—8TH FLOOR**
   **SCREENING**

- **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**
   **CONFERENCE 4F—4TH FLOOR**
   **MEETING**

- **Women’s Film History Project Meeting**
Session 1: The Face
Physiognomies and Technologies of Representation

**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"

Session 2: Formal Conventions and Textual Relations

**Chair:** Christine Becker  
University of Notre Dame

**Dan Russo**  
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"

Session 3: Cinema and Translation
Technologies, Styles and the Politics of Language Transfer

**Chair:** Nataša Durović  
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  

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

Session 4: Radical Media in Chicago

**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 Slyke**  
In These Times  
"Welcome to the Media Revolution”  
**Sponsor:** Caucus on Class

Three Kartemquin films will be screened during session L20.

Session 5: Sounds and Music

**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"

**Cody Messenger**  
Griffith University  
"What’s It All About, Allah? East is East, the Pop Soundtrack, and British Youth Film Nostalgia"
**J6 Filming German History**

**Chair:** Stefanie Harris @ Northwestern University

- **Stefanie Harris** @ Northwestern University: "The Wonders of Wireless: Karl Hart's F.F.A. 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)"

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**J7 After the Avant-garde**

**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"
- **Reinhold Steingrover** @ Eastman School of Music, University at Rochester: "Blackbox DDR—Experimental GDR Film beyond the 'Wende'"

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**J8 New Approaches to '70s Audiences**

**Chair:** Sarah La Beau 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 Zombieswood: 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 La Beau Delahousse** @ Wayne State University: "It's Alright, It's Organic: Ashby's Harold and Maude, New Hollywood and the Youth Audience"

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**J9 Interactive Documentary and Experimental Media-making**

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

**Workshop Participants**
- **Grace Epstein** @ University of Cincinnati
- **Antoinette Larkin** @ Dublin City University
- **Ted Kafala** @ Manhattan College

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**J10 American Geographies/ American Screens**

**Chair:** Susan Courtney @ University of South Carolina

**Co-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"

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**J11 Russian and Eastern European Cinema**

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

- **Thomas Odde** @ University of Florida: "Cinema Is A Health: Bodies Out of Time in Andrey Tarkovsky’s The Sacrifice"
- **Maja Manojlovic** @ University of California, Los Angeles: "Russian Art: 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

Sera Tinic @ University of Alberta

SPONSOR: Television Studies Interest Group

J16 New Questions in Arab Cinema

BOULEVARD A—2ND FLOOR

CHAIR: Ellen Seiter @ University of Southern California

Anne Cicco @ University of Massachusetts, Amherst @ “Jordan’s Film Culture(s) and Questions of National Cinematic Identity”

Suzanne Gauzec @ 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-Rethick @ DePauw University @ “The Ties That Bind: Networks and Affiliates at the End of Broadcasting”

J18 Proliferating Platforms

Studies in Post-Broadcast Film and TV

MARQUEE—3RD FLOOR

CHAIR: William Bodey @ Baruch College/City University of New York

William Bodey @ 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 Hildebrand @ University of Southern California @ “Your Site of Shows: YouTube as a Popular Access Medium”

Allen Larson @ Pennsylvania State University @ “Mediating the Super-Consumer: The Case of FX and Nip/Tuck”
**Failure Is an Option**

**CHAIR:** Jason Landrum ǒ Oklahoma State University  
**CO-CHAIR:** Scott Krych ǒ Oklahoma State University

- **Jason Landrum** ǒ Oklahoma State University ǒ “Hurt, Agony, Pain, Love It: Prohibition and Enjoyment in the Criminal Profiler Film”  
- **Todd McGowan** ǒ University of Vermont ǒ “Something Is Lost: The Ethics of Failure in 21 Grams”  
- **Scott Krych** ǒ Oklahoma State University ǒ “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.

**Brother to Brother**  
Rodney Evans, USA, 2004, 94 min  
**SPONSORS:** African/African American Caucus and Lesbian/Gay/Bisexual/Transgendered/Queer Caucus

**Meeting J**

Media Archives Committee Meeting
K1  The South
Publics, Fantasies, Politics

Conference 4c—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-government"

Sponsor: Asian/Pacific American Caucus

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

K3  Latin American Telenovelas and the Politics of Class, Race, and Gender Identities

Conference 4c—4th Floor

Chair: Mauro Porto @ Tulane University

Jaime Nassar @ 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 Babilonia"
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

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 Deherty @ Brandeis University @ "Uncensorable Subtlety": Ernst Lubitsch and the Breen Office"

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 Televized Sports Reconsidered: The Case of Rollergirls"
Kelly Mendoza @ Temple University @ "Rollergirls: Skating the Lines of Identity by Embracing Contradiction"
Deanna 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

**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

**CHAIR:** John Bruns  
College of Charleston

CO-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

**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

**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

**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

**CHAIR:** Karl Schoonover  
Michigan State University

CO-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
Teaching on a Wire
Pedagogies and Information Technologies

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, Davis

SPONSOR: Information Technology Committee

Media Theories/Media Practices

K13

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”

Meeting K

K14

LAKE ONTARIO—8TH FLOOR

French and Francophone Interest Group Meeting

Faking Life
The Aesthetics and Politics of Documentary Re-enactment

K15

BOULEVARD A—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.

Incorporating Television and New Media Aesthetics within Introductory Film/Media Studies Courses

K16

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 University

SPONSOR: Teaching Committee

Comic Books and Culture

K17

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 Zimshem  Arizona State University  “X-Identity: Mutant Ideologies of the X-Men Films”
Bart Beatty  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

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

Chair: Margaret Erwin 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 Erwin 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.

_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 grant from the Illinois Arts Council, a state agency)

Curator Jenny Stark and/or filmmaker Enid Baxter Blader will be available for questions.
L1  
**Forgotten Histories**  
_**CONERENCE 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"

L2  
**Subjective Narrative in Film**  
_**CONERENCE 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"

L3  
**Cinema and the City**  
_**CONERENCE 4C—4TH FLOOR**_

**CHAIR:**  
**Elizabeth Affuso**  
_University of Southern California_

**Margaret DeRosa**  
_University of Western Ontario_  
"Millennium Approaches: Re-envisioning New York in Angels in America and Rent"

**Vesna Filipovic**  
_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"

L4  
**Indian Cinema in the Public Sphere**  
_**CONERENCE 4D—4TH FLOOR**_

**CHAIR:**  
**Carol Vermaas**  
_Wayne State University_

**Jyotika Virdi**  
_University of Windsor_  
"Deewar/Wall (1975)—Fact, Fiction, and the Making of a Superstar"

**Robert Silberman**  
_University of Minnesota_  
"Buddhadevb Dasgupta’s The Wrestlers and the Landscape of Conflict"

**Manishtha Dass**  
_University of Michigan_  
"The Dream Life of Modernity: Debating Cinema’s Impact in 1920s India"

**Carol Vermaas**  
_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"

L5  
**Conversations About Race and Identity**  
_**CONERENCE 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"

**Carol 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"
**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 Moveyhouse: 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”

**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 Æffect”

Aviva Dove-Viebahn  © University of Rochester  © “Looking for Pleasure: Desire, Community and the Televisual Gaze in Sex and the City”

**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”

**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 Recept-ion of The Birth of a Nation in 1923”

**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”

**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  NYU
WORKSHOP PARTICIPANTS
Daniel Berger  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 Archive
SPONSORS: Media Archive Committee and Association of Moving Image Archivists’ Archival Interest Group

L13  New Identities
Sexuality and Memory in Egyptian and Turkish Cinema
LAKE HURON—8TH FLOOR
CHAIR: Robert Lang  University of Hartford
Eda Acar  St. Mary’s University, CA & METU, Turkey  “Harem Suare by Pomeroscope”
Brian Berger-Aurand  University of Illinois, Chicago  “Memory and the ‘Not Yet’: Cyprus, Kurdistan, and the Old City in the Films of Dervis Zaim”
David Giovachini  Stanford University  “Sex and the Kebab: Images of Sexuality in Contemporary Turkish and Egyptian Film”
Karim Tartousieh  New York University  “Clean Cinema’ and the Embodiment of Ambiant Piety in Egypt: Stars, Spectators, and Embodiment”
SPONSOR: Middle East Caucus

L14  The Future of Sound Studies
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 Wurtzel  Georgetown University
SPONSOR: Television Studies Interests Group

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 Beurre: 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 Jerusalem—a Multicultural Banlieue?”
SPONSORS: French and Francophone Scholarly Interest Group and African/African American Caucus

L16  Far From Hollywood
The Emergence of Non-theatrical Film in Chicago and the Midwest
BOULEVARD A—2ND FLOOR
CHAIR: Charles Peperaman  University of Chicago
CO-CHAIR: Theresa Scandifio  University of Chicago
Paul S. Moore  Ryerson University  “Chicago Studios and the Reception of Regional Mass Culture, 1907–1915”
Theresa Scandifio  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 Peperaman  University of Chicago  “Chicago: City to See in ’63”

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: Stanislaw Bareja’s Late Film Comedies and Everyday Life in People’s Poland”
Sylvia Kloetzler  University of Potsdam  “Not a Love Story: East German Film Satire and the DEFA ‘Stachetti’ 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
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”

Pornography Studies II
CONFERENCE SF—5TH FLOOR
CHAIR: Tamao Nakahara @ University of California, Santa Cruz
Savaş Arslan @ Bahçeşehir Üniversitesi @ “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 @ “Hazar 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”

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

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.

Meeting L
CONFERENCE 4F—4TH FLOOR
Latino/a Caucus Meeting
M1 Accented Cinemas in the Public Sphere

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”

M2 Paradigms of Documentary

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”

M3 A (re)New(ed) French Cinema of Tricolor

Chair: Gerald Butters @ Aurora University

Tenia Edwards @ Indiana University @ “Bridging the Gap: From the Banlieue film to Caché”

Jun Okada @ State University of New York, Geneseo @ “History, Lies, and Videotape: Caché 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

M4 Productive Censorship

How Hollywood Represents Race, Dames, Apes, and Saints

Chair: Jans Wager @ Utah Valley State College

William Luhm @ Saint Peter’s College @ “Reprocessing Kong: Censorship, Repression, and Compensatory Strategies”

Sheri Chinen Berson @ 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”

M5 The Crisis in Academic Labor, Part VI

Media Reform and the Academy, Assessing the Media Reform Movement

Chair: Ruma Sen @ Ramapo College

Workshop Participants:

Mitchell Szczepanek @ Chicago Media Action

Patricia Keeton @ Ramapo College

Bill Mullin @ 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 Yopgi 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)"  

**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, Protest: 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"  

**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 1930s”  
**M12 Cult TV Fan and Consumer Cultures in the Age of Digital Podcasting**

**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”

**M13 Lost in the Future of Television**

**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”

**M14 Sex Scene Media and the Sexual Revolution**

**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”

**M15 Celluloid to Cell Phone Screen Studies and the New Mobile Media**

**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”

**M16 Project Sternberg**

**CHAIR:** Janet Bergstrom @ University of California, Los Angeles

- Janet Bergstrom @ University of California, Los Angeles @ “Josef von Sternberg: Salvation Hunter”
- Jason Skoneczny @ 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”

**M17 Early Cinema History**

**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 Cinema’s Pre-History”
- Cristina Vatulescu @ New York University @ “Early Cinematic Representations of the Gulag: The Camp as Soviet Exotica”

**RESPONDENT:** Lea Jacobs @ University of Wisconsin, Madison
**M18 Videophiles and Video Files**  
The Internet Life of the Moving Image
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**WORKSHOP**  
MARQUETTE—3RD FLOOR
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**CHAIR:** Marsha Orgeron  
North Carolina State University
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**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.

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**M19 Spanish Language Cinemas**  
**CONFERENCE 5F—5TH FLOOR**
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**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  
“Canco (1975) and the Displacement of Government Guilt in post-1958 Mexico”
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**SPONSOR:** Latino/a Caucus

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**M20 Screening M**  
For more information, see the Screening Synopses following the index.
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**SCREENING**  
LAKE MICHIGAN—8TH FLOOR
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**This American Life (Television Pilot)**

Chris Wilca/Ira Glass, USA, 2006, 40 min
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A representative from Chicago NPR will be available for further comments on “Radio in the Public Sphere” and the stations “secret radio project”

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**M21 Meeting M**  
**CONFERENCE 4F—4TH FLOOR**
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**MEETING**

Media Literacy and Outreach Interest Group Meeting

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**Saturday, March 10, 2007**  
7:00-8:00 PM
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**MEETING**
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**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.
**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 Political: Reinscriptions of Genre and Identity in Almodóvar’s Todo Sobre Mi Madre”

Suzanne Enck-Wanzer @ Eastern Illinois University @ “Metaphors of Abuse: The Interpenetration of Domestic Violence in Film”

Kevin Hagopian @ Pennsylvania State University @ “Riciculating 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”

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**N2**

**An American as the Other, a Pole as the Other**

**A Polish Filmic Perspective**

**CONFERENCE 4B—4TH FLOOR**

**CHAIR:** Renata Murańska @ Macquarie University

Elżbieta Ostrowska @ University of Alberta @ “Katarzyna Figura’s Hollywood Journeys of Desire: Transnational Myth vs. National Experience”

Aga Skrodska-Bates @ Stony Brook University @ “Anna Acting Out: Reconstruction of East Central European Identity in Exile”

Renata Murańska @ Macquarie University @ “Foreignness as a Mirror: Visiting America in Polish Comedy”

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

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**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 Bous @ Brigham Young University, Hawaii @ “Still Imagining the Pacific: The Politics of Story-telling and Representation in Alain Corneau’s Le Prince du Pacifique”

Lin Duong @ University of California, Riverside @ “Spectral Imaginings and National (Re)llocutions 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”

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**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 Ostby Sather @ University of Oslo @ “Through a Looking Glass: Mediality and Materiality in Recent Video Art”

Arlid 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”

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**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 Laranee @ 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”
SESSION N • Saturday, March 10 • 6:15–8:00 P.M.

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 Dion • 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 Ingvaldstad • 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 Furstenau • 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 Icíar Bollaín: A Question of the Politics of Comparison”

Victoria Rueto • 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, Madison

CO-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 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 Tsivian • 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 Kicasela** @ 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 Elsa** @ Facets Multi-Media @ “Cults High and Low: (Re)distinguishing Academic and Cult Reading Strategies”

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**N13 Cinematic Sexualities**

**Lake Huron—8th Floor**

**Chair:** Laura Horak @ University of California, Berkeley @ “Tea, Tiger Skins, and ‘Making Love the Continental Way’: Sex According to Elinor Glyn in 1920s Hollywood”

- **Robert O. 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’”

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**N14 Visual Media and Public Affects**

**Lake Ontario—8th Floor**

**Chair:** Abigail Salerno @ Duke University, Program in Literature

- **I-Lien Tsoy** @ 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

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**N15 Genre Maps, Genre Optics**

**Boulevard C—2nd Floor**

**Chair:** Chris Holmliund @ University of Tennessee

- **Kathleen McHugh** @ University of California, Los Angeles @ “Thrillers and Working Girls”
- **Celine Deleyto** @ University of Zaragoza @ “The Secret Life of Romantic Comedy”
- **Chris Holmliund** @ University of Tennessee @ “Star Bodies in Action”

**Respondent:** Barry Keith Grant @ Brock University

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**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

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**N17 Welcome to the Archives 2**

**New Opportunities for Research in the Midwest**

**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 Research

**Sponsors:** Media Archive Committee and Association of Moving Image Archivists’ Archival Interest Group
Compressed Audio/Expanding Media  
Aural Culture/Sound Criticism

**WORKSHOP**  
MARQUETTE—3RD FLOOR

**CHAIR:** Glen Lowry  
Emily Carr Institute of Art & Design

**CO-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

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**Television Programming**  
CONFERENCE SF—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 Hawaii: A Report on the Role of Neo-network Programming in State Economies"
- Noah Zweig  
University of California, Santa Barbara  
"The Cosmopolitics of Telesur"
- Rachel Bicocchi  
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 Gorads: Curing Masculinity in TV Drug Advertising"

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**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
Sunday, March 11, 2007
8:15—10:00 A.M.

**SESSION 0**

**Chicago Television and New Media**

**WORKSHOP**

**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

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**SESSION 02**

**Issues in World Cinema**

**CONFERENE 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 Moknes’ Viva L’Algérie (2004)”

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**SESSION 03**

**The Global Image of Youth**

**CONFERENCE 4C—4TH FLOOR**

**CHAIR:** Timothy Shary • Clark University

**WORKSHOP PARTICIPANTS**

- Sivas Arslan • Bahcesehir Universitesi
- Santiago Fonz-Hernández • University of Durham
- Scott Henderson • Brock University
- Murray Pomerance • Ryerson University

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**SESSION 04**

**Hollywood Horror**

**CONFERENCE 4D—4TH FLOOR**

**CHAIR:** Alison Peirse • Lancaster University

- Eugenie Brinkema • Brown University • “Ironic, 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”

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**SESSION 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 Corbin • 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”
**SESSION 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”

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**SESSION 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”

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**SESSION 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”

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**SESSION 09 — Feminism, Filmmaking, Fluidity**

**CONFERENCE 4J—4TH FLOOR**

**CHAIR:** Corinn Columpar  
University of Toronto

CO-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”

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**SESSION 10 — 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”

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**SESSION 11 — 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”
**Labor and Agency in the Studio System**

**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”

**Screen Adaptation**

**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”

**Digital Inscriptions**

**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 Zarqawi: Headshots as Hard Evidence in a Digital Age”

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

**Becoming Visible**

**New Formations of Race and Ethnicity in Eighties Hollywood**

**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

**Rethinking Spectatorship**

**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”

**Recent Developments in Lifestyle Television**

**New Frontiers, New Approaches**

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

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

- Robert Kozinets @ Schulich School of Business, York University @ "Star Trek as Wikimedia: Prosuning 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"

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**Screening O**

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

*In the Battlefields [Maarek hob]*

Danielle Arbid, Lebanon/France/Belgium, 2004, 90 min

**Sponsor:** Middle East Caucus

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**Meeting O**

Meeting of the Oscar Micheaux Society
Sunday, March 11, 2007
10:15 A.M.—12:00 NOON

P1 Experimental Film and Home Movies
CONFERENCE 4A—4TH FLOOR
CHAIR: Robin Blaetz @ Mount Holyoke College

John Sundholm @ Karlstad University and Las 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 Mysteres du Chateau de D6”

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”

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P2 Korean Cinema and the Cold War
CONFERENCE 4B—4TH FLOOR
CHAIR: Namhee Han @ University of Chicago

Hyungbin 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 Namgung-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”

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P3 Negotiating Cubanness through Media
CONFERENCE 4C—4TH FLOOR
CHAIR: Joshua Malitsky @ Indiana University

Yedid Rivera @ 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 carros: Road Films in post-1990 Cuban Cinema”

Cristina Venegas @ University of California, Santa Barbara @ “Cuba and Digital Culture”

SPONSOR: Latino/a Caucus

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P4 Queerness and Independent Cinema
CONFERENCE 4D—4TH FLOOR
CHAIR: Carter Soles @ University of Oregon

Ragan Rhyne @ New York University @ “New Queer Cinema, Gay and Lesbian Film Festivals, and the Economy of Independence”

Ger Zieleinski @ Doctoral Candidate/McGill University @ “Programming (8) 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

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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: Peavee 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**

**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**

**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**

**Conference 4J—4th Floor**

**Chair:** Aine O’Healy @ Loyola Marymount University

**Workshop Participants**

- 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 University

**Co-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 Acousmêtre 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”

**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 Writer 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”

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**P13** Media Marketing and Exhibition Practices  
**Lake Huron—8th Floor**

**Chair:** Tom Yoshikami  
University of Wisconsin, Madison

Tom Yoshikami  
University of Wisconsin, Madison  

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  

Elizabeth Nathanson  
Northwestern University  
“Multi-tasking at the Multiplex: Maternal Labor and Postfeminist Leisure”

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**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 *AfroDigital*”

Mark Gallagher  
University of Nottingham  
“The Situation of Islamic Insurgent Video”

Eric Gordon  
Emerson College  
“Digital Cartographies: From Metageography to Locality in Online Navigation”

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**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”

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**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*”

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**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 Yankeé: 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

**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.

**Blockade**
Sergei Loznitsa, Russia, 2006, 52 min
Q1
Exhibition Spaces
CONFERENCE 4A—4TH FLOOR

CHAIR: Leslie Matthaei © University of Arizona

Moirë O’Keefe © University of Pennsylvania © “Dream Screens: Reclaiming Classic Movie Palaces”
Nicoletta Deleo © College of Staten Island/University of New York © “The Ulxquity of Film Posters: From Ephemeral Artifacts to Cultural Heritage”
Leslie Mattha © University of Arizona © “Opportunities or Obstacles: New Trends in Distribution and their Impact on Art House Exhibition”

Q2
Transnational Genres and Shifting Localities in Contemporary Spanish Cinema
CONFERENCE 4B—4TH FLOOR

CHAIR: Bene Vidal © University of St. Andrews

Ernesto Acosta-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

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 Windehausen © 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 Primitive Flick (1965): Site and Screen, Reduction and Expansion”

Q4
Colonialism, Postcolonialism, Transnationalism
CONFERENCE 4D—4TH FLOOR

CHAIR: Willow Mullins © University of Missouri, Columbia

Stephen Riffkin © 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”

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 Bourdieuian Perspective”
Joshua Neves © University of California, Santa Barbara © “Publicsphericities 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”
Alessandra Raengo © Ohio University © “I Don’t Eat Colored People: Dick Gregory’s Vernacular Marxism”
Michael Gillespie © New York University © “‘My Hiphop Drops on Your Head Like Rain’: Ghost Dog, Art Cinema, and the Beatpoetics of Hiphop Modernism”

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)”

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

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”

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

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 Fellman @ Southern Illinois University, Carbondale
CO-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 Fellman @ Southern Illinois University, Carbondale @ “The Iconology of Otherness: Cliché and Convention in the Modern Artist Biopic”
RESPONDENT: Lisa Gitelman @ Catholic University

Q13 Contingent Worlds on Film
LAKE HURON—8TH FLOOR
CHAIR: Joanne Steber @ Concordia University
Joanne Steber @ 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”

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”

Q15 Scholarship and Consulting in the Expanded Media Domain
DVDs, Video Games, Television, Blogs
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 University
SPONSOR: Professional Development Committee

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, 1914-1918”
Anthony Ferri @ University of Nevada, Las Vegas @ “Irving Thalberg: Hollywood’s Stealthy, Inventive and Obsessive Original Producer”
Chris Simmons @ Messiah College @ “Thomas Ince: The Father’s Other Father?”
Aaron Taylor @ Brock University @ “Uncelebrated Lives: Reflections on the Supporting Player”
Nora Ludvett @ New York University/Queens College, CUNY @ “Celebrity, Self-Awareness and the Culture of Self”

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”
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 Olson @ Stockholm University  "Hitchcock’s TV"
Dana Polan @ New York University  "TV That Tastes Good: Julia Child, French Chef"

Screenings Q

LAKE MICHIGAN—8TH FLOOR

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

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

Meeting Q

CONFERENCE 4I—4TH FLOOR

Caucus Coordinating Committee Meeting
Out of Control
The Cinematic Accident

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, Battened-down Houses: Promises of Automotive Safety and Atomic Survival in Postwar Educational Films”

Commodification and Critique in the French Public Sphere

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 Lemihan ✩ University of California, Berkeley ✩ “Dirty Soldiers, Clean Film: Jean-Luc Godard and Le Petit Soldat”

Testimonies of Trauma, Illness, and Disability

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”


Nicole Seymour ✩ Vanderbilt University ✩ “Environmental Racism and Ecocritical Resistance in Todd Haynes’s Safe”

Christopher Snit ✩ Calvin College ✩ “Disabling the Viewers: Shifts of the Disabled Subject in the Films of M. Night Shyamalan”

Media, Instruction, and the Creation of “Free” Bodies in Public Spaces

CHAIR: Susan Kerns ✩ University of Wisconsin, Milwaukee

Ruth Wellerseim ✩ 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 Phallicus: The Yes Men as Pedagogues”

Documentary Victims

CHAIR: Jason Middleton ✩ University of Rochester

Shiloh Warren ✩ Duke University ✩ “I Had to Help Them: Intervention and Representation in Born Into Brothels”


Jason Middleton ✩ University of Rochester ✩ “Burning: Mondo Video’s Spectacles of Abjection”
On the Continuing Value of Medium-Specificity in Contemporary Avant-Garde Film

Chair: Jonathan Walley (Denison University)


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”

Anthropologists Watching National Television

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 View of the Viewing Experiences of Black Zulu-speaking Students”

Apocalyptic Persuasions: The Mainstreaming of Millenarism

Chair: Enid Baxter Blader (California State University, Monterey Bay)

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Jack Boozer (Georgia State University) “The Whistleblower Film: Sub-generic Variations on a Recent Plot Formula”

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Myoungsook Park (University of Iowa) “On Minority Representations in Contemporary Japanese Cinema: Representations of Resident Koreans in Go (Yukisada Isao, 2001)”


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Marina Levin (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)”
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TV in the Geeks & Gadgets Era of Media Convergence
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**CHAIR:** 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”

**R15** Is There a Text in This Classroom?
The Introductory Film Course Textbook
BOULEVARD C—2ND FLOOR

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

**WORKSHOP PARTICIPANTS**
Cynthia Lucia @ Rider University
Jackie Byars @ Wayne State University
Marc Raymond @ Carleton University
Sam B. Girges @ Vanderbilt University
Mark Langer @ Carleton University

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**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 Meekhan @ 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”

**R17** S-P-E-L-L-1-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 Teagle @ University of Massachusetts, Dartmouth @ “Reading the Cinematic City: The Typography of Environmental Graphics in Prewar Japanese Film”

**RESPONDENT:** Rembert Hauser @ University of Minnesota

**R18** Film and the Sublime
MARQUETTE—3RD FLOOR

**CHAIR:** Peter Lurie @ University of Richmond

CO-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

**R19** Screening
For more information, see the Screening Synopses following the index.
LAKE MICHIGAN—8TH FLOOR

**SCREENING**
Keepers of the Frame
Mark McLaughlin, USA, 1999, 70 min

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2007 SCMS
SCREENING SYNOPSIS


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 Rumiñahuí, 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.

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 penetratively 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)

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)

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, Aljbeeb 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.
**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-freex 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.

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**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.

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**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.

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**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?

The filmmaker asked area residents to act these moments out and used its owner gazes at the view from her shifting living room.

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 looks, sounds, and feels to the people who inhabit the environments. Many had already internalized a strong sense of how they were expected to "perform" the role of hurricane victim to outsiders.

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.

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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 cavorting 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.
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’ got my attention.”

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.”

Spencer McCall

The Nation article of July 24, 2005, by no less a scholar of the public radio scene than Bill McKibben.


In the Battlefields [Maarek hob]

[Danielle Arbid, Lebanon/France/Belgium, 2004, 90 min]

SPONSOR: Middle East Caucus

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.

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.

Blockade

[Sergei Loznitisa, 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 Loznitisa, 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 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)  
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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)  
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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.  

From the Wellspring Media website: “A wake-up call that examines the history, science, and struggles of film preservation and those who have dedicated their lives to saving this precious art form. Film is the most important medium of our century—the truest reflection of human history that we have ever known. But every day our cinematic history is fading and shrinking, leaving the documents of 20th century style, culture, and ideals literally in the dust. 90% of all silent films and 50% of all sound films ever made are lost forever. Even the original negative for *Star Wars* deteriorated and had to be restored! Celebrities including Alan Alda, Roddy McDowall and Debbie Reynolds join preservationists such as the UCLA Film and Television Archive’s Bob Gitt to bring to light the damage done to films from the silent and early sound periods. *[Keepers of the Frame]* also includes dozens of rare and precious film and sound clips, newsreel footage, one-of-a-kind prints, rare African-American films, experimental and avant-garde films, home movies, ethnographic films and 3-strip Technicolor films.”
Thank you Jon Lewis.

Jon, we would like to recognize & applaud your years of dedication & service to SCMS as Editor of Cinema Journal.
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