



**SCMS 2010**

**SCMS @ 50/LA**



**ARCHIVING THE FUTURE | mobilizing the past**



**Conference Program**  
AND SCREENING SYNOPSES

Westin Bonaventure • Los Angeles, California • March 17-21, 2010

# **SCMS @ 50/LA**

ARCHIVING THE FUTURE | mobilizing the past

## Conference Program and Screening Synopses

Westin Bonaventure • Los Angeles, California • March 17-21, 2010

## From The President and Program Chair

Dear Colleagues:

Welcome to Los Angeles, the Westin Bonaventure Hotel, and the 2010 annual Society for Cinema and Media Studies (SCMS) conference.

This year we celebrate the fiftieth anniversary of our scholarly association. Founded in 1959, the Society held its first annual conference in 1960. In recognition of this important milestone for our organization and our field, our conference this year is devoted to "Celebrating Fifty Years: Archiving/Screening/Mobilizing the Pasts and Futures of SCMS."

In reflecting on our conference theme, I would be remiss if I failed to acknowledge that 2009-2010 has been a challenging time both for our membership and for the Society. Each of us has felt the effects of the economic crisis individually and at our own institutions of higher education. As a scholarly association, we have also experienced losses this past year that were beyond our best planning efforts or control: the cancellation of our 2009 Tokyo conference due to the H1N1 virus and the tragic and untimely death of Anne Friedberg, our President-Elect. At this year's Plenary Session, scheduled for Saturday evening, we will honor all SCMS Presidents, past and present; fourteen former SCMS Presidents will join me on the stage to reflect on their greatest challenges and greatest accomplishments while in office. We will also pay special tribute to Anne Friedberg at this Plenary for the all contributions she has made to our field. Indeed, this year's conference theme and the selection of the Bonaventure Hotel as the place for our meeting were both Anne's ideas. Although she is no longer with us, her presence will be felt throughout the conference--and beyond it in the legacy she has left to our organization through her dedicated service and scholarly achievements.

As you will see (and as you will feel by the sheer heft of this printed program), this is the largest conference in the history of our organization, with more than four hundred panels, workshops, and special sessions that take place over five days. It would be an understatement to say that the work of putting this year's conference together involved an enormous amount of effort, dedication, and skill. I would therefore like to thank Bruce Brasell for his expert assistance in helping to put the final program together; given the size and complexity of this year's conference, Bruce's experience and expertise proved invaluable. I would also like to thank the members of this year's Program Committee for their diligence and hours of hard work: Scott Curtis, Michele Hilmes, Chris Holmlund, Jamie Poster, Diane Negra, Jackie Stewart, Glenn Man, Jennifer Peterson, Elana Levine, Gina Marchetti, Michael Aronson, and Suzanne Leonard. This year's conference is further enhanced by the exhibits, screenings, and special events that are direct result of the tireless efforts of our Archivist, Michael Zyrd, our Screening Committee Chair, Nick Davis, and our Host Committee Chair, Vicky Johnson; as you will see on the schedule for Friday evening, the Host Committee has organized a special screening of Kent MacKenzie's *THE EXILES* at the James Bridges Theater at UCLA, curated by Jennifer Peterson, Chair of the Media Archives Committee. I encourage you to take advantage of this and many other special events planned for this year's conference.

I would also like to acknowledge the efforts of our exceptional professional staff. Our administrative coordinator, Jane Dye, and our budget manager, Debbie Rush, have done an extraordinary job in preparing for this conference. Our conference manager, Leslie LeMond, has likewise done exemplary work on all aspects of the conference, from coordinating with exhibitors and advertisers to providing information on hotels and travel arrangements to designing, along with Del LeMond, the program brochure that will be essential to you for the next few days. In recognition of all that they do for our organization on a daily

basis, in addition to the special challenges posed by combining our 2009 conference with this 2010 event, the Board of Directors will honor Jane Dye, Debbie Rush, and Leslie LeMond at our Annual Awards ceremony on Thursday evening by presenting them with the 2010 annual Service Award for their outstanding efforts on behalf of SCMS.

The Thursday evening Awards Ceremony will also recognize outstanding achievements in research, teaching, and service with the Dissertation Award, the Kovacs Book and Essay Awards, the Student Writing Award, the Service and Pedagogy Awards. Because we will honor awardees from both 2009 and 2010, this year's ceremony promises to be a dynamic tribute to the range of excellence in our field. We will also honor two Distinguished Career Achievement Award winners this year, both of whom will reflect on their careers and our field more generally: Professor E. Ann Kaplan, former President of the Society, Distinguished Professor of English and Comparative Literary and Cultural Studies at State University of New York, Stony Brook, and Professor Teresa de Lauretis, Distinguished Professor Emerita in the History of Consciousness Program at the University of California, Santa Cruz. Both the Awards Ceremony and the Presidential Plenary promise to be expansive, intellectually engaging events. Please join us on both of these evenings, and be sure to reserve time following the Presidential Plenary on Saturday evening to raise a toast to our distinguished award winners and former presidents at our all member reception.

As I final note, I would like to thank our outgoing members of the Board, who have done such outstanding work for the Society over the past years: Scott Curtis and Michele Hilmes. I also want to remind all SCMS members that they can meet with the Board during our Members Business Meeting, scheduled for Friday at noon. Do not hesitate to contact me, or any member of the Board of Directors, at the meeting or when you return home, if you have any questions or would like to become more involved with the Society. Once again, welcome to Los Angeles and to our fiftieth year celebration. I wish you a wonderful and enjoyable conference!

Sincerely,

Patrice Petro  
President, SCMS



## Society for Cinema and Media Studies Conference Program

Founded in 1959, SCMS is a professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the study of the moving image. Activities of the Society include an annual meeting and the publication of *Cinema Journal*.

### Officers

**Patrice Petro** ★ University of Wisconsin, Milwaukee ★ President  
**Stephen Prince** ★ Virginia Tech University ★ Past President  
**Chris Holmlund** ★ University of Tennessee ★ President Elect  
**Mary Celeste Kearney** ★ University of Texas, Austin ★ Secretary  
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### Board of Directors

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**Andrew Miller** ★ Sacred Heart University ★ ex officio, Information Technology Officer

### Conference Organization

#### 2010 Program Committee

**Patrice Petro** ★ University of Wisconsin, Milwaukee [Chair]  
**Scott Curtis** ★ Northwestern University  
**Michele Hilmes** ★ University of Wisconsin, Madison  
**Chris Holmlund** ★ University of Tennessee  
**Jamie Poster** ★ Irvine Valley College  
**Diane Negra** ★ University College Dublin  
**Jackie Stewart** ★ Northwestern University  
**Glenn Man** ★ University of Hawaii, Manoa  
**Jennifer Peterson** ★ University of Colorado, Boulder  
**Elana Levina** ★ University of California, Berkeley  
**Gina Marchetti** ★ University of Hong Kong  
**Michael Aronson** ★ University of Oregon  
**Suzanne Leonard** ★ Simmons College

#### 2010 Host Committee

**Victoria E. Johnson** ★ University of California, Irvine [Chair]  
**Allyson Nadia Field** ★ University of California, Los Angeles  
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**Michael Renov** ★ University of Southern California  
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**Stephen Tropiano** ★ Ithaca College Los Angeles  
**Mike Zryd** ★ York University

## 2010 Screening Committee

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**Camilla Fojas** ★ DePaul University

**Lucas Hilderbrand** ★ University of California, Irvine

**Daniel Morgan** ★ University of Pittsburgh

**Genevieve Yue** ★ University of Southern California

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## 2010 Conference Organizers

Conference Consultant: **Justin Wyatt**

Conference Manager: **Leslie LeMond**

Program Schedule Coordinator: **Bruce Brasell**

Administration, Registration and Accounting (SCMS Office): **Jane Dye** and **Debbie Rush**, University of Oklahoma

Student Office Assistant: **MacKenzie Gabe**, University of Oklahoma

## Special Thanks

We would like to thank the following for their support and assistance with the 2010 conference:

**Shannon Atkins** ★ SCMS Website  
Consultant

**Melissa Baxter & Christine  
Snow** ★ Freeman

**Paul B. Bell, Jr** ★ Dean, College of Arts &  
Sciences ★ University of Oklahoma

**Nick DeMartino** ★ Senior VP, Media &  
Technology ★ American Film Institute

**Angela Drabek** ★ Oklahoma Web Design  
**Fukuyuki En** ★ Dean of Media Studies ★  
Josai International University

**Nancy Garcia** ★ Westin Bonaventure  
**Laura Greenbaum** ★ Westin Bonaventure  
**Barbara Hall** ★ Margaret Herrick/Academy  
Library

**Ed Irons** ★ KVL Audio Visual Services

**Del LeMond** ★ Program Design &  
Typesetting

**Diana Maxham** ★ Westin Bonaventure  
**Noriko Mizuta** ★ Chancellor ★  
Josai International University

**Kayo Shinozaki** ★ Josai International  
University

**Mike Zryd** ★ SCMS Archivist

And special thanks to **Akira Lippit**, **Aaron Gerow**, and **Markus Nornes** for their work on the “alternative-SCMS-Tokyo conference” that took place despite the cancellation of SCMS 2009.

## 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 \$20 (subject to availability).

Unless otherwise noted, all meetings, panels, workshops and events will take place at the Westin Bonaventure Hotel.

## 2010 Audio Visual Policy

The following equipment will be standard in all rooms at the 2010 conference:

\*DVD Player REGION 1 — standard for USA & Canada

\*LCD Projector (with sound)

We are NOT able to accommodate changes or requests for A/V equipment or internet access on-site.

*Thank you for your cooperation.*

## Thanks to Advertisers & Exhibitors

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

### Advertisers

The Academy of Motion Picture  
Arts & Sciences  
Bedford/St. Martin's  
Berghahn Books  
Columbia University Press  
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Massachusetts, Amherst  
Duke University Press  
Duke University Press Journals  
Georgia State University  
Hong Kong University Press  
Indiana University Press  
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University of Illinois Press  
University of Minnesota Press  
University of St. Andrews Center  
for Film Studies  
University of Texas Press  
University of Wisconsin Press  
University of Wisconsin, Milwaukee  
W. W. Norton, Inc.  
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Wayne State University Press

### Exhibitors

Bedford/St. Martin's  
Berghahn Books  
Cinemas and Iris—Journals of Film Studies  
Columbia University Press  
Continuum Books  
The Criterion Collection  
Duke University Press  
French American Cultural Exchange  
Hong Kong University Press  
Indiana University Press  
Intellect Books

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University of Minnesota Press  
University of Texas Press  
University of Toronto Press  
University of Wisconsin Press  
W.W. Norton, Inc.  
Wallflower Press  
Wayne State University Press  
Wiley-Blackwell

## Thanks to our Institutional Members\*

Baylor University, Department of Communication Studies/Film & Digital Media  
 Boston University, Department of Film & Television  
 Bowling Green State University, Department of Theatre & Film  
 Brave New Foundation/Brave New Films  
 Canterbury Christ Church University, Department of Media  
 Chapman University, Dodge College of Film & Media  
 Dominican University of California, Department of Communications  
 Duke University, Arts of the Moving Image  
 Emerson College, Department of Visual & Media Arts  
 Grambling State University, College of Professional Studies  
 Indiana University/Purdue University, Department of Communication  
 National Film Preservation Foundation  
 Northwestern University, Department of Radio, Television & Film  
 Point Park University, Department of Cinema & Digital Arts  
 Toronto International Film Festival Group  
 Universitetet i Bergen, Institutt for informasjons- og medievitenskap  
 University of Arizona, School of Media Arts  
 University of Central Florida, Film Department  
 University of Colorado, Boulder, Film Studies Program

University of East Anglia, School of Film & Television  
 University of Kansas, Department of Theatre & Film  
 University of Michigan, Ann Arbor, Department of Screen, Arts & Culture  
 University of Minnesota, Minneapolis, Department of Cultural Studies & Comparative Literature  
 University of New Mexico, Department of Cinematic Arts  
 University of North Carolina, Greensboro, Department of Broadcasting & Cinema  
 University of North Carolina, Interdisciplinary Program in Cinema  
 University of North Texas, Department of Radio, Television & Film  
 University of Notre Dame, Department of Film, Television & Theatre  
 University of Oklahoma, Film & Video Studies Program  
 University of Southern California, Department of Communication  
 University of Southern California, School of Cinematic & Critical Studies  
 University of Texas, Austin, Department of Radio, Television & Film  
 University of Utah, Division of Film Studies  
 University of the West England  
 University of Wisconsin, Madison, Communication Arts  
 University of Wisconsin, Milwaukee, Film Studies Program

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## Thanks to Travel Grant Fund Donors\*

Many thanks to those who generously donated to the Travel Grant Fund.  
 Donations enabled SCMS to award eight additional \$300 travel grants.

Richard Abel  
 Leah Aldridge  
 Hector Amaya  
 Catherine Benamou  
 Brian Bergen-Aurand  
 Matthew Bernstein  
 Gilberto Blasini  
 Michele Brittainy  
 Diane Carson  
 Mark Garrett Cooper  
 Donald Crafton  
 David Crane  
 Scott Curtis  
 Mary Ann Doane

Natasa Durovicova  
 Anne Friedberg  
 Phyllis Frus  
 Elizabeth Galindo  
 Paulo Granja  
 Andreas Gregersen  
 Andrea Susanne Grunert  
 Hisayuki Hikage  
 Andy Horton  
 Priya Jaikumar  
 Lynne Joyrich  
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 Livia Monnet  
 Derek Nystrom  
 Katre Pärn  
 Patrice Petro  
 Maria Pramaggiore  
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 Vera Ryzhik  
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 Eric Schaefer  
 David Schaefer

James Schamus  
 Rikke Schubart  
 Timothy Shary  
 Christopher Sieving  
 Jason Skonieczny  
 Hana Washitani  
 Virginia Wexman  
 Andy Willis  
 Charles Wolfe  
 Paul Young  
 Michael Zryd



\* As of January 21, 2010

## Thanks to Filmmakers and Screening Distributors

Please use the contact information below to inquire about renting or purchasing one of the films from the conference's official screening program.

### Filmmakers

Peter d'Agostino  
(*pdA / LA*)  
pda@temple.edu

Zeinabu Irene Davis  
(*Momentum*)  
zdavis@ucsd.edu

Bryan Green  
(*Shorts of Bryan Green*)  
c/o Gerald R. Butters, Jr.  
gbutters@aurora.edu

Lee Anne Schmitt  
(*California Company Town*)  
leeaneschmitt@gmail.com

Tom Smith  
(*The Solar System*)  
c/o Devin Orgeron  
devin\_orgeron@ncsu.edu

Jean-Marie Téo  
(*Sacred Places*)  
www.jmteno.us

### Distributors

Assam Film Development Corporation  
c/o Altaf Mazid  
Ph: 0091-9435-93633  
altafmazid@gmail.com

Audiovisuel Multimedia International  
Productions  
(*Black Business*)  
Ph: +33148874513  
amip@amip-multimedia.fr  
www.amip-multimedia.fr

Canadian Filmmakers Distribution  
Centre  
(*Hers At Last*)  
Ph: 416-588-7956  
cfmdc@cfmdc.org  
www.cfmdc.org

Electronic Arts Intermix  
(*Vital Signals*)  
Ph: 212-337-0680  
aadachi@eai.org  
www.eai.org/eai/index.htm

Icarus Films  
(*Notes on Marie Menken*)  
(*Revue*)  
Ph: 718-488-8900  
mail@icarusfilms.com  
www.IcarusFilms.com

Los Angeles Filmforum  
(*Contemporary (In)appropriations*)  
Ph: 310-876-9082  
jaimierbaron@gmail.com  
http://lafilmforum.wordpress.com/

Media Education Foundation  
(*Live from Bethlehem*)  
Ph: 800-897-0089  
alex@mediaed.org  
www.mediaed.org

Northstar Pictures, Inc.  
(*Pariah*)  
Ph: 323-544-1499  
nekisa@northstar-pictures.com  
www.pariahthemovie.com

Typecast Films  
(*American Radical*)  
Ph: 206-322-0882  
info@typecastfilms.com  
http://typecastfilms.com/

Watchmaker Films  
(*Living Room Cinema*)  
Ph: +44 (0) 207 332 0915  
mark.rance@watchmakerfilms.com  
http://www.watchmakerfilms.com

Women Make Movies  
(*Ella es el matador*)  
(*Finding Dawn*)  
(*Shooting Women*)  
(*Suffragettes in the Silent Cinema*)  
(*Tiger Spirit*)  
Ph: 212-925-0606  
orders@wmm.com  
www.wmm.com

## Schedule At A Glance

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Day	Time		Page
Wed, March 17	8:00 – 9:45 am	Session A	21
	10:00 – 11:45 am	Session B	25
	10:00 am	Special Event	29
	12:00 – 1:45 pm	Session C	30
	2:00 – 3:45 pm	Session D	35
	2:00 pm	Special Event	39
	4:00 – 5:45 pm	Session E	40
	6:00 – 7:45 pm	Session F	45
Thu, March 18	8:00 – 9:45 am	Session G	50
	10:00 – 11:45 am	Session H	55
	12:00 – 1:45 pm	Session I	60
	2:00 – 3:45 pm	Session J	65
	4:00 – 5:45 pm	Session K	70
	6:00 – 7:30 pm	Award Ceremony	75
Fri, March 19	8:00 – 9:45 am	Session L	76
	10:00 – 11:45 am	Session M	81

Day	Time		Page
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	2:00 – 3:45 pm	Session N	86
	4:00 – 5:45 pm	Session O	91
	5:45 pm	Special Event	95
Sat, March 20	8:00 – 9:45 am	Session P	96
	10:00 – 11:45 am	Session Q	101
	12:00 – 1:45 pm	Session R	106
	2:00 – 3:45 pm	Session S	111
	4:00 – 5:45 pm	Session T	116
	6:00 – 7:30 pm	Plenary	121
Sun, March 21	7:30 – 9:30 pm	Reception	121
	8:00 – 9:45 am	Session U	122
	10:00 – 11:45 am	Session V	127
	12:00 – 1:45 pm	Session W	132
	2:00 – 3:45 pm	Session X	137

## Exhibit Hours\*

room: Catalina Ballroom

**Thursday, March 18**

10:00 am – 5:00 pm

**Friday, March 19**

10:00 am – 5:00 pm

**Saturday, March 20**

10:00 am – 5:00 pm

**Sunday, March 21**

8:00 am – 11:00 am

\* hours subject to change

## Registration Desk(s) Hours\*

room: International Lounge—Suite 310

**Tuesday, March 16**

3:00 pm – 5:00 pm

**Wednesday, March 17**

8:00 am – 5:00 pm

**Thursday, March 18**

8:00 am – 5:00 pm

**Friday, March 19**

8:00 am – 5:00 pm

**Saturday, March 20**

8:00 am – 4:30 pm

**Sunday, March 21**

8:00 am – 12:00 pm

\* hours subject to change



## Special Panels and Events At A Glance

Day	Time	Special Panel Title	Page
Wed, March 17	10:00 am	<b>**SPECIAL EVENT**</b> —SCMS 2010 Los Angeles Off-Site Tours of the Academy of Motion Picture Arts and Sciences Margaret Herrick Library ( <i>prior reservation required</i> )	29
	2:00 pm	<b>**SPECIAL EVENT**</b> —SCMS 2010 Los Angeles Off-Site Tours of the Academy of Motion Picture Arts and Sciences Margaret Herrick Library ( <i>prior reservation required</i> )	39
Thu, March 18	12:00 – 1:45 pm	<b>I17: SPECIAL SESSION</b> —African Women Filmmakers Today Sponsor: French and Francophone Scholarly Interest Group	64
	2:00 – 3:45 pm	<b>J17: SPECIAL SESSION</b> —Mapping the Past and Future of Asian American Cultural Production in Hollywood Sponsor: Asian/Pacific American Caucus	69
	4:00 – 5:45 pm	<b>K17: SPECIAL SESSION</b> —Unheard Histories of Sound in Media and Cinema Sponsor: Sound Studies Scholarly Interest Group	74
Fri, March 19	8:00 – 9:45 am	<b>L17: SPECIAL SESSION</b> —Collaboration, Mentorship, Promotion: Women Mobilizing the Past & Future of SCMS Sponsor: Women's Caucus	80
	10:00 – 11:45 am	<b>M17: SPECIAL SESSION</b> —Celebrating Chick Strand through Screenings and Discussion Sponsor: Experimental Film and Media Scholarly Interest Group	85
	4:00 – 5:45 pm	<b>O17: SPECIAL SESSION</b> —Queer Mentorship: Genealogies and Affiliations for the Future of LGBTQ Film Studies Sponsor: Queer Caucus	94
	5:45 pm	<b>**SPECIAL EVENT**</b> —Program at UCLA's Bridges Theater: Screening of <i>The Exiles</i> and UCLA Sponsored Reception ( <i>prior reservation required</i> )	95
Sat, March 20	8:00 – 9:45 am	<b>P17: SPECIAL SESSION</b> —Nontheatrical Media from Celluloid to YouTube Sponsor: Nontheatrical Film and Media Scholarly Interest Group	100
	10:00 – 11:45 am	<b>Q17: SPECIAL SESSION</b> —Collaborative Research Programs: From Archive to Electronic Publication Sponsor: Women's Film History Project	105
	12:00 – 1:45 pm	<b>R17: SPECIAL SESSION</b> —Transmedia Studies: The Hollywood Geek Elite Debates the Future of Television Sponsor: Television Studies Scholarly Interest Group	110
	2:00 – 3:45 pm	<b>S17: SPECIAL SESSION</b> —Aesthetics Now: Art History and Film Studies Sponsor: CinemArts: Film and Art History Scholarly Interest Group	115
	4:00 – 5:45 pm	<b>T1: SPECIAL SESSION</b> —New Directions in Contemporary Japanese Animation (conducted in English and Japanese)	116
		<b>T17: SPECIAL SESSION</b> —Understanding the Past and Future of African American Media— A Discussion with Members from the Los Angeles School of Black Filmmakers Sponsor: African/African American Caucus	120
Sun, March 21	8:00 – 9:45 am	<b>U17: SPECIAL SESSION</b> —Rethinking East European Cinema Sponsor: Central/East/South European Cinemas Scholarly Interest Group	126
	10:00 – 11:45 am	<b>V17: SPECIAL SESSION</b> —Who Does the Work? Who Gets the Pay? New Battlegrounds for Creative Labor Sponsor: Caucus on Class	131
	12:00 – 1:45 pm	<b>W17: SPECIAL SESSION</b> —(Multi)Media Literacies: Challenges and Futures Sponsor: Media Literacy and Outreach Scholarly Interest Group	136

# SCMS Caucus & Scholarly Interest Group Meeting Schedule

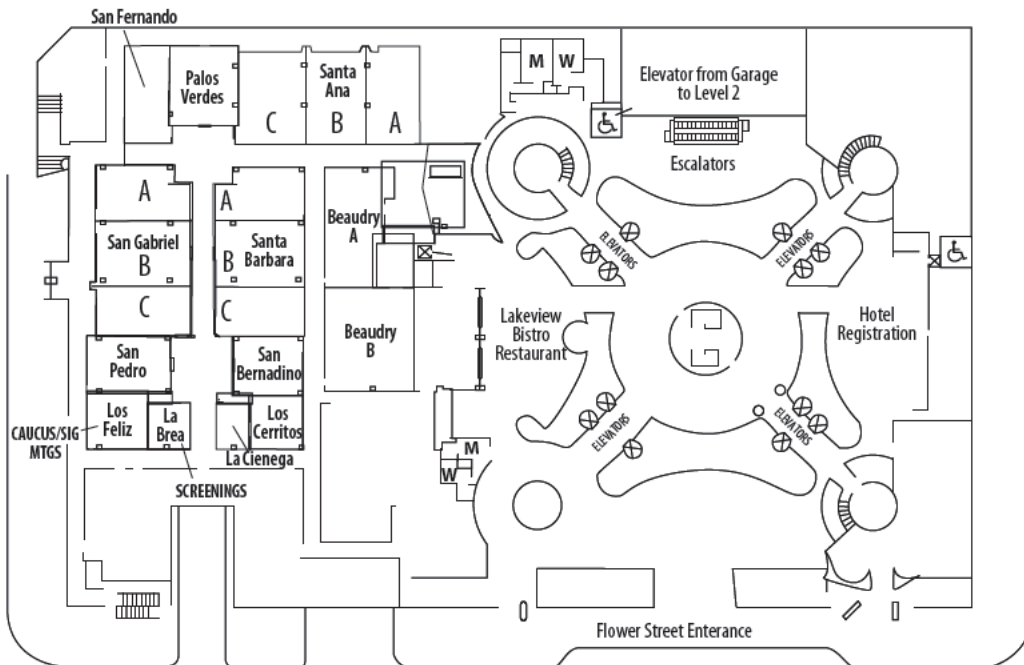
All meetings will be held in Los Feliz, Lobby Level

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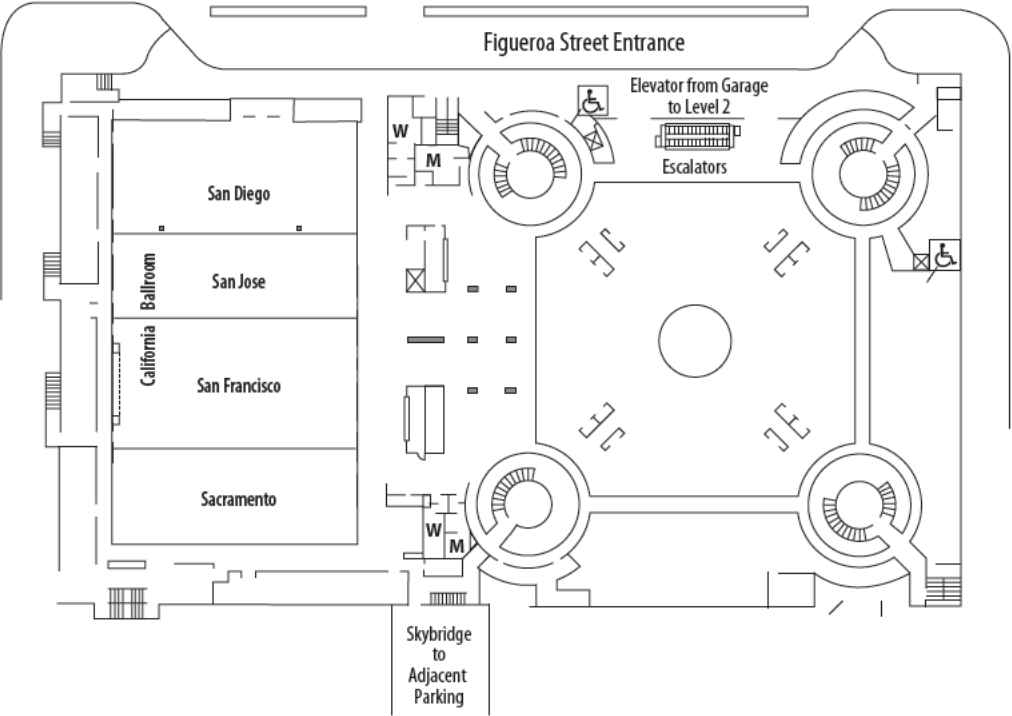
Date	Time	Caucus /SIG	Page
Wed, March 17	4:00 – 5:45 pm	Women's Film History Project	44
Thu, March 18	8:00 – 9:45 am	Sound Studies Scholarly Interest Group	54
	10:00 – 11:45 am	Asian/Pacific American Caucus	59
	4:00 – 5:45 pm	Organizational Meeting for Proposed Urban Studies Scholarly Interest Group	74
	7:30 pm	African/African-American Caucus	75
Fri, March 19	10:00 – 11:45 am	Women's Caucus	85
	2:00 – 3:45 pm	Nontheatrical Film and Media Scholarly Interest Group	90
	4:00 – 5:45 pm	Middle East Caucus Meeting	95
	6:00 pm	French and Francophone Scholarly Interest Group	95
Sat, March 20	10:00 – 11:45 am	Queer Caucus	105
	12:00 – 1:45 pm	Video Game Studies Scholarly Interest Group	110
	2:00 – 3:45 pm	Central/East/South European Cinemas Scholarly Interest Group	115
	4:00 – 5:45 pm	CinemArts Scholarly Interest Group	120
Sun, March 21	8:00 – 9:45 am	Caucus Coordinating Committee	126

## Floor Plans — Westin Bonaventure

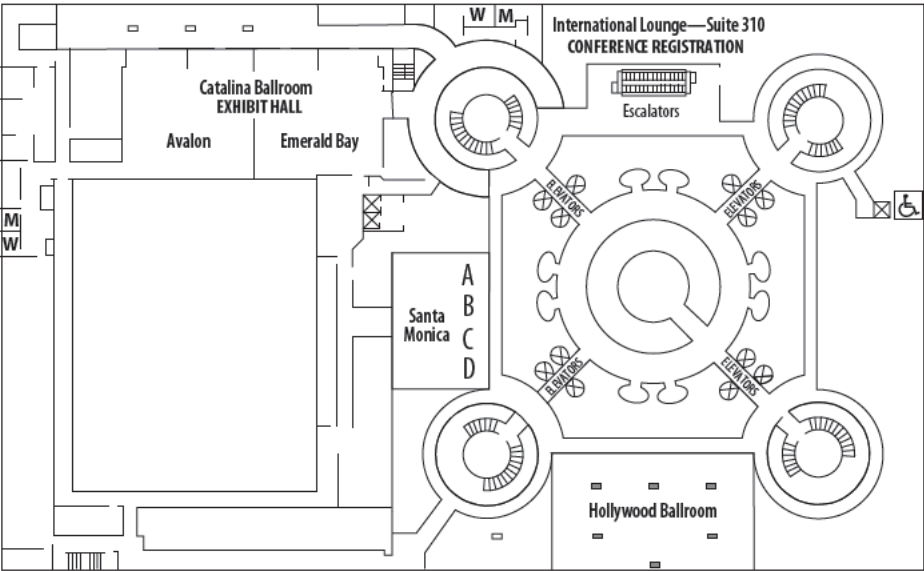
### Lobby Level



Level 2



Level 3



# Host Committee Recommendations for GENERAL TOURISM AND TRANSPORTATION Information

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City of Los Angeles Official Visitor's Guide—<http://www.discoverlosangeles.com/>  
Experience LA—<http://www.experiencela.com/>

## Area Transportation

### Airport Transportation

Estimated cab fare from LAX to downtown hotels, \$45-\$52

#### Airport Shuttles:

**Super Shuttle**—<http://www.supershuttle.com/> 1-800-BLUE-VAN (1-800-258-3826)

**LAX Flyaway Bus**—[http://www.lawa.org/welcome\\_LAX.aspx?id=292](http://www.lawa.org/welcome_LAX.aspx?id=292) (1-866-435-9529)

The Flyaway bus arrives at and departs from Los Angeles' Union Station for \$14.00 round trip

### L.A. Metro Rail - [www.metro.net](http://www.metro.net)

Although L.A. is not known for its mass transit, Metro Rail offers excellent opportunities to access Downtown and Hollywood, particularly, from the Bonaventure. The Red Line will take you from Union Station to the film-themed Hollywood and Vine station; the Gold Line will take you into Pasadena from downtown. The Bonaventure is close to the 7th Street/Metro Center Station, at which you can access the Metro Blue Line and Metro Red Line, from which connections can be made to other lines.

**L.A. Metro Rail System Map**—[http://www.metro.net/riding\\_metro/maps/images/rail\\_map.pdf](http://www.metro.net/riding_metro/maps/images/rail_map.pdf)

**Metro Red Line Map**—[http://www.metro.net/riding\\_metro/red\\_line.htm](http://www.metro.net/riding_metro/red_line.htm)

**Metro Blue Line Map**—[http://www.metro.net/riding\\_metro/blue\\_line.htm](http://www.metro.net/riding_metro/blue_line.htm)

Current Metro fares can be found at [http://www.metro.net/riding\\_metro/riders\\_guide/paying\\_fare-02.htm](http://www.metro.net/riding_metro/riders_guide/paying_fare-02.htm)

A weekly pass, good for unlimited rides on the Metro from Sunday – Saturday is \$17.00.

### DASH System

The DASH shuttle/bus system is the easiest and most affordable way to get around Downtown Los Angeles. The DASH system operates in loops, so that shuttles stop (outside the Bonaventure) every 5 – 10 minutes, depending on the route. DASH routes include trips to Union Station (from which the Flyaway Shuttle departs for LAX), to Chinatown, the Fashion District, to LA Live, and to USC from Downtown. Fares cost .25 one way. For the DASH system map, see: <http://www.ladottransit.com/dash/routes/downtown/downtown.pdf>

For general DASH information, see: <http://www.ladottransit.com/dash/>



## Host Committee Recommendations for FOOD/DRINK/RESTAURANTS

### Restaurants Downtown

#### Cicada (\$\$\$\$)

[www.cicadarestaurant.com/](http://www.cicadarestaurant.com/); (213) 488-948-8617 S. Olive St. Los Angeles, CA 90014; Italian. Site of former Alexander and Oviatt haberdashery (built 1928); gorgeous art-deco style with lots of lalique glass and double staircases with carved wood railings.

#### Ciudad (Mexican)

[www.ciudad-la.com/](http://www.ciudad-la.com/); 445 S. Figueroa St., Los Angeles, CA 90071; phone: 213.486.5171; Across the street from the Bonaventure, Happy Hour, M-F, 4:00 – 7:00 pm, Features a \$10 Quick Lunch menu, Dinner entrees/\$26 and up.

#### Clifton's Cafeteria

[www.cliftonscafeteria.com/home.html](http://www.cliftonscafeteria.com/home.html); 648 South Broadway, Los Angeles, California 90014; 213-627-1673; Open 7 days a week – 6:30 am – 7:30 pm; Famed 1930s cafeteria in downtown LA.; landmark, famous for its refusal to turn anyone away during the Great Depression and for its indoor recreation of California redwood forest.

#### Empress Pavilion (\$\$)

[www.empresspavilion.com/](http://www.empresspavilion.com/); 988 North Hill Street Los Angeles, CA 90012-1750 (323) 230-4522; (inside the Chinatown Bamboo Plaza); Chinese (dim sum).

#### Grand Central Public Market

[www.grandcentralsquare.com/](http://www.grandcentralsquare.com/); 317 S. Broadway; 213-624-2378; Monday – Sunday 9:00 am to 6:00 pm; An open-air market in downtown Los Angeles with a wide range of kiosks for various cuisines and fresh foods.

#### La Serenata de Garibaldi (Mexican)

[www.laserenataonline.com/](http://www.laserenataonline.com/); 1842 East First Street, LA 90033; 323-265-2887; Entrees/\$13 and up.

#### Langers Delicatessen and Restaurant (\$)

[www.langersdeli.com/](http://www.langersdeli.com/); 704 S Alvarado St. Los Angeles, CA 90057 (213) 483-8050; Famous for their pastrami sandwiches. Open since 1947.

#### Nickel Diner (\$\$)

[www.nickeldiner.com/](http://www.nickeldiner.com/); 524 South Main Street Los Angeles, CA 90013-1422 (213) 623-8301; Home of the maple bacon donut; breakfast, lunch and dinner.

#### Pacific Dining Car (\$\$\$\$)

1310 West 6th St. Los Angeles, CA 90017 (213) 483-6000; Famous for its steaks; open since 1921; also has a Santa Monica location.

#### The Pantry (\$\$)

[www.pantrycafe.com](http://www.pantrycafe.com) (esp. for breakfast); 877 S. Figueroa St. Los Angeles, CA 90017 (213) 972-9279; Hearty, basic food; former Mayor Richard Riordan is an owner; throwback old-school greasy spoon; an LA landmark (opened in 1924, with the seasoned grills to prove it).

#### Philippe (\$)

[www.philippes.com](http://www.philippes.com); 1001 N. Alameda St. Los Angeles, CA 90012 (213) 628-3781; Home of the original French Dip sandwich (opened in 1908); "community" style tables and sawdust on the floor.

#### Taylor's Prime Steaks (\$\$\$)

[www.taylorsteakhouse.com](http://www.taylorsteakhouse.com); 3361 W. 8th St. Los Angeles, CA 90005 (213) 382-8449; Famous for its quality, reasonably priced steaks; opened in 1953; has "old school" dark interior with red leather (pleather?) booths.

#### Water Grill (\$\$\$\$)

[www.watergrill.com](http://www.watergrill.com); 544 S. Grand Ave. Los Angeles, CA 90017 (213) 891-0900; Famous for its seafood and raw bar; earned 1 Michelin star in 2008.

#### Wurstküche (Belgian Sausage, Fries and Beer)

[www.wurstkucherestaurant.com/](http://www.wurstkucherestaurant.com/); 800 E. 3rd St., LA 90013; 213.687.4444; Downtown Arts District "purveyor of exotic grilled sausages"; Wide selection of Belgian, German, and North American beers on tap; All food, under \$10; Drink/\$6-12.

### Drinks Downtown

#### The Standard Hotel Rooftop Bar

[www.standardhotels.com/los-angeles/restaurants-bars/rooftop-bar/](http://www.standardhotels.com/los-angeles/restaurants-bars/rooftop-bar/); 550 South Flower; This is a popular and chic place for cocktails with panoramic views of downtown skyscrapers. Also features waterbed pods, a pool, and fireplace. It's best at night, but bring a sweater.

#### The Edison

[www.edisondowntown.com](http://www.edisondowntown.com); 108 W. 2nd St. #101; 213-613-0000; Housed in Downtown LA's first private power plant, the Edison "celebrates an era of invention and imagination—the blending of science, art and industry." Features hand-crafted cocktails starting at \$13/ea.

### **Cole's**

www.colesfrenchdip.com/; 118 E. Sixth Street; 213-622-4090; Cole's claims (with Philippe's) to be the inventor of the French Dip sandwich. Unlike Philippe's, however, Cole's also has a full bar.

### **Library Bar**

www.librarybarla.com; 630 W Sixth St. Ste 116A; 213-488-1931; A quick walk from the Bonaventure—entrance on Hope Street just below 6th. Touts itself as “the perfect escape from the Hollywood bar scene.”

### **Golden Gopher**

www.goldengopherbar.com; 417 W 8th St; 213-614-8001; The Golden Gopher's antique (but still valid) 1905 liquor license allows a rarity in L.A. — a take-out/package option that allows patrons to take their booze “to go.” Has an outdoor smoking area, a selection of old school video games to accompany a rec room-meets-hunting-lodge-in-the-city vibe.

### **Broadway Bar**

www.broadwaybarla.com; 830 S. Broadway; 213-614-9909; An art-deco inspired Theatre District lounge with a 50-foot circular bar; features “early-bird” specials on Tuesdays through Fridays (5 pm — 9 pm).

## **Restaurants in Neighborhoods Beyond Downtown**

### **Alcove (breakfast/brunch foods)**

www.alcovecafe.com/; 1929 Hillhurst Ave., Los Angeles 90027; 323-644-0100; M-Sat, 6:00 am — 11:00 pm; Sun, 7:00 am — 11:00 pm; Coffee and bakery items as well as full entrees; Outdoor/patio seating.

### **AOC on 3rd St (Wine Bar)**

www.aocwinebar.com/; 8022 W. 3rd St., LA 90048; 323-653-6359.

### **Ackee Bamboo Jamaican Cuisine**

4305 Degnan Blvd., Ste. 100 (Leimert Park); 323-295-7275; Entrees/\$7 — \$12.

### **Animal (\$\$\$)**

www.animalrestaurant.com; 435 N. Fairfax Ave Los Angeles, CA 90048 (323) 782-9225; Eclectic menu (changes daily, depending on what's fresh at the Farmers' Markets); chefs are the stars of Food Network's 2 Dudes Catering (Jon Shook and Vinny Dotolo); small and large plates; no-nonsense décor and atmosphere.

### **Apple Pan (\$)**

10801 W Pico Blvd Los Angeles, CA 90064-2105, (310) 475-3585; Homemade pies, burgers and sandwiches served at U-shaped counter. Open since 1947.

### **Aunt Kizzy's Back Porch**

www.auntkizzy's.com/; 523 Washington Blvd., Marina Del Rey; 310-578-1005; Sunday Brunch; Daily lunch and dinner; Huge portions of LA's best Southern food; Entrees from \$14 — \$19.

### **Bar Pintxo (Tapas)**

www.barpintxo.com/; 109 Santa Monica Blvd., Santa Monica 90401; 310.458.2012.

### **Cliff's Edge**

www.cliffsedgecafe.com/; 3626 Sunset Blvd., LA 90026; 323-666-6116; Open for brunch Sat/Sun, 11:00 — 3:00 pm; and dinner Mon — Sat, 6:00 pm to close; Dinner Entrees/\$14-20.

### **Comme Ca**

www.commecarestaurant.com/ (\$\$\$); 8479 Melrose Ave., West Hollywood 90069; 323-782-1104; David Myers' French brasserie; Menus change regularly; Entrees range from \$17-\$30.

### **Fred 62 (24 hr diner)**

www.fred62.com/; 1850 N. Vermont Ave.; 323.667.0062; Open 24-hours a day, 365 days a year; Range of diner-menu prices, from \$3.00 — \$15.00; Hip and scenester-y, especially later in the evening and during brunch.

### **Gingergrass (Vietnamese)**

www.gingergrass.com/; 2396 Glendale Blvd., Silver Lake 90039; 323-644-1600; Entrees/\$10 and up.

### **Hal's Bar and Grill**

www.halsbarandgrill.com/pages/home.php; 1349 Abbot Kinney Blvd. (Venice Beach) 310-396-3105; Romantic and bustling, neighborhood comfy yet chic; Live Jazz; Located in the heart of Abbot Kinney's row of boutiques and galleries. Entrees/\$18-\$30.

### **The Hump (\$\$\$\$)**

www.thehump.biz; 3rd Floor, 3221 Donald Douglas Loop S, Santa Monica — (310) 313-0977; Sushi. Limited number of tables and sushi bar; overlooks the runway at the Santa Monica Airport.

### **Jar on Beverly Blvd.**

www.thejar.com/; 8225 Beverly Blvd., LA, 90048; 323-655-6566; Suzanne Tracht's take on a 1940s supper club/steakhouse.; Features a “little bites” menu on Thursdays, with appetizer-sized selections between \$6-\$10; Entrees between \$20-\$42 without sides.

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### **The Kitchen (Brunch, lunch, dinner)**

[www.thekitchen-silverlake.com/](http://www.thekitchen-silverlake.com/); 4348 Fountain Ave. at Sunset Blvd.; 323-664-3663; Open Late (1 am Fri/Sat; Midnight, Mon-Thu; to 10:00 on Sundays); Brunch Saturday and Sunday (from 11:00 – 3:00 pm); All food between \$7 – \$12.

### **Kogi BBQ Truck**

Korean bbq and tacos—chase on Twitter (\$); <http://kogibbq.com/>.

### **La Serenata (\$\$)**

[www.laserenataonline.com](http://www.laserenataonline.com/); 1842 E. 1st St. Los Angeles, CA 90033 (323) 265-2887; Mexican; especially good grilled seafood entrees; owns two other restaurants on the Westside (West LA and Santa Monica).

### **Little Dom's (California/Italian)**

[www.littledoms.com/](http://www.littledoms.com/); 2128 Hillhurst Ave., 90027; 323.661.0055; entrees/\$15 and up; intimate, neighborhoody Italian restaurant in Los Feliz.

### **Matsuhisa (\$\$\$\$)**

129 N La Cienega Blvd. Beverly Hills, CA 90211-2206; (310) 659-1639; Flagship restaurant of internationally renowned chef Nobu Matsuhisa; famous for its “fusion” approach to sushi.

### **Nyala (Ethiopian)**

[www.nyala-la.com/](http://www.nyala-la.com/); 1076 South Fairfax Ave.; 323-936-5918; One of the best on “Ethiopian Row” in the Fairfax District, south of Olympic.

### **Osteria Mozza (\$\$\$\$)**

[www.mozza-la.com](http://www.mozza-la.com); 6602 Melrose Avenue Los Angeles, CA 90038 (323) 297-0100; Italian; joint venture between chefs Nancy Silverton and Mario Batali; Bar Menu, Thursdays and Sundays for \$35 including three courses (dessert is one), and a glass of wine. Standing Menu: all items \$12 and up, with entrees ranging from \$17-\$60.

### **Musso and Frank Grill (\$\$\$)**

[www.mussoandfrankgrill.com](http://www.mussoandfrankgrill.com); 6667 Hollywood Blvd Hollywood, CA 90028 (323) 467-7788; “Old style” restaurant in the heart of Hollywood (open since 1919) with red-jacketed waiters and dry martinis.

### **Original Farmers Market**

[www.farmersmarketla.com/](http://www.farmersmarketla.com/); At 3rd and Fairfax, adjacent to The Grove (shopping complex) and CBS Television City; Features a collection of restaurants, food and souvenir stands; live music most Fridays and Saturdays from 5:00 on.

### **Palate (Wine bar + food)**

[www.palatefoodwine.com/](http://www.palatefoodwine.com/); 933 S. Brand Blvd., Glendale, CA 91204; 818.662.9463; Menu changes weekly; Mediterranean-influenced Californian fresh cuisine; Entrees/\$12 and up.

### **The Pig n' Whistle (\$\$)**

[www.pignwhistle.com](http://www.pignwhistle.com); 6714 Hollywood Blvd. Los Angeles, CA 90028-4605 (323) 463-0000; Pub food; most famous as the restaurant next to the Egyptian theater with 1920s era décor.

### **Pink's (\$)**

[www.pinkshollywood.com](http://www.pinkshollywood.com); 709 North La Brea Avenue, Los Angeles, CA (323) 931-4223; Hot dogs; Hollywood landmark (opened in 1939); famous for its long lines and specialty “dogs” named after celebrities. Expect a line on weekends, but the people-watching is worth the wait.

### **Roscoe's House of Chicken & Waffles**

[www.roscoeschickenandwaffles.com](http://www.roscoeschickenandwaffles.com); 5006 W. Pico Blvd; 323-934-4405; (\$\$); LA landmark for, of course, fried chicken and waffles; Open early and open late; Plan for lines.

### **Susan Feniger's Street**

[www.eatatstreet.com/](http://www.eatatstreet.com/); 742 N. Highland Ave., LA 90038; 323.203.0500; Entrees from \$6 – \$30; “Global streetfood”.

### **Sushi Roku**

[www.sushiroku.com/](http://www.sushiroku.com/); 8445 W. 3rd St., West Hollywood, 90048; 323-655-6767.

### **Taco Zone Truck**

[www.yelp.com/biz/taco-zone-truck-los-angeles](http://www.yelp.com/biz/taco-zone-truck-los-angeles).

### **Taurat Tandoori (Indian, in Koreatown)**

[www.latimes.com/features/food/la-fo-find26-2009aug26\\_0,7569929.story](http://www.latimes.com/features/food/la-fo-find26-2009aug26_0,7569929.story); 101 S. Vermont Ave.; 213-383-6780; Entrees/\$6-\$11.

### **Uncle Darrow's Cajun Restaurant**

[www.uncledarrows.com](http://www.uncledarrows.com); 2560 S. Lincoln Blvd., Marina Del Rey; 310-306-4862; Westside family-run Cajun for Breakfast, lunch, or dinner; Entrees from \$7-\$25 (for catch-of-the day at the high end; large portions).

### **Versailles Cuban Restaurant**

[www.versaillescuban.com/](http://www.versaillescuban.com/); 10319 Venice Blvd. (Culver City; other locations in mid-city, Huntington, and the Valley); 310-558-3168; Entrees/\$10-\$12 that feed two hungry people.

### **Yuca's (Yucatan-style Mexican)**

[www.yucasla.com/](http://www.yucasla.com/); 2056 Hillhurst Ave., Los Feliz 90027; 323.662.1214; Mon-Sat 11:00 – 6:00 pm; All menu items under \$5.00.

### **Zankou Chicken**

[www.yelp.com/biz/zankou-chicken-los-angeles](http://www.yelp.com/biz/zankou-chicken-los-angeles); 5065 W. Sunset Blvd., LA 90027; 323-665-7842; Rotisserie garlic chicken you dream about between visits.; Entrees/under \$10.

# Host Committee Recommendations for ENTERTAINMENT, ATTRACTIONS, and SHOPPING

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## Research/Archives/Libraries

### Academy of Motion Picture Arts and Sciences/ Margaret Herrick Library

[www.oscars.org/library/index.html](http://www.oscars.org/library/index.html); 333 La Cienega Blvd., Beverly Hills, CA 90211; Closed on Wednesdays, Saturdays and Sundays; Open Monday, Thursday, Friday 10:00 am – 6:00 pm, Tuesdays 10:00 am – 8:00 pm.

### Center for Visual Music

[www.centerforvisualmusic.org/](http://www.centerforvisualmusic.org/); 453 S. Spring St., Ste. 834; 213-683-1514; A nonprofit film archive dedicated to visual music, experimental animation, and avant-garde media. Website features current screenings and events and detailed information on archival collections, including holdings of film/video/digital media, papers, books, artwork, photography and artifacts. Collections include those of artists such as Oskar Fischinger, and Mary Ellen Bute, among others. Scholars are invited to contact the Center as advance appointments are required to access the collections, most of which are housed off-site. Inquiries should be directed to the phone number above or to [cvmaccess@gmail.com](mailto:cvmaccess@gmail.com).

### Eddie Brandt's Saturday Matinee

5006 Vineland Ave, North Hollywood; (818) 506-4242; Open Tue-Fri 12pm-6pm; Sat 8:30am-5pm; [www.ebsmvideo.com](http://www.ebsmvideo.com); Eddie Brandt's Saturday Matinee has the biggest video (VHS) collection of any video store in the Los Angeles area, and its staff has encyclopedic knowledge. In particular, they have a stunningly large collection of vintage television on tape. But Eddie's may be most useful to visiting scholars for its other collection: FILM STILLS. They have a huge collection of stills, which patrons can browse casually and can buy on the spot for significantly less money than at traditional archives.

### Los Angeles Public Library, Central Library

630 W. 5th Street; [www.lapl.org/central/](http://www.lapl.org/central/); 213-228-7000.

### ONE National Gay & Lesbian Archives

909 W. Adams Blvd.; Tue. & Fri. 1:30pm – 5:30pm; Wed. & Thur. 3:30pm – 9:00pm; Saturday 11:00am – 5:00pm, Sundays & Mondays – Closed; [www.onearchives.org/](http://www.onearchives.org/); A useful archive with deep holdings of gay publications, subject clippings files, and cheap donated books for sale.

### The Paley Center for Media

[www.paleycenter.org/visit-visitla](http://www.paleycenter.org/visit-visitla); 465 N. Beverly Drive; Beverly Hills, CA 90210; 310.786.1000; Open Wednesdays – Sundays, noon – 5:00 pm; In the heart of Beverly Hills' shopping district; Programs can be called up for 2-hours of viewing time, with day's admission. There is always a themed display in the building's lobby and there is a collection of Al Hirschfeld sketches of TV personalities and program casts on the second floor of the Richard Meier-designed building.

### UCLA Arts Library

UCLA Arts Library Home Page: [www.library.ucla.edu/libraries/Arts/](http://www.library.ucla.edu/libraries/Arts/); Arts Library Exhibits: [www.library.ucla.edu/libraries/arts/9738.cfm](http://www.library.ucla.edu/libraries/arts/9738.cfm); UCLA Library Film and Television Research Guide: <http://guides.library.ucla.edu/film/>; UCLA Arts Library Theater, Film, and Television Blog: <http://blogs.library.ucla.edu/arts/>.

### UCLA Film and Television Archive

UCLA Film & Television Archive holds over 250,000 films and television; programs produced from the 1890s to the present. The collection includes; independent and studio-produced shorts and feature films, local and network; TV programming, and 27 million feet of Hearst newsreels. The Archive; Research and Study Center (ARSC) coordinates thousands of individual viewing; appointments annually, facilitating access to the Archive's rare collections; in UCLA's Instructional Media Lab. For information on the collections of the Archive, please visit: [www.cinema.ucla.edu/collections/collections.html](http://www.cinema.ucla.edu/collections/collections.html); To coordinate a research visit, please review the archive's FAQ at: [www.cinema.ucla.edu/access/arscfq.html](http://www.cinema.ucla.edu/access/arscfq.html); For assistance, please contact Mark Quigley at [arsc@ucla.edu](mailto:arsc@ucla.edu) or 310.206.5388.

### USC Cinema Library and Performing Arts Archive

In Doheny Memorial Library, on USC's University Park Campus; 3550 University Park Drive; Los Angeles, CA 90089; Contact: Steve Hanson, 213.740.9377; Site: [www.usc.edu/libraries/locations/cinema\\_tv/](http://www.usc.edu/libraries/locations/cinema_tv/); Map: [www.usc.edu/private/about/visit\\_USC/USC\\_UPC\\_map\\_color.pdf](http://www.usc.edu/private/about/visit_USC/USC_UPC_map_color.pdf); USC's campus is convenient to the Bonaventure by taking the DASH, Route F line.



## Walking and Riding Tours

### The Los Angeles Conservancy

[www.laconservancy.org/tours/tours\\_main.php4](http://www.laconservancy.org/tours/tours_main.php4); The LA Conservancy offers tours of historic downtown architecture, with a focus on movie palaces, Art Deco, Victorian homes, classic hotels, or new skyscrapers. Check the website for the available tours.

### Esotouric

[www.esotouric.com](http://www.esotouric.com); A bus tour company that offers unique perspectives on Los Angeles history and geography, including “True Crime” and Charles Bukowski-themed trips. Schedule of upcoming tours located on website.

### “A Lost Angeleno’s Guide To the City of Bladerunner”

[www.msgeek.com/brtour/](http://www.msgeek.com/brtour/); A wonderfully comprehensive guide compiled by S. Michelle Klein-Hass which, while touring Bladerunner sites, also offers great tips to touring Los Angeles, generally, with a focus on Bonaventure-adjacent walking and public transit.

## Museums

### Hammer Museum/Billy Wilder Theater

[hammer.ucla.edu](http://hammer.ucla.edu); 10899 Wilshire Blvd., 90024 (Westwood); 310-443-7000; Tue, Wed, Fri, Sat, 11:00 am – 7:00 pm; Thu 11:00 am – 9:00 pm; Sun, 11:00 am – 5:00 pm.

### Huntington Library, Art Collection and Botanical Gardens

[www.huntington.org](http://www.huntington.org); 1151 Oxford Road San Marino, CA 91108 626.405.2100; Located near Pasadena and established by a wealthy railroad and real estate tycoon in 1919, boasts extensive collections of rare books, manuscripts and fine art, as well as 120 acres of botanical gardens.

### Museum of Contemporary Art

250 South Grand Ave; Weds: Closed, Thurs: 11am–8pm, Fri: 11am–5pm, Sat–Sun: 11am–6pm; [www.moca.org](http://www.moca.org) 213-626-6222; Located near the conference hotel, this is the city’s leading venue for contemporary art.

### Museum of Jurassic Technology

9341 Venice Blvd; Open Thu 2pm–8pm; Fri–Sun 12pm–6pm; [www.mjt.org](http://www.mjt.org); A fascinating collection of curiosities and improbabilities that presents dimly lit and painstakingly curated historical hypotheses—all of which are probably hoaxes.

### The Getty Museum

<http://www.getty.edu/visit/>; There is no admission fee for the Getty Museum and grounds, but parking is \$15 a car (free after 5 pm).

### The Getty Villa

<http://www.getty.edu/visit/>; Located in Pacific Palisades; visitors are issued a timed ticket (free, parking is \$15) and only a certain number are issued for each day. Attendees interested in visiting the Villa should book their visit as soon as possible.

### Los Angeles County Museum of Art

[www.lacma.org](http://www.lacma.org); 5905 Wilshire Blvd., LA 90036; 323-857-6000; The largest art museum in the western US, the collection is particularly strong in “holdings of Asian art, . . . Latin American art, . . . and Islamic art.” The museum is closed Wednesdays; Pay what you wish after 5:00 pm (open until 8:00 pm M, Tu, Thu, Sat, Sun; until 9:00 on Friday); Opens at noon Mon–Fri; Opens at 11:00 Sat and Sun. Several galleries are currently under construction, while others are newly renovated—if there are particular collections you hope to visit, check the website or call first.

## Downtown Music/Performing Arts

### REDCAT

Cal Arts’ Downtown Center for Innovative Visual, Performing and Media Arts, housed in Walt Disney Concert Hall, 631 W. 2nd St.; Schedule at [www.redcat.org](http://www.redcat.org); Walking from the Bonaventure, exit 4th St., walking east toward Hope; Turn Left onto Hope and proceed 3 blocks northeast to 2nd; or, take the DASH, Route A.

### Music Center Performing Arts Center of Los Angeles County

Complex including Walt Disney Concert Hall, Dorothy Chandler Pavilion, Ahmanson Theater, and Mark Taper Forum; at 135 N. Grand Ave., [www.musiccenter.org/](http://www.musiccenter.org/) (213-972-7211); Walking from the Bonaventure, exit 4th St., walking east toward Hope; Turn Left onto Hope and proceed 3 blocks northeast to 2nd; or, take the DASH, Route A.

## Downtown Neighborhoods to Explore

### Downtown Arts District

Take DASH Route A; <http://www.ladad.com>.

### Downtown Fashion District

Take DASH Route E; <http://www.fashiondistrict.org/>.

### Downtown Union Station and El Pueblo Historic Park

Take DASH Route B or Metro Red Line.

### Los Angeles' Chinatown

Take DASH Route B or Metro Gold Line; <http://chinatownla.com/>.

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## Movie Theaters

### American Cinematheque at the Egyptian Theater

6712 Hollywood Boulevard; office tel. 323.461.2020 | fax: 323.461.9737; 24-Hour recorded information: 323.466.FILM; [www.americancinematheque.com/indexegyptian.html](http://www.americancinematheque.com/indexegyptian.html); One of the landmark movie palaces, the Egyptian Theater has an impressive courtyard and façade, though the interior has been modernized with stadium seating. Rep screenings are programmed by the American Cinematheque, specializing in Hollywood cinema not available on DVD. The screen is huge. Accessible by transit: take the Metro red line to Hollywood & Highland. The Egyptian's sister theater on the Westside is the Aero in Santa Monica.

### Cinefamily at the Silent Movie Theater

611 N Fairfax; <http://cinefamily.org/>; Despite the name Cinefamily, this venue features the most eclectic, original, and cult-oriented weekend programming of any repertory house in the city. They also still screen silent films on Wednesday nights.

### Vista Theater

4473 Sunset Blvd; [www.losfeliz.com/online/vista.htm](http://www.losfeliz.com/online/vista.htm); A beautifully restored neighborhood theater with movie palace ambitions. This theater features an Egyptian themed décor and tons of legroom. The matinees are among the cheapest first-run matinees in the city.

### ArcLight Cinemas and Cinerama Dome

6360 W Sunset Blvd; [www.arclightcinemas.com](http://www.arclightcinemas.com); The ArcLight is a high-end multiplex with reserved seating and premium presentation (also premium ticket prices), built adjacent to the vintage but updated Cinerama Dome. The Dome's screen is large but not as all-surrounding as you might expect. Accessible (with a bit of walking) by transit: metro red line to Hollywood and Vine, walk down to Sunset, turn right.

### Studs Theater

7734 Santa Monica Blvd, West Hollywood; Open Daily 11am-5am; [www.studstheatre.com](http://www.studstheatre.com); Los Angeles's only gay adult cinema; In front of the venue, stars of the golden age of porn have imprinted their handprints, just like at Grauman's Chinese theater.

### Grauman's Chinese Theater

Hollywood & Highland mall recreation of Griffith's Intolerance set, and Hollywood Walk of Fame; 6801 Hollywood Blvd; <http://www.mantheatres.com/chinese/>; The main drag in Hollywood is kind of a dumpy tourist trap. The primary attractions are the historic celebrity hand and footprints in front of the Grauman's Chinese Theater. All the leading ladies' feet are TINY. The theater is also beautiful inside and out but has a tendency to screen movies you'd never actually want to see. All are easily available by transit: take the Metro red line to Hollywood & Highland.



## Shopping

### Amoeba Music and Videos

6400 W Sunset Blvd; Mon-Sat 10:30am – 11pm, Sun 11am – 9pm; [www.amoeba.com/](http://www.amoeba.com/); The largest selection of new and used music and DVDs in the city. One block from the Cinerama Dome and ArcLight Cinemas. Accessible (with a bit of walking) by transit: metro red line to Hollywood and Vine, walk down to Sunset, turn right.

### Eso Won Bookstore

4331 Degnan Blvd. (Leimert Park); 323-290-1048; [www.esowonbookstore.com/](http://www.esowonbookstore.com/); An essential stop when visiting historic Leimert Park. While specializing in titles focused on African

American history and culture, as its website says, "ESO Won Books is more than a warehouse of reading materials. It is your personal gateway to inspiration, adventure, laughter, healthy living, social etiquette, history, and so much more."

### Iliad Bookshop

5400 Cahuenga Blvd., North Hollywood; Monday through Saturday 10 am to 10 pm, Sunday 12 pm to 6 pm; [www.iliadbooks.com](http://www.iliadbooks.com); The largest used bookstore in the area, the Iliad has impressively expansive sections on cinema, music, and star bios. Worth the trek for booklovers.



**Disneyland/California Adventure/Downtown Disney**  
1313 Harbor Blvd., Anaheim, CA; [www.Disneyland.go.com](http://www.Disneyland.go.com).

**L.A. Live Entertainment Complex**

A downtown entertainment "campus" bordered by Olympic Blvd., Figueroa and 11 Streets; home of the Nokia Theater and adjacent to the Staples Center; features numerous chain restaurants, bars, and a bowling alley.

**Hollywood Museum (Max Factor Building)**

[www.thehollywoodmuseum.com](http://www.thehollywoodmuseum.com); 1660 N. Highland Avenue Los Angeles, CA 323-464-7776; Contains several floors' worth of Hollywood memorabilia; also features Max Factor's original "color" rooms where he catered to the cosmetic needs of the stars (i.e. the "blonde" room; the "brunette" room). Located a block south of the Hollywood and Highland entertainment complex and Grauman's Chinese Theater.

**Paramount Studio Tour**

[www.paramountstudios.com/special-events/tours.html](http://www.paramountstudios.com/special-events/tours.html); 5555 Melrose Ave.; 323-956-1777; advance reservations required. Two hour guided walking tour.

**Santa Monica Pier and Third Street Promenade**

[www.thirdstreetpromenade.org/menumachine/](http://www.thirdstreetpromenade.org/menumachine/); Ocean Avenue between Wilshire and Broadway; Favorite area for film and TV locations, as well as outdoor shopping and a range of dining experiences.

**TV Show Tapings**

Check Audiences Unlimited, Inc. at [www.tvtickets.com](http://www.tvtickets.com); Tickets should be ordered in advance; Dates for several series in production through March are currently posted online. See also, [www.tvtix.com/](http://www.tvtix.com/).

**Venice Boardwalk**

[www.westland.net/venice/](http://www.westland.net/venice/); A great place to spend a quintessential SoCal day at the beach among eclectic crowds of surfers, street performers, artists, bodybuilders and vendors of all kinds.

**Universal Studios/Universal City Walk**

Accessible from the Bonaventure by transit: take the Metro red line to the Universal/Citywalk station or, the Bonventure is a pickup location for the Universal Studios Tour Shuttle (check with Concierge). [www.universalstudioshollywood.com/visitor\\_info.html](http://www.universalstudioshollywood.com/visitor_info.html).

**Warner Bros. Studios – VIP Tour**

4000 Warner Blvd., Burbank; 818-972-TOUR; Advance reservations are recommended. Tours are different on each trip, as visitors see work in progress, then tour exterior sets and the on-lot museum. Tours take approximately 2.5 hours; each group is limited to 12 people and tickets cost \$45.00. [www2.warnerbros.com/vipstudiotour/](http://www2.warnerbros.com/vipstudiotour/).

A1

## New Perspectives on Iranian Cinema

Cinematic Space, Gender, Historical Introspection,  
and Diasporic Cinema

### ROOM

Santa Anita A

### CHAIR

**Hossein Khosrowjahi** \*

University of Rochester

**Maryam Kashani** \* University of Texas, Austin \* "Going Back  
and then Returning: Iranian Diasporic Filmmaking's Trends  
and Tribulations"

**Narges Bajoghli** \* University of Chicago \* "The Outcasts:  
Reforming the Internal 'Other' by Returning to the Ideals of  
the Revolution"

**Chris Lippard** \* University of Utah \* "The Architecture of  
Desired Spaces in Recent Iranian Cinema"

**Gayatri Devi** \* Lock Haven University, Pennsylvania \* "Feminist  
Documentary and the Reformist Space in Rakhshan Bani-  
Etemad's Our Times"

### SPONSOR

*Middle East Caucus*

A2

## Sex and Politics

### ROOM

Santa Anita B

### CHAIR

**Carol Siegel** \*

Washington State University, Vancouver

**Hoang Tan Nguyen** \* Bryn Mawr College \* "Bottom  
Dwelling: Sexual Shame and Racial Politics"

**Patrick Boyle** \* University of California, Irvine \* "Corporeal  
Acts, Fleshly Desire, and Ideological Restraints: Performance  
and Colonial Discourse in Ang Lee's *Lust, Caution*"

**Nancy McVittie** \* University of Michigan, Ann  
Arbor \* "Sending Camp to Kids: Youth Audiences and the  
Queer Politics of Paul Reubens and John Waters"

**Carol Siegel** \* Washington State University, Vancouver \* "Make  
Relationships Not War: The Place of Sexuality in Anti-war  
Films in 1968 and Now"

8:00 am

—  
9:45 am

A3

## Perspectives on Authorship and Production

### ROOM

Santa Anita C

### CHAIR

**Shu Ching Chan** \*

University of Texas, Austin

**Eva Redvall** \* University of Copenhagen \* "The Collaborating  
Auteur: The Introduction of New Collaborative  
Screenwriting Practices in Danish Feature Filmmaking after  
Dogma 95"

**Jecheol Park** \* University of Southern California \* "Anticipating  
a Postnational Community to Come: A New Aesthetic in  
Hou Hsiao-hsien's *Flight of the Red Balloon*"

**Mark Minett** \* University of Wisconsin, Madison \* "Rethinking  
Television Style and Authorship: Robert Altman,  
Troubleshooters, and Combat!"

**Shu Ching Chan** \* University of Texas, Austin \* "Housekeepers  
of Hong Kong Cinema"

A4

## WORKSHOP

### Erotic Activism

Rethinking Politics in Pornography and  
Autopornography

### ROOM

Palos Verdes

### CHAIR

**Mireille Miller-Young** \*

University of California, Santa Barbara

## WORKSHOP PARTICIPANTS

**Katrien Jacobs** \* City University of Hong Kong

**Celine P. Shimizu** \* University of California, Santa Barbara

**Mireille Miller-Young** \* University of California,  
Santa Barbara

A

wednesday  
**March 17**



**A5**

## Fatal Frames

ROOM  
San Fernando

CHAIR **Genevieve Yue** ★  
University of Southern California

CO-CHAIR **William Huber** ★  
University of California, San Diego

**William Huber** ★ University of California, San Diego ★ "A  
Gamerly Uncanny: The Play-aesthetics of *Fatal Frame II*"

**Laura Hoeger** ★ University of California, San Diego ★ "Ghastly  
Multiplication: Twins and Horror in *Fatal Frame II*: Crimson  
Butterfly"

**Genevieve Yue** ★ University of Southern California ★ "The  
Sensitive Medium: Remediating Spirit Photography in the  
*Fatal Frame*"

**Chera Kee** ★ University of Southern California ★ "Framing the  
Living and the Dead: *Fatal Frame*, Ghost Hunting and the  
Camera"

RESPONDENT **Ian Bogost** ★ Georgia Institute of Technology



**A6**

## Television Aesthetics/ Television Theory

ROOM  
San Gabriel A

CHAIR **Evan Lieberman** ★  
Cleveland State University

**Steven Peacock** ★ University of Hertfordshire ★ "The Absence  
of Stylistic Criticism in Television Studies"

**Jason Jacobs** ★ University of Queensland ★ "Sufficient  
Achievement? Television Aesthetics and Film Criticism"

**Evan Lieberman** ★ Cleveland State University ★ "Building the  
Story City: *The Wire* as Matrix Narrative"



**A7**

## WORKSHOP Teaching Film and TV Theory to Undergraduate Students

ROOM  
San Gabriel B

CHAIR **Harry Benshoff** ★  
University of North Texas

CO-CHAIR **Louise Spence** ★  
Kadir Has University-Istanbul

### WORKSHOP PARTICIPANTS

**Dudley Andrew** ★ Yale University

**Karen Vered** ★ Flinders University

**Sean Griffin** ★ Southern Methodist University

**David Lugowski** ★ Manhattanville College



**A8**

## Exhibition, Distribution, Marketing

ROOM  
San Gabriel C

CHAIR **Soojeong Ahn** ★  
Korea National University of Arts

**Colleen Laird** ★ University of Oregon ★ "The F1-sou and 'Girl's  
Style' Cinema: Selling Independent Female Filmmakers in  
Japan"

**Chris Robinson** ★ University of Kansas ★ "The 'Exotic,' the  
Universal, and the Art-house Gross: East-West Relations  
and Marketing Japanese Film to Foreign Audiences,  
1951–1957"

**Soojeong Ahn** ★ Korea National University of Arts ★ "Why  
Pusan?: The Political Economy of the Pusan International  
Film Festival in South Korea"



A9

Revisiting Europe's Past

Japanese Anime Travelogues in Europe  
and the Future of Japanese Animation

ROOM  
San Pedro

CHAIR **Enrique Garcia** ★ Middlebury College

**Jinying Li** ★ New York University ★ "A European Past vs. a  
Futurist Tokyo: Mapping the Global Trajectory of Japanese  
Anime through Narrative Settings"

**Nikolina Dobрева** ★ Middlebury College ★ "Monarchy or  
Republic?: 18th Century European Elites and Nationalism in  
the Japanese Anime *Le Chevalier D'eon*"

**Enrique Garcia** ★ Middlebury College ★ "*Naoki Urasawa's  
Monster*: An Ideological Travelogue Through Post-cold War  
Europe"



A11

War, Power, Politics and the Subject

ROOM  
Los Cerritos

CHAIR **Patrick Gerster** ★ San Jose City College

**Matthew Ramsey** ★ Salve Regina University ★ "Carving Up  
Europe: Inter-war European and Minority Politics in Edgar  
G. Ulmer's *Moon Over Harlem*"

**Mark Martinez** ★ University of Minnesota ★ "Eye am Iron  
Man: Self-fashioning, Militarized Technological Innovation,  
and the Ethics of Impaired Vision"

**Patrick Gerster** ★ San Jose City College ★ "Screening the  
Past via the Theatre of War: *Tora, Tora, Tora* and the Military  
Entertainment Complex"



A10

Poetics of Cinema

ROOM  
La Cienega

CHAIR **Mark Betz** ★  
King's College, University of London

**Silvia Carolosi** ★ University of Maryland ★ "Tracing A  
Trajectory of a Poetic Camera: From Michelangelo  
Antonioni to Franco Piavoli"

**Johanna Lundström Gondouin** ★ Stockholm University ★  
"Cinematic and Literary Indexicality: On Bresson and Short  
Story Theories"

**Laura Ivins-Hulley** ★ Indiana University ★ "The Surrealism of  
Jan Švankmajer: A Self-consuming Mythos"

**Mark Betz** ★ King's College, University of London ★ "Beyond  
Europe: The Parametric Tradition"



A12

Deterritorializing the Past

History, Deleuze, and Cinema

ROOM  
San Bernardino

CHAIR **Yun-hua Chen** ★  
University of St Andrews

**Yun-hua Chen** ★ University of St Andrews ★ "Layered Space  
and Folded Time in *Three Times* [2005]"

**Justin Horton** ★ Georgia State University ★ "'What Do You  
See?': Bazin, Deleuze, and David Gordon Green's *George  
Washington*"

**Serazer Pekerman** ★ University of St Andrews ★ "Negotiation  
of Borders and History in European Surveillance Films"



8:00 am

—

9:45 am



wednesday  
**March 17**



**A13**

**Genre and the Transnational**  
Audiovisual Futures in the Asia-Pacific

**ROOM**  
Santa Barbara A

**CHAIR** **Michelle Cho** ★  
University of California, Irvine

**Michelle Cho** ★ University of California, Irvine ★ "The Negative Hermeneutics of Genre in the Films of Kim Ji-Woon"

**Kim Icreverzi** ★ University of California, Irvine ★ "Melodrama's *Impasse*: Cinematic Intimacy and the Work of Yoshida Yoshishige"

**Theresa Geller** ★ Grinnell College ★ "Borderless Postmodernism: Nikkatsu Action Cinema and the Rise of Transnational Noir"

**Sunhee Han** ★ Yonsei University ★ "Digital Cinema as a Generic Form and the Role of Film Festivals"



**A15**

**Time/Image/Memory**

**ROOM**  
Santa Barbara C

**CHAIR** **Kevin Fisher** ★  
University of Otago, New Zealand

**Margaret Flinn** ★ University of Illinois, Urbana-Champaign ★ "Theorizing Interactive Cinema: The Moving Image Shared and Divided"

**Susana Duarte** ★ IFL, Universidade Nova de Lisboa ★ "The Political Unconscious of the Audiovisual Archive"

**Brenda McDermott** ★ University of Calgary ★ "Past, Present, and Puppets: The Role of DVD Technology in Solidifying Television's Role in the Creation of Popular Memory"

**Kevin Fisher** ★ University of Otago, New Zealand ★ "The Historicity of Time Machines and the Contraction of the Present in *Timecrimes*"



**A14**

**Issues in European Cinema**

**ROOM**  
Santa Barbara B

**CHAIR** **Paulo Granja** ★ University of Coimbra

**Paulo Granja** ★ University of Coimbra ★ "For a New Cinema: Modernism, Realism, and the New Portuguese Cinema"

**Amy Borden** ★ University of Pittsburgh ★ "What Does the Country Teach?: Tracing the Rural Pre-history of Michael Haneke's *Caché* and *Benny's Video*"

**Shelleen Greene** ★ University of Wisconsin, Milwaukee ★ "*Il Mulatto*: Representing Mixed-race Identity in the Italian Post-war Film"

**Paulo Cunha** ★ Universidade de Coimbra ★ "The 'Cinéophile Tourism' and the New Portuguese Cinema"



**A16**

**An Archaeology of Asian Screen Representation and the Display of Oriental [De]cadence**

Assessing the Future of Global Hollywood

**ROOM**  
Beaudry A

**CHAIR** **Lindy Leong** ★  
UCLA/Purchase College, SUNY

**Benjamin Min Han** ★ New York University ★ "Destination Las Vegas: The Fabulous Kim Sisters and Variety Shows during the Cold War"

**Jinhee Choi** ★ University of Kent ★ "Inter-lingual 'Translation' and Epistemic Risk: Reflections on Multinational Casts and Dubbing in Asian Co-productions"

**Lindy Leong** ★ UCLA/Purchase College, SUNY ★ "Bangkok Dangerous and the SE Asian [Dis]Connection: Inscrutability and Resistance in the Cinema of Apichatpong Weerasethakul and the Thai New Wave"

**RESPONDENT** **Hyung-Sook Lee** ★ Ewha Woman's University

**SPONSOR** *Asian/Pacific American Caucus*



B1

Sound Cinema

ROOM  
Santa Anita A  
CHAIR **Erik Hedling** ★ Lund University

**Neepa Majumdar** ★ University of Pittsburgh ★ “Banana Oil:  
Reflections on Overdubbing, Synchronicity, and Sound  
Theory in *J-Men Forever*”

**Aaron Kerner** ★ San Francisco State University ★ “Like  
Fingernails Scratching a Chalkboard: Ugly Sounds”

**Joseph Kickasola** ★ Baylor University ★ “The Mobile  
Muse: Wireless Sound, Musique Concrète, and Bicameral  
Experience in Kielowski’s *Le Double Vie de Véronique*”

**Erik Hedling** ★ Lund University ★ “Music, Lust, and  
Modernity: Jazz in the Early Films of Ingmar Bergman”



B2

Race and Cultural Critique

ROOM  
Santa Anita B  
CHAIR **Corin Willis** ★  
Liverpool John Moores University

**Jacqueline Stewart** ★ Northwestern University ★ “Dirty  
Gerties: Humor and Gender in the Films of Spencer  
Williams”

**Catherine Jurca** ★ California Institute of Technology ★  
“Marginal Movie-goers: Public Relations, Ethnicity, and  
Race in Motion Pictures’ Greatest Year [1938]”

**Corin Willis** ★ Liverpool John Moores University ★ “Resisting  
Race: ‘Seeing’ African-American Actors in *The Birth of a  
Nation*”



10:00 am  
—  
11:45 am



B3

New Media Networks  
Imagined Networks

ROOM  
Santa Anita C  
CHAIR **Wendy Chun** ★ Brown University

**Mark Poster** ★ University of California, Irvine ★ “Digital and  
Analogue Networks”

**A. Saab** ★ University of Rochester ★ “The Future of the  
Networks of the Past: Taxco Mexico, 1931”

**Lisa Parks** ★ University of California, Santa Barbara ★ “Signals  
and Oil: Satellite Footprints in Post-communist Territories  
of Central Asia”

**Sean Cubitt** ★ University of Melbourne ★ “Distributed Light”



B4

..... WORKSHOP .....

Teaching Japanese Cinema and  
Media Outside Japan

A Pedagogical Workshop

ROOM  
Palos Verdes  
CHAIR **Ted Hovet** ★  
Western Kentucky University

WORKSHOP PARTICIPANTS

**Christine Becker** ★ University of Notre Dame

**David Desser** ★ University of Illinois

**Susan Napier** ★ Tufts University

**Stephen Prince** ★ Virginia Tech University

This Workshop Session is dedicated to the memory  
of friend and colleague Keiko McDonald.



wednesday  
**March 17**



**ROOM**  
San Fernando

CHAIR

## Avant-garde Performance

**Christopher Sieving** ★  
University of Georgia

**Liza Palmer** ★ University of North Carolina, Wilmington ★ “Dog Star’ Woman: Jane [Brakhage] Wodening and the Mountain Woman Aesthetic”

**Marc Siegel** ★ Freie Universität, Berlin ★ “The Performances and Film Diaries of Taylor Mead”

**Carlos Kase** ★ University of Southern California/Loyola Marymount University ★ “‘Lights, Like an Attack’: Paul Sharits and the Cinema of Sensory Aggression”

**Christopher Sieving** ★ University of Georgia ★ “Perfect Filmic Appositeness: Edie Sedgwick and [Super] Stardom in Sixties Underground Cinema”

SPONSOR *Experimental Film and Media Scholarly Interest Group*



**ROOM**  
San Gabriel A

CHAIR

## Digital Documentary

**Kurt Lancaster** ★  
Northern Arizona University

**Jia Tan** ★ University of Southern California ★ “Experimental Image-making in an Urbanization Experiment: ‘U-theque Organization’ and Contemporary Video Practices in Pearl River Delta Region”

**Dan Leopold** ★ Saint Mary’s College of California ★ “The Simulation/World, the Human/Document: Documentary Studies and New Media Theory”

**Juan Rodriguez** ★ Georgia Institute of Technology ★ “Havana Online: Virtual Communities, Urban Imaginaries, and Documentary in the Digital Age.”

**Kurt Lancaster** ★ Northern Arizona University ★ “Video Journalists and the Birth of Web Documentaries”



**ROOM**  
San Gabriel B

CHAIR

## Site of War, State of Mind— Cinematic Consequences of Total War Part I

Superpower Visions of War Out There

**Rikke Schubert** ★  
University of Southern Denmark

**Robert Burgoyne** ★ University of St Andrews ★ “Suicide in the War Film: Haunting, Possession, and Meconnaissance in *Letters from Iwo Jima*, and *Paradise Now*”

**Corey Creekmur** ★ University of Iowa ★ “Death From [Far] Above: Watching the ‘War on Terror’ from a Safe Distance”

**Rikke Schubert** ★ University of Southern Denmark ★ “Putting Adventure Back into War: *Kingdom of Heaven*, the Epic Film, and the War In Iraq”

**Luis M. García-Mainar** ★ Universidad de Zaragoza ★ “It’s Not All About War: A Mighty Heart and Generic and Ideological Complexity in Contemporary Hollywood War Melodrama”

**Anne Gjelsvik** ★ Norwegian University of Science & Technology ★ “Victory Has a Hundred Fathers, But Defeat is an Orphan—*The Valley of Elah* and the Failure of the Father”



**ROOM**  
San Gabriel C

CHAIR

## Silent Cinema

**Kevin Sweeney** ★ University of Tampa

**Brian Jacobson** ★ University of Southern California ★ “Factories of Vision/Visionary Factories: Early Cinema, Technology, and the Modern Built Environment”

**Paul Young** ★ Vanderbilt University ★ “Thomas Ince’s Civil War and the Black Forest of Naturalism”

**Shiori Hasegawa** ★ Tsukuba University ★ “Sensational ‘Africa’: How Selig Company Celebrates the Panama Exposition”

**Michael T. Williams** ★ University of Southampton ★ “The Undying Past: Stars, Symmetry, and History in *Flesh and the Devil* [Clarence Brown, 1926]”

**Kevin Sweeney** ★ University of Tampa ★ “Narrative Agency and Women’s Dual-character Roles in Hollywood Silent Cinema”

**B9****ROOM**  
San Pedro

CHAIR

**Representations of Gender  
in Philippine Cinema****David Corpuz** \*

Don Bosco Technical College

**Roehl Jamon** \* University of the Philippines Film Institute \*  
"The Women of Fernando Poe, Jr.: Portrayals of Women in  
FPJ Films"**Jose Gutierrez III** \* University of the Philippines Film Institute \*  
"Images of the Mother in Lino Brocka Films: 1970–1991"**David Corpuz** \* Don Bosco Technical College \* "The Gay Film  
According to Cris Pablo"**Paulo Formalejo** \* University of the Philippines Film Institute \*  
"Philippine Cinema Imaging of the Filipino Lesbian"**B11****ROOM**  
Los Cerritos

CHAIR

**Media Convergence and  
Transition in the New Europe****Aniko Imre** \*

University of Southern California

**Aniko Imre** \* University of Southern California and **Ioana  
Uricaru** \* University of Southern California \* "Post-  
Socialist Neoliberalism and Reality TV"**Neda Atanasoski** \* University of California, Santa Cruz \* "New  
Media, 'New' Europe, and Roma Rights: The Role of Internet  
Technologies in Shaping Minority and Human Rights  
Discourses in Post-socialist Central and Eastern Europe"**Katarzyna Marciniak** \* Ohio University \* "Re-wiring the  
'Other' Europe"**Alice Bardan** \* University of Southern California \*  
"Convergence and Supplementarity: Spectatorship and  
Online Communities in Contemporary Romania"SPONSOR *Central/East/South European Cinemas Scholarly Interest  
Group***B10****ROOM**  
La Cienega

CHAIR

**Floralism**Early Cinema, Flourishing Attractions,  
and the Liberty Era**Victoria Duckett** \*

University of Melbourne

**Massimo Locatelli** \* Università Cattolica, Brescia \* "The Blue  
Flowers of Romanticism: Early Film Theory and the New  
Medium of Film"**Elena Mosconi** \* Università Cattolica del Sacro Cuore di Milano \*  
"Saying It with Flowers: The Iconography of the Rose in  
Early Italian Diva Film"**Victoria Duckett** \* University of Melbourne \* "'La Dame aux  
Camélias': Flowers, Floralism, and Third Wave Japonism in  
Early French Film"**B12****ROOM**  
San Bernardino

CHAIR

**Decentering Theory**

The Case of Japanese Film Theory

**Aaron Gerow** \* Yale University**Aaron Gerow** \* Yale University \* "Theory Questioning  
Theory: Gonda, Nagae, and Matsuda and the Strategies of  
Japanese Film Theory"**Naoki Yamamoto** \* Meiji Gakuin University \* "Overcome  
by Reality: A Critical Approach to Realist Film Theories in  
Prewar Japan"**Patrick Noonan** \* University of California, Berkeley \* "The  
Alterity of Cinema: Subjectivity, Self-negation, and Self-  
realization in Yoshida Kijū's Film Theory"**Ryan Cook** \* Yale University \* "Strange Bedfellows: Ōshima  
Nagisa, Hasumi Shigehiko, and Japanese Film Theory circa  
1980"wednesday  
**March 17**

10:00 am

—

11:45 am



wednesday  
**March 17**



**B13**

## Transnational Asian Cinema

**ROOM**  
Santa Barbara A

**CHAIR** **Christina Klein** ★ Boston College

**Jane Park** ★ University of Sydney ★ "Remaking the Korean Blockbuster: A Case Study of *My Sassy Girl*"

**Sean Metzger** ★ Duke University ★ "Cui Zi'en, Queer Cinema, and Transnational Distribution"

**Kukhee Choo** ★ National University of Singapore/ University of Tokyo ★ "Playing the Global Game: Tokyo, the Anime Industry, and Nation State in *Tekkon Kinkreet* [2006]"

**Christina Klein** ★ Boston College ★ "Transnational Anime: Michael Arias' *Tekkon Kinkreet*"



**B14**

## Reconfiguring African Cinema at 50

**ROOM**  
Santa Barbara B

**CHAIR** **Sheila Petty** ★ University of Regina

**Anny Dominique Curtius** ★ University of Iowa ★ "Reframing a New Aesthetic and a New Genre for African Cinema: Abderrahmane Sissako's *Bamako*"

**Alexie Tcheuyap** ★ University of Toronto ★ "African Cinema and Genre Theory"

**Sada Niang** ★ University of Victoria ★ "Nationalist Aesthetics in African Cinema: S History Revisited"

**Sheila Petty** ★ University of Regina ★ "African, Woman or Both: The Importance of Women Directors in African Cinema"



**B15**

## Korean Cinema History

**ROOM**  
Santa Barbara C

**CHAIR** **Nam Lee** ★ Chapman University

**Peter Paik** ★ University of Wisconsin, Milwaukee ★ "Between Authoritarianism and Democracy: The Tragic Art of Park Chan-wook"

**Young Eun Chae** ★ University of North Carolina, Chapel Hill ★ "Capturing Japanese Colonialism in Recent South Korean Blockbuster Films: Postcolonial Trauma in *2009 Lost Memories* [2002, Lee Si-Myung] and *Hanbando* [2006, Kang Woosuk]"

**Nam Lee** ★ Chapman University ★ "Towards a Minjung Aesthetics: Lee Jang-ho and the 1980s Korean New Wave Cinema"



**B16**

## Neglected Romcoms

**ROOM**  
Beaudry A

**CHAIR** **Tamar Jeffers McDonald** ★ University of Kent

**Hilary Radner** ★ University of Otago ★ "Nancy Meyers: Romantic Comedy and the Neglected Neo-feminist Auteur"

**Pamela Church Gibson** ★ University of the Arts London ★ "Teenage Romcoms—Commercial Popularity and Critical Distaste"

**Walter Metz** ★ Southern Illinois University, Carbondale ★ "Bringing out the Animal in Him: Nature Studies and Romantic Comedy"

**Tamar Jeffers McDonald** ★ University of Kent ★ "Romantic Comedy and Generic Hybridity"



..... **SPECIAL EVENT** .....

**WEDNESDAY ★ MARCH 17**

10:00 am

**Academy of Motion Picture  
Arts and Sciences  
Margaret Herrick Library Tour**

Research Archivist Barbara Hall is offering tours at 10 am and 2 pm. The two-hour visit will include an introduction to using the library as well as an extensive display of materials from the library's collections.

Margaret Herrick/Academy Library  
333 S. LaCienega Blvd.  
Los Angeles, CA 90211  
<http://www.oscars.org/library/index.html>

*Prior reservation required.*

SCMS  
**2010**



wednesday  
March 17



**C1**  
ROOM Santa Anita A CHAIR **William Luhr** ★ Saint Peter's College

**Fifty Years of Cinema Studies,  
Fifty Years after Film Noir**

- William Luhr** ★ Saint Peter's College ★ "Setting, Time, and Genre in *The Big Lebowski*"
- David Sterritt** ★ Long Island University ★ "Twilight in Tokyo: Ozu, Hollywood, and the Poetics of Film Noir"
- Krin Gabbard** ★ State University of New York, Stony Brook ★ "The Vanishing Love Song in Film Noir"



**C2**  
ROOM Santa Anita B CHAIR **Sarah Projansky** ★ University of Illinois, Urbana-Champaign

**Girls and Their Media**

- Donna de Ville** ★ Concordia University ★ "*Joanie4Jackie*: The Democratic Distribution and Archiving of Girls Video"
- Nicholas de Villiers** ★ University of North Florida ★ "Anno's Camera-Eye: Sexuality, Youth, and Inoculation"
- Mary Wiles** ★ University of Canterbury ★ "Moving on from Downstage and the 1960s Radio Play: The Resonant Theatricality of Jane Campion's *A Girl's Own Story*"
- Sarah Projansky** ★ University of Illinois, Urbana-Champaign ★ "Feminist Girls' Media Studies and the Politics of [the Study of] Representation"
- SPONSOR *Women's Film History Project*



**C3**  
ROOM Santa Anita C CHAIR **Jacqueline Stewart** ★ Northwestern University  
CO-CHAIR **Kara Keeling** ★ University of Southern California

..... **WORKSHOP** .....  
**Teaching Black Film and Media Today**

**WORKSHOP PARTICIPANTS**

- Frances Gateward** ★ Ursinus College
- Miriam Petty** ★ Princeton University
- Beretta Smith-Shomade** ★ Tulane University
- Karen Bowdre** ★ Indiana University

SPONSOR *African/African American Caucus*



**C4**  
ROOM Palos Verdes CHAIR **Richard Abel** ★ University of Michigan

..... **WORKSHOP** .....  
**Something Lost, Something Gained**

**WORKSHOP PARTICIPANTS**

- Kaveh Askari** ★ University of California, Berkeley
- Neepa Majumdar** ★ University of Pittsburgh
- Laura Isabel Serna** ★ University of California, Los Angeles
- Sheila Skaff** ★ Hunter College



## Performing under Duress

Voice, Expression, and Cultural Struggle in  
Hitchcock's Films

### ROOM

San Fernando

### CHAIR

**Susan White** ★ University of Arizona

**Debra White-Stanley** ★ Indiana University/Purdue University,  
Indianapolis ★ "Hitchcock and Espionage: Gender,  
Surveillance, Audio-vision"

**Erika Balsom** ★ Brown University ★ "Remaking Fetishism,  
Fetishizing Cinema: The Hitchcock of Contemporary Art"

**Mike Kolakoski** ★ University of Arizona ★ "Point of Hearing:  
Haunted [Female] Psyches and Hitchcock's Narrative Use of  
Displaced Sound"

**Susan White** ★ University of Arizona ★ "'A Hawk from a  
Handsaw': Performance and Theatricality in Hitchcock's  
American Films"



## Site of War, State of Mind— Cinematic Consequences of Total War, Part II

Terror, Training, and Total War Back Home

### ROOM

San Gabriel B

### CHAIR

**Andrew Douglas** ★

Bryn Mawr Film Institute/Cabrini College

**Tricia Jenkins** ★ Texas Christian University ★ "We Have  
Nothing to Fear but . . . the Media and the Government?:  
American Television and the Spirit of Total War"

**Carter Soles** ★ University of Oregon ★ "Christopher  
Nolan's *The Dark Knight* [2008] as Neoconservative War  
Propaganda"

**Andrew Douglas** ★ Bryn Mawr Film Institute/Cabrini College ★  
"Some Men Just Want to Watch the World Burn: Batman,  
Bush, and the War on Terror"

RESPONDENT **Robert Burgoyne** ★ University of St Andrews



## Errol Morris's *Standard Operating Procedure*

### ROOM

San Gabriel A

### CHAIR

**Arild Fetveit** ★  
University of Copenhagen

**Asbjørn Grønstad** ★ University of Bergen ★ "*Standard  
Operating Procedure* and the Ecology of the Image"

**Oyvind Vagnes** ★ University of Bergen ★ "Picturing Poses:  
The Reenactments of *S.O.P.*"

**Arild Fetveit** ★ University of Copenhagen ★ "The Power of  
Photography and the Material Aesthetics of *Standard  
Operating Procedure*"



## The Economics, Politics, and Art of Film Festivals

### ROOM

San Gabriel C

### CHAIR

**Lisa Dombrowski** ★  
Wesleyan University

CO-CHAIR **James Udden** ★ Gettysburg College

**Ramona Curry** ★ University of Illinois, Urbana-Champaign ★  
"Working Locally, Watching Globally: Origins and Impact of  
the San Francisco International Film Festival"

**Cindy Wong** ★ College of Staten Island, City University of New  
York ★ "Beyond Electric Shadows: The Hong Kong  
International Film Festival and the Globalization of Chinese  
Language Cinemas"

**James Udden** ★ Gettysburg College ★ "Political Pariahs,  
Festival Faves: Taiwan, Iran and the Cinematic Art of  
Cultural Diplomacy"

**Lisa Dombrowski** ★ Wesleyan University ★ "Bringing Festival  
Cinema Back Home: IFC's First Take and Fest Direct"

wednesday  
**March 17**



12:00 noon

—

1:45 pm



wednesday  
**March 17**



**ROOM**  
San Pedro

CHAIR

## **Zoom in Cinematic China of the 1990s**

The Local-global Uncanny on Multiple Displays

**Ping Fu** ★ Towson University

**Ping Fu** ★ Towson University ★ "Encircling the City: Chinese Farmers on Screen"

**Kai-man Chang** ★ University of Tulsa ★ "Taipei Families Inside Out: Sexual Mobility in Three Taiwanese Films of the 1990s"

**Wai Luk Lo** ★ Hong Kong Baptist University ★ "Hong Kong Cinema in the 1990s: Themes and Aesthetics of Cultural Positioning in a Changing Time"

**Dennis Broe** ★ Long Island University ★ "Jia Zhangke's *Still Life* and the Dialectics of Chinese Globalization"

SPONSOR *Asian/Pacific American Caucus*



**ROOM**  
La Cienega

CHAIR

## **A Cinematic Bestiary**

The Animal in Film and Philosophy

**Andrey Gordienko** ★  
University of California, Los Angeles

**Agustin Zarzosa** ★ Purchase College ★ "Pencil's Senseless Death, Valentine's Unspeakable Crime, and the Incongruous Animal Melodrama"

**Pooja Rangan** ★ Brown University ★ "Auto/matic Ethnography: Indexing the Animal in Recent Artworks"

**Andrey Gordienko** ★ University of California, Los Angeles ★ "To Live and Die Like an Animal: The Sovereign Hero in Kihachi Okamoto's *The Sword of Doom*"



**ROOM**  
Los Cerritos

CHAIR

## **Video/Digital Art**

**Domietta Torlasco** ★  
Northwestern University

**Dale Hudson** ★ Texas State University, San Marcos ★  
"Globalization's Networks and Interfaces: New Media Art and Online Digital Video"

**Domietta Torlasco** ★ Northwestern University ★ "Digital Memory [after Douglas Gordon]"



**ROOM**  
San Bernardino

CHAIR

## **The Reality/Fiction Paradigm in Contemporary Spanish Film and Television**

**Paul Julian Smith** ★  
University of Cambridge

CO-CHAIR **Norberto Mínguez-Arranz** ★  
Universidad Complutense de Madrid

**Marsha Kinder** ★ University of Southern California ★ "Database Documentary in Spain: Eroding the Lines between History, Home Movies, and Fiction"

**Norberto Mínguez-Arranz** ★ Universidad Complutense de Madrid ★ "Detours from the Real: Fake Documentary in Spanish Film and Television"

**Paul Julian Smith** ★ University of Cambridge ★ "Hybrid Fictions: Spanish Television Comedy between Soap Opera and Pseudo-documentary"

**C13****Interrogating Queer Spaces  
in Asian Cinema****ROOM**

Santa Barbara A

**CHAIR****Patricia White** ★ Swarthmore College**Jose Capino** ★ University of Illinois, Urbana-Champaign ★  
“Naked Brown Brothers: The Politics of Exhibitionism and  
the Erotics of Festival Cinema”**Akiko Mizoguchi** ★ Hosei University ★ “Reading and Living  
Yaoi: Male-male Fantasy Narratives as Women’s Sexual  
Subculture in Japan”**Jeffery Tan** ★ University of Cambridge ★ “Exploiting  
Lesbianism: The Shaw Studio’s *Intimate Confessions of a  
Chinese Courtesan*”**Patricia White** ★ Swarthmore College ★ “Asian Lesbian  
Directors and Trans/national Spaces”**SPONSOR** *Queer Caucus***C15****Approaching the Past/  
Present/Future  
Cinematic Time Travels****ROOM**

Santa Barbara C

**CHAIR****Rene Bruckner** ★  
University of Southern California**John Lessard** ★ University of the Pacific ★ “‘The Time is Out  
of Joint’: Modernity, Egypt, and Hamlet’s Legacies in the  
Cinema of Youssef Chahine”**Michael Dwyer** ★ Syracuse University ★ “Back to the Fifties:  
Time Travel in the Reagan Era”**Rene Bruckner** ★ University of Southern California ★ “Stillness  
and Historical Objects [*Portrait of Jennie, La Jetée*, 2046]”**Savi Munjal** ★ University of Delhi ★ “Politicising Fantasy/  
Fantasizing Politics: Narrative [Inter]Play in Guillermo Del  
Toro’s *Pan’s Labyrinth*”**C14****Latsploitation**  
Exploitation Cinema and Latin America**ROOM**

Santa Barbara B

**CHAIR****Andy Willis** ★ University of Salford**Andy Willis** ★ University of Salford ★ “The Transatlantic  
Exploitation Cinema of León Klimovsky”**Adán Avalos** ★ University of Southern California ★ “The Narco  
in Mexican Film: La banda del carro rojo, Border Cinema,  
and Migrant Audiences”**Andrew Syder** ★ Florida State University ★ “‘I Wonder Who  
the Real Cannibals Are’: Latin America and Colonialism in  
European Exploitation Cinema”**SPONSOR** *Latino/a Caucus***C16****The Discourses of Early Hollywood**  
New Histories of an Industry in Transition**ROOM**

Beaudry A

**CHAIR****Charlie Keil** ★ University of Toronto**Charlie Keil** ★ University of Toronto ★ “Hollywood, Land of  
Stars: The Shifting Focus of the Motion Picture Press in the  
1910s”**Mark Lynn Anderson** ★ University of  
Pittsburgh ★ “Hollywood Pay Dirt: The Discourse on Star  
Salaries, 1918–1923”**John Marx** ★ University of California, Davis and **Mark Garrett  
Cooper** ★ University of South Carolina ★ “How  
Hollywood Invented the English Novel”**Shelley Stamp** ★ University of California, Santa Cruz ★ “Lois  
Weber in Jazz Age Hollywood—Re-writing the Script”wednesday  
**March 17**

12:00 noon

—

1:45 pm



wednesday  
March 17



C17

Television, Authorship, and the  
Creative Process

ROOM  
Beaudry B

CHAIR

**Norma Coates** ★  
University of Western Ontario



12:00 noon  
—  
1:45 pm

**Norma Coates** ★ University of Western Ontario ★ “The Mad  
Monk Who Invented Television Music: Jack Good as Cultural  
Interloper”

**Karen Vered** ★ Flinders University ★ “Early Australian TV  
Variety: A Heterogeneous Aesthetic in a Non-networked  
Industry”

**Heather Hendershot** ★ Queens College, City University of  
New York ★ “Masters of Horror: TV Auteurism and the  
Progressive Potential of a Disreputable Genre”

**Michele Hilmes** ★ University of Wisconsin,  
Madison ★ “Television Authorship: Streaming Seriality,  
Sound, and the Problem of the Paradigmatic Text”





D1

## The Future of Germany's Cinematic Pasts

ROOM  
Santa Anita A

CHAIR **Brigitta Wagner** ★ Indiana University

**Barton Byg** ★ University of Massachusetts, Amherst ★  
"Narrating Nation: Ruptures, Continuities and Turning Points  
in German Cinema"

**Brigitta Wagner** ★ Indiana University ★ "Retrospectives and  
the Revival of Place"

**William Martin** ★ University of Chicago ★ "Rethinking Post-  
war German Film Comedy"

**Tobias Nagl** ★ University of Western Ontario ★ "Ethnography,  
Performance and Hybridity in the Weimar 'Racial Film'"



D2

## Race, Space and Mobility

ROOM  
Santa Anita B

CHAIR **Joshua Gleich** ★  
University of Texas, Austin

**Michele Beverly** ★ Georgia State University ★ "The Future of  
Black Representational Space"

**Susan Brennan** ★ Ohio State University ★ "Chronotopic  
Schemas and the Reorganization of Space and Time after  
9/11: Mapping Citizenship in the Cinematic Adaptation of  
Lahiri's *The Namesake*"

**Joshua Gleich** ★ University of Texas, Austin ★ "Jim Brown:  
Heroic Integration and Re-segregation in *The Dirty Dozen*  
and *100 Rifles*"



2:00 pm

—

3:45 pm



D3

## Stars/Performance

ROOM  
Santa Anita C

CHAIR **Andy Horton** ★ University of Oklahoma

**Deane Williams** ★ Monash University, Melbourne ★  
"Performance Poetics in Sean Penn's *The Indian Runner*  
[1991]"

**Michele Torre** ★ Southern Illinois University, Carbondale ★  
"A Reel Woman: Zoia Barantsevich Makes Her Mark in the  
Movies"

**Alexander Doty** ★ Indiana University ★ "Elizabeth Taylor:  
The Biggest Star in the World"

**Andy Horton** ★ University of Oklahoma ★ "Ernie Kovacs'  
Cinematic Roles on the Big Screen"



D5

## Mobile Navigations

ROOM  
San Fernando

CHAIR **William Boddy** ★ Baruch College,  
City University of New York

**Sarah Keller** ★ Colby College ★ "Space of Face: Portable  
Technology and the Close Up"

**Patricia Pisters** ★ University of Amsterdam ★ "Mediations  
of the Iraq War: Ethics in the Vortex of Multiple Screen  
Aesthetics in Contemporary Cinema"

**Jeong Chang** ★ University of Oregon ★ "Mobile Phones  
and Mobile Relationships: Telecommunications and the  
Network of Care in *Take Care of My Cat*"

**William Boddy** ★ Baruch College, City University of New York ★  
"Every Face Counts': Ubiquity, Mobility, and Surveillance in  
Contemporary Out-of-Home Media"



wednesday  
**March 17**



**D6**

## Early Visual Education

ROOM  
San Gabriel A

CHAIR

**Brenda Austin-Smith** ★  
University of Manitoba



**D7**

## Imagining the Urban I Urban Fantasy

ROOM  
San Gabriel B

CHAIR

**Sabine Haenni** ★ Cornell University

**Louis Pelletier** ★ Concordia University ★ "Popular Perception  
of the Newsreel and the Legitimation of Film"

**Abigail Salerno** ★ Duke University ★ "Helen Keller and the  
'Silent' Cinema"

**Alison Griffiths** ★ Baruch College, City University of New York ★  
"Film Education in the Natural History Museum: Cinema  
Lights Up the Gallery in the 1920s/30s"

**Ken Feil** ★ Emerson College ★ "Sex, Comedy and the City: *Kiss  
Me Stupid, What's New, Pussycat?*, and Metropolitan Taste"

**Paula J. Massood** ★ Brooklyn College, City University of New York ★  
"Imagining a Promised Land: [The Historical Precedents of]  
Recent Gangster Films Set in Harlem"

**Katherine Lawrie Van de Ven** ★ University of California,  
Los Angeles ★ "Dramatic Loft Living: Gentrification in the  
Contemporary Cinematic City"

**Pamela Wojcik** ★ University of Notre Dame ★ "Whose  
Urbanism? The Black Apartment as Urban Critique"



**D8**

## ..... WORKSHOP ..... The Art and Politics of Film Festival Programming

ROOM  
San Gabriel C

CHAIR

**Liz Czach** ★ University of Alberta



**D9**

## Conflicted Visions Japanese Icons of the Past and Present

ROOM  
San Pedro

CHAIR

**Lindsay Nelson** ★  
University of Southern California

### WORKSHOP PARTICIPANTS

**B. Ruby Rich** ★ University of California, Santa Cruz

**Kay Armatage** ★ University of Toronto

**Liz Czach** ★ University of Alberta

**Diane Burgess** ★ Simon Fraser University

**Lindsay Nelson** ★ University of Southern California ★ "Little  
Monsters: Modernity, Media, and the Figure of the Child in  
Contemporary Japanese Cinema"

**Ken Provencher** ★ University of Southern California ★ "Japan's  
Reluctant Visitor: *Sayonara* and Postwar Transnational  
Cinema"

RESPONDENT **Chika Kinoshita** ★ University of Western Ontario

**D10****ROOM**  
La Cienega**CHAIR Will Brooker** ★ Kingston University**Film Issues****Eivind Røssaak** ★ The National Library, Norway ★ "Algorithmic Cultures: Beyond the Film/Photo-Divide"**Deniz Bayraktar** ★ Kadir Has University, Istanbul ★ "The Magic Carpet Ride: Mobilizing the Spectator"**Jason Roberts** ★ Northwestern University ★ "More Than, Less Than, Equal To: Critical Responses to the American Film Institute's 100 Years . . . 100 Movies, 1998/2007"**Will Brooker** ★ Kingston University ★ "Welcome to Tomorrowland: Filming the Science Fiction City from Camera-Eye to CG-Eye"**D11****ROOM**  
Los Cerritos**CHAIR Casey Riffel** ★  
University of Southern California**CO-CHAIR Annie Manion** ★  
University of Southern California**Origins of Animation****Casey Riffel** ★ University of Southern California ★ "Origin Stories: Animation and Animalization in the Work of Winsor McCay"**Annie Manion** ★ University of Southern California ★ "Discourses of Japaneseness: Animation, Modernity, and National Identity"**Lora Mjolsness** ★ University of California, Irvine ★ "The Brumberg Sisters: The Early Years of Soviet Animation"**RESPONDENT Lucy Fischer** ★ University of Pittsburghwednesday  
**March 17**

2:00 pm

—  
3:45 pm**D12****ROOM**  
San Bernardino**CHAIR Derek Johnson** ★  
University of North Texas**TV Wikinomics**

Production Studies of the Post-network Workplace

**Denise Mann** ★ University of California, Los Angeles ★ "Transmedia Czars & TV Wikinomics: Who's Orchestrating Collectivity on *Heroes 360*?"**Jonathan Lupo** ★ Colorado State University ★ "Pay for Gay: Launching and Branding Logo and Here! in the Age of Narrowcasting"**Kevin Sandler** ★ Arizona State University and **Daniel Bernardi** ★ Arizona State University ★ "Episodomy: *The Shield*, FX, and Production Culture Studies"**Derek Johnson** ★ University of North Texas ★ "Authorship Up for Grabs: Television Showrunners, Franchises, and the Negotiation of Networked Creativity"**D13****ROOM**  
Santa Barbara A**CHAIR Ruby Cheung** ★  
University of St Andrews**Asian-Pacific Cinemas**

Distribution and Reception

**Yun Mi Hwang** ★ University of St Andrews ★ "Contested History and Reception of East Asian Martial Arts Epics"**Ruby Cheung** ★ University of St Andrews ★ "From *The Warlords* to *Red Cliff*: The Politics of Film Promotion in the Asia-Pacific and the Diasporic Chinese Online Fandom"**Daniel Martin** ★ Queen's University Belfast ★ "Hype, Censorship and Critical Controversy: Kim Ki-duk in the UK"**Mary Ainslie** ★ Manchester Metropolitan University ★ "Post-war Thai Cinema: A 'Traditional' Art Form of Colonialism"**SPONSOR Asian/Pacific American Caucus**

wednesday  
**March 17**



**D14**

**ROOM**  
Santa Barbara B

**CHAIR**

## **Mobilizing the Ethical Collective**

New Practices in Palestinian and Israeli  
Documentaries and Digital Media

**Chris Lippard** ★ University of Utah

**Azadeh Saljooghi** ★ American University, Dubai ★ "Guerilla  
Archive: Praxis of Citizen Journalism"

**Raya Morag** ★ Hebrew University ★ "Current Israeli  
Documentary Cinema and the Trauma of the Perpetrators"

**Yael Friedman** ★ University of Westminster ★ "Negotiations  
with the Past in Contemporary Palestinian Filmmaking in  
Israel"

**Candice Haddad** ★ University of Michigan, Ann Arbor ★ "An  
'Electronic Intifada?': Examining the Facebook Network  
Controversy of Drawing Digital Palestinian and Israeli  
Borders"

**SPONSOR** *Middle East Caucus*



**D16**

**ROOM**  
Beaudry A

**CHAIR**

## **Michelangelo Antonioni**

His Life and Legacy

**Timothy Shary** ★  
University of Oklahoma

**Aaron Baker** ★ Arizona State University ★ "Antonioni,  
Soderbergh, and the Color of Money"

**Valerie McGuire** ★ New York University ★ "Women and  
Spectatorship in the Early Cinema of Antonioni"

**Frank Tomasulo** ★ Florida State University ★ "The Spectator  
as Auteur: Antonioni's Impact on Modern Cinema and  
Cinema Studies"

**RESPONDENT** **Marsha Kinder** ★ University of Southern California



**D15**

**ROOM**  
Santa Barbara C

**CHAIR**

## **East Meets Far East**

Media Issues between Korea and the Philippines

**Joel David** ★ Inha University

**Jongsuk Ham** ★ University of the Philippines Film Institute ★  
"Unstable Boundaries between Visual Pleasure and  
Identification in MMORPGs: A Comparison of Korean and  
Philippine Players' Experiences"

**Taeyun Yu** ★ University of the Philippines Film Institute ★  
"Eastern Gunslingers: Andrew Cunanan and Cho Seung-Hui  
in the Western Media Imaginary"

**Joel David** ★ Inha University ★ "Problems and Prospects in  
the National Cinemas of Korea and the Philippines"

**Chanhee Yom** ★ SungKongHoe University ★ "Cold War  
National Formations in the Cinemas of Korea and the  
Philippines"



**D17**

**ROOM**  
Beaudry B

**CHAIR**

## **Film Theory and Art History**

Intersections

**Nora Alter** ★ Temple University

**Sharon Hayashi** ★ York University ★ "Moments of  
Convergence: Film Theory in Japan"

**Mary Ann Doane** ★ Brown University ★ "Tightrope or Center?  
Theorizing Perspective in Art History and Film Studies"

**Tarek Elhaik** ★ Rice University ★ "Neuro/Ethno: The Futures  
of Neurocinematic Theory in the Age of Transculturalism"

**Nora Alter** ★ Temple University ★ "Between Documentary  
and Art: Placing Non-fiction"

**SPONSOR** *CinemArts Scholarly Interest Group*

**D18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Notes on Marie Menken**

(Martina Kudlacek, USA, 2006, 97 min)

SPONSORS Women's Caucus and  
Experimental Film and Media  
Scholarly Interest Group

*Please see the synopsis  
for this screening on page 147.*

..... **SPECIAL EVENT** .....

**WEDNESDAY ★ MARCH 17**

2:00 pm

**Academy of Motion Picture  
Arts and Sciences  
Margaret Herrick Library Tour**

Research Archivist Barbara Hall is offering tours  
at 10 am and 2 pm. The two-hour visit will  
include an introduction to using the library as  
well as an extensive display of materials from  
the library's collections.

Margaret Herrick/Academy Library  
333 S. LaCienega Blvd.  
Los Angeles, CA 90211

<http://www.oscars.org/library/index.html>

*Prior reservation required.*

wednesday  
**March 17**



2:00 pm

—

3:45 pm



wednesday  
**March 17**



**E1**

**ROOM**  
Santa Anita A

**CHAIR**

**Beyond Vitaphone**  
The Early Sound Short in Its Contexts

**Rob King** ★ University of Toronto



**E2**

**ROOM**  
Santa Anita B

**CHAIR**

**From Jerry to Juno**  
Pregnancy and Parenthood in Context  
and across Cultures

**Diane Shoos** ★  
Michigan Technological University

**Mark Langer** ★ Carleton University ★ "Illustrated Songs and  
Song Car-tunes: Cultural Practices and Sound Technology in  
Early Talkie Animated Films"

**Rob King** ★ University of Toronto ★ "'The Spice of the  
Program': Early Sound Slapstick and the Small-town  
Audience"

**Charles Wolfe** ★ University of California, Santa Barbara ★ "'Cross  
Talk': Vaudeville, Radio, and the Burns & Allen Comedy Film  
Short"

**Phil Wagner** ★ University of California, Los Angeles ★ "Sound  
Ideas: Fanchon & Marco, Inc., and the World of Talking  
Pictures"

**Diane Shoos** ★ Michigan Technological University ★ "Film  
Narratives of Adoption"

**Robert Silberman** ★ University of Minnesota ★ "Jerry Goes to  
Japan: *The Geisha Boy* and the Post-war Orphan Film"

**Chika Kinoshita** ★ University of Western Ontario ★ "When  
Abortion was an Issue: The Post-1952 Japanese Films"

**RESPONDENT Linda Ruth Williams** ★ University of Southampton



**E3**

**ROOM**  
Santa Anita C

**CHAIR**

..... **WORKSHOP** .....  
**Issues in Experimental Film  
and Media Scholarship**  
Digital Horizons

**Michael Zryd** ★ York University



**E5**

**ROOM**  
San Fernando

**CHAIR**

**Miike Takashi**

**Dylan Ellefson** ★  
University of Southern California

**WORKSHOP PARTICIPANTS**

**Dale Hudson** ★ Texas State University, San Marcos

**Cindy Keefe** ★ Center for Visual Music

**Tess Takahashi** ★ York University

**Andrew Uroskie** ★ State University of New York, Stony Brook

**SPONSOR** *Experimental Film and Media Scholarly Interest Group*

**Steven Rawle** ★ York St John University ★ "Visitor M: The  
Selling of Miike Takashi as an International Auteur"

**Alain Chouinard** ★ Concordia University ★ "The Hetero-  
masculine Body and the Transgression of its Homogeneous  
Boundaries in Takashi Miike's Yakuza Films, *Ichii the Killer*  
and *Gozu*"

**Dylan Ellefson** ★ University of Southern California ★ "Televisual  
Nostalgia: Representations of Home and the Recent Past in  
Miike Takashi's Osaka Coming-of-Age Films"

E6

## Films and Spectators in Non-theatrical Spaces

ROOM  
San Gabriel A

CHAIR

**Mark Neumann** ★  
Northern Arizona University

**Mark Neumann** ★ Northern Arizona University ★ "Projecting Alone: On the Legacy [and Possible Demise] of the Amateur Cinema Club"

**Erin Hanna** ★ University of Michigan ★ "Comic-con, Where Fans and Producers Make Media Industries"

**Roya Rastegar** ★ University of California, Santa Cruz ★ "New Frontiers off the Screen: 'Physical Cinema' at the Sundance Film Festival"

E7

## Imagining the Urban II Urban Geographies of Cinema

ROOM  
San Gabriel B

CHAIR

**Pamela Wojcik** ★  
University of Notre Dame

**Sabine Haenni** ★ Cornell University ★ "Genre/City: Toward a Theory of the Cinema's Urban Imagination"

**Paola Bonifazio** ★ Dickinson College ★ "Documentary Films and the 'Housing Revolution' in Cold War Italy"

**Brendan Kredell** ★ Northwestern University ★ "'Le langage du cinéma est universel': The Cinema of Gentrification in the Contemporary North American Motion Picture Industry"

**Rochelle Simmons** ★ University of Otago ★ "The City in New Zealand Film"

E8

## 1940s Cinema Affective Form and World Historical Change

ROOM  
San Gabriel C

CHAIR

**Chris Cagle** ★ Temple University

**Rosalind Galt** ★ University of Sussex ★ "The Geopolitics of Decoration: Powell and Pressburger, Orientalism and 'Stuff'"

**Jennifer Fay** ★ Michigan State University ★ "Film Aesthetics and Democratic Feeling"

**Karl Schoonover** ★ Michigan State University ★ "Before Our Eyes: Cinema as Humanism"

**Chris Cagle** ★ Temple University ★ "Reappraising Melodrama: Nostalgia, Historical Trauma, and the 1940s Sentimental Drama"

RESPONDENT **Corey Creekmur** ★ University of Iowa

E9

## Contemporary Japanese Cinema Distinctive Narrative Strategies

ROOM  
San Pedro

CHAIR

**Robert Davis** ★  
California State University, Fullerton

**Candice Wilson** ★ University of Pittsburgh ★ "Empty Spaces, Repetition, and Remembrance: Kore-eda's Still Cinema"

**Andrijana Cvetkovik** ★ Graduate School of Art ★ "The 'Flowing' Narrative in Contemporary Japanese Film"

**Elena del Rio** ★ University of Alberta ★ "Form and Performance of Death in the Cinema of Kitano Takeshi"



4:00 pm

—

5:45 pm



wednesday  
**March 17**



**ROOM**  
La Cienega

CHAIR

## Film Titles/Film Remakes

**Kathryn Kalinak** ★  
Rhode Island College



**ROOM**  
Los Cerritos

CHAIR

## The Future of Rancière

**Jonathan Hall** ★ Pomona College

4:00 pm  
—  
5:45 pm

**Jason Gendler** ★ University of California, Los Angeles ★ "Saul Bass and Title Design: Intention and Reception, Production Integration, and Historical Contextualization"

**Arden Stern** ★ University of California, Irvine ★ "To the Letter: Typography, Temporality, and the Opening Titles of *The Naked Kiss*"

**Vera Dika** ★ New Jersey City University ★ "Amos Poe and the Post New Wave Remake: A Discussion of *Unmade Beds* [1976]"

**Kathryn Kalinak** ★ Rhode Island College ★ "Crossing Cultural Borders in Remakes: Listening to the Difference"

**Targol Mesbah** ★ California Institute of Integral Studies ★ "Time and Event in Bahman Ghobadi's *Turtles Can Fly*"

**Jonathan Hall** ★ Pomona College ★ "Image as Argument: Kawai Masayuki's Visual Philosophy"

**John Culbert** ★ Independent Scholar ★ "The Well and the Web"

RESPONDENT **Dina Al-Kassim** ★ University of California, Irvine



**ROOM**  
San Bernardino

CHAIR

## Saint Cassavetes' Contemporary Independent Cinema

**Ara Osterweil** ★ Muhlenberg College



**ROOM**  
Santa Barbara A

CHAIR

## Elastic Pasts Relocations in Contemporary Cinema

**Esther Yau** ★ University of Hong Kong

**Elena Gorfinkel** ★ University of Wisconsin, Milwaukee ★ "Anna Biller's Time Machine Cinema"

**Thomas Waugh** ★ Concordia University ★ "A 21st-century Canadian Queer Cassavetes named Kingstone: Problems of Reception and Canonization"

**Ara Osterweil** ★ Muhlenberg College ★ "Goodbye Cinema, Farewell New York"

**Bishnupriya Ghosh** ★ University of California, Santa Barbara ★ "Audio Remains: Spectral Idiom in Phillip Scheffner's *The Halfmoon Files*"

**Esther Yau** ★ University of Hong Kong ★ "Cruel Stories of Youth: Trauma and Memoryscape in *Peacock* and *Shanghai Dreams*"

**Rolando Tolentino** ★ University of the Philippines Film Institute ★ "Lingering Simultaneity of Time: The Cinema of Memory of Lav Diaz"

**Bhaskar Sarkar** ★ University of California, Santa Barbara ★ "Plasticity and the Popular: Bombay Cinema's Ecstatic Secularism"

**E14****Transnational Perspective  
on Cinema and Media in Africa****ROOM**

Santa Barbara B

**CHAIR****Sylvie Blum-Reid** ★

University of Florida

**Michael Laramée** ★ University of Miami ★ “Oral Histories and Digital Futures: Why Nigerian and Ghanaian Film and Video Should Be In Focus”

**Aboubakar Sanogo** ★ Carleton University ★ “African and Asian Cinemas: Transversal Perspectives”

**Sylvie Blum-Reid** ★ University of Florida ★ “Filming the “Bled” —Nostalgia for the Country in Diasporic Cinema”

**E16****Intra-Asian Cross Currents****ROOM**

Beaudry A

**CHAIR****Adam Knee** ★

Nanyang Technological University

**Stephen Teo** ★ Nanyang Technological University ★ “The Chinese Blockbuster: A Question of Genre, Nation, and Trans-Nation”

**Michael Baskett** ★ University of Kansas ★ “Between the National and Transnational: Performing Identity in 1960s Pan-Asian Spy Films”

**Adam Knee** ★ Nanyang Technological University ★ “Bollywood Does Bangkok: Perils of the Intra-Asian Gaze”

**RESPONDENT** **Poshek Fu** ★ University of Illinois, Urbana-Champaign

**E15****Unpacking a New Archive**

“Korean” Films of Japan’s Total War Period  
[1937–1945]

**ROOM**

Santa Barbara C

**CHAIR****Kyung Kim** ★

University of California, Irvine

**Kyung Kim** ★ University of California, Irvine ★ “Viral Colony: Young-il’s Sick Body in *Spring of Korean Peninsula* [Pando ūi pom, 1941]”

**Young Jae Yi** ★ University of Tokyo ★ “Being a Volunteer Soldier, a Prescription of Melancholia—An Imperial Soldier’s Colonial Body in *Volunteer* [An Suk-Young, 1940]”

**HyunHee Park** ★ University of Chicago ★ “The Old in the ‘New’: Thinking Propaganda through Gender in Wartime Chosŏn [Korean] Cinema”

**RESPONDENT** **Naoki Sakai** ★ Cornell University

**SPONSOR** *Asian/Pacific American Caucus*

**E17****Documentary Theory,  
Pedagogy and Ethics I****ROOM**

Beaudry B

**CHAIR****Vinicius Navarro** ★

Georgia Institute of Technology

**Michael Renov** ★ University of Southern California ★ “Teaching Documentary: Toward a Goal-centered Pedagogy of the Documentary Film”

**Noah Shenker** ★ University of Southern California ★ “The Challenges of Access and Media Specificity in the Fortunoff Video Archive for Holocaust Testimonies”

**Katherine Groo** ★ Aberdeen University ★ “Le Temps Disparu, [or] How Early Ethnographic Cinema Unmakes Anthropology’s Object”

**Vinicius Navarro** ★ Georgia Institute of Technology ★ “The Allure of Nonfiction: Performance, Documentary, and Self-display”

wednesday  
**March 17**

4:00 pm

—

5:45 pm



wednesday  
**March 17**



..... **SCREENING** .....

**Ella es el matador /  
She Is the Matador**  
(Gemma Cubero and Celeste Carrasco,  
USA/Spain, 2009, 62 min)  
SPONSOR Latino/a Caucus

*Please see the synopsis  
for this screening on page 147.*



..... **MEETING** .....

**WEDNESDAY ★ MARCH 17**  
4:00 pm – 5:45 pm  
**Women's Film History Project**



4:00 pm  
—  
5:45 pm



..... **MEETING** .....

**WEDNESDAY ★ MARCH 17**  
5:45 pm – 7:30 pm  
**Cinema Journal  
Editorial Board Meeting**  
The Tsubaki Lounge — Suite 1240 is on the  
12th floor between the yellow and red towers.



F1

**To Compete and Outcompete**  
Soviet Cinema Looks West

ROOM  
Santa Anita A

CHAIR **Vincent Bohlinger** ★  
Rhode Island College

- Vincent Bohlinger** ★ Rhode Island College ★ "The Development of Sound Technology in the Soviet Union"
- Maria Belodubrovskaya** ★ University of Wisconsin, Madison ★ "The Failure of the 'Iron Screenplay': Scriptwriting and Film Production in Stalinist Cinema"
- Brinton Tench Cox** ★ Drew University ★ "Clutter in Lieu of Cleanliness: *Solaris* Responds to 2001"

F2

**Transnational Masculinities**

ROOM  
Santa Anita B

CHAIR **Kent A. Ono** ★  
University of Illinois, Urbana-Champaign

- Lisa Patti** ★ Cornell University ★ "Transnational Masculinities and Hollywood Co-productions"
- Ryan Lizardi** ★ Pennsylvania State University ★ "Emerging Adult Males and the Refusal to Grow Up: Contemporary Fathers-out-of-Water Films"
- Shilpa Dave** ★ Brandeis University ★ "Speaking American: Representing Race, Masculinity, and Nationality in *Harold and Kumar Escape from Guantanamo Bay*"
- Kent A. Ono** ★ University of Illinois, Urbana-Champaign ★ "Gendered Moves: Inventing Japanese American Masculinity in Conscience and Constitution"

F3

**Stan VanDerBeek's Screen Worlds**

ROOM  
Santa Anita C

CHAIR **Zabet Patterson** ★  
State University of New York, Stony Brook

- Andrew Uroskie** ★ State University of New York, Stony Brook ★ "Environmental Juxtapositions: The Intermedia Assemblage of Stan VanDerBeek and Robert Breer"
- Melissa Ragona** ★ Carnegie Mellon University ★ "Soft Intercom: Stan VanDerBeek's Early Wearable Media Projects"
- Zabet Patterson** ★ State University of New York, Stony Brook ★ "Poem Fields and the Materiality of the Computational Screen"

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F4

**Revisions of Light**  
The Cinematography of International Cinema

ROOM  
Palos Verdes

CHAIR **Patrick Keating** ★ Trinity University

- Daisuke Miyao** ★ University of Oregon ★ "Re-imagining Japanese Aesthetics: Lights and Shadows in Miyagawa Kazuo's Cinematography"
- Frances Guerin** ★ Ruhr University, Bochum ★ "Stereoscopic Visions in Color of Amateur Film from Nazi Germany"
- Patrick Keating** ★ Trinity University ★ "Neorealism, Narrative, and the Cinematography of Aldo Graziati"
- Michael Aronson** ★ University of Oregon ★ "No One Ever Hated Billy Bitzer: A Cinematographer and His Work"



6:00 pm  
—  
7:45 pm



wednesday  
**March 17**



**F5**

## Transnational Architectures

ROOM  
San Fernando

CHAIR **Gary McDonogh** ★ Bryn Mawr College

**Yifen Beus** ★ Brigham Young University, Hawaii ★ "Constructing the Location of the Past: Architectural Nostalgia and Nostalgic Architecture in Yacoubian Building"

**Luis Urbano** ★ University of Porto ★ "Silent Rupture, Space and Politics in Paulo Rocha's *The Green Years* and Alvaro Siza's Earliest Work"

**Daniel Bashara** ★ Northwestern University ★ "Gerald McBoing Boing Meets the Modernists: Architecture, Design, and the Postwar American Cartoon"

**Gary McDonogh** ★ Bryn Mawr College ★ "Transforming the Banlieue: Jacques Tati's *Mon Oncle*, Filmic Spaces, and the Cultural Geographies of Metropolitan Power"



**F6**

## Transnational Television in Historical Perspective

ROOM  
San Gabriel A

CHAIR **Jennifer Gillan** ★ Bentley University

**Seiko Yasumoto** ★ University of Sydney ★ "Impact of Soft Power on Cultural Mobility: Japan to East Asia"

**Youngchi Chang** ★ University of Michigan, Ann Arbor ★ "*Singles in Seoul* and the New Korean Womanhood: The Effect of Global Postfeminism in Popular Media"

**Tommy Gustafsson** ★ Linneaus University ★ "Swedish Television News Coverage and the Historical Media Memory of the Rwandan Genocide"

**Jennifer Gillan** ★ Bentley University ★ "The Mobile and the Global: Circulation Practices and Problems for U.S. Network TV Products"



**F7**

## The Cinema and its Masses Politics and Aesthetics

ROOM  
San Gabriel B

CHAIR **Yuriko Furuhashi** ★ McGill University

**Philip Rosen** ★ Brown University ★ "From 'The Masses' To 'The Media': Marxist Film Theory and Contemporary Critique"

**Yuriko Furuhashi** ★ McGill University ★ "Theorizing Plasticity and the Masses: Hanada Kiyoteru and Sergei Eisenstein"

**Gertrud Koch** ★ Freie Universitaet, Berlin ★ "Screening the Mass: Inclusion and/or Exclusion"

**Volker Pantenburg** ★ Freie Universität, Berlin ★ "Monitoring the Masses: Video, Surveillance and the Public Sphere"



**F8**

## Interactivity, Space & Videogame History

ROOM  
San Gabriel C

CHAIR **Maja Manojlovic** ★ University of California, Los Angeles

**Raiford Guins** ★ State University of New York, Stony Brook ★ "Things That Remain: Mame[mory] Trace and the Online Cryogenics of Videogame History"

**David O'Grady** ★ University of California, Los Angeles ★ "Beyond the Button: New Video Game Interfaces and the Implications for Embodiment, Performance, and Play"

**Harrison Gish** ★ University of California, Los Angeles ★ "America's First Person Shooters: Violent Interactions with US History"

**Maja Manojlovic** ★ University of California, Los Angeles ★ "*Speed Racer*: Spatial Aesthetics and Kinesthesia as Simulations of Interactive Immersion"

wednesday  
**March 17**

**F9**

**Classical Japanese Cinema**

ROOM  
San Pedro

CHAIR

**Catherine Russell** ★  
Concordia University

**Hideaki Fujiki** ★ Nagoya University ★ “Classical Japanese Cinema and the Question of Global Hegemony”

**Catherine Russell** ★ Concordia University ★ “Classic Modernity: Melodramatic Features of Japanese Cinema”

RESPONDENT **Mark Nornes** ★ University of Michigan

**F10**

**Cinematic Monuments**

ROOM  
La Cienega

CHAIR

**Merrill Schleier** ★  
University of the Pacific

**Joshua Kitching** ★ Rice University ★ “Haunting the Golden Gate Bridge: Hitchcock’s *Vertigo*, Spectrality, and Imperial San Francisco”

**Merrill Schleier** ★ University of the Pacific ★ “The Griffith Observatory in *Rebel Without a Cause* [1955]: Mystical Temple and Spatiotemporal Structuring Device”



6:00 pm

—

7:45 pm



**F12**

**Installation,  
Energy Monitor Project [EMP]**

Visualizing Energy Consumption,  
Mobilities and Metadata Flows

ROOM  
San Bernardino

CHAIR

**Heidi Cooley** ★  
University of South Carolina

**Simon Tarr** ★ University of South Carolina ★ “Locations of Habit and Control: Building the Data-driven Image in the Energy Monitor Project”

**Heidi Cooley** ★ University of South Carolina ★ “Energy Monitor Project [EMP] as Disciplinary Object: The Ethical-aesthetic Potentialities of a Virtual Fountain”

RESPONDENT **Steve Anderson** ★ University of Southern California

**F13**

**Rethinking Aesthetic Heritage  
in East Asian Cinema**

ROOM  
Santa Barbara A

CHAIR

**Shuk Ting Yau** ★  
Chinese University of Hong Kong, Shatin

**Vivian Lee** ★ City University of Hong Kong ★ “Towards a Poetics of East Asian Film”

**Siu Wah Yu** ★ Chinese University of Hong Kong ★ “Forging a Cultural Heritage: ‘Innovative’ Use of Chinese Music in Recent Movies”

**Shuk Ting Yau** ★ Chinese University of Hong Kong, Shatin ★ “A ‘Horrible’ Legacy: Noh and J-Horror”

RESPONDENT **Stephanie DeBoer** ★ Indiana University, Bloomington

wednesday  
**March 17**



**F14**

## Reimagining the Southern Past through Film and Television

ROOM  
Santa Barbara B

CHAIR

**Deborah Barker** ★  
University of Mississippi

**Deborah Barker** ★ University of Mississippi ★ “Redressing the  
Mammy: Tyler Perry’s *Medea*”

**Riche Richardson** ★ Cornell University ★ “‘It Jus’ Ain’t Fittin’:  
Mammy’s Mules and Rules”

**Matthew Bernstein** ★ Emory University ★ “Desegregation  
vs. Integration: Atlanta’s Movie Theaters, 1962–1973”



**F16**

## Redefining Censorship

ROOM  
Beaudry A

CHAIR

**Daniel H. Wild** ★ Independent Scholar/  
NYU School of Medicine

**Broderick Fox** ★ Occidental College ★ “Revolutionary Media?  
Biopower and the Myth of Digital Democracy”

**Linda Ruth Williams** ★ University of Southampton ★  
“Censorship and *The Devils*, 1971 to the Present”

**Tilottama Karlekar** ★ New York University ★ “The Censors  
Within: Censorship Debates and the Political Documentary  
in India’s Globalization”

**Daniel H. Wild** ★ Independent Scholar/NYU School of Medicine ★  
“Bulcke’s Burden: The Figure of the Censor in Early 1920s  
Weimar Censorship Decisions”



**F15**

## WORKSHOP Researching International Film Industries

ROOM  
Santa Barbara C

CHAIR

**Paul McDonald** ★  
University of Portsmouth

### WORKSHOP PARTICIPANTS

**Philip Drake** ★ University of Stirling

**Tamara Falicov** ★ University of Kansas

**Nitin Govil** ★ University of California, San Diego

**Olof Hedling** ★ Lund University/Växjö University

**Alejandro Pardo** ★ University of Navarra

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**F17**

## Traces and Echoes Japan in Postcolonial/Postwar Korean Film

ROOM  
Beaudry B

CHAIR

**Steven Chung** ★ Princeton University

**Steven Chung** ★ Princeton University ★ “Enlightenment-  
scapes in Colonial and Postcolonial Korean Cinema”

**Chonghwa Chung** ★ Chung-Ang University ★ “Hybrid Styles  
in South Korean Popular Films after the Korean War: Han  
Hyong-mo’s Genre Films in the 1950s”

**Jinsoo An** ★ Hongik University ★ “Entangled Gestures:  
Historiography, Representation, and Politics of Justice in the  
South Korean Film *Yeraishang*”

**Sueyoung Park-Primiano** ★ New York University ★  
“Resistance to Remember, Reluctance to Forget:  
The Haunting of the Colonial Past in Yu Hyon-mok’s  
*Pharmacist’s Kim’s Daughters* and Naruse Mikio’s *Floating  
Clouds*”

RESPONDENT **Moonim Baek** ★ Yonsei University



6:00 pm  
—  
7:45 pm





ROOM  
La Brea

..... SCREENINGS .....

**Tiger Spirit**

(Min Sook Lee, Canada, 2008, 78 min)

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**Hers at Last**

(Helen Lee, South Korea, 2008, 18 min)

SPONSORS Asian/Pacific American Caucus

Filmmaker Helen Lee will be available  
for questions.

*Please see the synopsis  
for these screenings on page 147.*

wednesday  
**March 17**



6:00 pm

—

7:45 pm



thursday  
March 18



G1

## Comic Book Films and the Adaptation of Aesthetics

ROOM  
Santa Anita A

CHAIR

**Drew Morton** ★  
University of California, Los Angeles

**Bob Rehak** ★ Swarthmore College ★ "Watchmen's Frames of Reference: Digital Production Tools and the High-fidelity Comic Book Adaptation"

**Christopher Hagenah** ★ University of California, Santa Barbara ★ "The Style of Time in Comics and Film: Re-reading Deleuze's Time-image through the System of Comics"

**Vincent M. Gaine** ★ University of East Anglia, Norwich ★ "Borders of the Bat: Batman's Liminal Heroism"

**Drew Morton** ★ University of California, Los Angeles ★ "Winsor McCay and the Adaptation of the Graphic/Cinematic Frame"



G2

## Race, Ethnicity, and Film History

ROOM  
Santa Anita B

CHAIR

**Peter Limbrick** ★  
University of California, Santa Cruz

**Yuanyuan Wang** ★ The Chinese University of Hong Kong ★ "Nonsignification, Elusiveness and the Power of Fiction: Apichatpong Weerasethakul and the Cinematic Historicity"

**Michael Meneghetti** ★ Brock University ★ "'Emotions in the Emulsion': Documentary and History in Acts"

**Raphael Lambert** ★ University of Tsukuba ★ "The Middle Passage: Film Posters and the Meaning They Create"

**Peter Limbrick** ★ University of California, Santa Cruz ★ "The Seekers: Film History and Postcolonial Encounters in Aotearoa/New Zealand"



G3

## Convergence Comedy

ROOM  
Santa Anita C

CHAIR

**Ethan Thompson** ★  
Texas A&M University, Corpus Christi

**Jennifer Malkowski** ★ University of California, Berkeley ★ "When Straight America Starts 'Queering': *Brokeback Mountain* and Its YouTube Trailer Parodies"

**Sean Griffin** ★ Southern Methodist University ★ "Who's Pwning Who? The Humor of Hegemonic Convergence in Pure Pwnage"

**Nicholas Marx** ★ University of Wisconsin, Madison ★ "Sketch Comedian Comedy and the Convergence of Comedy Aesthetics across Television and Film"

**Ethan Thompson** ★ Texas A&M University, Corpus Christi ★ "The In-between Humor of *The Office* On-line"



G4

## Cyborgs, Mutants, and Other Border Crossers

ROOM  
Palos Verdes

CHAIR

**Livia Monnet** ★ University of Montreal

**Cary Elza** ★ Northwestern University ★ "Galateas Gone Wild: Technology, Memory, and the Feminine in 1980s Cinema"

**Katherine Farrimond** ★ Newcastle University ★ "'This Isn't You': Mutant Femmes Fatales and Parasitic Power in Contemporary Cinema"

**Plue Su** ★ Hong Kong Baptist University ★ "Whose Resurrection?—Or 'A Radical Question' of 'Who Cyborgs Will Be': Issues of Transgression and Recuperation in Jeunet's *Alien Resurrection*"

**Livia Monnet** ★ University of Montreal ★ "Anatomy of Permutational Desire: Perversion, Modernity, and the Animated Image in Oshii Mamoru's *Ghost in the Shell 2: Innocence*"



G5

## Experimental Film and Media Aesthetics

ROOM  
San Fernando

CHAIR **James Tobias** ★  
University of California, Riverside  
CO-CHAIR **Angelica Fenner** ★  
University of Toronto

**James Tobias** ★ University of California, Riverside ★ "Intimate Extimacy: Articulating the First Person Plural in Tokyo"

**Guri Hanem** ★ Norwegian University of Science and Technology ★  
"The Flatness in Cross-media Aesthetics"

**Angelica Fenner** ★ University of Toronto ★ "The Traffic in Images: Relays of the Self in the Visual Essays of Hito Steyerl"



G6

## Rethinking 'National' Television and Its Flows

ROOM  
San Gabriel A

CHAIR **Eirik Frisvold Hanssen** ★  
Norwegian University of Science and Technology

**Hector Amaya** ★ University of Virginia ★ "Mapping Television to the Nation: Spanish-Language Television Marginalization and Linguistic Rights"

**Matt Sienkiewicz** ★ University of Wisconsin, Madison ★ "More than Money: The Not For Profit Globalization of Palestinian TV"

**Eirik Frisvold Hanssen** ★ Norwegian University of Science and Technology ★ "From Transnational to National: The Emergence of Television in Scandinavia"

Please note the associated screening in Session I18.



8:00 am

—

9:45 am



G7

## WORKSHOP

### Magic in the Method

Research at the Intersection of Film, Media, and Information Technologies

ROOM  
San Gabriel B

CHAIR **Jamie Poster** ★ Irvine Valley College  
CO-CHAIR **Matthew Tinkcom** ★  
Georgetown University

### WORKSHOP PARTICIPANTS

**David Crane** ★ University of California, Santa Cruz

**Michael Aronson** ★ University of Oregon

**Kara Keeling** ★ University of Southern California

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

**Debra White-Stanley** ★ Indiana University/Purdue  
University, Indianapolis

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G8

## Historicizing Film and Media Pedagogy

Texts, Tactics, and Institutions

ROOM  
San Gabriel C

CHAIR **James Leo Cahill** ★  
University of Southern California  
CO-CHAIR **Stephen Charbonneau** ★  
Florida Atlantic University

**John Nichols** ★ Christopher Newport University ★ "Cinema Activism: The Cleveland Cinema Club and the Enactment of Local Film Culture"

**Nate Brennan** ★ New York University ★ "Speaking of Film: The High School Film Appreciation Movement and the Regulation and Democratization of Audience Volubility, 1930–1946"

**James Leo Cahill** ★ University of Southern California ★ "Seeing Things? Some True Hullucinations in French Film Education from Eugène-Louis Doyen to Jean Painlevé"

**Stephen Charbonneau** ★ Florida Atlantic University ★  
"Training Days: Injured Identities, the American Film Institute, and the War on Poverty"

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thursday  
**March 18**



**G10**

## Explorations in Film and TV Studies

**ROOM**  
La Cienega

**CHAIR** **Kotaro Nakagaki** ★  
Daito Bunka University

**Minhwa Ahn** ★ Cornell University ★ "Affect of Marginalized Female Subjects: Melodramatic Contemporaneity among Korean, Japanese, and American Cinemas during and after the US Occupation Period"

**Timothy Shary** ★ University of Oklahoma ★ "The Radical Depictions of Amorous Elderly Characters in American Cinema"

**Thomas Dorey** ★ Carleton University ★ "Wes Anderson and the Supplement-enhanced Auteurism of the New Smart Cinema"

**Kotaro Nakagaki** ★ Daito Bunka University ★ "The Possibility of Post-documentary Style: A Comparative Analysis of American and Japanese Reality TV"



**G12**

## Phenomenological Encounters on and beyond the Screen

**ROOM**  
San Bernardino

**CHAIR** **Greg Tuck** ★  
University of the West of England

**Codruta Morari** ★ Harvard University ★ "Sensuousness of the Cinematic Body : Phenomenology of Style and 'Feminine Truth' in Rivette's *La Belle Noiseuse* and Sautet's *Un Cœur en hiver*"

**Lucy Bolton** ★ University of London, Queen Mary ★ "Luce Irigaray and Morvern Callar—'Where the Look Itself Remains Tactile'"

**Kate Ince** ★ University of Birmingham, UK ★ "Existential Phenomenology, Feminism and the Film Experience"

**Greg Tuck** ★ University of the West of England ★ "Dead Bodies, Live Flesh: the Embodiment of Love and Loss in Tsukamoto Shinya's *Vital* [2004]"



**G11**

## Screening the City Past, Present, and Future

**ROOM**  
Los Cerritos

**CHAIR** **Melvyn Stokes** ★  
University College, London  
**CO-CHAIR** **Gilles Menegaldo** ★  
University of Poitiers

**Melvyn Stokes** ★ University College, London ★ "Screening Urban Entertainment: Charlott and Mass Culture"

**Raphaelle Costa de Beauregard** ★ University of Toulouse Le Mirail ★ "Screening the City: Past, Present and Future in *Blade Runner* [1982]"

**Alain J.J. Cohen** ★ University of California, San Diego ★ "Cityscapes in American Cinema"

**Gilles Menegaldo** ★ University of Poitiers ★ "Screening the City: Tradition and Modernity, Memory and Projection in Chris Marker's *Sunless* [1983]"



**G13**

## Issues in Asian Cinema and Media

**ROOM**  
Santa Barbara A

**CHAIR** **Veena Hariharan** ★  
University of Southern California

**Jaibeom Kim** ★ Stanford University/Sungkyunkwan University and **Young Eun Park** ★ Seoul National University ★ "Cultural Discount in Inter-Asian Movies"

**Kyoung-Lae Kang** ★ University of Rochester ★ "Translated or [De]translated Narration: Considering the Korean Silent Film Era and the Cultural Transformation of Byunsa Lecturer"

**Martin Picard** ★ McGill University and **Marc Joly** ★ University of Montreal ★ "Proxies and Fantasies of a Global Japan: Transculturality in Anime and Japanese Video Games"

**Veena Hariharan** ★ University of Southern California ★ "Screening out the Past: Documentary Representations of Violence in South Asia"



8:00 am

—  
9:45 am



G14

**Je t'aime...moi non plus**  
Franco-British Cinematic Relations

ROOM  
Santa Barbara B

CHAIR

**Lucy Mazdon** ★  
University of Southampton

**Lucy Mazdon** ★ University of Southampton ★ "Tracing the History of Franco-British Cinematic Relations"

**Justin Smith** ★ University of Portsmouth ★ "Une Entente Cordiale?—A Brief History of the Anglo-French Film Co-production Agreement, 1965–1979"

**Catherine Wheatley** ★ University of Southampton ★ "The Language of Love? Three French Versions of *Lady Chatterley's Lover*—and Their Reception by British Audiences"



G16

**Benshi across Time and Media**  
Utsushi-e [Magic Lantern], Cinema,  
and the Japanese Performance Tradition  
of Visual Media Narration

ROOM  
Beaudry A

CHAIR

**William Gardner** ★  
Swarthmore College

**Michiko Usui** ★ Waseda University ★ "Utsushi-e [Japanese Magic Lantern] as a Medium for Narration"

**Kyoko Omori** ★ Hamilton College ★ "The Benshi as a Modernist: Tokugawa Musei and Psychological Films of the Early Twentieth Century"

**William Gardner** ★ Swarthmore College ★ "Sawato Midori and the Contemporary Performing Art of Katsudo Benshi [Silent Film Narrators]"

RESPONDENT **Richard Abel** ★ University of Michigan



G15

**Classical Hollywood Cinema**

ROOM  
Santa Barbara C

CHAIR

**Gloria Shin** ★  
University of Southern California

**Michael Hammond** ★ University of Southampton ★ "'Every Woman Who Has Loved Will Understand': The PCA and the Issue of 'Illicit Love' in Frank Borzage's Adaptation of *A Farewell to Arms* [1932]"

**Janna Jones** ★ Northern Arizona University ★ "The Many Lives of Lost Horizon: How Restoration Discourse Rewrites Film History"

**James Thompson** ★ University of Southern California/Duke University ★ "I Believe in Harvey Dent, I Just Don't Believe in the Wall Street Journal Editorial Page: Politics, the Superhero, and Classic Hollywood"

**Gloria Shin** ★ University of Southern California ★ "White Diamonds: Elizabeth Taylor, Richard Burton, and the Games After Empire"



G17

**Modernity's Other Landscapes**  
Early Cinema and Race in Latin America

ROOM  
Beaudry B

CHAIR

**Giorgio Bertellini** ★  
University of Michigan

**Paul Schroeder** ★ University of Hawaii, Manoa ★ "Latin American Cinema's Transition to Sound"

**Laura Isabel Serna** ★ University of California, Los Angeles ★ "Picturing the Virgin: Sentimental Nationalism and Ethnographic Display in *Tepeyac* [1918]"

**Daniel Sánchez-Salas** ★ Universidad Rey Juan Carlos ★ "From the 'Pampa' to the 'Plaza': Race and National Identity in Two 1910s Films from Argentina and Spain"

**Giorgio Bertellini** ★ University of Michigan ★ "Primitive Nobilities: *Nobleza Gaucha* [*Gaucha Nobility*, 1915] and Argentina's Modern National Landscapes"

SPONSOR *Latino/a Caucus*

thursday  
**March 18**

  
**G18**  
ROOM  
La Brea

..... **SCREENINGS** .....

**Suffragettes in the Silent Cinema**  
(Kay Sloan, USA, 2003, 35 min)

SPONSOR Women's Caucus

**Shooting Women**  
(Alexis Krasilovsky, USA, 2008, 54 min)  
SPONSOR Women's Caucus

*Please see the synopsis  
for this screening on page 148.*

  
ROOM  
Los Feliz

..... **MEETING** .....

**THURSDAY ★ MARCH 18**  
8:00 am – 9:45 am  
**Sound Studies**  
**Scholarly Interest Group**



8:00 am  
—  
9:45 am





H1

From Kodak to Codec

ROOM  
Santa Anita A

CHAIR

**R. Rutsky** ★  
San Francisco State University

**Mauro Carassai** ★ University of Florida ★ "Terminal Time:  
From Systemic Narrative to Image-based Subjective  
Behaviour"

**R. Rutsky** ★ San Francisco State University ★ "Digital  
Inscription, Generative Aesthetics, and the Posthuman  
Dispositif"

**Kevin Sherman** ★ University Of Florida ★ "Indexicality in the  
Digital Age and the Loss of Faith in the Cinematic"

RESPONDENT **Craig Saper** ★ University of Central Florida



H2

Women and Film

ROOM  
Santa Anita B

CHAIR

**Suzanne Leonard** ★ Simmons College

**Maryn Wilkinson** ★ University of Amsterdam ★ "Wonder  
Girls: The Close-up and the Image of the Teen Girl Body in  
Contemporary American Cinema"

**Suzanne Leonard** ★ Simmons College ★ "The Return of the  
Female Ensemble Film"

**Kristen Hoerl** ★ Butler University ★ "The Post-Nuclear Family  
and the Depoliticization of Unplanned Pregnancy in Juno,  
Knocked Up, and Waitress"

**Victoria Sturtevant** ★ University of Oklahoma ★ "'They  
Call Me the Cautionary Whale': Classing Pregnancy in  
Contemporary American Film Comedy"



10:00 am

—

11:45 am



H3

Perspectives on Audition

ROOM  
Santa Anita C

CHAIR

**Lisa Coulthard** ★  
University of British Columbia

**Kerim Yasar** ★ Columbia University ★ "The Ears of Others:  
Representations of Technologized Listening"

**Alanna Thain** ★ McGill University ★ "Interior Sonologies:  
Distributed Bodies and Cinematic Headphones"

**Lisa Coulthard** ★ University of British Columbia ★ "'Can You  
Hear the Silence?': Audition and Michael Haneke's *Code  
Inconnu*"

SPONSOR *Sound Studies Scholarly Interest Group*



H4

..... WORKSHOP .....

From Paper to Blog

The Past, Present, and Future of Cinema  
and Media Studies Publishing

ROOM  
Palos Verdes

CHAIR

**Jennifer Porst** ★  
University of California, Los Angeles

CO-CHAIR

**John Bridge** ★  
University of California, Los Angeles

WORKSHOP PARTICIPANTS

**Jason Mittell** ★ Middlebury College

**Eric Faden** ★ Bucknell University



thursday  
**March 18**



**H5**

ROOM

San Fernando

CHAIR

## More than Meets the Eye

The Transnational Cinema of  
Alejandro González Iñárritu

**Marimar Azcona-Montoliu** ★  
Universidad de Zaragoza

**Marimar Azcona-Montoliu** ★ Universidad de Zaragoza ★ "Of Endings, Middles, and Beginnings: Scrambled Narratives in the Films of Alejandro González Iñárritu"

**Catherine Benamou** ★ University of California, Irvine ★ "Media Strategies of Dis-illusionment in Alejandro González Iñárritu's City-Society of Spectacles [*Amores Perros*, Mexico, 2000]"

**Glenn Man** ★ University of Hawaii, Manoa ★ "Iñárritu and Arriaga's Multiple Melodramas: Genre and Narrative"

**Celestino Deleyto** ★ University of Zaragoza ★ "Bienvenida a Tijuana: Border Consciousness in the Films of Alejandro González Iñárritu"



**H7**

ROOM

San Gabriel B

CHAIR

## Palestinian and Israeli Cinemas Re-visited

Witnessing, Remembering, and Redressing Wounds

**Terri Ginsberg** ★  
International Council for Middle East Studies

**Alia Arasoughly** ★ Birzeit University ★ "Palestinian Women Filmmakers under Occupation Representation of Memory"

**Najat Rahman** ★ University of Montreal ★ "Divine Intervention's Fantastic Cinematic Witnessing"

**Raz Yosef** ★ Tel Aviv University/Sapir College ★ "Recycled Wounds: Trauma, Gender, and Ethnicity in Israeli Cinema"

SPONSOR *Middle East Caucus*



**H6**

ROOM

San Gabriel A

CHAIR

## Memory and Film

**Ute Lischke** ★ Wilfrid Laurier University

**Zehavit Stern** ★ University of California, Berkeley ★ "Cinema as Site of Memory: *The Dybbuk* [1937] and the Burden of Holocaust Commemoration"

**Ute Lischke** ★ Wilfrid Laurier University ★ "Sites of Memory in the Films of Helke Misselwitz"

**Matthew Boyd Goldie** ★ Rider University ★ "Anticipation and Attention: Memory as a Film Theme, as a Film Genre, and as a Film Form"



**H8**

ROOM

San Gabriel C

CHAIR

CO-CHAIR

## Transformations of the Flesh

**Sophia Harvey** ★ Vassar College

**Mike Dillon** ★  
University of Southern California

**Raphael Raphael** ★ University of Oregon ★ "Planet Kong: Transnational Use of the Chronotope of *King Kong* [1933] in Japan and Southeast Asia"

**Mike Dillon** ★ University of Southern California ★ "Impossible Representations: The 'Thinking Bomb' of *The Terrorist* [Santosh Sivan, 1999]"

**Sophia Harvey** ★ Vassar College ★ "Who's the Dummy? Mapping Subjectivity, Materiality, and Corporeality in *Pin* [Sandor Stern, 1988] and *Magic* [Richard Attenborough, 1978]"

RESPONDENT **E. Ann Kaplan** ★  
State University of New York, Stony Brook

**H9****ROOM**  
San Pedro

CHAIR

**Old and New in Contemporary Japanese Anime and Games**

Animation in the Age of Digital Production and Consumption

**Satomi Saito** ★  
Bowling Green State University**Stefan Riekeles** ★ Independent Scholar ★ "The Gap: Exploiting Cinema in Anime"**Eija Niskanen** ★ University of Art and Design, Helsinki ★ "Riding Through Air and Water—The Relationship Between Character, Background, Fantasy and Realism in Hayao Miyazaki's Films"**Satomi Saito** ★ Bowling Green State University ★ "Crying Out Love in the Center of the World: The Language of Bishojo Game"**Marc Steinberg** ★ Concordia University ★ "Screens and Things: Materializing the Image in Japanese Anime"**H11****ROOM**  
Los Cerritos

CHAIR

**The City and Film I****Homay King** ★ Bryn Mawr College**Joanne Hershfield** ★ University of North Carolina, Chapel Hill ★ "Urban Youth, Urban Culture: The Cinematic City in Contemporary Mexican Film"**Guo-Juin Hong** ★ Duke University ★ "I Don't Want to Have Sex Alone: Failed Intimacy and the Global City in Tsai Ming-Liang's Films"**Rei Magosaki** ★ Chapman University ★ "The Other Sex and the City: Considering the Margins of the Global City"**Elizabeth Affuso** ★ University of Southern California ★ "And Everything Begins Again: Urban Alienation, the Spectator, and the Screen in the Films of Doug Aitken"**H10****ROOM**  
La Cienega

CHAIR

**Issues of Film Aesthetics****Lars Gustaf Andersson** ★  
Lund University**Amber Bowyer** ★ University of Southern California ★ "Ghost Spaces"**Tracy Biga MacLean** ★ Claremont Colleges and **Jon Wagner** ★ California Institute of the Arts ★ "Greenaway in Japan: Pages and Screens in *The Pillow Book*"**Lars Gustaf Andersson** ★ Lund University ★ "In Real Earnest: Re-action and Cinephilia in Film and Video Works by Kerstin Cmelka"**H12****ROOM**  
San Bernardino

CHAIR

**What Is Immersion?****Robin Curtis** ★ Freie Universität, Berlin**Suzanne Buchan** ★ University for the Creative Arts ★ "Vitalist Realities, Possible Worlds: A Dialectics of Immersion in the Quay Brothers' Cosmogonies"**Joshua Yumibe** ★ Oakland University ★ "Color Space in Early Cinema"**Robin Curtis** ★ Freie Universität, Berlin ★ "Anti-mimesis and Mimetic Response: The Immersion of *Einführung*"RESPONDENT **Gertrud Koch** ★ Freie Universität, Berlinthursday  
**March 18**

10:00 am

—

11:45 am



thursday  
**March 18**



**H13**

**Contemporary Asian Film Industries**  
Festivals, Markets and Other Cosmopolitan Spaces

**ROOM**  
Santa Barbara A

**CHAIR**

**Aynne Kokas** ★  
University of California, Los Angeles

**Chia-Chi Wu** ★ National Taiwan Normal University ★ "Hong Kong Cinema before *Kungfu Panda*"

**Brian Hu** ★ University of California, Los Angeles ★ "Rebranding the Cinemas of Hong Kong and Taiwan: The Cosmopolitan Labor and Technology of Global Film Markets"

**Bruce Williams** ★ William Paterson University ★ "Constructive Reflections: The Pivotal Role of Film Criticism in North Korea Nation Building"

**Aynne Kokas** ★ University of California, Los Angeles ★ "Sino-U.S. Film Co-production Practice and the Rise of the Chinese Film Market"



**H14**

**Early Experimentation  
in European Cinema**

**ROOM**  
Santa Barbara B

**CHAIR**

**Janelle Blankenship** ★  
University of Western Ontario

**Courtney White** ★ University of Southern California ★ "Towards an Abstract Modernist Painting in Cinema: Leopold Survage, Piet Mondrian, and Oskar Fischinger"

**Jason Skonieczny** ★ University of California, Los Angeles ★ "The Vertical Dimension of Abstract Space in Carl Dreyer's *Silents*"

**Michael Cowan** ★ McGill University ★ "Interactive Puzzles and the Training of Perception: Guido Seeber and Paul Leni's *Rebus* Films"

**Janelle Blankenship** ★ University of Western Ontario ★ "The Nature of Film: *Nosferatu*, Time Lapse, and Weimar Popular Science Film [1922–1928]"



**H15**

**Horror in Cross-cultural Context**

**ROOM**  
Santa Barbara C

**CHAIR**

**Meheli Sen** ★ DePaul University

**Li Zeng** ★ Illinois State University ★ "The Chinese Horror and The Return of the Historical Trauma: *The Lonely Ghost in the Dark Mansion* [1989]"

**Usha Iyer** ★ University of Pittsburgh ★ "The Tantric in the Hindi Horror Film: Monster or Mystic?"

**Meheli Sen** ★ DePaul University ★ "Futile Family Romance: Hindi Horror in the Bollywood Network"



**H16**

**Bodies of Evidence in  
Contemporary Television Series**

**ROOM**  
Beaudry A

**CHAIR**

**Sofia Bull** ★ Stockholm University

**Anne Jerslev** ★ University of Copenhagen ★ "The Unruly Body in *House M.D.*"

**Sofia Bull** ★ Stockholm University ★ "'I'm a Doctor, Mulder': Criminal Bodies in Contemporary Television Crime Dramas"

**Liv Hausken** ★ University of Oslo ★ "The Matrix of Surveillance in Forensic Fiction"

**RESPONDENT Jason Jacobs** ★ University of Queensland



**H17**

**ROOM**  
Beaudry B

CHAIR **Jessica Metzler** ★ Cornell University

**Aesthetics and Exploitation Film**

**Eric Schaefer** ★ Emerson College ★ "Producing Exploitation in the 'New Hollywood': A Case Study of *Delinquent Schoolgirls* [1973]"

**Caetlin Benson-Allott** ★ University of California, Santa Cruz ★ "Off the Map: A Philosophy of Exploitation in Richard Sarafian's *Vanishing Point* [1971]"

**Shaun Cullen** ★ University of Virginia ★ "Decoding the Lattice of Coincidence: *Repo Man* [1984], Punk Rock, and the Critique of Postmodernity"

**Jessica Metzler** ★ Cornell University ★ "Ed Wood and the Aesthetics of Failure"



**ROOM**  
Los Feliz

..... **MEETING** .....

**THURSDAY ★ MARCH 18**

10:00 am – 11:45 am

**Asian/Pacific American Caucus**



**H18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Black Business**

(Oswalde Lewat, Cameroon, 2007, 90 min)

SPONSOR French and Francophone  
Scholarly Interest Group

Filmmaker Oswald Lewat will be  
available for questions.

Audiences for this film may be interested to  
attend Special Session I17 on African Women  
Filmmakers and Session K1 on Francophone  
African Women Filmmakers, where this film  
will explicitly be discussed.

*Please see the synopsis  
for this screening on page 148.*

thursday  
**March 18**



10:00 am

—

11:45 am



thursday  
**March 18**



**ROOM**  
Santa Anita A

CHAIR

## **Lost [and Found] in Translation**

Translating, Remaking, and Redefining  
Asian Media for US Markets

**Jun Okada** \*

State University of New York, Geneseo

**Yiman Wang** \* University of California, Santa Cruz \*  
“Hollywood Remaking East Asian Commercial Cinema—  
Border Politics in the Era of Globalization”

**Jun Okada** \* State University of New York, Geneseo \* “Pacific  
Rim Overtures: Asian Cinema in Asian American Film  
Festivals”

**Peter X Feng** \* University of Delaware \* “Exports and  
Formats: U.S./Japan Television Collaboration”

SPONSOR *Asian/Pacific American Caucus*



**ROOM**  
Santa Anita B

CHAIR

## **Post Racial Imaginaries**

**Meredith Raimondo** \*  
Oberlin College

**Kristen Warner** \* University of Texas, Austin \* “‘I’m Glad No  
One Was Hung up on the Race Thing’: *Grey’s Anatomy* and  
the Innovation of Blindcasting in the Multicultural Era”

**Nancy Inouye** \* University of Massachusetts, Amherst \*  
“21st-Century Blackface: Performing Race in *Tropic  
Thunder*”

**Roopali Mukherjee** \* Queens College, City University of New York \*  
“The New Elite: Cultural Imaginaries of the ‘Post’ in ‘Post-racial’”

**Meredith Raimondo** \* Oberlin College \* “Justice All  
Around? The Queer Politics of the Isaiah Washington  
Controversy”



**ROOM**  
Santa Anita C

CHAIR

## **..... WORKSHOP ..... Going on the Job Market? Q & A**

**Kevin Sanson** \*

University of Texas-Austin

### **WORKSHOP PARTICIPANTS**

**Heather Hendershot** \* Queens College, City University of  
New York

**Tara McPherson** \* University of Southern California

**Walter Metz** \* Southern Illinois University Carbondale

**Jane Park** \* University of Sydney

**Charles Wolfe** \* University of California-Santa Barbara



**ROOM**  
Palos Verdes

CHAIR

## **The Most Typical Avant-garde and Experimental Film in Los Angeles**

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

**Federico Windhausen** \* California College of the Arts \*  
“Structure, Space, Spectatorship: Pure Film in the  
Landscape of L.A.”

**Mark Toscano** \* Academy Film Archive \* “Fragments of  
Seeking: An Archeological Approach to Reconstructing the  
Los Angeles Avant-garde”

**Morgan Fisher** \* Filmmaker \* “Near but Far: Narrative Film  
as a Subject”

SPONSOR *Experimental Film and Media Studies  
Scholarly Interest Group*

thursday  
**March 18**

**15**

## Screening Decadence

The Legacies of the Maysles' *Grey Gardens*

### ROOM

San Fernando

### CHAIR

**Susan Kerns** ★

University of Wisconsin, Milwaukee

**Zoran Samardzija** ★ Columbia College Chicago ★ "The Failures of 'Authentic' Aesthetics and the Commodification of *Grey Gardens*"

**Defne Tuzun** ★ University of Wisconsin, Milwaukee ★ "Garden of Ambivalence: The Topology of the Mother-Child Dyad in *Grey Gardens*"

**Susan Kerns** ★ University of Wisconsin, Milwaukee ★ "Returning the American Dream: The Beales as Anti-consumerist Models"

**Ruth Wollersheim** ★ Century College ★ "In the Garden of Edies, From Verité to Vogue: Reconsuming Little Edie in the Age of HBO"

**16**

## Media and Cultural Policy from the Bottom Up

### ROOM

San Gabriel A

### CHAIR

**Bill Kirkpatrick** ★ Denison University

**Bill Kirkpatrick** ★ Denison University ★ "Popular Radio Regulation Before 1927"

**Alison Trope** ★ University of Southern California ★ "Not on His Watch: Don Cheadle as Celebrity Activist"

**Darrell Newton** ★ Salisbury University ★ "Begin the Beguine as We See Britain: Vernacular Policy and the BBC"

**17**

## The Survival of Soap Opera

Pasts and Futures of a Legendary Television Genre

### ROOM

San Gabriel B

### CHAIR

**Abigail De Kosnik** ★

University of California, Berkeley

**Samuel Ford** ★ Massachusetts Institute of Technology ★ "*As the World Turns* and Soap Opera's Unique Long-term Ensemble Casts"

**C. Lee Harrington** ★ Miami University and **Denise Brothers** ★ Miami University ★ "Constructing the Older Audience: Age and Aging in Soaps"

**Abigail De Kosnik** ★ University of California, Berkeley ★ "Soaps for Tomorrow: Media Fans Making Online Drama from Celebrity Gossip"

**Tristan Rogers** ★ Professional Actor ★ "An Actor's Perspective on Changes in Soaps' Industry, Audiences, and Texts"

**18**

## Film Distribution and Exhibition Contexts around the World

### ROOM

San Gabriel C

### CHAIR

**Jasmine Trice** ★

Indiana University, Bloomington

**Kathleen Lotze** ★ University of Antwerp ★ "'No Blockbusters for Antwerp'—Film Distribution and Exhibition in a European City [Antwerp, Belgium] in the Late 1960s and Early 1970s"

**Nadi Tofighian** ★ Stockholm University ★ "Singapore and Manila—Regional Distribution Centres Pre-1930"

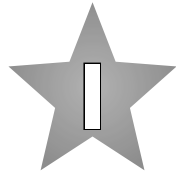
**Ross Melnick** ★ University of California, Los Angeles ★ "From Broadway to Bombay: Paramount and Loew's Establish Multinational Theater Circuits in Asia, Africa, South America, and Australia"

**Jasmine Trice** ★ Indiana University-Bloomington ★ "Multiplex Fiestas: The Mall and New Philippine Cinema"



12:00 noon

—  
1:45 pm



thursday  
**March 18**



**ROOM**  
San Pedro

CHAIR

## **Hollywood and Global Production Cultures**

**Jonathan Buchsbaum** ★  
Queen's College

**Sylvia Martin** ★ Babson College ★ "Mediate in the Immediate: An Ethnographic Study of Media Workers on the Production Floor of the Hollywood and Hong Kong Film/TV Industries"

**Aurora Wallace** ★ New York University ★ "When the Set Becomes Permanent: The Spatial Re-configuration of Hollywood North"

**Laura Ruberto** ★ Berkeley City College ★ "Hollywood on the Tiber: Sightseeing and Sights Unseen"

**Jonathan Buchsbaum** ★ Queen's College ★ "Historiographies of Hegemony: Studying the Cinema Industries of Hollywood and France."



**ROOM**  
Los Cerritos

CHAIR

## **Hollywood Myth-Conceptions Rewriting Film History**

**Richard Ness** ★  
Western Illinois University

**Hilary Hallett** ★ Columbia University ★ "New Women for a New West: Using Myth to Rewrite Hollywood's Origins"

**Richard Ness** ★ Western Illinois University ★ "Dial 'H' for Hollywood: The Impact of Radio on the Development of Early Sound Cinema"

**Sara Levay** ★ Stanford University ★ "The Interwar Newsreel: Between Hollywood and History"

**Jans Wager** ★ Utah Valley State College ★ "She's Watching: Richard Roundtree's Female Spectators"



**ROOM**  
La Cienega

CHAIR

## **Anatomies of Forensic Media**

**Greg Siegel** ★  
University of California, Santa Barbara

CO-CHAIR **Jules Odendahl-James** ★  
Duke University

**Jules Odendahl-James** ★ Duke University ★ "Over My Dead Body: Documentary Performance and the Forensic Imagination"

**Greg Siegel** ★ University of California, Santa Barbara ★ "Wounds of Forensic Photography, Spaces of Cultural Modernity"

**Patrik Sjöberg** ★ Karlstad University ★ "As You Can Clearly See . . .": Forensic Media and Courtroom Rhetoric"

**Kristen Fuhs** ★ University of Southern California ★ "Documentary and the Forensics of Crime Scene Reenactment"



**ROOM**  
San Bernardino

CHAIR

## **Crafting Girlhood/ Queering Childhood**

**Kirsten Pike** ★  
Northwestern University

**Barbara Brickman** ★ University of West Georgia ★ "The Queer Kid and Women's Lib, or How the Disney Family Turned 'Freaky'"

**Harry Benshoff** ★ University of North Texas and **Travis Sutton** ★ University of North Texas ★ "Forever Family'Values: *Twilight* [2008] and the Modern Mormon Vampire"

**Kirsten Pike** ★ Northwestern University ★ "Managing Menstruation with Magic and Monsters in Disney's Witch Mountain Movies"

SPONSOR *Queer Caucus*



113

## Filmic Horrors and Cinematic Hauntings

ROOM  
Santa Barbara A

CHAIR

**Steven Shaviro** ★  
Wayne State University

**Melissa Lenos** ★ Brookdale Community College ★ “Reboot, Retcon, Repeat: The Hauntology of Unoriginal Hollywood Film”

**Robert Alford** ★ University of California, Berkeley ★ “Affective Effects: Ghosts, Musicals, and the Conversion to Sound”

**David Bering-Porter** ★ Brown University ★ “Undead Labor: Necrorealism and Necropolitics in the Evolution of the Zombie Movie”

**Steven Shaviro** ★ Wayne State University ★ “Taxidermia: Body Horror, State Spectacle, and Post-communist Cinema”



115

## Star Power

Documenting Actor Agency

ROOM  
Santa Barbara C

CHAIR

**Amy Lawrence** ★ Dartmouth College

**Linda Berkvens** ★ University of Sussex ★ “Whose Name on the Marquee? Barbara Stanwyck’s Freelance Career and the Production of *The Gay Sisters*.”

**Allyson Field** ★ University of California, Los Angeles ★ “‘You Wouldn’t Want Him as Your Next Door Neighbor’: Ethnic Coding in American Cinema and the Cross-racial Casting of Noble Johnson”

**Jerry Mosher** ★ California State University, Long Beach ★ “John Bunny’s Stardom and American Silent Comedy in Transition”

**Amy Lawrence** ★ Dartmouth College ★ “Valentino Takes Charge: Italian-American in the 1920s”



114

## Supernatural, Psychic and [Pseudo]-scientific Investigators

Crime and Investigative Television  
after the Forensic Moment

ROOM  
Santa Barbara B

CHAIR

**Lindsay Steenberg** ★  
University of East Anglia

**Diane Negra** ★ University College Dublin ★ “Television’s Vampire Detectives”

**Lindsay Steenberg** ★ University of East Anglia ★ “Criminal Investigations, Women’s Intuition, and the ‘Postfeminist Gothic’ in *CSI: Crime Scene Investigation* [CBS 2000—] and *The Ghost Whisperer* [CBS 2005—].”

**Yvonne Tasker** ★ University of East Anglia ★ “Smoke and Mirrors: ‘Psychic’ Cops, Pseudo-science, and Male Intuition”



116

## Towards a New Cinema History

Concepts and Case Studies  
from the US, Europe, and Australia

ROOM  
Beaudry A

CHAIR

**Philippe Meers** ★  
University of Antwerp

CO-CHAIR **Richard Maltby** ★ Flinders University

**Robert Allen** ★ University of North Carolina, Chapel Hill ★ “What Is/Was Cinema? Re-Imagining and Researching the Historical Experience of Cinema”

**Richard Maltby** ★ Flinders University and **Kate Bowles** ★ University of Wollongong ★ “The New Cinema History: An Argument”

**Jeffrey Klenotic** ★ University of New Hampshire, Manchester ★ “GIS and the Spatial History of Cinema”

**Philippe Meers** ★ University of Antwerp and **Lies Van de Vijver** ★ Ghent University ★ “Social Class, Experiences of Distinction, and the Field of Cinema. Combining Databases, Programming Analyses, and Oral History Accounts in a Research Project on the History of Cinema-going”

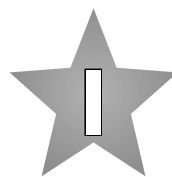
thursday  
March 18



12:00 noon

—

1:45 pm



thursday  
March 18



117

ROOM  
Beaudry B

..... SPECIAL SESSION .....  
African Women Filmmakers Today

CHAIR **Brigitte Rollet** ★  
University of London Institute in Paris  
CO-CHAIR **Odile Cazenave** ★ Boston University

SESSION PARTICIPANTS

**Yifen Beus** ★ Brigham Young University, Hawaii  
**Michelle Chilcoat** ★ Union College  
**Zeinabu Davis** ★ University of California, San Diego  
**Osvalde Lewat** ★ Independent Filmmaker  
**Sheila Petty** ★ University of Regina

SPONSOR *French and Francophone Scholarly Interest Group*  
Please note the associated screening in Session H18.



118

ROOM  
La Brea

..... SCREENING .....  
Live from Bethlehem

(Matt Sienkiewicz and Joseph C. Sousa,  
USA/Palestinian Territories, 2009, 36 min)

SPONSORS Middle East Caucus

Filmmaker Matt Sienkiewicz will be  
available for questions.

Audiences for this film may be interested  
to attend Special Session G6 on Rethinking  
“National” Television, where the filmmaker will  
present a paper.

*Please see the synopsis  
for this screening on page 149.*





**J1**

## Dialogues in Sex

Three Case Studies of Intertextual References During and After the “Sexual Revolution”

### ROOM

Santa Anita A

### CHAIR

**Mariah Larsson** \*

Malmö University College

**Mariah Larsson** \* Malmö University College \* “Ingmar Bergman, Swedish Sexploitation, and Early Swedish Porn”

**Elisabet Björklund** \* Lund University \* “‘This Is a Dirty Movie’ — *Taxi Driver* and the Myth about Sweden”

**Ingrid Ryberg** \* Stockholm University \* “Our Porn, Ourselves: North American Second-wave Feminist Body Politics in Contemporary European Feminist and Queer Porn Film Culture”

RESPONDENT **Eric Schaefer** \* Emerson College



**J2**

## Transcolonial “Co-productions” in the Japanese Empire

Rethinking Wartime “Collaboration” and “Co-prosperity” across Japan, Korea, Manchuria Film Industries

### ROOM

Santa Anita B

### CHAIR

**Nayoung Kwon** \* Duke University

**Nayoung Kwon** \* Duke University \* “Colonial Filmmaking, Co-productions, Code-Switching”

**Hieyoon Kim** \* University of California, Los Angeles \* “An Impenetrable Fortress in Total War: Transnational Co-productions among Japan, Manchuria, and Korea”

**Sookyong Hong** \* Cornell University \* “Between Ideology and Spectatorship: ‘Ethnic Harmony’ of Manchuria Motion Picture Corporation, 1937–45”

**Hwajin Lee** \* Yonsei University \* “The Paradox of Colonial Korean Cinema in the Greater East Asian Co-prosperity Sphere”

RESPONDENT **Takashi Fujitani** \* University of California, San Diego



**J3**

## WORKSHOP Reflecting on the Origins of Television Studies

### ROOM

Santa Anita C

### CHAIR

**Amanda Lotz** \* University of Michigan

### WORKSHOP PARTICIPANTS

**Robert Allen** \* University of North Carolina, Chapel Hill

**Christine Geraghty** \* University of Glasgow

**Mary Beth Haralovich** \* University of Arizona

**John Hartley** \* Queensland University of Technology

**Ellen Seiter** \* University of Southern California

SPONSOR *Television Studies Scholarly Interest Group*



**J4**

## Mobilizing Sex and Race in Postwar American Cinema

### ROOM

Palos Verdes

### CHAIR

**Rebecca Sullivan** \*  
University of Calgary

CO-CHAIR **Hilaria Loyo** \* Universidad de Zaragoza

**Susan Courtney** \* University of South Carolina \* “Queering the Plantation Suture: Lessons from *Streetcar* and *Baby Doll*”

**Hilaria Loyo** \* Universidad de Zaragoza \* “Burlesque of a Blinding Blonde: Jayne Mansfield, Racial Masquerade, and Satire in Postwar Comedies”

**Kirsten Pullen** \* Texas A & M University \* “Light Egyptian: Lena Horne and the Minstrel Tradition in Post-War Hollywood Film”

**Rebecca Sullivan** \* University of Calgary \* “A Black-hearted Woman: Sex and Racial Mobility in the Films of Natalie Wood”

thursday  
**March 18**



2:00 pm

—  
3:45 pm



thursday  
**March 18**



**ROOM**  
San Fernando

CHAIR

## Silent Cinema and Film Theory

**Constance Balides** ★ Tulane University



**ROOM**  
San Gabriel A

CHAIR

## Lessons from the Archive

**Shelley Streeby** ★  
University of California, San Diego

2:00 pm  
—  
3:45 pm

**Beth Corzo-Duchardt** ★ Northwestern University ★  
"Primitivism as [Counter] Distinction: The Case of Vachel Lindsay"

**Charles Burnetts** ★ Royal Holloway, University of London ★  
"Chaplin as a Sentimental Classicist: 'Genteel' Tastes, Film Theory, and *The Kid*"

**Laura Heins** ★ University of Virginia ★ "Physiognomic Utopias: Béla Balázs between Socialist and Racist Theories of Film and Bodily Legibility"

**Constance Balides** ★ Tulane University ★ "The 'Sociological Punctum': Intertextuality, Indexicality, and Temporality in Early Social Problem Films"

**Liz Greene** ★ Queen's University, Belfast ★ "Future Proofing the Precarious Archive: Some Sound Lessons from the Sound Mountain Archive"

**Jeff Van Hanken** ★ University of Tulsa ★ "History Written in Riot: Confronting Issues of Authenticity while Building a Documentary Archive for the John Hope Franklin Center for Reconciliation in Tulsa, Oklahoma"

**Emma Sandon** ★ Birkbeck College, University of London ★ "Mobilizing Imperial Cinema Histories and Archiving Cinema's Legacy of Empire"

**Shelley Streeby** ★ University of California, San Diego ★ "Archiving Black Transnational Modernity: Hubert Harrison's Scrapbooks"



**ROOM**  
San Gabriel B

CHAIR

## ..... WORKSHOP ..... Working with Nontheatrical Archives

**Oliver Gaycken** ★ Temple University



**ROOM**  
San Gabriel C

CHAIR

## Ether Experiences

Transitional and Defining Moments in Radio History

**Jane Turk** ★ Columbia University

### WORKSHOP PARTICIPANTS

**Alison Griffiths** ★ Baruch College, City University of New York

**Jennifer Horne** ★ The Catholic University of America

**Alice Lovejoy** ★ Yale University

**Devin Orgeron** ★ North Carolina State University

**Dan Streible** ★ Orphan Film Symposium/New York University

SPONSOR *Nontheatrical Film and Media Interest Group*

**Amanda Keeler** ★ Indiana University ★ "Defining a Medium: Early Radio's Educational Agenda"

**David Henty** ★ University of Westminster ★ "'Painting with Sound': Lance Sieveking as a Forgotten Pioneer of Radio-as-Cinema"

**Rosalin Krieger** ★ University of Toronto ★ "'The Way Life Should Be': Gertrude Berg's Jewish-American Utopia"

**Jennifer Stoeber-Ackerman** ★ State University of New York, Binghamton ★ "Where Dusk Meets Radio: W.E.B. Du Bois and the 'Sonic Color Line'"

thursday  
**March 18**



**J9**

## Home Bodies

Domestic Space and the Body in Film and Television

**ROOM**  
San Pedro

**CHAIR** **Shelley Cobb** ★  
University of Southampton

**Alison Hoffman** ★ University of California, Los Angeles ★ "Home Bodies: Women's Cinematic Experiments in [Re-]Inhabiting Domestic Space"

**Stefano Baschiera** ★ University College Cork ★ "The Home before the Revolution: Domestic Spaces in Bertolucci and Bellocchio's Early Cinema 1962–1967"

**Alexandra Bevan** ★ Northwestern University ★ "Archiving the Housewife: Nostalgia, Camp, and Retro-Aesthetics in Contemporary TV and Consumer Culture"

**Shelley Cobb** ★ University of Southampton ★ "'Safe in this Little Trap': Historical Misplacedness and Postfeminist Representations of the Housewife's Narrative in *Little Children* and *Revolutionary Road*"



**J11**

## The Essay Film Revisited

**ROOM**  
Los Cerritos

**CHAIR** **Christine Sprengler** ★  
University of Western Ontario

**Rick Warner** ★ University of Pittsburgh ★ "The Work of Gesture in the Video Essays of Godard and Miéville"

**Scott Ferguson** ★ University of California, Berkeley ★ "Anxious Asymmetries: On the Dialogues of France/Tour/Détour/Deux/Enfants"

**Christine Sprengler** ★ University of Western Ontario ★ "Cinema and Cultural Memory in the 'Expanded' Essay Film"



**J10**

## The Artificial Life of Film

Dolls, Puppets, Automata, and Cyborgs in Cinema

**ROOM**  
La Cienega

**CHAIR** **Allison De Fren** ★  
University of Southern California

**Allison De Fren** ★ University of Southern California ★ "Danse Macabre du Cinéma: The Uncanny Pas de Deux of the Female Automaton and Her Lover"

**Soyoung Yoon** ★ Stanford University ★ "Tableaux Vivant, Cinema, and the Instrumentality of the Body as Non-living Agent"

**Shige Suzuki** ★ University of Colorado, Boulder ★ "The Nationalized Bodies of Cyborg: The 'Japanoid' in Oshii Mamoru's *Innocence*"



**J12**

## Social[ist] Cinema, from Cinema Novo to Chavez

**ROOM**  
San Bernardino

**CHAIR** **Maria Vazquez Vazquez** ★  
Hong Kong University

**Cacilda Rego** ★ Utah State University ★ "Saving the Savage Minds: Political Films, Visionary Dreams, and Revolutionary Auteurs"

**Ana Ros** ★ Binghamton University ★ "Forty Years Later: Expressions of Political Commitment in Films by Sons and Daughters of Disappeared Activists in the Southern Cone"

**Nilo Couret** ★ University of Iowa ★ "The Revolution Was [Over]Televised"

**Maria Vazquez Vazquez** ★ Hong Kong University ★ "Contemporary Populist Cinema?"



2:00 pm  
—  
3:45 pm



thursday  
**March 18**



**J13**

**Comparing Production Worlds**  
European Film Studios since the End of the Cold War

**ROOM**  
Santa Barbara A

**CHAIR** **Patrick Vonderau** ★  
Ruhr University Bochum, Germany

**Petr Szczepanik** ★ Masaryk University, Brno/University of California, Los Angeles ★ "A Post-communist Production World: Barrandov Film Studios between the Cold War and *Narnia*"

**Dorota Ostrowska** ★ Birkbeck College, University of London ★ "Alternative Models of Film Production: Film Units in Poland after WWII"

**Patrick Vonderau** ★ Ruhr University Bochum-Germany ★ "In from the Cold: Recent Hollywood Productions in Babelsberg"

**Melis Behlil** ★ Kadir Has University ★ "All the World's a [Sound]Stage: Studio Practices in Contemporary Turkish Popular Cinema"



**J15**

**Reconsidering Vachel Lindsay**

**ROOM**  
Santa Barbara C

**CHAIR** **Kevin Esch** ★ Hofstra University

**David Gerstner** ★ Graduate Center and College of Staten Island, City University of New York ★ "Langston Hughes and Vachel Lindsay: Cinematic Poetry in Black and White"

**Kevin Esch** ★ Hofstra University ★ "A Film Theorist Goes for a Walk: From Lindsay's Walking Tours to His Film Writing"

**Antonia Lant** ★ New York University ★ "Vachel Lindsay and the New Hieroglyphics"



**J14**

**Rethinking Reality**

**ROOM**  
Santa Barbara B

**CHAIR** **Daniel Smith-Rowsey** ★  
University of Nottingham

**Jelle Mast** ★ University of Antwerp ★ "Aesthetics and Ethics in Popular Hybrid Documentary: A Conceptualization of 'Reality Television'"

**Jennifer Jones** ★ Indiana University, Bloomington ★ "Plain Fame: Susan Boyle and the Spectacle of the Ordinary in Reality TV"

**David Raskin** ★ Community College of Philadelphia ★ "*Jackass's* Corporeal Punishment: Slapstick in the Age of Reality TV"

**Jon Kraszewski** ★ Seton Hall University ★ "Speculative Politics: Imagining Multiracialism after the 2000 Census on VH1's Reality Dating Programs"



**J16**

**Hollywood's New Lease on Life**  
Practices of Production, Modes of Exhibition, and Patterns of Reception in the Post-movie Age

**ROOM**  
Beaudry A

**CHAIR** **Roy Grundmann** ★ Boston University

**Barbara Klinger** ★ Indiana University ★ "The Aftermarket: Film, Television, and Immortality"

**J.D. Connor** ★ Yale University ★ "Why No One Want Make *Hulk 2?*: Independence, Rebooting and Industrial Reflexivity"

**Jon Lewis** ★ Oregon State University ★ "The End of Cinema, Otra Vez . . . the American Movies [and the Movie Business] 1999–2010"

**RESPONDENT** **Kirsten Thompson** ★ Wayne State University



**J17**

ROOM  
Beaudry B

..... **SPECIAL SESSION** .....

**Mapping the Past and Future  
of Asian American Cultural  
Production in Hollywood**

CHAIR **Celine P. Shimizu** ★  
University of California, Santa Barbara  
CO-CHAIR **Karen Tongson** ★  
University of Southern California

**WORKSHOP PARTICIPANTS**

**Celine P. Shimizu** ★ University of California, Santa Barbara

**Karen Tongson** ★ University of Southern California

**Jane Park** ★ University of Sydney

SPONSOR *Asian/Pacific American Caucus*



**J18**

ROOM  
La Brea

..... **SCREENING** .....

**Pariah**

(Dee Rees, USA, 2007, 28 min)

SPONSORS African/African American Caucus,  
Queer Caucus, and Women's Caucus

Filmmakers Dee Rees and Nekisa Cooper will  
be available for questions.

**Momentum: A Story of Black Women**

**Ph.D.s at UCSD**

(Zeinabu Irene Davis, USA, 2009, 40 min)

SPONSORS African/African American Caucus and  
Women's Caucus

Filmmaker Zeinabu Irene Davis will be available  
for questions.

Audiences for this film may be interested to  
attend Special Session T17, featuring Zeinabu  
Irene Davis and other members of the Los  
Angeles School of Black Filmmakers.

*Please see the synopsis  
for these screenings on page 149.*

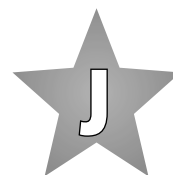
thursday  
**March 18**



2:00 pm

—

3:45 pm



thursday  
**March 18**



**K1**

**ROOM**  
Santa Anita A

**CHAIR**

**Francophone African Women  
Filmmakers Today**  
Screening the Past, Preparing the Future

**Chris Holmlund** ★  
University of Tennessee



**K2**

**ROOM**  
Santa Anita B

**CHAIR**

**Indigenous Visualities**  
New Perspectives on Contemporary  
American Indian Independent Film and Video

**Denise Cummings** ★ Rollins College



4:00 pm

—  
5:45 pm



**Brigitte Rollet** ★ University of London Institute in Paris ★ “An Ambiguous Relationship? France’s Contribution to African Women Directors’ Films and Training”

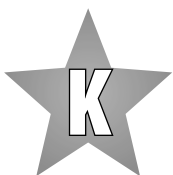
**Michelle Chilcoat** ★ Union College ★ “The Past Track Forward: Osvalde Lewat and African Cinema”

**Kenneth Harrow** ★ Michigan State University ★ “Women, Melodrama, Popular Cinema: Fanta Nacro and the “New” African Cinematic Paradigm”

**RESPONDENT** **Odile Cazenave** ★ Boston University

**SPONSOR** *French and Francophone Scholarly Interest Group*

Please note the associated screening in Session H18.



**K**



**K3**

**ROOM**  
Santa Anita C

**CHAIR**

**Reading the “Bromance”**

**Michael DeAngelis** ★  
DePaul University



**K4**

**ROOM**  
Palos Verdes

**CHAIR**

**The New Documentary**

**Mattias Frey** ★ University of Kent

**Ron Becker** ★ Miami University ★ “Making Sense of the Bromance: An Audience Study of *I Love You, Man*”

**Karen Williams** ★ New York University/ Fordham University ★ “‘You Know How I Know You’re Gay?’: *The 40-Year-Old Virgin*, Postfeminist Masculinity, and the Queering of Romantic Comedy”

**Michael DeAngelis** ★ DePaul University ★ “Identification and Desire in the Contemporary Bromance Film”

**Cecilia Sayad** ★ University of Kent ★ “Documenting Presence: The Author, the Body, and the Nation in the Films of Eduardo Coutinho”

**Henrik Gustafsson** ★ University of Bergen ★ “New Topographies in Late 20th-Century Nonfiction Film”

**Mattias Frey** ★ University of Kent ★ “From Crisis Structure to Schadenfreude: Emotional Underpinnings of the New Documentary”



**K5****Hollywood in Europe**

The Economics, Aesthetics, and Politics of Postwar "Runaway" Productions

**ROOM**

San Fernando

**CHAIR****Daniel Steinhart** ★

University of California, Los Angeles

**CO-CHAIR****Rebecca Prime** ★ Hood College**Daniel Steinhart** ★ University of California, Los Angeles ★ "Iced Coin, Labor, and Backgrounds: Debates and Configurations of Hollywood Foreign Productions in the Postwar Era"**Anna Sloan** ★ University of Warwick ★ "Travel Subjects as an Aesthetic Strategy in 1950s Hollywood"**Rebecca Prime** ★ Hood College ★ "Un-American Activities: Blacklisted Filmmakers and the Politics of 'Runaway' Production in Postwar Europe"**Saverio Giovacchini** ★ University of Maryland ★ "Runaways in the Age of Détente: *Attack and Retreat* and the Globalization of the "Good Italian" Mythology"**K7****Camp and Asian Cinema****ROOM**

San Gabriel B

**CHAIR****Kenneth Chan** ★

University of Northern Colorado

**Athena Tan** ★ University of California, Santa Barbara ★ "A Third World Place in First World Drag': Camp Aesthetics in Philippine Comedy"**Chunchi Wang** ★ National Dong Hwa University ★ "Camp in Context: Rethinking Camp through Contemporary Taiwanese Gay Film"**Mark Best** ★ University of Pittsburgh ★ "Eating Gamera: Giant Monsters, Childhood, and Camp in Rearticulations of *Daikaiju Gamera*"**Kenneth Chan** ★ University of Northern Colorado ★ "The Shaw-Tarantino Connection: Globalizing the Camp Pleasures of Hong Kong Trash Cinema"**K6****Boo Hoo Ha Ha**

Comedy at Work in Genres of Disease, Violence, and Death

**ROOM**

San Gabriel A

**CHAIR****Martha Nochimson** ★ *Cineaste***CO-CHAIR****Thomas Leitch** ★

University of Delaware

**Lester Friedman** ★ Hobart and William Smith Colleges ★ "Painful Laughter: Comedy's Role in the Medical Drama"**Murray Pomerance** ★ Ryerson University ★ "The Gangster Giggles: Bloody Funny Situations and the Dramaturgy of Crime"**Thomas Leitch** ★ University of Delaware ★ "Noir at Play"**Martha Nochimson** ★ *Cineaste* ★ "'Garbage, It's Our Bread and Butter': Vision and Irony in *The Sopranos*"**K8****Contemporary Narratives of Violence****ROOM**

San Gabriel C

**CHAIR****Dennis Rothermel** ★

California State University, Chico

**Natasha Patterson** ★ Simon Fraser University and **Camilla Sears** ★ Simon Fraser University ★ "Letting Men off the Hook? Domestic Violence and the Postfeminist Celebrity"**Isabel Pinedo** ★ Hunter College, City University of New York ★ "Entertaining Torture: Debating Torture in *Battlestar Galactica*, 24, and Torture Porn Films"**Carmela Coccimiglio** ★ University of Ottawa ★ "The Godmother: Women Gangsters in the American Gangster Genre"**Dennis Rothermel** ★ California State University, Chico ★ "Men Bunching in Violence, Separating in Dance in *Mean Streets*, *Diner*, *Reservoir Dogs*, and *Swingers*"thursday  
**March 18**

4:00 pm

—

5:45 pm



thursday  
**March 18**



**K10**

**ROOM**  
La Cienega

CHAIR

## Local/Global Negotiations in World Cinema

**Deniz Gokturk** ★  
University of California, Berkeley



**K11**

**ROOM**  
Los Cerritos

CHAIR

## Instructional Film

**Christie Milliken** ★ Brock University

4:00 pm  
—  
5:45 pm

**Aga Skrodzka-Bates** ★ Clemson University ★ "Grounded:  
Vernacular Cinema of Globalizing East Central Europe"

**Denilson Silva** ★ Federal University, Rio de Janeiro ★ "At the  
Heart of The World: Between *Until the End of The World* by  
Wim Wenders, *The World* by Jia Zhang-Ke and Beyond"

**Nadine Chan** ★ University of Southern California ★  
"Cosmopolitan Cinema: Towards A New Trajectory in  
Cosmopolitan Theory"

**Deniz Gokturk** ★ University of California, Berkeley ★ "The  
Archive in Transit: Immobile Features in a Mediated World"

**Carolyn Cunningham** ★ University of Texas, Austin ★ "'Lady,  
I Don't Have to Listen to You': Race, Class, and Gender in  
Media Education"

**Amy Beste** ★ Northwestern University/Art Institute of Chicago ★  
"Training the Teachers: Encyclopaedia Britannica Films,  
University of Chicago, and Classroom Exhibition"

**Michelle Kelley** ★ New York University ★ "'What About this  
Business of Brotherhood?': Racial Liberalism and Labor  
Relations in The United Auto Workers' *Brotherhood of Man*  
[1946]"

**Christie Milliken** ★ Brock University ★ "Peer Pedagogy and  
'The Industry': Reinventing Celluloid Sex Education"



**K12**

**ROOM**  
San Bernardino

CHAIR

## Agamben, Badiou, Rancière

Differences and Repetitions in Continental  
Philosophy on Cinema

**Nico Baumbach** ★ Columbia University



**K13**

**ROOM**  
Santa Barbara A

CHAIR

## Parody, Irony, and the Media

**Joshua Beaty** ★ University of Chicago

**Nico Baumbach** ★ Columbia University ★ "Cinema as  
Emergency Break: Giorgio Agamben and the Philosophy of  
Cinema after Benjamin and Deleuze"

**Luka Arsenjuk** ★ Duke University ★ "The 'Plus-One' of Arts:  
The Historicity of Cinema According to Alain Badiou"

**Abraham Geil** ★ Duke University ★ "The Political is  
Impersonal: The Question of the Spectator in Badiou and  
Rancière"

**Whitney Phillips** ★ University of Oregon ★ "Transcending  
Irony: Mapping the Relationship Between Technology,  
Politics and Humor"

**Curt Hersey** ★ Georgia State University ★ "Television News  
Parody as a Critique of Journalistic Objectivity"

**Racquel Gates** ★ Northwestern University ★ "Signifyin[g] on  
Shonuff: Black Belt Jones, Bruce Leroy, Busta Rhymes, and  
the Afroasian Action Hero"

**Joshua Beaty** ★ University of Chicago ★ "Parody Movie: Film  
References and the Amnesiac Audience"

**K14**..... **WORKSHOP** .....**The Archive of the Future**

New Technologies and/in Media Studies Today

**ROOM**

Santa Barbara B

**CHAIR****Theresa Geller** ★ Grinnell College**K15**..... **WORKSHOP** .....**Teaching the Introductory Class****ROOM**

Santa Barbara C

**CHAIR****Eric Smoodin** ★  
University of California, Davis**WORKSHOP PARTICIPANTS****Wendy Chun** ★ Brown University**Mark B. N. Hansen** ★ Duke University**Caetlin Benson-Allott** ★ University of California, Santa Cruz**Lucas Hilderbrand** ★ University of California, Irvine**Mara Mills** ★ University of Pennsylvania**WORKSHOP PARTICIPANTS****Richard Neupert** ★ University of Georgia**Jonathan Kahana** ★ New York University**Catherine Jurca** ★ California Institute of Technology**Jon Lewis** ★ Oregon State Universitythursday  
**March 18**

4:00 pm

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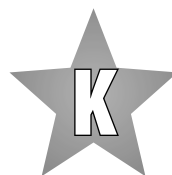
5:45 pm

**K16****Making the Peripheral Central to  
Television Studies****ROOM**

Beaudry A

**CHAIR****Roberta Pearson** ★  
University of Nottingham**K17**..... **SPECIAL SESSION** .....**Unheard Histories of Sound  
in Media and Cinema****ROOM**

Beaudry A

**CHAIR****Jay Beck** ★ DePaul University**Roberta Pearson** ★ University of Nottingham ★ "Players and  
Paratexts in the Star Trek Franchise"**Jonathan Gray** ★ University of Wisconsin, Madison ★  
"Conjuring Aura in the Age of Digital Reproduction: The  
Discursive Work of DVD Bonus Materials"**Catherine Johnson** ★ Royal Holloway, University of London ★  
"Branding and the Para-textuality of Television"**Avi Santo** ★ Old Dominion University ★ "Selling the Silver  
Bullet: Licensing the *Lone Ranger* in Postwar America"**D. Travers Scott** ★ University of Southern California ★ "Seeing  
Proper Sounds: Telephone Training Films"**Helen Hanson** ★ University of Exeter ★ "'Commanding All  
the Sounds of the Universe': Post-production Sound,  
Soundscapes and Sound Design in Hollywood's Studio Era"**Robert Miklitsch** ★ Ohio University ★ "House Sound: Reverb,  
Voice-over, and Off-screen Sound in Early RKO Film Noir"**David Laderman** ★ College of San Mateo ★ "Let's Get Found:  
Music Sampling, Found Footage and My Life in the Bush  
of Ghosts"SPONSOR *Sound Studies Scholarly Interest Group*

thursday  
**March 18**



**ROOM**  
La Brea

..... **SCREENING** .....

**The Solar System**

(Tom Smith, USA, 1977, 17 min)

**SPONSOR** Nontheatrical Film and Media  
Scholarly Interest Group

Filmmaker Tom Smith will be  
available for questions.

**pdA / LA: freeway, beach,  
mall, and media**

(Peter d'Agostino, USA,  
1980 and 2008, 18 min)

**SPONSOR** Experimental Film and Media  
Scholarly Interest Group

Filmmaker Peter d'Agostino will be available  
for questions.

*Please see the synopsis  
for these screenings on page 150.*



**ROOM**  
Los Feliz

..... **MEETING** .....

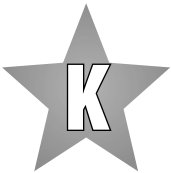
**THURSDAY ★ MARCH 18**

4:00 pm – 5:45 pm

**Organizational Meeting  
for Proposed Urban Studies  
Scholarly Interest Group**



4:00 pm  
—  
5:45 pm





ROOM  
Sacramento

## AWARD CEREMONY

THURSDAY ★ MARCH 18

6:00 pm–7:30 pm

### 2009/2010 SCMS Award Winners

Patrice Petro ★ University of Wisconsin, Milwaukee ★ SCMS President

#### Service Award

2009: **James Castonguay** ★ Sacred Heart University

2010: **Jane Dye** ★ SCMS/University of Oklahoma

**Leslie LeMond** ★ SCMS

**Debbie Rush** ★ SCMS/University of Oklahoma

#### Student Writing Award

2009: **First Place—Eric Hoyt** ★ University of Southern California ★  
“Desny v. Wilder: The ‘Fantastic, Unusual’ Case of *Ace in the Hole*”

**Second Place [Tie]—Michael Talbott** ★ New York University ★  
“A Global Language for World Cinema: The Twin Aesthetics of North-South Coproduction.”

and **Colleen Glenn** ★ University of Kentucky ★ “The Traumatized Veteran: Jimmy Stewart’s Post-WWII Roles.”

2010: **First Place—Paul Flaig** ★ Cornell University ★ “Lacan’s Harpo”

**Second Place—Casey Riffel** ★ University of Southern California ★ “Dissecting Bambi: Multiplanar Photography, the Cel Technique, and the Flowering of Full Animation”

**Third Place—Jennifer Porst** ★ University of California, Los Angeles ★ “‘The 16mm Case’: Hollywood’s Feature Films and Early Television”

#### Dissertation Award

2009: **Caetlin Benson-Allott** ★ Cornell University ★  
“Imperio-Video: Motion Pictures, Spectatorship, and the Politics of New Media.”

**Honorable Mention—Abigail Salerno** ★ Duke University ★  
“Seeing Blindness: Cinema’s Sensory Disabilities.”

2010: **Stephanie Ricker Schulte** ★ University of Arkansas ★  
“State Technology to State of Being: The Making of the Internet in Global Popular Culture”

#### The Katherine Singer Kovács Essay Award

2009: **D. N. Rodowick** ★ Harvard University ★ “An Elegy for Theory,” *October* 122, Fall 2007, pp. 91–109.

**Honorable Mention—Guo-Juin Hong** ★ Duke University ★  
“Framing Time: New Women and the Cinematic Representation of Colonial Modernity in 1930s Shanghai, *positions, East Asia Culture Critiques*, 15:3, Winter 2007.

2010: **Charles Acland** ★ Concordia University ★ “Curtains, Carts and the Mobile Screen,” *Screen* 50.1 (Spring 2009) pp148–166

#### The Katherine Singer Kovács Book Award

2009: **Victoria E. Johnson** ★ University of California, Irvine ★  
*Heartland TV*, New York University Press [2008].

2010: **Nancy Condee** ★ University of Pittsburgh ★ *The Imperial Trace: Recent Russian Cinema*, Oxford University Press, 2009

**Honorable Mention—Kristen Whissel** ★ University of California, Berkeley ★ *Picturing American Modernity: Traffic, Technology, and the Silent Cinema*, Duke University Press, 2008  
and **Lucas Hilderbrand** ★ University of California, Irvine ★  
*Inherent Vice: Bootleg Histories of Videotape and Copyright*, Duke University Press, 2009

#### Pedagogy Award

2009: **Barry Keith Grant** ★ Brock University

#### Distinguished Career Achievement Award

2009: **E. Ann Kaplan** ★ State University of New York, Stony Brook

2010: **Teresa de Lauretis** ★ University of California, Santa Cruz (Emerita)



ROOM  
Los Feliz

## MEETING

THURSDAY ★ MARCH 18

7:30 pm

### African/African American Caucus

SCMS  
2010



friday  
**March 19**



**L1**

**ROOM**  
Santa Anita A

**CHAIR**

## Anxieties of Manhood in American Film

**Rick Worland** ★  
Southern Methodist University

**Jenna Weinman** ★ University of California, Irvine ★ "The Not So Tender Trap: Romantic Comedy and Male Immaturity in the Fifties and Now"

**Bjorn Nordfjord** ★ University of Iceland ★ "Laying Dirty Harry to Rest: American Cars and Working Class Heroes in Clint Eastwood's *Gran Torino*"

**Sara Ross** ★ Sacred Heart University ★ "Make a Commitment!: 'Right' and 'Wrong' Men in Contemporary Romantic Comedy"

**Rick Worland** ★ Southern Methodist University ★ "Pads and Dads: Male Anxiety in Middle-class Social Comedies of the Kennedy Era"



**L2**

**ROOM**  
Santa Anita B

**CHAIR**

## The Internet and Its Uses

**Michele White** ★ Tulane University

**Patricia Lange** ★ University of Southern California ★ "Quieting the Monads: Comparing the Aesthetics and Social Struggles of Italian Neo-realists and Video Bloggers"

**Heather Warren-Crow** ★ University of Wisconsin, Milwaukee ★ "Forever Under Construction: Girling the Past and the Future on *Mouchette.org*"

**Steve Anderson** ★ University of Southern California ★ "Fair Use and the Future of Media Studies: The Case for Critical Commons"

**Michele White** ★ Tulane University ★ "Organizational Logic and Disordered Homes: eBay's Rendering of Binary Gender, Heterosexuality, and Disarray"



**L3**

**ROOM**  
Santa Anita C

**CHAIR**

## The 'Screen Discourse' of Accommodation

Neoliberal logics in Asian Film and Media

**Bliss Cua Lim** ★  
University of California, Irvine

**Lan Duong** ★ University of California, Riverside ★ "Reformation and Redemption: Vietnamese Cinema Laws and the Figure of Woman"

**Arnika Fuhrmann** ★ Institute for Cultural Inquiry, Berlin ★ "*Nang Nak*: Sexual Anachronism and the Neoliberal Thai 'Heritage Body'"

**Patty Ahn** ★ University of Southern California ★ "Transgender Brand? Harisu, Neoliberalism, and Cosmetic Femininity in South Korea"

**Bliss Cua Lim** ★ University of California, Irvine ★ "From Pito-Pito to *Bet Collector*: Neoliberal Rationality in the Films of Jeffrey Jeturian"



**L4**

**ROOM**  
Palos Verdes

**CHAIR**

## Film Form and Documentary Aesthetics

**Joshua Malitsky** ★ Indiana University

**Laszlo Strausz** ★ University College London ★ "On the River: History as a Palimpsestic Narrative in *The Danube Exodus*"

**Paige Sarlin** ★ Brown University ★ "Form and Context: The Filmed Interview in an Expanded Field"

**Ohad Landesman** ★ New York University ★ "This is Not a Love Song: Sound and Experience in the Animated Documentary *Waltz with Bashir*"

**Joshua Malitsky** ★ Indiana University ★ "Ideologies in Fact: Still and Moving-image Documentary in the Soviet Union, 1927–1932"

**SPONSOR** Asian/Pacific American Caucus



L5

## Historicizing and Theorizing Hollywood's International Effects and Affects

ROOM

San Fernando

CHAIR

John McCullough ★ York University

**Alejandro Pardo** ★ University of Navarra ★ "Hollywood-Europe, A Marriage of Convenience? Cooperating and Competing in the Global Film Industry"

**David Newman** ★ Simon Fraser University ★ "Empire and Hollywood in Asia: Contrasts in Film Policy in Hong Kong and Singapore during the 1920s and 30s."

**John McCullough** ★ York University ★ "Art vs. Labour: Global Hollywood's Mode of Exchange and Canadian Film Culture, 1985–2010"

**Isabel Molina** ★ University of Illinois ★ "Selling *Frida*: How the Production and Reception of Latina Bodies Function in Global Hollywood"



L7

## 'Brer Rabbit with a Switchblade' 35 Years with [and without] Ralph Bakshi's *Coonskin*

ROOM

San Gabriel B

CHAIR

Jason Sperb ★ Indiana University

**Michael Gillespie** ★ Ohio University ★ "The Racial Grotesque and Ralph Bakshi's *Coonskin* [1975]"

**Jason Sperb** ★ Indiana University ★ "A Period of Acute Racial Sensitivity: *Coonskin*, Disney's *Song of the South*, and White Flights of Fancy"

**Jason LaRiviere** ★ Columbia University ★ "A Didactic Tragedy: On the Place of *Coonskin* in Hip Hop Culture"

RESPONDENT **Roopali Mukherjee** ★ Queens College, City University of New York



L6

## Traveling Television

Lifestyle Television under a Transnational Lens

ROOM

San Gabriel A

CHAIR

Yael Sherman ★ Emory University

**Yael Sherman** ★ Emory University ★ "Dress Your Best across the Atlantic: Femininity, Class, and Nation in Makeover Television."

**Eddy Mueller** ★ Emory University ★ "Little House on the Telly: Middle-class Mobility, Lifestyle Television and Reflections of Domesticity on the Surface of the Global Housing Bubble"

**Frances Bonner** ★ University of Queensland ★ "Variations on a Culinary Theme: Food Cultures on Television"



L8

## Knowing Television

The Text, the Technology, the Scholar, the Fan

ROOM

San Gabriel C

CHAIR

Lynne Joyrich ★ Brown University

**Amelie Hastie** ★ Amherst College ★ "'An Obsessive Preoccupation with Gadgets': Columbo's Studious Detective"

**Julie Russo** ★ Brown University ★ "Sex Detectives: Law & Order: SVU's Fans, Critics, and Characters Investigate Lesbian Desire"

**Lynne Joyrich** ★ Brown University ★ "Distance Learning: Re-thinking the Tele-epistemology of Tele-Vision [or, My Struggles Trying to Teach without a VCR!]"

friday  
March 19



8:00 am

—

9:45 am



friday  
March 19



ROOM  
San Pedro

CHAIR

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

CO-CHAIR **Shawn VanCour** ★ Carleton College

## Radio Voices

Technologies, Performance Styles, and Politics  
of Voice in Early U.S. Broadcasting

**Kathy Fuller-Seeley** ★ Georgia State University ★ "Selling  
the Senses: Vocal Performance and the Taste, Smell, and  
Visuality of Jello on the Radio"

**Shawn VanCour** ★ Carleton College ★ "Announcing Radio:  
Defining Preferred Forms of Radio Speech for Early  
Twentieth Century American Broadcasting"

**Alexander Russo** ★ Catholic University of America ★ "Passing  
Pappy's Biscuits: Dynamics of Uneven Modernization in  
Regional Radio Voices"

**Kathleen Battles** ★ Oakland University ★ "The Voice of  
Authority: Intimacy, Professionalism, and Hierarchy in  
Radio Crime Dramas"



ROOM  
Los Cerritos

CHAIR

**Anthony Kinik** ★  
University of New Brunswick

## The City and Film II

**Brigitte Humbert** ★ Middlebury College ★ "Nostalgia and  
Modernity in Recent Paris Films"

**Evan Elkins** ★ Independent Scholar ★ "'Sometimes So  
Young-seeming, Sometimes So Ancient': Guy Maddin's *My  
Winnipeg* and the Excavation of Self, City, and Media"

**Katrina Sark** ★ McGill University ★ "Fashion Documentaries:  
Locationality of Fashion, Film, and Cities"

**Anthony Kinik** ★ University of New Brunswick ★ "Manhattan  
Project: New York and the Origins of the City Symphony"



ROOM  
La Cienega

CHAIR

## Explorations in Film Analysis

**Jonah Corne** ★ University of Manitoba

**Jeremy Powell** ★ Brown University ★ "The Blowings-Up of  
Cinema: On Three of Antonioni's Mistakes"

**Andrew Ritchey** ★ University of Iowa ★ "Baudry's Favorite  
Film: *Mediterranee* and the Cinematographic Apparatus  
Revisited"

**Heather Collette-VanDeraa** ★ University of California, Los  
Angeles ★ "Lost Girls and Liminal Spaces: Searching for  
the Disappearing Subject in *Hardcore* and *Picnic at Hanging  
Rock*"

**Jonah Corne** ★ University of Manitoba ★ "Shooting the  
Martyr: Alternate Takes in *Paradise Now*"



ROOM  
San Bernardino

CHAIR

## German Cities/German Cinema

**Marco Abel** ★ University of Nebraska

**Priscilla Layne** ★ University of California, Berkeley ★ "Reading  
Rainer Werner Fassbinder's *Whity* [1971] as National  
Allegory and Universal Lesson of Freedom"

**Laura Frahm** ★ Humboldt University, Berlin ★ "Modernity's  
Past[s]: Temporality and Transformation in German City  
Films of the 1950s and 1960s"

**Hans Staats** ★ State University of New York, Stony Brook ★  
"Re-envisioning Postwar Berlin: Childhood and National  
Identity in Fred Zinnemann's *The Search*, and Gianni  
Amelio's *Le Chiavi di casa*"

**Marco Abel** ★ University of Nebraska ★ "Yearning for Genre:  
The Cinema of Dominik Graf"



L13

**The Aesthetics of Mobility**  
Film Theory and the Transnational

ROOM  
Santa Barbara A

CHAIR **Soumitra Ghosh** ★  
Oklahoma State University

CO-CHAIR **Lesley Stern** ★  
University of California, San Diego

**Angelo Restivo** ★ Georgia State University ★ "Notes Toward  
a Geocinema"

**Scott Krzych** ★ Oklahoma State University ★  
"Auto-motivations: Technologies of Movement in  
Kiarostami's Digital Cinema"

**Soumitra Ghosh** ★ Oklahoma State University ★ "Luck by  
Chance, or The Aesthetics of Over-stylization"



L14

**Surveillance Cultures and the Media**

ROOM  
Santa Barbara B

CHAIR **Ina Hark** ★ University of South Carolina

**Sudeep Sharma** ★ University of California, Los Angeles ★  
"Surveillance, Crime, and the Modernist/Postmodernist  
City in Fritz Lang and HBO's *The Wire*"

**Joshua Gooch** ★ University of Iowa ★ "Beyond Panopticism:  
Immaterial Labor in Early Twenty-First Century Films of  
Surveillance and War"

**Michael DelNero** ★ Bowling Green State University ★ "The  
Political Life of Surveillance in Cinema: From *The Black  
Hand* to the *Bourne* series"

**Ina Hark** ★ University of South Carolina ★ "Needing a Broader  
View: Constructions of Race and Gender in Brink's Home  
Security Commercials"



L15

..... **WORKSHOP** .....  
**Film Festival Research Methodology**

ROOM  
Santa Barbara C

CHAIR **Ragan Rhyne** ★  
University of St Andrews

CO-CHAIR **Skadi Loist** ★ University of Hamburg

**WORKSHOP PARTICIPANTS**

**Ragan Rhyne** ★ University of St Andrews

**Skadi Loist** ★ University of Hamburg

**Su-Anne Yeo** ★ University of London, Goldsmiths

**Roya Rastegar** ★ University of California, Santa Cruz

**Brendan Kredell** ★ Northwestern University



L16

..... **WORKSHOP** .....  
**The More Things Change...**  
Writing for Television in the 21st Century

ROOM  
Beaudry A

CHAIR **Sharon Ross** ★  
Columbia College-Chicago

**WORKSHOP PARTICIPANTS**

**Neal Baer** ★ NBCUniversal

**Lisa Seidman** ★ NBCUniversal

**Mark Brown** ★ WGA

**Kevin Murphy** ★ Syfy

**Noreen Halpern** ★ E1

SPONSOR *Television Studies Scholarly Interest Group*



8:00 am  
—  
9:45 am



friday  
**March 19**



**L17**

**ROOM**  
Beaudry B

..... **SPECIAL SESSION** .....

**Collaboration, Mentorship,  
Promotion**

Women Mobilizing the Past & Future of SCMS

**CHAIR** **Miranda Banks** ★ Emerson College



**L18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Revue**

(Sergei Loznitsa, Russia, 2008, 82 min)

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

*Please see the synopsis  
for this screening on page 150.*

**SESSION PARTICIPANTS**

**Lisa Nakamura** ★ University of Illinois, Urbana-Champaign

**Nina Huntemann** ★ Suffolk University

**Melissa Click** ★ University of Missouri

**Constance Penley** ★ University of California, Santa Barbara

**SPONSOR** *Women's Caucus*



**M1****Sex in the Seventies****ROOM**  
Santa Anita A

CHAIR

**Damon Young** ★  
University of California, Berkeley**Damon Young** ★ University of California, Berkeley ★ "Radical Feminism and the Political Theory of Sex in the '70s"**Ryan Powell** ★ King's College, London ★ "The Camp-Zap Erotics of *American Cream* [1972]"**Elizabeth Venell** ★ Emory University ★ "Barbara Hammer and the Repressive Narrative"**Gregory Youmans** ★ University of California, Santa Cruz ★ "Sexual Libertarianism as a Bulwark against the Gay Liberal Turn of the Late 1970s: Rosa von Praunheim's *Army of Lovers, or Revolt of the Perverts* [1979]"SPONSOR *Queer Caucus***M2****The Aesthetics of Transnational Geographies**  
Hispanic Cinemas without Borders**ROOM**  
Santa Anita B

CHAIR

**Kathleen Newman** ★  
University of Iowa**Kathleen Newman** ★ University of Iowa ★ "Beyond Peripheral Modernity: Transnational Political Geographies in Argentine Cinema of the 1920s and 1930s"**Marvin D' Lugo** ★ Clark University ★ "Luis Buñuel's *Gran Casino*, or Early Constructions of Transnational Space in Hispanic Cinema"**Laura Podalsky** ★ Ohio State University ★ "Migrant Feelings"**Deborah Shaw** ★ Portsmouth University ★ "*Babel*: A Hollywood World Cinema Text"friday  
**March 19**

10:00 am

—

11:45 am

**M3****No Boundaries to the Beat**  
Cross-purposing Music in Television and Film**ROOM**  
Santa Anita C

CHAIR

**Kelly Kessler** ★ DePaul University**Tim Anderson** ★ Old Dominion University ★ "Not So Easy Listening: The Critical Employment of Popular Music Recordings in *Mad Men*"**Kevin John Bozelka** ★ University of Texas, Austin ★ "Narrative and Industrial Tensions in Early Rock 'n' Roll Musicals"**Jay Beck** ★ DePaul University ★ "Another Music in a Different Kitchen, or Personal Music for Public Consumption"**Kelly Kessler** ★ DePaul University ★ "Primetime Goes Hammerstein: The Musicalization of Primetime Fictional Television"SPONSOR *Sound Studies Scholarly Interest Group***M4****More or Less White**  
The Performance of Whitenesses in American Film**ROOM**  
Palos Verdes

CHAIR

**Amy Corbin** ★ Muhlenberg College**Sylvia Chong** ★ University of Virginia ★ "Marlon Brando's Method Yellowface: Assimilation versus Racial Masquerade in *The Teahouse of The August Moon* [1956]"**Arne Lunde** ★ University of California, Los Angeles ★ "'Nordic Natural': Hollywood, Third Reich Cinema, and the Ideological War over Ingrid Bergman's Hyperwhite Star Persona"**Amy Corbin** ★ Muhlenberg College ★ "White Multiculturalism: How Contemporary Cinematic Imagery has Recuperated the White South"**Scott Combs** ★ St. John's University ★ "White Face, Redneck: Performance and White Trash Eroticism"

friday  
**March 19**



**M5**

**Workers of the World  
[Above-the-Line]**

Case Studies in Global Creative Labor

**ROOM**  
San Fernando

CHAIR

**Mark Gallagher** ★  
University of Nottingham

**Grace An** ★ Oberlin College ★ "The French Jane Fonda"

**Heather Addison** ★ Western Michigan University ★  
"Islamophobia?: *Persepolis* [2007] as Transnational  
Memoir"

**Mark Gallagher** ★ University of Nottingham ★ "Soderbergh  
Abroad: American Indie or Global Auteur?"

**Elaine Roth** ★ Indiana University South Bend ★ "The Future of  
Cinema: International Auteurs"



**M6**

**Perspectives on Film Comedy**

**ROOM**  
San Gabriel A

CHAIR

**William Paul** ★ Washington University

**Leger Grindon** ★ Middlebury College ★ "A Genre History of  
the Hollywood Romantic Comedy Film: Principles and a  
Profile"

**Hilde D'haeyere** ★ Academy of Fine Arts, University College Ghent  
★ "Stop, Look, Laugh: Gag-related Special Effects  
Photography in Mack Sennett's Comedy Shorts of the  
1920s."

**Andres Lombana Bermudez** ★ University of Texas, Austin ★  
"The 'New' Sounds of the Slap-of-the-Stick: Termite Terrace  
[1937–1943] and the Slapstick Tradition"

**William Paul** ★ Washington University ★ "No Escaping the  
Depression: Reality, Fantasy and the Aesthetics of Escapism  
in Frank Capra's *You Can't Take It with You*"



**M7**

**Brave New Educators**

Research+Remix=Electracy

**ROOM**  
San Gabriel B

CHAIR

**Virginia Kuhn** ★  
University of Southern California

**Virginia Kuhn** ★ University of Southern California ★ "The Front  
Lines of Education: The Three R's: Rip, Research, Remix"

**Vicki Callahan** ★ University of Wisconsin,  
Milwaukee ★ "Figuring the Fifth Estate: Remixing Robert  
Greenwald's [Brave New Films] *Rethink Afghanistan*"

**Eric Faden** ★ Bucknell University ★ "The Rhetorical Strategies  
of Remix"

**Robert Greenwald** ★ Brave New Films ★ "Brave New Educators"



**M8**

**The "Limits" of Television**

**ROOM**  
San Gabriel C

CHAIR

**Max Dawson** ★ Northwestern University

CO-CHAIR

**Elizabeth Evans** ★  
University of Nottingham

**Max Dawson** ★ Northwestern University ★ "Promotion,  
Authorship, and Labor at Television's 'Limits'"

**Elizabeth Evans** ★ University of Nottingham ★ "10AM,  
Carnaby Street: Agency, Ephemerality and the Producer-  
Viewer Relationship in Online Drama"

**Ethan Tussey** ★ University of California, Santa Barbara ★ "The  
Viral Water Cooler: Transmedia Storytelling Goes to Work"

**Jon Dovey** ★ University of Western England ★ "When Television  
Became Old: Facing Evolutionary Challenge"

**M9****ROOM**  
San Pedro

CHAIR

**From Colonial Memories  
to the Korean Dream**Remapping Korea's Cinematic Place  
Under an Asian Sun**Mina Shin** ★ Michigan State University**Youngmin Choe** ★ University of Southern California ★ "Moving  
Intermediary Displays: The Pre-travel Film and the Framing  
of Reconciliation"**Aaron Magnan-Park** ★ University of Notre Dame ★ "Chung  
Chang-Wha in Hong Kong: A Redemptive Action Cinema of  
Confucian Virtue"**Mina Shin** ★ Michigan State University ★ "Embracing  
Multiculturalism: The Korean Dream and Ethnic Minorities  
in Recent Korean Films"**M10****ROOM**  
La Cienega

CHAIR

**Cinephilia/Cinephobia****Carole Piechota** ★ Wayne State University ★ "Touching  
Sounds: Audiovisual Aesthetics in Contemporary Cinema"**Benjamin Sher** ★ University of California, Los  
Angeles ★ "Political Pleasures: Feminism and the  
Revitalization of Cinephilia."**Andrew Covert** ★ Concordia University ★ "Cinephilia/  
Cinephobia: The Hidden Dialectic"**Steve Rybin** ★ Ohio University ★ "Nicholas Ray and  
Architectural Cinephilia"friday  
**March 19**

10:00 am

—

11:45 am

**M11****ROOM**  
Los Cerritos

CHAIR

**Global Hybrid Cinema****Caveh Zahedi** ★ Eugene Lang College, The New School ★  
"Documentary/Fictions Hybrids"**Akira Lippit** ★ University of Southern California ★ "IWA! Shunji  
and the Space between Worlds"**Yanhong Zhu** ★ Washington and Lee University ★ "Truth  
or Fiction? Embracing the Hybrid Nature of Cinematic  
Representations of the Nanjing Massacre"**M12****ROOM**  
San Bernardino

CHAIR

..... **WORKSHOP** .....**The Global Movements of  
Indian Film Culture**

Paradigms, Practices and Publics

**Nitin Govil** ★  
University of California, San DiegoCO-CHAIR **Priya Jaikumar** ★  
University of Southern California**WORKSHOP PARTICIPANTS****Rosie Thomas** ★ University of Westminster**Ranjani Mazumdar** ★ Jawaharlal Nehru University**Aswin Punathambekar** ★ University of Michigan**Rachel Dwyer** ★ University of London

friday  
**March 19**



**ROOM**  
Santa Barbara A

CHAIR

## **Ecocriticism in Contemporary Cinema**

**Victor Fan** ★ Yale University

**Clint Bergeson** ★ University of Pittsburgh ★ “Built Worlds: Nature and Craft in Recent American Cinema”

**Jon Heggland** ★ Washington State University ★ “Ecocritical Legacies of the Modernist Avant-garde: The Framed Environments of Patrick Keiller”

**Inga Pollmann** ★ University of Chicago ★ “The Soap Bubbles of the City Kid: Vitalist Theories of Environment and Film Theory”

**Charles Musser** ★ Yale University ★ “The Environmental Documentary and the Contemporary Moment”



**ROOM**  
Santa Barbara C

CHAIR

## **Screening Reproduction, Mobilizing Anxiety**

Reproductive Politics, Trauma, and Terror in Alfonso Cuarón's *Children of Men*

**Heather Latimer** ★  
Simon Fraser University

**Sayantani DasGupta** ★ Columbia University ★  
“[Re]Conceiving the Surrogate: Maternity, Race, and Reproductive Technologies in Alfonso Cuarón's *Children of Men*”

**E. Ann Kaplan** ★ State University of New York, Stony Brook ★  
“Trauma Future Tense: Cultural Anxiety and the Child in Cuarón's *Children of Men*”

**Heather Latimer** ★ Simon Fraser University ★ “Bio-reproductive Politics: The Fetus, the Refugee, and the Limits of Citizenship in Alfonso Cuarón's *Children of Men*”

RESPONDENT **Katherine Sugg** ★  
Central Connecticut State University



**ROOM**  
Santa Barbara B

CHAIR

## ..... **WORKSHOP** ..... **Writing and Publishing the Single Film/Single TV Series Book**

**Diane Negra** ★  
University College Dublin

### **WORKSHOP PARTICIPANTS**

**Yvonne Tasker** ★ University of East Anglia

**Steven Cohan** ★ Syracuse University

**Linda Mizejewski** ★ Ohio State University

**Ken Wissoker** ★ Duke University Press



**ROOM**  
Beaudry A

CHAIR

## **The Hollywood Studio System** Emergence, Triumph, and Collapse

**Wheeler Winston Dixon** ★  
University of Nebraska

**Kia Afra** ★ Brown University ★ “Competition and Collaboration: Trade Organizations, Oligopoly, and the Pre-history of the American Studio System [1915–1922]”

**Wheeler Winston Dixon** ★ University of Nebraska ★  
“Twilight of the Gods: The Collapse of the Studio System”



**M17**

..... **SPECIAL SESSION** .....

**Celebrating Chick Strand Through Screenings and Discussion**

**ROOM**

Hollywood Ballroom CHAIR **Robin Blaetz** ★ Mount Holyoke College

**SESSION PARTICIPANTS**

**Maria Pramaggiore** ★ North Carolina State University

**Irina Leimbacher** ★ University of California, Berkeley

**Dominic Angerame** ★ Canyon Cinema

Three of Strand's films will be screened during this session:

*Angel Blue Sweet Wings*, 1966, 3 min

*Mosori Monika*, 1970, 20 min

*Cartoon le Mousse*, 1979, 15 min

The Experimental Film and Media Scholarly Interest Group celebrates the life and work of west-coast filmmaker, co-founder of Canyon Cinema, and editor of Canyon Cinema News, Chick Strand, who died this past June at the age of 78. We will screen and discuss a number of her short films and consider her essential place in the institutional development of the avant-garde as a field of study and her inspirational life. With this event, we hope to acquaint more people with Strand's work and to launch new scholarship in relation to her films.

SPONSOR *Experimental Film and Media Scholarly Interest Group*



**ROOM**

Los Feliz

..... **MEETING** .....

**FRIDAY ★ MARCH 19**

10:00 am — 11:45 am

**Women's Caucus**



**ROOM**

Beaudry B

..... **MEETING** .....

**FRIDAY ★ MARCH 19**

12:00 noon — 1:45 pm

**Members' Business Meeting**

*Refreshments will be provided.*

friday  
**March 19**



10:00 am

—

11:45 am



friday  
**March 19**



**N1**

## Performing Sexuality

ROOM  
Santa Anita A

CHAIR

**Nick Davis** ★ Northwestern University

**Daniel Humphrey** ★ Texas A&M University ★ "Queer  
Dialectics and the Space Between: From Sergei Eisenstein  
to William E. Jones"

**Curran Nault** ★ University of Texas, Austin ★ "All Punks Are  
Gay': Bruce LaBruce and the Punk as 'Total Fag'"

**Donna Peberdy** ★ Southampton Solent University ★ "You  
Commie, Homo-loving Sons of Guns': Performance,  
Sexuality, Hollywood and *Milk*"

**Nick Davis** ★ Northwestern University ★ "*Beau travail*: Time-  
images and Trans-cinema"

SPONSOR *Queer Caucus*



**N2**

## Trans/National Asian Identities in Mainstream Cinemas

ROOM  
Santa Anita B

CHAIR

**Philippa Gates** ★  
Wilfrid Laurier University

**Adrian Khactu** ★ University of Pennsylvania ★ "Visualizing  
the Modern Asian American: Or Anna May Wong's  
Transnational European Vacation"

**Lisa Funnell** ★ Wilfrid Laurier University ★ "Migrating West. . .  
to the East: Transnational Asian Canadians in Hong Kong  
Action"

**Valerie Soe** ★ San Francisco State University ★ "Exiled: Hong  
Kong and Chinese American Identities in the Films of  
Johnny To and Justin Lin"

**Philippa Gates** ★ Wilfrid Laurier University ★ "Asian  
Renovation: Negotiating National Identity in the New  
Hollywood Multiracial Buddy Film"



**N3**

## Gendered Spectatorship and Melodramas of Manhood

ROOM  
Santa Anita C

CHAIR

**Janet Staiger** ★  
University of Texas, Austin

**Molly Schneider** ★ University of Southern California ★ "Over  
My Dead Body: Structural Integrity and the Male Body in  
Crisis in *Rescue Me*"

**Amy Woodworth** ★ Temple University ★ "The Great Man  
Weepie: Masochism, Male Melodrama, and Feminism"

**Seth Friedman** ★ Indiana University, Bloomington ★ "Start  
Making Sense: Male Fandom, New Technologies, and the  
Contemporary Hollywood Misdirection Film"

**Janet Staiger** ★ University of Texas, Austin ★ "'The First Bond  
Who Bleeds, Literally and Metaphorically': Gendered  
Spectatorship for 'Pretty Boy' Action Movies"



**N4**

## The Archive

Discourses, Methods, Interpretations

ROOM  
Palos Verdes

CHAIR

**Melanie Bell** ★  
University of Newcastle-upon-Tyne

CO-CHAIR **Sarah Street** ★ University of Bristol

**Sarah Street** ★ University of Bristol ★ "Archive Fever and the  
History of Colour: Negotiating the Archives in the Quest for  
Colour in British Cinema"

**Harrison Glancy** ★ University of London ★ "Stepping out  
of Hollywood's Shadow: Rudolph Valentino and Popular  
British Film Culture"

**Melanie Bell** ★ University of Newcastle-upon-Tyne ★ "Diversity  
and Cross-media Practices: Researching Women's Film  
History through Women's Film Criticism"

**Sue Harper** ★ University of Portsmouth, UK ★ "Beyond the  
Archive: Film and Cultural History"

friday  
March 19



N5

## Rights, Contracts, Action! Hollywood and the Law

ROOM  
San Fernando

CHAIR **Eric Hoyt** ★  
University of Southern California

CO-CHAIR **Emily Carman** ★  
University of California, Los Angeles

**Eric Hoyt** ★ University of Southern California ★ "Copyrights, Moral Rights, and the Colorization Controversy"

**Emily Carman** ★ University of California, Los Angeles ★ "The Star Contract and Film Historiography: Onscreen Legend and Off-screen Industrial Practice in Robert Aldrich's *The Big Knife* [1955]"

**Philip Drake** ★ University of Stirling ★ "Swimming with Sharks: Contracts, Creative Disputes, and Authorship in New Hollywood"

**Tom Kemper** ★ Crossroads School ★ "Writing Cinema as Civil Rights"

RESPONDENT **Paul McDonald** ★ University of Portsmouth



N6

## Marketing Transnational Auteurism

ROOM  
San Gabriel A

CHAIR **Marit Knollmueller** ★ University of Cambridge/London Southbank University

**Rahul Hamid** ★ New York University ★ "Abbas Kiarostami and the Discourse of International Art Cinema"

**Doug Dibbern** ★ New York University ★ "Apichatpong Weerasethakul and the International Film Festival Circuit"

**Marit Knollmueller** ★ University of Cambridge/London Southbank Univ. ★ "Tom Tykwer & Krzysztof Kieslowski: A Match Made in Heaven or Miramax?"

RESPONDENT **Cynthia Lucia** ★ Rider University



2:00 pm

—

3:45 pm



N7

## Joel and Ethan Coen and *No Country for Old Men*

ROOM  
San Gabriel B

CHAIR **John Bruns** ★ College of Charleston

**Julius Turner** ★ Hamline University ★ "Two Sides of the Same Coin: Collisions of Evil and Naïveté in *No Country for Old Men*"

**John Bruns** ★ College of Charleston ★ "The Map is Not the Country"

**Mike Reynolds** ★ Hamline University ★ "'I Laugh Too Sometimes': The Spectator's Pleasure as a Tool for Moral Engagement"

**Arnab Chakladar** ★ Carleton College ★ "A Country for Pregnant Women: Landscape and Community in Two Films by the Coen Brothers"



N8

## The Sounds of Television

ROOM  
San Gabriel C

CHAIR **Lori Landay** ★ Berklee College of Music

**Hilde Van den Bulck** ★ University of Antwerp ★ "Bye Bye 'Hello Ladies'? Announcers as Continuity Techniques in a Post-linear Television Landscape: An International Comparison."

**Erin Copple Smith** ★ University of Wisconsin, Madison ★ "Music Supervision for Fun & Profit: Alexandra Patsavas and the Logics of Television Music"

**Gina Giotta** ★ University of Iowa ★ "Silencing Sex: Sound Design and *The Girls Next Door*"

**Lori Landay** ★ Berklee College of Music ★ "I Love Ricky: Desi Arnaz, the Latin Music Craze, & Representations of the Other in *I Love Lucy*"

friday  
**March 19**



**ROOM**  
San Pedro

CHAIR

## The Western Revisited

**Maureen Turim** ★ University of Florida



**ROOM**  
La Cienega

CHAIR

## Cinematic Canines

**Joanna E. Rapf** ★  
University of Oklahoma

**Torey Liepa** ★ Bilkent University ★ "A Moveable West: Nation, the Western, and the Transnational Remake"

**Bradley Schauer** ★ University of Wisconsin, Madison ★ "'Good Old Cowboy Fun': Warhol and the Western"

**Jennifer Petersen** ★ University of Virginia ★ "A Kinder, Gentler Myth?: Sexuality, Gender, and the American West"

**Maureen Turim** ★ University of Florida ★ "Framing the Land: Engaging Locations with Variation in Three Hollywood Westerns"

**Joanna E. Rapf** ★ University of Oklahoma ★ "Answering a Growl: Roscoe Arbuckle's Talented Canine Co-star, Luke"

**Kelly Wolf** ★ University of Southern California ★ "Promoting *Lassie*: The Animal Star Laborer and Constructions of 'Ideal' Citizenship"

**Katie Mills** ★ Occidental College ★ "Begging for Scraps: The 'Neorealist Pathos' of Dogs in *Umberto D* and *Wendy and Lucy*"

**Adrienne L. McLean** ★ University of Texas, Dallas ★ "Marking New Territory: What Can Happen to a Film When You Hurt the Dog"



**ROOM**  
Los Cerritos

CHAIR

## Re-examining the Avant-garde Experiments in Image-Sound-Experience-Making

**Sylvia Chong** ★ University of Virginia



**ROOM**  
San Bernardino

CHAIR

## Historical Case Studies in English-language Journalistic Film Criticism

**Jan Olsson** ★ Stockholm University

**Sarah Bishop** ★ University of Virginia ★ "Compiling the New White Negro: Indexical Resistance and Norman Mailer's *Maidstone*"

**Greg Cohen** ★ University of California, Los Angeles ★ "Spot Radical: From the Discourse of Political Modernism to the Aesthetics of Advertising in Alberto Fischerman's *The Players vs. Ángeles caídos*"

**Michael Baumgartner** ★ Independent Scholar ★ "Jean-Luc Godard's *Prénom Carmen*: A Conceptual Experiment in Narrative and Musical Form"

**Irene Chien** ★ University of California, Berkeley ★ "War Misremembrance in the Machinima Trilogy of Edo Stern"

**Kathleen Feeley** ★ University of Redlands ★ "'At Least a Dozen Joan Crawfords': Gender Ideology in 1920s and 1930s Film Journalism"

**Melanie Selfe** ★ University of Glasgow ★ "Film Criticism in the Dock: Examining the Proper Performance of Cultural Critique in Postwar Britain"

**Zoë Constantinides** ★ Concordia University ★ "Cultural Cringe in Canadian Cinema: Early Film Writing and the Characterization of a National Cinema"

**Jan Olsson** ★ Stockholm University ★ "Yellow Press/Yellow Cinema: Transitional Cinema and New York City Journalism"

**N13****From Transgression to Redemption**

Towards an Axiology of Cinema

**ROOM**

Santa Barbara A

CHAIR

**Anne Kern** ★ Purchase College,  
State University of New York

CO-CHAIR

**Patricio Boyer** ★  
University of Notre Dame**Anne Kern** ★ Purchase College, State University of New York ★  
"Creative Redemption: Transitional Space in the Early Films  
of Jean Renoir"**Brian Bergen-Aurand** ★ Nanyang Technological University ★  
"Authority Turning Away from the Use of Force: The Films of  
Derviş Zaim"**Patricio Boyer** ★ University of Notre Dame ★ "Violence, Power,  
and the State in Werner Herzog's *Aguirre, the Wrath of God*"**Sam B. Girgus** ★ Vanderbilt University ★ "Antonioni's  
*L'Avventura* and Levinas: Redemption and the Feminine"**N15****..... WORKSHOP .....**  
**The Future of the SCMS Conference****ROOM**

Santa Barbara C

CHAIR

**Avi Santo** ★ Old Dominion University

CO-CHAIR

**Kathleen Fitzpatrick** ★  
Pomona College**WORKSHOP PARTICIPANTS****Jeremy Butler** ★ University of Alabama**Judd Ruggill** ★ Arizona State University**Joshua Green** ★ University of California, Santa Barbara**Tim Anderson** ★ Old Dominion University**Michael Kackman** ★ University of Texas, Austin**N14****..... WORKSHOP .....**  
**Media Citizenship**  
Past and Future Concepts**ROOM**

Santa Barbara B

CHAIR

**John McMurria** ★  
University of California, San Diego

CO-CHAIR

**Laurie Ouellette** ★  
University of Minnesota**WORKSHOP PARTICIPANTS****Sarah Banet-Weiser** ★ University of Southern California**L. S. Kim** ★ University of California, Santa Cruz**John McMurria** ★ University of California, San Diego**Marwan M. Kraidy** ★ University of Pennsylvania**N16****The Possibility of Cinema in Africa  
and the Middle East****ROOM**

Beaudry A

CHAIR

**Anne Ciecko** ★

University of Massachusetts, Amherst

**Allison McGuffie** ★ University of Iowa ★ "Tracing the Colonial  
in the Postcolonial: Historicizing the Transnational Industry  
and Discourse of Sub-Saharan Educational Film"**Anne Ciecko** ★ University of Massachusetts, Amherst ★  
"Non-public Cinema: Challenges and Possibilities for Film  
Culture in Saudi Arabia"friday  
**March 19**

2:00 pm

—

3:45 pm



friday  
**March 19**



**N17**

**ROOM**  
Beaudry B

CHAIR

..... **WORKSHOP** .....

**'Dumbing Down' in Cinema  
and Media Studies**

Historical Politics and Contemporary Practices

**Diane Carson** ★

St. Louis Community College, Meramec

**WORKSHOP PARTICIPANTS**

**Gayatri Devi** ★ Lock Haven University, Pennsylvania

**Terri Ginsberg** ★ International Council for Middle East Studies

**Hossein Khosrowjah** ★ University of Rochester

**Mark Langer** ★ Carleton University

**Frank Tomasulo** ★ Florida State University

SPONSOR

*Middle East Caucus, Teaching Committee, Caucus on  
Class, and Asian/Pacific American Caucus*



**N18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Contemporary (In)appropriations**

Program 1

(Various directors, years, and  
countries of origin, 72 total min)

SPONSOR Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles  
Filmforum will be available for questions.

*The Blockbuster Tapes* (Daniel Martinico, 2008, 5 min)  
*Through these Trackless Waters* (Elizabeth Henry, 2007, 13 min)  
*Utopia Variations* (Gregg Biermann, 2008, 5 min)  
*Time Away* (Aubriand, a.k.a. Carole O'Brien, 2007, 7 min)  
*The Game* (Tasman Richardson, 2007, 4 min)  
*windshield baby gameboy movie* (Clint Enns, 2009, 2 min)  
*Intermittent Delight* (Akosua Adoma Owusu, 2006, 4 min)  
*Flicker On Off* (Caroline Koebel, 2008, 20 min)  
*Speechless* (Scott Stark, 2008, 13 min)

*Please see the synopsis  
for these screenings on page 151.*



**ROOM**  
Los Feliz

..... **MEETING** .....

**FRIDAY ★ MARCH 19**  
2:00 pm — 3:45 pm  
**Nontheatrical Film and Media  
Scholarly Interest Group**



01

## Cinema and the Postmetropolis

ROOM  
Santa Anita ACHAIR **Anna Notaro** ★ University of Dundee**Lawrence Bird** ★ University of Manitoba ★ "Post Metropolis: Re-animations of Global Power in the Animated City"**Christoph Lindner** ★ University of Amsterdam ★ "The Post Metropolis and Mental Life: Wong Kar-Wai's Hong Kong"**Ran Ma** ★ University of Hong Kong ★ "Floating Tracks into the Ruins: *West of the Tracks* and the Poetics of Wasteland in Postsocialist China"**Anna Notaro** ★ University of Dundee ★ "Screening the Post-metropolis: Issues of Post-humanism, Ecocide, and Love in *Wonderful Days* [Moon-saeng Kim, Korea 2003] and *Natural City* [Byung-chun Min, Korea 2003]"

03

Picture, Stage, Screen  
Intermediality in International Silent CinemaROOM  
Santa Anita CCHAIR **Manishita Dass** ★  
University of Michigan**Kaveh Askari** ★ University of California, Berkeley ★ "Picture Study/Picture Craft: Intermediality and American Cinema in the Early 1920s"**Weihong Bao** ★ Columbia University ★ "Plastic Cinema, Flexible Media: Dan Duyu's Amateur Art of Beauty and the Politics of Intermedial Embodiment in 1920s China"**Manishita Dass** ★ University of Michigan ★ "Myths of Origin: Notes Towards an Intermedial History of Indian Silent Cinema [1910s–1920s]"RESPONDENT **Tom Gunning** ★ University of Chicago

02

Rethinking the National,  
the Transnational, and the Historical  
in Latin American Cinema and  
Television, 1950s—PresentROOM  
Santa Anita BCHAIR **Gilberto Blasini** ★  
University of Wisconsin, Milwaukee**Yeidy Rivero** ★ University of Michigan, Ann Arbor ★ "Televising the 'Real' and 'Fictional' Revolution, 1959–1960"**Luisela Alvaray** ★ DePaul University, Chicago ★ "The Transitional and Transnational Localities of Latin American Cinema"**Gilberto Blasini** ★ University of Wisconsin, Milwaukee ★ "De encantos y espantos: 20 Years of Puerto Rican Films [1989–2009]"**Cristina Venegas** ★ University of California, Santa Barbara ★ "Filmmaking and Film History in the Latin American Documentary Film"SPONSOR *Latino/a Caucus*

04

Experiments in Documentary  
AnimationROOM  
Palos VerdesCHAIR **Sheila Sofian** ★  
University of Southern California**Tess Takahashi** ★ York University ★ "Animation and Boundary Crossing: Contemporary Experiments with Documentary"**Maureen Furniss** ★ California Institute of the Arts ★ "From Marey to Mo-Cap: Documenting Motion through Animation"**Sheila Sofian** ★ University of Southern California ★ "Animated Documentary—Perceptions of Reality"**Jacqueline Goss** ★ Bard College ★ "Voice and Image in *Stranger Comes To Town* [2007] and Animated Propaganda"RESPONDENT **Karen Beckman** ★ University of PennsylvaniaSPONSOR *Experimental Film and Media Scholarly Interest Group*friday  
March 19

4:00 pm

—

5:45 pm



friday  
March 19



ROOM  
San Fernando

CHAIR

## The Way We Learn[ed] Educational Film and the Academy

**Marsha Orgeron** ★  
North Carolina State University

**Katerina Loukopoulou** ★ Birkbeck College, University of London  
★ "Shown By Request: Public Service Films in Postwar Britain [1945–1951]"

**Devin Orgeron** ★ North Carolina State University ★ "The Rhetoric of Instruction: Locating the Cinematic in 'Golden Age' Education Films"

**Dan Streible** ★ Orphan Film Symposium/New York University ★ "What the Educational Film Institute of New York University Learned"

**Thomas Smith** ★ Filmmaker/Producer ★ "A Galaxy of Undiscovered Films and Histories"

SPONSOR *Nontheatrical Film and Media Scholarly Interest Group*  
Please note the associated screening in Session K18.



ROOM  
San Gabriel B

CHAIR

## Hooray for Horrorwood "Famous Monsters of Filmiland" and Fandom

**Matt Yockey** ★  
University of California, Irvine

**Mark Hain** ★ Indiana University ★ "How to be a Lost Film Fan: Famous Monsters of Filmiland, the Archiving of *London After Midnight*, and the Construction of 'Subcultural' Fan Identities"

**Matt Yockey** ★ University of California, Irvine ★ "Monster Mashups: Horror Fandom at Home"

**Natasha Ritsma** ★ Indiana University ★ "Lurking in the Shadows: Famous Monsters of Filmiland and its Female Fans"

RESPONDENT **Henry Jenkins** ★ University of Southern California



ROOM  
San Gabriel A

CHAIR

## Italian Cinema and [Post]Colonial Desires

**Veronica Pravadelli** ★  
Università di Roma Tre

**Jacqueline Reich** ★ State University of New York, Stony Brook ★ "Slave to Master: The Maciste Films and Italian Colonialism in the 1920s"

**Veronica Pravadelli** ★ Università di Roma Tre ★ "Identity, Masculinity, and the Postcolonial Scenario in Gianni Amelio's *Lamerica*"

**Vito Zaggarro** ★ Università di Roma Tre ★ "Libya: Colonialism, Postcolonialism, Identities and Genres in Fascist Cinema and Contemporary Italian Film"

RESPONDENT **Giuliana Muscio** ★ University of Padua



ROOM  
San Gabriel C

CHAIR

## The Poetics of Pilots

**Sean O'Sullivan** ★  
Ohio State University

**Sean O'Sullivan** ★ Ohio State University ★ "A Synecdoche of Something That Does Not Yet Exist"

**Jason Mittell** ★ Middlebury College ★ "'These Questions Need Answers': The Formal Techniques of the *Veronica Mars* Pilot"

**Greg Smith** ★ Georgia State University ★ "*Arrested Development* and the Narrative of Hyperclosure"

**Christine Becker** ★ University of Notre Dame ★ "Pilots That Didn't Fly"



## Songs of Cinema, Capital, and Empire

Music in Japanese Films from the Showa Depression  
through the Second World War [1929–1945]

ROOM  
San Pedro

CHAIR **Sachiko Mizuno** ★  
University of California, Los Angeles

CO-CHAIR **Hana Washitani** ★  
Meiji-gakuin University

**Sachiko Mizuno** ★ University of California, Los Angeles ★  
"Orchestrating Modern Nation: Japanese Urban Fantasy  
Musicals of the 1930s"

**Ryoko Misono** ★ University of Tokyo ★ "Nationalizing the  
People: National Mobilization and Film Music in Japanese  
Melodrama of the 1930s"

**Hana Washitani** ★ Meiji-gakuin University ★ "A Song for  
My Mother [1939] and Popular Culture for Women and  
Children [onna-kodomo] in the 1930s Japanese Cinema"

**Miyoko Shimura** ★ Waseda University ★ "Military Songs in  
Japanese National Policy Films during the Pacific War"



## Film and Digital Form

ROOM  
San Bernardino

CHAIR **Seung-hoon Jeong** ★ Yale University

**Matthew Tinkom** ★ Georgetown University ★ "Primer and  
Digital Time: On the DVD, Value and Recursivity"

**Seung-hoon Jeong** ★ Yale University ★ "A Spectatorial Turn  
of Digital Indexicality"

**Sheila Murphy** ★ University of Michigan ★ "LOLTheory—  
Reimagining Theory for the New Media Age"

**Aymar Christian** ★ University of Pennsylvania ★ "LOL:  
Intimacy, the Digital Aesthetic and Networked Film"



## Producing Punk Media

ROOM  
Los Cerritos

CHAIR **Laurel Westrup** ★  
University of California, Los Angeles

**Laurel Westrup** ★ University of California, Los Angeles ★  
"Dragging the Bottom: The Place of Detritus in Punk  
Cinema"

**Corella DiFede** ★ University of California, Irvine ★ "Capitalism  
Is the New Punk: DIY Culture and Economic Change"

**Michael Stock** ★ Loyola Marymount University ★ "The  
Spectacle of Society, the Society of Failure: Failure and the  
Authentication of Punk."

RESPONDENT **David Laderman** ★ College of San Mateo



## Archiving Decline and Mobilizing Correctives Hollywood as [Its Own] Historian

ROOM  
Santa Barbara A

CHAIR **Paula Rabinowitz** ★  
University of Minnesota

**Jennifer Smyth** ★ University of Warwick ★ "Women's  
Historical Cinema in the Studio Era"

**Paula Rabinowitz** ★ University of Minnesota ★ "Hollywood,  
Documentary and the Visual Ecology of the 1930s"

**Teresa Podlesney** ★ Keene State College ★ "Drunks and  
Old Men: Comedy and the Dismantling of the Hollywood  
Western"

**Cynthia Lucia** ★ Rider University ★ "Natalie Wood:  
Hollywood Stardom and Its Vicissitudes"

friday  
March 19



4:00 pm

—

5:45 pm



friday  
March 19



ROOM  
Santa Barbara B

CHAIR

**Anne Petersen** ★  
University of Texas, Austin

CO-CHAIR **Colin Tait** ★

University of Texas, Austin

## The Actor's Archive Problems and Promises

**Gaylyn Studlar** ★ Washington University in St. Louis ★  
"Reshaping Shirley: David O. Selznick, Shirley Temple, and  
the Vicissitudes of Love"

**Colin Tait** ★ University of Texas, Austin ★ "'True? True? True?':  
De Niro, *Casino* and History"

**Anne Petersen** ★ University of Texas, Austin ★ "How To a  
Deal With a Coffin Full of Sugar?: Gloria Swanson, Kenneth  
Anger, and Self-authorship Through the Star Archive"

**Susan Ohmer** ★ University of Notre Dame ★ "Narratives in  
Play: Star Archives, Star Bios"



ROOM  
Beaudry A

CHAIR

**Sasha Torres** ★  
University of Western Ontario

## Spectatorship, Emotions, and Media Affect

**Carl Plantinga** ★ Calvin College ★ "Affective Dissonance and  
Emotional Counterpoint in Moving Image Media"

**Michele Pierson** ★ King's College London ★ "The Feeling of  
Thought: Mood in Lewis Klahr's Films"

**Lisa Akervall** ★ Free University Berlin ★ "The Cinematic  
Uncanny: Deleuze, Cavell and the Cinematic Experience of  
Incapacity in Gus Van Sant's *Paranoid Park*"

**Sasha Torres** ★ University of Western Ontario ★ "Television and  
the Transmission of Affect"



ROOM  
Santa Barbara C

CHAIR

**Jonathan Gray** ★  
University of Wisconsin, Madison

## WORKSHOP Publishing Books about Television

### WORKSHOP PARTICIPANTS

**Amanda Lotz** ★ University of Michigan

**Ken Wissoker** ★ Duke University Press

**Matthew Byrnie** ★ Routledge

**Michele Hilmes** ★ University of Wisconsin, Madison

**Eric Zinner** ★ New York University Press

SPONSOR *Television Studies Scholarly Interest Group*



ROOM  
Beaudry B

CHAIR

**Hoang Tan Nguyen** ★  
Bryn Mawr College

## SPECIAL SESSION Queer Mentorship Genealogies and Affiliations for the Future of LGBTQ Film Studies

### SESSION PARTICIPANTS

**Alexandra Juhasz** ★ Pitzer College

**Alexander Doty** ★ Indiana University

**Joseph Wlodarz** ★ University of Western Ontario

**Adrian Khactu** ★ University of Pennsylvania

**B. Ruby Rich** ★ University of California, Santa Cruz

SPONSOR *Queer Caucus*

018

ROOM  
La Brea

..... SCREENING .....

**Finding Dawn**

(Christine Welsh, Canada, 2006, 73 min.)

SPONSOR Women's Caucus

Please see the synopsis  
for this screening on page 152.

ROOM  
Los Feliz

..... MEETING .....

FRIDAY ★ MARCH 19

4:00 pm – 5:45 pm

**Middle East Caucus**

friday  
**March 19**

..... SPECIAL EVENT .....

FRIDAY ★ MARCH 19

5:45 pm

**Program at UCLA's Bridges Theater:  
Screening of *The Exiles* and UCLA Sponsored Reception**

Buses depart the Bonaventure at 5:45 pm (see registration for more info)

Reception at The Bridges Theater Lobby, from 6:30 pm – 8:00 pm

Screening and Program at The Bridges Theater, UCLA's Westwood Campus, 8:15 pm

SCMS is proud to host a special off-site screening event, in keeping with the 2010 conference theme, "Celebrating Fifty Years: Archiving/Screening/Mobilizing the Pasts and Futures of SCMS." The Bridges Theater at UCLA's beautiful Westwood campus will be our host for a 35 mm screening of the UCLA Film & Television Archive's own, newly restored print of *The Exiles* (Kent Mackenzie, 1961). Released in 1961, set in Los Angeles, and featuring what the *Los Angeles Times* recently hailed as "astonishing restoration," the film will be introduced by UCLA Film and Television Archivist Ross Lipman. The screening will be followed by a panel discussion, moderated by Jan-Christopher Horak of the UCLA Film and Television Archive. Panelists are scheduled to include Lipman, Thom Anderson (director of *Los Angeles Plays Itself*, 2003 and Professor at California Institute of the Arts), John Morrill (*The Exiles'* cinematographer and co-producer), Merl Edelman (*The Exiles'* crew member), and Erik Daarstad (a cinematographer for *The Exiles*).

Preceding the screening and panel, attendees are encouraged to celebrate at a reception hosted by UCLA's Department of Film, Television, and Digital Media. The reception will feature light snacks, beer, and wine, while also offering a preview of UCLA's unparalleled archival resources for film and television and the opportunity to socialize with members of our Cinema and Media Studies graduate student organizations on the lovely UCLA campus in Westwood.

UCLA map (The Bridges Theater is adjacent to Melnitz Hall, in quadrant F2): <http://www.ucla.edu/map/map-w-bldgs-jul08.pdf>

*The Exiles* (dir. Kent Mackenzie, 1961) "chronicles one night in the lives of young Native American men and women living in the Bunker Hill district of Los Angeles. Based entirely on interviews with participants and their friends, the film follows a group of exiles—transplants from Southwest reservations—as they flirt, drink, party, fight, and dance." —<http://www.exilesfilm.com/>

Photographed and exhibited in stunning black and white, 35mm film, *The Exiles* both portrays Los Angeles of just under fifty years ago, and communicates timeless questions regarding exile and community.

Reception coordinated by Allyson Nadia Field and hosted by the UCLA Department of Film, Television, and Digital Media. Special Event Screening and Program coordinated by Jennifer Peterson, and curated and hosted by the SCMS Media Archives Committee.

*Prior reservation required.*

..... MEETING .....

FRIDAY ★ MARCH 19

6:00 pm

**French and Francophone  
Scholarly Interest Group**

ROOM  
Los Feliz

4:00 pm  
—  
5:45 pm

saturday  
March 20



P1

### A Cinema of Explicit Sex

Realization, Provocation, and Domestic Atrocity

ROOM

Santa Anita A

CHAIR

**Tina Kendall** ★ Anglia Ruskin University

**Tina Kendall** ★ Anglia Ruskin University ★ “Christophe Honoré’s *Ma Mère*: Reading Bataille’s Remains in the New French Extremism”

**Tanya Horeck** ★ Anglia Ruskin University, Cambridge, England ★ “The British ‘Extreme’: Real Sex and the Kitchen Sink”

**Beth Johnson** ★ Keele University ★ “No Holes Barred: Sex, Semblance and *Shortbus*”

RESPONDENT **Elizabeth Constable** ★ University of California, Davis



P2

### Theorizing the Asian Studio System

State, Cinema, and Modernity in Postwar East Asia

ROOM

Santa Anita B

CHAIR

**Poshek Fu** ★  
University of Illinois, Urbana-Champaign

**Sangjoon Lee** ★ New York University ★ “Technology, State, and Modernity: Toward a Theory of Asian Studio System”

**Grace Yan-yan Mak** ★ Hong Kong Baptist University ★ “Embrace Singapore, Disengage from Hong Kong: *The Lion City* [1960]”

**Alexander Zahlten** ★ Meiji Gakuin University, Tokyo ★ “Decomposition and Internationalization: Negotiating Nation, Region, and ‘The World’ in the Afterlife of the Japanese Studio System”



P3

### Women in Men’s Genres

A Hybrid Consideration

ROOM

Santa Anita C

CHAIR

**Brenda Weber** ★ Indiana University

**Linda Mizejewski** ★ Ohio State University ★ “Calamity Jane and Masculinities in *Deadwood*”

**Brenda Weber** ★ Indiana University ★ “She-Man in the Male Proving Grounds: Reality TV’s New American Frontier”

**Chris Holmlund** ★ University of Tennessee ★ “Sigourney Weaver in Action: Woman Warrior, *Working Girl*”

**Caitlin Lewis** ★ University College Dublin ★ “A Woman’s Place in a Man’s Game: Sofia Coppola as Celebrity Filmmaker”

SPONSOR *Women’s Caucus*



P4

### Film and Media Politics in South America

ROOM

Palos Verdes

CHAIR

**Juana Suarez** ★ University of Kentucky

**Noah Zweig** ★ University of California, Santa Barbara ★ “The Cultural and Media Politics of the Bolivarian Revolution”

**Michael Talbott** ★ New York University ★ “A Global Language For World Cinema: The Twin Aesthetics of North-South Coproduction”

**Leslie Marsh** ★ Georgia State University ★ “Taking up Arms and [Re]claiming Affective Bonds of Citizenship in *Cabra-Cega* [2005]”

**Juana Suarez** ★ University of Kentucky ★ “Going Global or Going to Hollywood? Paradoxes of the Emerging Colombian Filmmaking Industry”



P5

### Taking Place

How Film, Media and the Visual Arts are Reshaping  
Hollywood, California

#### ROOM

San Fernando

#### CHAIR

**Matthew Reynolds** ★  
Whitman College

**Eric Gordon** ★ Emerson College ★ "The Database City:  
Hollywood Boulevard as Platform for Emerging Patterns of  
Digital Spectatorship"

**Anne Bray** ★ L.A. Freewaves ★ "Freewaves Bargains Between  
Artists and Audiences in Hollywood"

**Josh Stenger** ★ Wheaton College ★ "'Foreign Quarters' or 'The  
Great White Way of the West' or Just What is Los Angeles  
'Redeveloping' in Hollywood?"

**Matthew Reynolds** ★ Whitman College ★ "Ed Ruscha's  
Moving Pictures: Hollywood Boulevard Then & Now"



P7

### Neorealism to Modernism

Re-thinking Postwar Italian Film Culture

#### ROOM

San Gabriel B

#### CHAIR

**Ora Gelley** ★  
North Carolina State University

**Daniel Morgan** ★ University of Pittsburgh ★ "Thinking France  
through Italy: Godard on Bazin on Neo-realism"

**Noa Steimatsky** ★ University of Chicago ★ "Elemental  
Housing in the Postwar Imaginary"

**Ora Gelley** ★ North Carolina State University ★ "Neorealism at  
the Margins"

**Alexander Greenough** ★ Stanford University ★ "Umberto's  
Shadow: Solitude and the Problem of Subjectivity in  
Vittorio De Sica's *Umberto D*"



P6

### Explorations of Film Genre I

#### ROOM

San Gabriel A

#### CHAIR

**Saige Walton** ★  
Australian Centre for the Moving Image

**Julian Hanich** ★ Free University Berlin ★ "Dread versus Terror:  
On Why the Category of 'Suspense' is Too Fuzzy"

**Phyllis Frus** ★ Hawaii Pacific University ★ "'True Stories': A  
New Method for Classifying History Films"

**Anna Siomopoulos** ★ Bentley University ★ "Cult-ural  
Learnings from *Borat*: A Model for the New Standardized  
Cult Film"

**Saige Walton** ★ Australian Centre for the Moving Image ★  
"Skin-deep: Baroque Texturology, *Trouble Every Day* [2001],  
and Cannibalistic Horror"



P8

### Television and the Nation

#### ROOM

San Gabriel C

#### CHAIR

**Daniel Marcus** ★ Goucher College

**Michele Tager** ★ University of Johannesburg ★ "Are We over  
the Rainbow? The SABC's Use of Soap Operas to Promote a  
Post-apartheid South African Sensibility"

**Shelley Bradfield** ★ Indiana University,  
Bloomington ★ "Translating the Nation through Television:  
Post-apartheid South Africa and Penguin Films"

**Sharon Shahaf** ★ Georgia State University ★ "'There Goes  
the Nation': Globalization, Multichannelism, and Public  
Anxieties surrounding the Shift to Commercial Television  
Broadcast in Israel"

**Daniel Marcus** ★ Goucher College ★ "Barack Obama in  
Conservative Television News during the 2008 Presidential  
Campaign"

saturday  
March 20



8:00 am

—

9:45 am



saturday  
March 20



P9

ROOM  
San Pedro

CHAIR

## Cinema as Archive History and Temporality

**Ryan Friedman** ★ Ohio State University

**Bettina Bildhauer** ★ University of St Andrews ★ "Sign of the Times: The Semiotics of Time, History, and Event in Sirk's *Sign of the Pagan*"

**Linda Robinson** ★ University of Wisconsin, Whitewater ★ "The Cinematic Past as Mediated Object: Martin Scorsese's *The Age of Innocence* and Beyond"

**Trae DeLellis** ★ University of Miami ★ "Meta-remakes: Mining the Cinematic Past for Its Future in Olivier Assayas' *Irma Vep* and Nobuhiro Suwa's *H Story*"

**Ryan Friedman** ★ Ohio State University ★ "National Subjectivity as Spectatorship: The Moving Image Archive in *Forrest Gump* and *The Curious Case of Benjamin Button*"



P12

ROOM  
San Bernardino

CHAIR

## Gear

Technologies of Media Production, Exhibition, and Consumption

**Mary Kearney** ★  
University of Texas, Austin

**Eric Freedman** ★ Florida Atlantic University ★ "Resident Racist: Embodiment and Game Controller Mechanics"

**Mary Kearney** ★ University of Texas, Austin ★ "Behind the Camera: Designing Filmmaking Gear for Girls"

**Sue Scheibler** ★ Loyola Marymount University ★ "Making Movies with Video Game Engines: Machinima, the Industry, and Ordinary Citizens"

**Leo Enticknap** ★ University of Leeds ★ "The Philips DP—70 Theatre Projector and the Economic Processes of Integration of New Exhibition Technologies"



P10

ROOM  
La Cienega

CHAIR

## The Aesthetics of Violence

**April Miller** ★  
University of Northern Colorado

**Edel Quinn** ★ National University of Ireland

Galway ★ "Constructing Suicide for Export: Considering Yukio Mishima's *Patriotism* [Yūkoku, 1966] alongside Paul Schrader's *Mishima: A Life in Four Chapters* [1985]."

**Michael Honig** ★ Monash University ★ "The Body in 1980s Splatter and J-Horror: The Slaughter of the Japanese Nation and Its Ghostly Return."

**April Miller** ★ University of Northern Colorado ★ "Pure Cinema, Pure Violence: Murder as Avant-garde Aesthetic in Germaine Dulac's *La Coquille et Le Clergyman* and *La Souriante Madame Beudet*"



P13

ROOM  
Santa Barbara A

CHAIR

## The Cinema Authorship of Lindsay Anderson

**Karl Magee** ★ University of Stirling

**Karl Magee** ★ University of Stirling ★ "The Auteur in the Archive. . . Finding Lindsay Anderson"

**Christophe Dupin** ★ Queen Mary, University of London ★ "The Auteur vs. the Institution: The Rise and Fall of the Relationship between Lindsay Anderson and the British Film Institute"

**Kathryn Mackenzie** ★ University of Stirling ★ "The Trouble with The Old Crowd—Examining Collaboration and Authorship"



**P14**

..... **WORKSHOP** .....  
**Television and Comics**

**ROOM**  
Santa Barbara B

**CHAIR** **Alisa Perren** ★ Georgia State University  
**CO-CHAIR** **Greg Smith** ★ Georgia State University

**WORKSHOP PARTICIPANTS**

**Howard Chaykin** ★ Marvel Comics

**Marc Guggenheim** ★ Marvel Comics

**Hank Kanalz** ★ DC Comics/Wildstorm

**Jeff Katz** ★ American Original

**John Rogers** ★ Kung Fu Monkey Productions

**SPONSOR** *Television Studies Scholarly Interest Group*



**P15**

**Choreographic Spectacles**  
Dunham, Deren, Robbins, Khan

**ROOM**  
Santa Barbara C

**CHAIR** **John David Rhodes** ★  
University of Sussex

**John David Rhodes** ★ University of Sussex ★ "Impersonal Bodies, Political Rhythms: Dunham, Deren, and the Movement of Cinema"

**Julia Foulkes** ★ The New School ★ "The Choreographer's Gaze: Jerome Robbins and *West Side Story*"

**Michael Lawrence** ★ University of the West of England ★ "Pastiche and Filmophilia in Farah Khan's Picturizations"

**RESPONDENT** **Karl Schoonover** ★ Michigan State University

saturday  
**March 20**



8:00 am

—

9:45 am



**P16**

**Generational Shifts**  
The Red Army Faction in Films

**ROOM**  
Beaudry A

**CHAIR** **Christina Gerhardt** ★  
Columbia University

**Thomas Elsaesser** ★ University of Amsterdam ★ "The Trauma of Terrorism: The Violence of the Past in the Present"

**Christina Gerhardt** ★ Columbia University ★ "Obsession: The Role of the Media in RAF Films"

**Jaimey Fisher** ★ University of California, Davis ★ "History, Histrionics, and Terror: Genre and Memory in Filmic Representations of the RAF, 2000–2008"

**RESPONDENT** **Brad Prager** ★ University of Missouri



**P17**

..... **SPECIAL SESSION** .....  
**Nontheatrical Media**  
**from Celluloid to YouTube**

**ROOM**  
Beaudry B

**CHAIR** **Kirsten Ostherr** ★ Rice University

**Charles Tepperman** ★ University of Calgary ★ "Amateur Cinema from First Wave to Web"

**Kirsten Ostherr** ★ Rice University ★ "Avatar in the OR: From Medical Motion Pictures to Second Life"

**Will Straw** ★ McGill University ★ "'100 Action Classics': Delapidation from the Big Screen to the Budget DVD Corpus"

**RESPONDENT** **Priya Jaikumar** ★ University of Southern California

**SPONSOR** *Nontheatrical Film and Media Scholarly Interest Group*



saturday  
**March 20**



**ROOM**  
La Brea

..... **SCREENING** .....

**Joymoti**

(Jyoti Prasad Aggarwala,  
India, 1935, 90 min)

SPONSOR Asian/Pacific American Caucus

Audiences for this film may be interested to attend Session W2 on Indian Identity and National Cinema, where this film will explicitly be discussed.

*Please see the synopsis  
for this screening on page 152.*



8:00 am

—

9:45 am



Q1

## Bad Boys, Dudes, Monsters, and Pitchmen

Comedic Articulations of Masculinity

ROOM

Santa Anita A

CHAIR

David Gurney \*

Northwestern University

**Kimberly McColl** \* Vanderbilt University \* "The Bad Boys of Early Slapstick"

**Joshua Moss** \* University of Southern California \*  
"Performative Queerness and Jewish Masculinity in Sacha Baron Cohen's *Brüno*"

**Peter Alilunas** \* University of Michigan \* "Playing Defense: Protecting Masculinity with Humor in the 'Dude Flick'"

**David Gurney** \* Northwestern University \* "But Wait, There's More!': Subverting the Pitchman through Comedic Appropriation and Recirculation"

Q3

## Sir Sidney Poitier

The Actor, His Films, and the Measure of a Man

ROOM

Santa Anita C

CHAIR

Mark Reid \* University of Florida

**TreaAndrea Russworm** \* University of Massachusetts, Amherst \* "Sidney Poitier and the Psychoanalysis of Race"

**Arthur Knight** \* College of William and Mary \* "It's No Great Joy to be a Symbol: Poitier's Performance of Seriousness and Pleasure"

**Mark Reid** \* University of Florida \* "Sir Sidney Poitier: The Actor, His Films, and the Measure of a Man"

SPONSOR African/African American Caucus

Q2

## Gender and Sex in Silent Cinema

ROOM

Santa Anita B

CHAIR

Nicholas Baer \*

University of California, Berkeley

**Alexandra Seibel** \* University of Vienna \* "The Killing of a Jewish Femme Fatale: Re-reading G. W. Pabst's *The Joyless Street* [1925] and Hugo Bettauer's [anti-]Semitic Source Novel"

**Christina Petersen** \* University of Chicago \* "'Doesn't That Music Go Right to Your Feet?': The Jazz-mad Flapper and the Construction of the 1920s Mimetic Youth Spectator"

**Michael Frangos** \* University of California, Santa Barbara \* "The Vamp and the Floating Weeds: Modernism, Decadence, Japanese Silent Film"

**Nicholas Baer** \* University of California, Berkeley \* "The Dialectic of the *Aufklärungsfilm*: Richard Oswald's *Anders Als die Andern* and the Wake of the 'Long Nineteenth Century'"

Q4

## B/Hollywood and Transnational Cinema

Hybridity or Appropriation?  
Past, Present and Future Tendencies

ROOM

Palos Verdes

CHAIR

Elena Oliete \* University of Zaragoza

**Ajay Gehlawat** \* Sonoma State University \* "Recalling Bollywood in a Time of *Slumdogs*: Summoning the Past to Shape Whose Future?"

**Ivan Villarmea** \* Universidad de Zaragoza \* "Transcultural Parody and Autobiography in Nina Paley's *Sita Sings the Blues*"

**Swapnil Rai** \* Southern Methodist University \* "'The *Slumdog* Effect': Transnational Indian Cinema on Global Screens"

**Elena Oliete** \* University of Zaragoza \* "Transnational Cinema and Cultural Prejudices: East and West, Past and Future, Tradition and Change Meet in Gurinder Chadha's *Bride and Prejudice* [2001]"



10:00 am

11:45 am



saturday  
March 20



ROOM  
San Fernando

CHAIR **Roger Hallas** ★ Syracuse University

## Museums and Moving Images

**Doug Cunningham** ★ United States Air Force Academy ★  
"Framing the Experience: The Aesthetic Rhetorics of Federal  
Visitor-center Films"

**Allison Whitney** ★ Texas Tech University ★ "Attraction  
Cinema: IMAX and the Museum"

**Roger Hallas** ★ Syracuse University ★ "Objects, Ruins, and  
Moving Images: Documentary Screens in Contemporary  
Museum Display"

**Haidee Wasson** ★ Concordia/Harvard University ★ "A Different  
Kind of Art Cinema: Screens and Scale at the Metropolitan"



ROOM  
San Gabriel B

CHAIR **Johannes vonMoltke** ★  
University of Michigan

## Avant-garde Affects Cinematic Emotions Beyond Narrative

**Paul Dobryden** ★ University of California, Berkeley ★  
"Attraction, Repulsion, and Distance in *The Student of  
Prague*"

**Jonathan Flatley** ★ Wayne State University ★ "Like:  
Collecting, Collectivity and Andy Warhol's *Screen Tests*"

**Johannes vonMoltke** ★ University of Michigan ★ "The Power  
of Emotions: Affect in Alexander Kluge"

RESPONDENT **Steven Shaviro** ★ Wayne State University



ROOM  
San Gabriel A

CHAIR **Daniel Herbert** ★  
University of Michigan

## Pipedealers Current Issues in Media Distribution

**Aswin Punathambekar** ★ University of Michigan ★  
"Bollywood in the World: Diasporic Entrepreneurs and the  
Promise of Digital Media"

**Daniel Herbert** ★ University of Michigan ★ "From Art House  
to Your House: Boutique Video Distributors and Their  
Challenges"

**Jeff Scheible** ★ University of California, Santa Barbara ★ "Video  
Store Closures: Field Notes on the Death of Cinema"

**Jennifer Holt** ★ University of California, Santa Barbara ★ "Which  
Way Is the Mothership? New Directions in Digital  
Distribution"

RESPONDENT **Sheila Murphy** ★ University of Michigan



ROOM  
San Gabriel C

CHAIR **Malte Hagener** ★  
Leuphana Universität Lüneburg

## New Waves and Film Festivals [Trans]National Negotiations

**Malte Hagener** ★ Leuphana Universität Lüneburg ★  
"A New Wave without Films? The Curious Case of the Young  
German Cinema"

**Christian Jungen** ★ University of Zurich ★ "'There Must Be  
Something Going On': New Waves as an Obsession of  
Festival Programmers and Film Critics"

**Su-Anne Yeo** ★ University of London-Goldsmiths ★ "'A Will to  
Cinema' in Post-97 Hong Kong: Minor Transnationalism  
and the Hong Kong Asian Independent Film Festival"

Q





**Q9**

## Grounded Subjects and Visceral Narration

The Flat Ontology of the Ordinary Cosmopolitan in International Cinema

ROOM  
San Pedro

CHAIR **Stephanie Hemelryk Donald** ★  
RMIT University

CO-CHAIR **Tim Bergfelder** ★  
University of Southampton

**Tim Bergfelder** ★ University of Southampton ★ "In Transit: Vernacular Cosmopolitanism, Cinema, and Transnational Desire"

**Erica Carter** ★ University of Warwick ★ "The Cosmopolitan Sensibility: Understanding the Émigré Audience"

**William Marshall** ★ University of Stirling ★ "Connecting Membranes of Local and Global: Robert Lepage's Quebec City Films"

**Stephanie Hemelryk Donald** ★ RMIT University ★ "Grounded Cosmopolitanism and the Right to the City: Children and Local Mobility in Film"

RESPONDENT **Christoph Lindner** ★ University of Amsterdam



**Q10**

## Apparatus

From Scopic Control to Scopic Potentials

ROOM  
La Cienega

CHAIR **Jon Yoder** ★ Syracuse University

**McLain Clutter** ★ University of Michigan ★ "Imaginary Apparatus: Film Production and Urban Planning in John V. Lindsay's New York City"

**James O'Leary** ★ University of the Arts, London and **Kristen Kreider** ★ Royal Holloway, University of London ★ "Displaced Occupations: Revisiting the Atmospheric Space of Tarkovsky's *Nostalghia*"

**Jon Yoder** ★ Syracuse University ★ "Inhabit the Image: The Widescreen Apparatuses of John Lautner"

RESPONDENT **Erkki Huhtamo** ★ University of California, Los Angeles



10:00 am

—

11:45 am



**Q11**

## Motion Studies

New Perspectives on Chronophotography

ROOM  
Los Cerritos

CHAIR **David Fresko** ★ Stanford University

CO-CHAIR **Kenneth White** ★ Stanford University

**Kenneth White** ★ Stanford University ★ "Muybridge Skies"

**David Fresko** ★ Stanford University ★ "Time Made [Im] Material: Muybridge's *Magic Lantern*"

**Laura Dixon** ★ University of Texas, Austin ★ "Gleaning Time: The Digital Re-mediation of Etienne-Jules Marey's Motion Studies in Agnès Varda's *The Gleaners and I*"

RESPONDENT **Karla Oeler** ★ Emory University



**Q12**

## ..... WORKSHOP ..... The Book Review

ROOM  
San Bernardino

CHAIR **David Gerstner** ★  
Graduate Center and College of Staten Island,  
City University of New York

### WORKSHOP PARTICIPANTS

**Gerald Butters** ★ Aurora University

**Kristen Hatch** ★ University of California, Irvine

**Paula J. Massood** ★ Brooklyn College, City University of New York



saturday  
**March 20**



**Q13**

**ROOM**  
Santa Barbara A

**CHAIR**

### New Perspectives on Television History

**Susan Murray** ★ New York University

**Quinn Miller** ★ Northwestern University ★ "Gefilte Swish:  
Queer Jewish History in 1950s TV"

**Daniel Metz** ★ University of Texas, Austin ★ "The Archetype of  
the Comedian Emeritus: Defining a Late-night Talk TV Guest  
Type Through the Career of Groucho Marx"

**Mark Williams** ★ Dartmouth College ★ "Old Means, New  
Ends: *The Orchid Award* and TV Historiography"

**Susan Murray** ★ New York University ★ "'A Bevy of Hues': The  
Reception and Aesthetics of Early Color Television"



**Q14**

**ROOM**  
Santa Barbara B

**CHAIR**

### ..... **WORKSHOP** .....

#### Re-positioning the Set

New Perspectives on the Theoretical Foundations  
of Television Studies

**Meghan Sutherland** ★  
Oklahoma State University

#### WORKSHOP PARTICIPANTS

**Mark Andrejevic** ★ University of Iowa

**Victoria E. Johnson** ★ University of California, Irvine

**Scott Krzych** ★ Oklahoma State University

**Laura McMahon** ★ University of Cambridge

**Meghan Sutherland** ★ Oklahoma State University



**Q15**

**ROOM**  
Santa Barbara C

**CHAIR**

### ..... **WORKSHOP** .....

#### Experimental and Avant-garde Cinema and Education

**Tammy Ko Robinson** ★  
San Francisco Art Institute

**CO-CHAIR** **Sudarat Musikawong** ★  
Siena College

#### WORKSHOP PARTICIPANTS

**Tomonari Nishikawa** ★ State University of New York,  
Binghamton

**Chalida Uabumrungjit** ★ Thai Film Foundation

**SPONSOR** *Experimental Film and Media Scholarly Interest Group*



**Q16**

**ROOM**  
Beaudry A

**CHAIR**

#### Television and Popular Memory

**Graeme Turner** ★  
University of Queensland

**Sue Turnbull** ★ La Trobe University ★ "A Gap in the Records:  
Television Audiences and the Construction of History"

**Chris Healy** ★ University of Melbourne ★ "Television, Memory  
and Historicity."

**Alan McKee** ★ Queensland University of Technology ★ "The  
History of Australian Television According to YouTube on the  
27 May 2009."

**John Hartley** ★ Queensland University of Technology ★  
"Towards a Consumer-created Understanding of Television."

Q





**Q17**

**ROOM**  
Beaudry B

..... **SPECIAL SESSION** .....

**Collaborative Research Programs**

From Archive to Electronic Publication

CHAIR **Mark Garrett Cooper** ★  
University of South Carolina

CO-CHAIR **Jane Gaines** ★ Columbia University

**SESSION PARTICIPANTS**

**Jane Gaines** ★ Columbia University

**Mark Garrett Cooper** ★ University of South Carolina

**Drake Stutesman** ★ Framework

**Jan-Christopher Horak** ★ University of California,  
Los Angeles

**Mark Lynn Anderson** ★ University of Pittsburgh

SPONSOR *Women's Film History Project*



**Q18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Sacred Places**

(Jean-Marie Teno, Cameroon, 2009, 70 min)

SPONSOR African/African American Caucus

Filmmaker Jean-Marie Teno will be available to answer questions.

Audiences for this film may be interested to attend Session S12 on New Approaches in African Documentary Filmmaking, where Teno's work will explicitly be discussed and he will provide a formal response.

*Please see the synopsis for this screening on page 152.*

saturday  
**March 20**



10:00 am

—

11:45 am



**ROOM**  
Los Feliz

..... **MEETING** .....

**SATURDAY ★ MARCH 20**

10:00 am — 11:45 am

**Queer Caucus**

saturday  
March 20



R1

## Synchronizing Sound and Image

History, Intermediality, Ontology

ROOM  
Santa Anita A

CHAIR

**Keir Keightley** ★  
FIMS, University of Western Ontario

**Keir Keightley** ★ FIMS, University of Western Ontario ★  
"Pantophonographs, or the Perverse Pleasures of Synchronization"

**Kyle Barnett** ★ Bellarmine University ★ "Listening to [Silent] Stardom: Talk-O-Photo Records and Cross-promotional Synchronization"

**Steven Pustay** ★ Georgia State University ★ "'Becoming-music': The Synchronization of Aural and Visual Refrains in the Cinema of Busby Berkeley"

**Matt Malsky** ★ Clark University ★ "Scoring Ruttman's Berlin: Considering a Soundtrack's Meaning in Historical and Modern Contexts"

SPONSOR *Sound Studies Scholarly Interest Group*



R3

## Madness, Sexuality, and the Radical Horror Film

ROOM  
Santa Anita C

CHAIR

**Barry Keith Grant** ★ Brock University

**Mikita Brottman** ★ Pacifica Graduate Institute ★ "The New Uncanny: *Drag Me to Hell*"

**Will Dodson** ★ University of North Carolina, Greensboro ★ "The Sapphic, the Sadean, and Jess Franco"

**Barry Keith Grant** ★ Brock University ★ "'When the Woman Looks': High Tension and the Horrors of Heteronormativity"

**Christopher Sharrett** ★ Seton Hall University ★ "Revisiting Corman's Poe: Male Hysteria in 60s Horror"



R2

## Female Masculinities, Queer Sexualities

Revisiting Cinema's First Decades

ROOM  
Santa Anita B

CHAIR

**Laura Horak** ★  
University of California, Berkeley

**Susan Potter** ★ University of Auckland ★ "Traces, Specks and Glimmers: Early Cinema's 'Lesbian' Archive"

**Kristen Anderson Wagner** ★ University of Southern California ★ "'When Women Will Wear Mustaches': Male Impersonation and Gender Inversion in Silent Comedy"

**Laura Horak** ★ University of California, Berkeley ★ "Seeing Lesbians: Consolidating Visual Codes on the American Screen"

SPONSOR *Queer Caucus*



R4

## Transnational Korean Cinema

ROOM  
Palos Verdes

CHAIR

**Hye Seung Chung** ★  
University of Hawaii, Manoa

**Hye Seung Chung** ★ University of Hawaii, Manoa ★ "From the *Ugly* to the 'Weird': The Hideous Hybridity of Korea's Manchurian Westerns"

**David Scott Diffrient** ★ Colorado State University ★ "From *Gojira* to *Gwoemul*: 'Host' Cities and 'Post' Histories in East Asian Monster Movies"

**Hyung-Sook Lee** ★ Ewha Woman's University ★ "Hollywood Goes to Korea: Film Remaking and the Reconfiguration of the Global Cultural Order"

**Walter Lew** ★ University of Miami ★ "Turning Stray Poets into Pyönsa: Korean Cinema in U.S. Creative Writing Workshops"

R

**R5****Colonialisme/Postcolonialisme**  
Regards Resitués**ROOM**

San Fernando

CHAIR

**Robert Lang** ★ University of Hartford**Jean-Pierre Bertin-Maghit** ★ Université Paris 3—Sorbonne  
Nouvelle ★ "Les films de soldats « appelés en guerre  
d'Algérie » : Le regard vers l'autre [1954–1962]"**Sylvie Thouard** ★ Université Paris-Est ★ "Traduction en  
documentaire : Transparence, réflexivité, performativité"**Patricia Caillé** ★ Université de Strasbourg ★ "Le Maghreb, les  
femmes et la réalisation documentaire: Les termes de la  
construction de l'entre-deux"**Robert Lang** ★ University of Hartford ★ "Inventer la nation  
postcoloniale / Construire un passé utile : La Télé arrive  
[Tunisie, 2006] de Moncef Dhoubi"SPONSOR *French and Francophone Scholarly Interest Group***R6****Institutional Explorations  
of the Cultural Industry****ROOM**

San Gabriel A

CHAIR

**Neal King** ★ Virginia Tech**Jonathan Cohn** ★ University of California, Los Angeles ★  
"Automating Cinephilia: The Netflix Prize and the Science of  
Recommending Films"**Virginia Wexman** ★ University of Illinois, Chicago ★ "The  
Directors Guild of America Sages the HUAC Scandal"**Keith Corson** ★ New York University ★ "Taxploitati  
Independent Financing and the End of the Blaxploitation  
Film Cycle"**Neal King** ★ Virginia Tech ★ "Rating *The Passion*: Film Board  
Responses to Public Pressure"saturday  
**March 20**

12:00 noon

—

1:45 pm

**R7****Color & Philosophy**  
Past and Future**ROOM**

San Gabriel B

CHAIR

**Carolyn Kane** ★ New York University**Brian Price** ★ Oklahoma State University ★ "Color, Melodrama,  
and the Problem of Interiority"**Carolyn Kane** ★ New York University ★ "The Photoshop  
Cinema"**Edward Branigan** ★ University of California, Santa Barbara ★  
"Of Whiteness"RESPONDENT **Sean Cubitt** ★ University of Melbourne**R8****Researching Classical Hollywood**  
What We Learned in the Archives**ROOM**

San Gabriel C

CHAIR

**Chuck Maland** ★  
University of Tennessee**Thomas Doherty** ★ Brandeis University ★ "The Story of a  
Hollywood Girl in Naziland: *I Was a Captive of Nazi Germany*  
[1936]"**Chuck Maland** ★ University of Tennessee ★ "Chaplin Studio  
Records and the Problematic Ending of *Modern Times*"**Sarah Kozloff** ★ Vassar College ★ "*The Best Years of Our Lives*  
and the End of WWII"**Ellen Scott** ★ University of Pennsylvania ★ "'Is it a Question or  
an Answer?': *No Way Out* [1950] and the Production and  
Censorship of the Race Riot for the Cinema"

saturday  
March 20



ROOM  
San Pedro

CHAIR

## The Nonrepresentational within the Documentary

**Benedict Stork** ★  
University of Minnesota

**Kristopher Fallon** ★ University of California, Berkeley ★ "The Failure of the Image: Music, Affect and the Politics of the Media Archive in Errol Morris' Standard Operating Procedure"

**Benedict Stork** ★ University of Minnesota ★ "[Re]Encountering the Document: Appropriated Images and Documentary Realism"

**Claudia Salamanca** ★ University of California, Berkeley ★ "Resisting Death"



ROOM  
La Cienega

CHAIR

## Speculative Globalities

**Bhaskar Sarkar** ★  
University of California, Santa Barbara

**Rita Raley** ★ University of California, Santa Barbara ★ "Biopolitical Informatics"

**Colin Milburn** ★ University of California, Davis ★ "Nanopoliticism"

**Aimee Bahng** ★ Dartmouth College ★ "The Speculative Futures of Race, Reproduction, and Citizenship"



ROOM  
Los Cerritos

CHAIR

## Still Photography and the Moving Image

**Ruth Johnston** ★ Pace University

**Catherine Fowler** ★ University of Otago ★ "Do I Add to the Images in Movies? Pensiveness and the Moving Image in Gallery Films"

**Maija Howe** ★ University of New South Wales ★ "Animated Stills: Photographicity and the Mid-twentieth-century Home Movie"

**Rebecca Sheehan** ★ University of Pennsylvania ★ "The Time of Sculpture: Rodin, Photography and the Avant-garde Film"

**Ruth Johnston** ★ Pace University ★ "The Trauma of the Moving Image"



ROOM  
San Bernardino

CHAIR

## Film Stardom and Gender

**Mary Desjardins** ★ Dartmouth College

**Elisabetta Girelli** ★ University of St Andrews ★ "Man and Boy: Montgomery Clift as a Queer Star in *Wild River* and *The Misfits*"

**Antonella Palmieri** ★ University of East Anglia ★ "Anna Magnani: Another Name for Animal Magnetism"

**Kristy Rawson** ★ University of Michigan, Ann Arbor ★ "No White Wedding: Lupe Velez, Gary Cooper and the Limits of Modern Mexican Assimilation"

**Mary Desjardins** ★ Dartmouth College ★ "'Ladies Men': Gender, Genre, and the 'Fallen Man' Film of the 1930s"

saturday  
March 20



**R14**

**New Hollywood Redux**  
Revisiting 1970s American Cinema

**ROOM**  
Santa Barbara B

**CHAIR** **Maria San Filippo** ★ Wellesley College

**CO-CHAIR** **Maya Montañez Smukler** ★  
University of California, Los Angeles

**Todd Berliner** ★ University of North Carolina, Wilmington ★  
"Stylistic Eccentricity in Seventies Hollywood and the  
Marketing of Directorial Style"

**Maya Montañez Smukler** ★ University of California,  
Los Angeles ★ "Diary of a Hollywood Feminist: Eleanor  
Perry and the Liberation of New Hollywood"

**Maria San Filippo** ★ Wellesley College ★ "Histories of  
Violence: The Political Unconscious of 1970s Film Noir"

**Vernon Shetley** ★ Wellesley College ★ "'I Don't Know My  
Way around the Village': Incest, Economics, and Modernity  
in Martin Scorsese's *Mean Streets*"

**RESPONDENT** **Thomas Elsaesser** ★ University of Amsterdam



**R15**

..... **WORKSHOP** .....

**The Avant-garde and the Archive**

**ROOM**  
Santa Barbara C

**CHAIR** **Michelle Puetz** ★ University of Chicago

**WORKSHOP PARTICIPANTS**

**Carlos Kase** ★ USC/Loyola Marymount University

**Ken Eisenstein** ★ University of Chicago

**Mark Toscano** ★ Academy Film Archive

**Haden Guest** ★ Harvard University

**Michelle Puetz** ★ University of Chicago

**SPONSOR** *Experimental Film and Media Scholarly Interest Group*

12:00 noon  
—  
1:45 pm



**R16**

**Race in Histories of New Media**

**ROOM**  
Beaudry A

**CHAIR** **Curtis Marez** ★  
University of Southern California

**Tara McPherson** ★ University of Southern California ★ "Color  
Coding: Race and the Origins of Digital Media in the Post-  
war U.S."

**Curtis Marez** ★ University of Southern California ★ "Screening  
Farm Workers: 'New' Media Technology and the Rise and  
Fall of Cesar Chavez and the United Farm Workers"

**Anna Everett** ★ University of California, Santa Barbara ★ "Black  
Blogspherics: The Online Politics of Race and Gaming"



**R17**

..... **SPECIAL SESSION** .....

**Transmedia Studies**  
The Hollywood Geek Elite Debates the Future  
of Television

**ROOM**  
Beaudry B

**CHAIR** **Denise Mann** ★  
University of California, Los Angeles

**CO-CHAIR** **Henry Jenkins** ★  
University of Southern California

**WORKSHOP PARTICIPANTS**

**Carlton Cuse** ★ *LOST*, ABC

**Tim Kring** ★ *Heroes*, NBC

**Javier Marzuach** ★ *DAY ONE*, NBC

**Kim Moses** ★ *Ghost Whisperer*, CBS

**Mark Warshaw** ★ *Alchemists*

**Damon Lindelof** ★ *LOST*, ABC

**SPONSOR** *Television Studies Scholarly Interest Group*



saturday  
**March 20**



**ROOM**  
La Brea

..... **SCREENING** .....  
**California Company Town**  
(Lee Anne Schmitt, USA, 2008, 76 min)  
SPONSORS    Caucus on Class

Filmmaker Lee Anne Schmitt will be available  
to answer questions.

*Please see the synopsis  
for this screening on page 153.*



**ROOM**  
Los Feliz

..... **MEETING** .....  
**SATURDAY MARCH 20**  
12:00 noon – 1:45 pm  
**Video Game Studies  
Scholarly Interest Group**



12:00 noon  
—  
1:45 pm



saturday  
March 20

S1

## Revisiting Hollywood Masculinities

ROOM

Santa Anita A

CHAIR

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

**Brian Faucette** ★ University of Kansas and **Chuck Berg** ★  
University of Kansas ★ "Dick Powell, The Peoples' Crooner:  
Representations of Youth and New Deal Masculinities"

**Peter Lehman** ★ Arizona State University and **Susan Hunt**  
★ Santa Monica College ★ "Observing and Reporting on  
Phallic Masculinity"

**Santiago Fouz-Hernández** ★ University of Durham ★  
"Gazing at Gladiators: Then and Now"

**Johnson Cheu** ★ Michigan State University ★ "To Love  
Wolverine: The Solitary Man in the Making"

S2

## YouTube, YouToo

ROOM

Santa Anita B

CHAIR

**Carol Vernallis** ★  
Arizona State University

**Sarah Banet-Weiser** ★ University of Southern California ★  
"Broadcast Yourself: Girls' Media Production, YouTube and  
Self-branding"

**Steve Spence** ★ Clayton State University ★ "Grassroots  
Historiography: The Civil Rights Movement on YouTube"

**Josh David Jackson** ★ University of Wisconsin, Madison ★ "The  
Conflict of Content: YouTube and Users' Rights to Access and  
Share Culture Online"

**Boel Ulfsdotter** ★ University of Reading ★ "Canon Formation  
Goes YouTube"



2:00 pm

—

3:45 pm



S3

## New Directions in Adaptation

ROOM

Santa Anita C

CHAIR

**Jack Boozer** ★ Georgia State University

**Dudley Andrew** ★ Yale University ★ "At Last the Equal of the  
Novelist: Adapting without Drama"

**Timothy Corrigan** ★ University of Pennsylvania ★  
"Adaptations, Refractions, & Obstructions: The Prophecies  
of Andre Bazin"

**Kamilla Elliott** ★ Lancaster University ★ "Jekyll to Hyde:  
Literature to Film"

**Jack Boozer** ★ Georgia State University ★ "Authorial Intention  
in Novel and Film: Dying Animals and Elegies"

S4

## Japanese Cinema at the Crossroads

Masumura Yasuzō and the Showa 30s

ROOM

Palos Verdes

CHAIR

**Ayako Saito** ★ Meiji Gakuin University

**Mark Roberts** ★ University of California, Berkeley ★  
"High-growth Satire: Masumura Yasuzō in the Showa 30s"

**Michael Raine** ★ University of Chicago ★ "Masumura Yasuzō  
and the Significance of 'Film Study'"

**Ayako Saito** ★ Meiji Gakuin University ★ "The Melodramatic  
Body as a Discursive Critique of Patriarchy in Masumura  
Yasuzō's Films of the 1960s"

RESPONDENT **Naoki Yamamoto** ★ Meiji Gakuin University



saturday  
March 20



ROOM  
San Fernando

CHAIR

### Reframing *Standard Operating Procedure* Errol Morris and the Creative Treatment of Abu Ghraib

**Linda Williams** ★  
University of California, Berkeley

**Bill Nichols** ★ San Francisco State University ★ "Are There Limits  
to Academic Discourse? *SOP* and Feelings of Revulsion"

**Jonathan Kahana** ★ New York University ★ "Speech  
Images: *Standard Operating Procedure* and the Staging of  
Interrogation"

**Linda Williams** ★ University of California, Berkeley ★ "Cluster  
Fuck: The Forcible Frame in Errol Morris's *Standard  
Operating Procedure*"

RESPONDENT **Irina Leimbacher** ★ University of California, Berkeley



ROOM  
San Gabriel A

CHAIR

### Contemporary Commercial Strategies Influencing Hollywood Films

**Janet Wasko** ★ University of Oregon

**Eileen Meehan** ★ Southern Illinois University, Carbondale and  
**Deborah Tudor** ★ Southern Illinois University, Carbondale  
★ "*Star Trek's* Prime Directive: To Exploit and Protect"

**Ernest Mathijs** ★ University of British Columbia ★ "Look at the  
Size of that Thing': The Reception of Cult Blockbusters"

**Claire Perkins** ★ Monash University and **Constantine Verevis**  
★ Monash University ★ "Film Trilogies: New Critical  
Approaches"

**Mary Erickson** ★ University of Oregon ★ "The Independent  
Brand: Corporate Partnerships and Independent Film"



ROOM  
San Gabriel B

CHAIR

### Historicizing Educational Film

**Gregory Waller** ★ Indiana University

**Gregory Waller** ★ Indiana University ★ "Excerpting  
Hollywood for the Depression-era Classroom"

**Charles Acland** ★ Concordia University ★ "Edgar Dale—From  
Film Appreciation to Information Explosion"

**Marsha Orgeron** ★ North Carolina State University ★ "Black  
Power in the Classroom Educational Film, Social Order, and  
the Unusual Case of 220 Blues [1970]"

**Eric Smoodin** ★ University of California, Davis ★ "Cinema in the  
Asylum: Film Education and Insanity, 1915–1940"

SPONSOR *Nontheatrical Film and Media Scholarly Interest Group*



ROOM  
San Gabriel C

CHAIR

### Early Sound Cinema across the Globe

**Rosie Thomas** ★  
University of Westminster

**Meredith Ward** ★ Northwestern University/Johns Hopkins  
University ★ "The Studios Battle the Shamans of Sound:  
Early Sonic Negotiations and the Personnel in Hollywood"

**Hyungshin Kim** ★ Northwestern University ★ "Cinematic  
Looks and Sounds of the Écriture of Korean Vernacular  
under Japanese Colonial Rule"

**Christopher Natzén** ★ National Library of Sweden ★ "Have  
You Heard It Yet?"—The 'Musicness' of the Ads for the First  
Sound Films in Sweden"

**Rosie Thomas** ★ University of Westminster ★ "Distant Voices,  
Magic Knives: Lal-e-Yaman and the Transition to Sound in  
Bombay Cinema"

S9

## Selling TV

ROOM  
San Pedro

CHAIR **Stephen Tropiano** ★ Ithaca College

**Jennifer Clark** ★ Fordham University ★ "Marketing *Mad Men*"

**Alessandro Catania** ★ University of Nottingham ★ "The Abridged Version: TV Recaps as Promotional Strategy for Serials and Brands."

**David Resha** ★ University of Wisconsin, Madison ★ "On the Spot: Errol Morris and Television Advertising"

**Stephen Tropiano** ★ Ithaca College and **Holly Van Buren** ★ University of Southern California/Ithaca College ★ "Product [Dis]placement: Integrating Advertisements in Current TV Programming"

S10

## Explorations of Film Genre II

ROOM  
La Cienega

CHAIR **Jorge Pérez** ★ University of Kansas

**Nathan Carroll** ★ College of St. Scholastica ★ "Alien Body Panic: On the Identity Politics of Body-Switching Movies"

**Kevin Flanagan** ★ University of Pittsburgh ★ "Retreat into Madness: Post-war British Aristocracy, *The Ruling Class*, and the Movie Musical"

**R. Bruce Brasell** ★ Independent Scholar ★ "'Sweet Are the Uses of Degeneracy': Southern Gothic, Film Genre, and Queer Theory"

**Jorge Pérez** ★ University of Kansas ★ "Cultural Roundabouts: Spanish Film on the Road"



2:00 pm

—

3:45 pm



S11

## Cinema and Ecology I Theoretical Perspectives

ROOM  
Los Cerritos

CHAIR **Adrian Ivakhiv** ★ University of Vermont

**Adrian Ivakhiv** ★ University of Vermont ★ "The Anthro-bio-geomorphic Machine: Stalking the Zone between Cinema Worlds and the Real"

**Paula Willoquet-Maricondi** ★ Marist College ★ "The Place of Ecocriticism in Film Studies"

**David Ingram** ★ Brunel University ★ "Ecocriticism and Screen Media Theory: Some Research Questions"

RESPONDENT **Leo Brady** ★ University of Southern California

S12

## New Approaches in African Documentary Filmmaking

ROOM  
San Bernardino

CHAIR **Olivier Tchouaffe** ★ Southwestern University

**MaryEllen Higgins** ★ Pennsylvania State University ★ "Documenting Human Rights in African Cinema: The Case of Jean-Marie Teno's *Le malentendu colonial*"

**Kristin Pichaske** ★ Columbia College ★ "Black Stories, White Voices: The Challenge of Transforming South Africa's Documentary Film Industry"

RESPONDENT **Jean-Marie Teno** ★ Hampshire College

Please note the associated screening in Session Q18.

saturday  
March 20



S13

**Fantastic Displacements**  
Gender, Historicity, and Science Fiction

ROOM  
Santa Barbara A

CHAIR

**Christopher Dumas** ★  
Independent Scholar

**Christopher Dumas** ★ Independent Scholar ★ "Dreams From  
My [Anal] Father: Anxiety and Genre in 1953"

**Jeffrey Bennett** ★ University of Iowa ★ "'There Are Many  
Copies': Queer Subtext and Performative Reiteration in  
*Battlestar Galactica*"

**Claire King** ★ Vanderbilt University ★ "Allegorical Discontents:  
The Gendered Shell Game in *District 9*"

RESPONDENT **Joan Hawkins** ★ Indiana University-Bloomington



S14

..... **WORKSHOP** .....

**Film Historiography and  
Chinese Cinemas**

ROOM  
Santa Barbara B

CHAIR

**Guo-Juin Hong** ★ Duke University

CO-CHAIR **Weihong Bao** ★ Columbia University

**WORKSHOP PARTICIPANTS**

**Yomi Braester** ★ University of Washington

**Jason McGrath** ★ University of Minnesota, Twin Cities

**Ru-Shou Chen** ★ National Chengchi University

**Xinyu Dong** ★ Stanford University

SPONSOR *Asian/Pacific American Caucus*



S15

..... **WORKSHOP** .....

**Professional Opportunities  
outside the Classroom**

ROOM  
Santa Barbara C

CHAIR

**Karen Beckman** ★  
University of Pennsylvania

**WORKSHOP PARTICIPANTS**

**Brian Price** ★ Oklahoma State University

**Howard Besser** ★ New York University

**Jacqueline Reich** ★ State University of New York, Stony Brook

**David Pendleton** ★ Harvard University

SPONSOR *Professional Development Committee*



S16

**Hollywood History / Jewish History**  
The Past and Future of a Popular Jewish Identity

ROOM  
Beaudry A

CHAIR

**Scott Balcerzak** ★  
Northern Illinois University

**Vincent Brook** ★ University of Southern California ★ "The Four  
Jazz Singers: Mapping the Jewish Assimilation Narrative"

**Steven Carr** ★ Indiana University/Purdue University ★ "Movies,  
Jews, and Profits to Lose: Hollywood and the European  
Market Before World War II"

**Scott Balcerzak** ★ Northern Illinois University ★ "'Whitefacing'  
the Nebbish: Eddie Cantor's Assimilation and Influence"

**Michael Rennett** ★ Moorpark College ★ "An Eye for an  
Eye?: Post-holocaust Issues of Revenge and Forgiveness in  
Spielberg's Films"

RESPONDENT **Lester Friedman** ★ Hobart and William Smith Colleges



**S17**

**ROOM**  
Beaudry B

CHAIR

**Jennifer Wild** ★ University of Chicago

..... **SPECIAL SESSION** .....

**Aesthetics Now**

Art History and Film Studies

**WORKSHOP PARTICIPANTS**

**Tom Gunning** ★ University of Chicago

**Rosalind Galt** ★ University of Sussex

**George Baker** ★ University of California, Los Angeles

SPONSOR *CinemArts: Film and Art History Scholarly Interest Group*



**S18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Shorts of Bryan Green**

(Bryan Green, USA, 2003-2009,  
60 total min)

SPONSOR African/African American Caucus

Filmmaker Bryan Green will be available to  
answer questions.

*Please see the synopsis  
for this screening on page 153.*

saturday  
**March 20**



2:00 pm

—

3:45 pm



**ROOM**  
Los Feliz

..... **MEETING** .....

**SATURDAY MARCH 20**

2:00 pm — 3:45 pm

**Central/East/South European  
Cinemas Scholarly Interest Group**

saturday  
March 20



ROOM  
Santa Anita A

..... SPECIAL SESSION .....  
**New Directions in Contemporary  
Japanese Animation**

CHAIR **Fukuyuki En** ★  
Josai International University

**SESSION PARTICIPANTS**

**Yoshio Kuroda** ★ Animation Director

**Kayo Takefuji** ★ Josai International University ★  
Producer, Director & Assoc. Professor

**Fukuyuki En** ★ Josai International University ★  
Dean & Professor

**Jiro Plutschow** ★ Josai International University ★  
Composer, Engineer & Assoc. Professor

*Conducted in English and Japanese*



ROOM  
Santa Anita B

**Cultural Exchange in/and  
the Media of the Americas**

CHAIR **Dolores M. Tierney** ★  
University of Sussex

**Dolores M. Tierney** ★ University of Sussex ★ "On the Road  
with Alfonso Cuarón"

**Camilla Fojas** ★ DePaul University ★ "Hollywood Border  
Films: Westerns with a Vengeance"

**Victoria Ruetalo** ★ University of Alberta ★ "Painting the  
Pampas with Light: John Alton in Argentina"

RESPONDENT **Chad Beck** ★ Indiana University, Bloomington

SPONSOR *Latino/a Caucus*



ROOM  
Santa Anita C

**Creative, Professional, Practitioner**  
Defining Producers in the Study  
of Film/Television Production

CHAIR **Vicki Mayer** ★ Tulane University

**Bridget Conon** ★ Goldsmiths College, University of London ★  
"Screenwriters as 'Creatives': Problematising the Term  
'Creative' in Screenwriting Labour Research"

**Christine Cornea** ★ University of East Anglia ★ "The  
'Practitioner' in Film and Television: Utility and Limits of a  
Term"

RESPONDENT **Miranda Banks** ★ Emerson College



ROOM  
Palos Verdes

**Mining the Archives**  
The Logics of Film Preservation and Historiography

CHAIR **Rebecca Bell-Metereau** ★  
Texas State University

**Travis Vogan** ★ Indiana University ★ "Compartmentalizing  
Emotion: Notes on the NFL Films Archive"

**Leslie DeLassus** ★ University of Iowa ★ "Authoring the  
Archive: A Case Study of the Relationship between Primary  
Source Material and the Construction of Film History"

**Paul McEwan** ★ Muhlenberg College ★ "*The Birth of a Nation*  
and Postwar Film Culture: New Documents on Censorship  
Controversies in the 1940s and 50s from the Collection of  
John Griggs."

**Rebecca Bell-Metereau** ★ Texas State University ★  
"Preservation, Censorship, and Shame: Effacing  
Documentary History"

saturday  
March 20

T5

## The New Woman in 20th-Century Crime Films

ROOM

San Fernando

CHAIR

**Sarah Delahousse** ★

Wayne State University

**Sarah Delahousse** ★ Wayne State University ★ "American Detectives, French Criminals: An Examination of Crime, Modernity, and the New Woman in *An Hour Before Dawn* [1913], *The Hazards of Helen* [1914–17], *Les Vampires* [1915], and *Judex* [1917]"

**Kathleen Murray** ★ University of Pittsburgh ★ "Doing the Legwork: The Investigating Woman in *Traffic in Souls* [1913], *The Mystery of the Double Cross* [1917], and *The Penalty* [1920]"

**Anne Morey** ★ Texas A&M University ★ "The New Woman as Criminal: Films and Novels by Alice Duer Miller and Adela Rogers St. Johns"

T6

## Film Festival as Archive

Toward Addressing History/ies in the Context of Film Festivals

ROOM

San Gabriel A

CHAIR

**Karen Petruska** ★

Georgia State University

CO-CHAIR

**Virginia Wexman** ★

University of Illinois, Chicago

**Karen Petruska** ★ Georgia State University ★ "Il Cinema Ritrovato: At the Intersection of the Filmic Past and the Digital Future"

**Ger Zielinski** ★ New York University ★ "On the Pragmatics of Programming and Archives of Feelings at LGBT Film Festivals"

**Saer Ba** ★ University of St Andrews ★ "An Emergent Canon/Field? Of Diaspora, African Cinema and the Film Festival"

**Toby Lee** ★ Harvard University ★ "Festival City: Public Culture and the Production of Locality in Thessaloniki"

T7

## Historicizing the Video Game

ROOM

San Gabriel B

CHAIR

**Zach Whalen** ★

University of Mary Washington

**Racquel Gonzales** ★ University of Texas, Austin ★ "Big Scores and Speed-runs: Exploring YouTube as an Archive for Video Game Performance"

**P. Konrad Budziszewski** ★ Indiana University ★ "'We're the Cutting Edge of Technology and the Leading Edge of Imagination': Discourses of Innovation, Progress, and Change in the Electronic Games Industry."

**Zach Whalen** ★ University of Mary Washington ★ "Zork and the Problem of a Video Game Canon"

T8

## Spaces, Publics, and Affects

New Directions in Television Studies

ROOM

San Gabriel C

CHAIR

**James Hay** ★

University of Illinois, Urbana-Champaign

**James Hay** ★ University of Illinois, Urbana-Champaign ★ "The Birth of the 'Neoliberal' City and Its Media"

**Laurie Ouellette** ★ University of Minnesota ★ "*Parking Wars*: Television and the Regulation of Public Space"

**Victoria E. Johnson** ★ University of California, Irvine ★ "The Persistence [and Necessity?] of Flyover America in an Age of Digital Transition"

**Hollis Griffin** ★ Northwestern University ★ "Flyover Feelings: Affect, Taste, and the Politics of Television Studies Today"



4:00 pm

—

5:45 pm



saturday  
March 20



ROOM  
San Pedro

CHAIR

**Rayna Denison** ★  
University of East Anglia, Norwich

## Film and/as National Historiography

4:00 pm

—  
5:45 pm

**Dan Chyutin** ★ University of Pittsburgh ★ "Negotiating Political Ambiguity in the Contemporary Israeli War Film: Joseph Cedar's *Beaufort* [2007]"

**Julia Wright** ★ University of California, Los Angeles ★ "Threads for a Yarn: Kinuyo Tanaka and the Fragments of a History"

**Jasmijn Van Gorp** ★ Utrecht University ★ "Cinema and the Russian Federation: State-sponsored Transnationalism to Reinforce the Nation"

**Rayna Denison** ★ University of East Anglia, Norwich ★ "20th Century Boys: Remembering Japan's Past in Its Future"



ROOM  
La Cienega

CHAIR

**Ned Schantz** ★ McGill University

## Filming Contemporary Multiplicity

**Hilary Schor** ★ University of Southern California ★ "Doubling Vision/Sliding Home: The Thinking Heroine, Twice Over"

**Criscillia Benford** ★ Duke University ★ "Alienation, Intercollectivity, and the Multiplot Structure: Reading Haggiss's *Crash* through Forster's *Stranger than Fiction*"

**Ned Schantz** ★ McGill University ★ "Touching Fates: *La Jetée*; *Run, Lola, Run*; *Primer*"

RESPONDENT **Robyn Warhol-Down** ★ Ohio State University



ROOM  
Los Cerritos

CHAIR

**Cynthia Chris** ★  
College of Staten Island,  
City University of New York

## Cinema and Ecology II Texts and Contexts

**Elena Past** ★ Wayne State University ★ "Cinema and the Ecology of Arrival in two *New Worlds*"

**Patrick Brereton** ★ Dublin City University ★ "Finding Nature: *Into the Wild*, *Grizzly Man* and *Into the West*"

**Stephen Rust** ★ University of Oregon ★ "Hollywood and the Changing Climate"

**Salma Monani** ★ University of Minnesota, Twin Cities ★ "Environmental Film Festivals: Expressions of Ecomedia Inspiring Change?"



ROOM  
San Bernardino

CHAIR

**Michele Schreiber** ★ Emory University  
CO-CHAIR **Deron Overpeck** ★ Auburn University

## Mortified Remains

Horrific/Horrified Bodies in Post 9/11 Cinema

**Catherine Zimmer** ★ Pace University ★ "Surveillance and/as Torture in Contemporary Horror"

**Jennifer M. Barker** ★ Georgia State University ★ "Dro[w]ning Out Desire: Noxious Noise in *High Tension*"

**Deron Overpeck** ★ Auburn University ★ "Why They Hate Us: The Body as Guilt Incarnate in *Hostel* and *Turistas*"

**Michele Schreiber** ★ Emory University ★ "The Horror of the Unknown in David Fincher's *Zodiac*"

saturday  
March 20



T13

### Margins of Classicism

Film Practice at the Periphery of Classical Hollywood Cinema

#### ROOM

Santa Barbara A

#### CHAIR

**Scott Higgins** ★ Wesleyan University

**Alex Clayton** ★ University of Bristol ★ "Moving Goalposts: Causes and Reasons"

**Kevin Hagopian** ★ Pennsylvania State University ★ "Vorkapich/Montage: The Montage Sequence as Ideological Locus in Classical Hollywood Cinema"

**Scott Higgins** ★ Wesleyan University ★ "Racing from Peril to Peril: Melodramatic Structure in the Sound Serial"

**Lea Jacobs** ★ University of Wisconsin, Madison ★ "Koko's Earth Control: Narrative and Diegesis in the Fleischer Films of the 1920s"



T14

### Encountering Garbo, Eagles, Davis, and Taylor as Stars and Actors in Film

#### ROOM

Santa Barbara B

#### CHAIR

**Cynthia Baron** ★ Bowling Green State University

**Joerg Sternagel** ★ University of Potsdam ★ "A Gripping Possibility: Greta Garbo's Revealing Performance in *Queen Christina* [Rouben Mamoulian, 1933]"

**Cynthia Baron** ★ Bowling Green State University ★ "A Look at Jeanne Eagels and Bette Davis in *The Letter* [1929, 1940]: Exploring the Material and Cultural Systems of Representation in Audience Encounters with Bravura Star Performances"

**Martin Shingler** ★ University of Sunderland ★ "Making an Entrance: Bette Davis's First Appearance in *Jezebel* [William Wyler, 1938]"

**Susan Smith** ★ University of Sunderland ★ "The Search for Truth: A Study of Elizabeth Taylor's Collaboration with Montgomery Clift"



4:00 pm

—

5:45 pm



T15

### WORKSHOP

#### Writing About Film

Style, Themes, and Variations

#### ROOM

Santa Barbara C

#### CHAIR

**William Rothman** ★ University of Miami



T16

### Moving Not So Straightforward

Queer Soundtracks over Time

#### ROOM

Beaudry A

#### CHAIR

**Caryl Flinn** ★ University of Arizona

**David Lugowski** ★ Manhattanville College ★ "The Unresolved Score: Queering the Historiography of Early Sound Film Music via the Films of James Whale, 1932–1936"

**Kass Banning** ★ University of Toronto ★ "From Gertrude and Brecht to Affect: Conjugating Black Vocality in *Fig Trees*"

**Caryl Flinn** ★ University of Arizona ★ "Killing the Thing You Love: Musical Repetition and Queer Desires"

RESPONDENT **Krin Gabbard** ★ State University of New York, Stony Brook

SPONSOR *Queer Caucus*



### WORKSHOP PARTICIPANTS

**Adrienne L. McLean** ★ University of Texas, Dallas

**Murray Pomerance** ★ Ryerson University

**William Rothman** ★ University of Miami

**Vivian Sobchack** ★ University of California, Los Angeles

**David Sterritt** ★ Long Island University

**Lesley Stern** ★ University of California, San Diego

saturday  
**March 20**



**T17**  
ROOM  
Beaudry B

..... **SPECIAL SESSION** .....

**Understanding the Past and Future  
of African American Media**

A Discussion with Members from the  
Los Angeles School of Black Filmmakers

CHAIR **Karen Bowdre** ★ Indiana University

CO-CHAIR **Zeinabu Davis** ★

University of California, San Diego

**SESSION PARTICIPANTS**

**Charles Burnett** ★ Independent Filmmaker

**Julie Dash** ★ Independent Filmmaker

**Barbara McCullough** ★ Independent Filmmaker

**Cauleen Smith** ★ University of California, San Diego and  
Filmmaker

**Billy Woodberry** ★ California Institute for the Arts and  
Filmmaker

SPONSOR *African/African American Caucus*

Please note the associated screening in Session J18.



**ROOM**  
Los Feliz

..... **MEETING** .....

**SATURDAY ★ MARCH 20**

4:00 pm – 5:45 pm

**CinemArts Scholarly Interest Group**



**T18**  
ROOM  
La Brea

..... **SCREENINGS** .....

**Vital Signals**

Japanese and American Video Art  
of the 1960s and 1970s

(Various directors, USA and Japan,  
1960-1979, 95 total min)

SPONSORS Asian/Pacific American Caucus and  
Experimental Film and Media Special Interest Group

SCMS is proud to screen the works included in the "Language of  
Technology" program, including the following titles:

*Digital Experiment at Bell Labs* (Nam June Paik, 1966, 5 min)

*Computer Movie No. 1* (CTG, 1968, 8 min)

*Electronic Linguistic* (Gary Hill, 1977, 4 min)

*Metastasis* (Toshio Matsumoto, 1971, 8 min)

*Image Modulator* (Katsuhiro Yamaguchi, 1969, 2 min)

*Ooi and Environs* (Katsuhiro Yamaguchi, 1977, 2 min)

*Mona Lisa* (Toshio Matsumoto, 1973, 3 min)

*Breath No. 3* (Keigo Yamamoto, 1977, 6 min)

*Both* (James Byrne, 1974, 4 min)

*Hand No. 2* (Keigo Yamamoto, 1976, 8 min)

*Camera, Monitor, Frame* (Takahiko Iimura, 1976, 17 min)

*Oh! My Mother* (Kohei Ando, 1969, 14 min)

*The Recognition Construction* (Morihiro Wada, 1975, 10 min)

*Please see the synopsis  
for these screenings on page 153.*



..... **PLENARY** .....

**SATURDAY ★ MARCH 20**

6:00 pm –7:45 pm

**ROOM**  
Sacramento

**2010 Presidential Plenary/Plenary of Presidents**  
**Patrice Petro** ★ University of Wisconsin, Milwaukee ★ SCMS President

To celebrate our fiftieth year as a scholarly association, this Plenary session will feature former and current Presidents of the Society for Cinema and Media Studies who will offer remarks on their greatest challenges and accomplishments while in office. Please join us for this very special event and the all members reception to follow. We will celebrate the accomplishments of all SCMS Presidents at this Plenary, and offer a special tribute to our former President-Elect, Anne Friedberg, who passed away this year.

**Society of Cinematologists/SCS/SCMS Presidents**

(an asterisk next to the name indicates Presidents who are able to join us for this event):

Robert Gessner (1959-61)  
Gerald Noxon (1961-63)  
Richard Griffith (1963-1964)  
Erik Barnouw (1964-65)  
Robert Steele (1965-1966)  
John Kuiper (1966-1968)  
George Amberg (1968-1970)  
Jack Ellis (1970-1972)  
Raymond Fielding (1972-1974)\*  
Don Staples (1974-1975)\*

Howard Suber (1975-1977)\*  
Timothy Lyons (1977-1979)  
Robert Sklar (1979-1981)\*  
John Fell (1981-1982)  
William Nichols (1982-1985)\*  
Vivian Sobchack (1985-87)\*  
Richard Abel (1987-1989)\*  
Peter Lehman (1989-1991)\*  
Janet Staiger (1991-1993)\*  
Virginia Wright Wexman (1993-1995)\*

Dana Polan (1995-1996)  
Janice Welsch (1996-1999)\*  
Robert Kolker (1999-2001)\*  
Lucy Fischer (2001-2003)\*  
E. Ann Kaplan (2003-2005)\*  
Stephen Prince (2005-2007)\*  
Patrice Petro (2007-2011)\*  
Anne Friedberg (2009-2011)  
Chris Holmlund (2011-2013)\*

The Society will present a memory book to Anne Friedberg's family at this event.  
Please feel free to stop by the Registration Desk and add  
your thoughts, reflections, and memories of Anne to this keepsake.



**ROOM**  
San Jose &  
San Francisco

..... **RECEPTION** .....

**SATURDAY ★ MARCH 20**

Immediately following the Plenary Session

**SCMS 2010 Reception**



sunday  
March 21



U1

## On and Off the Digital Screen

ROOM  
Santa Anita A

CHAIR

**HyeRyoung Ok** ★  
University of California, Irvine

**Bernard Geoghegan** ★ Northwestern University / Bauhaus University ★ "Digital Computers, Now on Your TV! Transmedia Circulation and Divergence in the 1950s"

**Ariel Rogers** ★ University of Chicago ★ "As Big as the Side of a House, As Small as the Palm of Your Hand: The Close-Up on Screens Wide and Pocket-Sized"

**David Parisi** ★ College of Charleston ★ "'The Tongue of the Skin': Frank Geldard's Adventures at the Cutaneous Communication Lab and their Ramifications for Media Historiography"

**HyeRyoung Ok** ★ University of California, Irvine ★ "Outdoor Screens: Networked Urban Spectacle"



U2

## Cinematic Cartographies of Latin America

Citizenship, Marginality, Violence, and Memory

ROOM  
Santa Anita B

CHAIR

**Raul Rubio** ★ John Jay College, City University of New York

**Hector Dominguez-Ruvalcaba** ★ University of Texas, Austin ★ "The Place of Violence: Representation of Women Bodies and Urban Space in Documentaries on Femicides in Ciudad Juarez"

**Isis McElroy** ★ Arizona State University ★ "Cartographies of Atlantic Memory: Raquel Gerber and Beatriz Nascimento's Trails to Quilombos"

**Jeremy Lehnen** ★ University of New Mexico ★ "Cartographies of Violence, Masculinity, and Nation Inscribed Upon the Body: *Sin destino*"

**Leila Lehnen** ★ University of New Mexico ★ "Mi Buenos Aires Olvidada: Israel Adrián Caetano's Cinematographic Narratives of Urban Misery"

**Raul Rubio** ★ John Jay College, City University of New York ★ "Reflexive Artificiality: Cuba's Fernando Pérez—*Suite Habana* [2003] and *Madrigal* [2007]"



U3

## WORKSHOP Teaching Television in a Post-network Era

ROOM  
Santa Anita C

CHAIR

**Serra Tinic** ★ University of Alberta

### WORKSHOP PARTICIPANTS

**Marsha Cassidy** ★ University of Illinois, Chicago

**Tim Havens** ★ University of Iowa

**Jon Kraszewski** ★ Seton Hall University

**Jonathan Nichols-Pethick** ★ DePauw University

**Serra Tinic** ★ University of Alberta



U4

## Racial Minorities and Media Representations

ROOM  
Palos Verdes

CHAIR

**Shazia Iftkhar** ★ University of Michigan

**Lori Lopez** ★ University of Southern California ★ "Asian American Stereotypes On-screen and On the Ground: How Does Theory Translate?"

**Andrew McAlister** ★ University of Tampa and **Silvia Giagnoni** ★ Auburn University, Montgomery ★ "Spike Lee: Representations, Situated Realism and the Cultural Struggle"

**Shazia Iftkhar** ★ University of Michigan ★ "What is an Acceptable Muslim? Citizenship and the 'Arabo-Muslim' in the 2003–2004 Headscarf Debate in France"



U5

## The Moving Archive

ROOM  
San Fernando

CHAIR

**Chelsey Crawford** ★  
Oklahoma State University

**Gregory Brown** ★ Oklahoma State University ★ "L'Histoire Impossible: *Histoire[s] du cinéma* and Historical Contingency"

**Chelsey Crawford** ★ Oklahoma State University ★ "T[w]o Become One: A Theory of Cinematic Quotation"

**Adrian Martin** ★ Monash University ★ "Films Beget Films ... But How, Exactly?"



U6

## Scientific Discourse, Technological Developments, and the Cinema

ROOM  
San Gabriel A

CHAIR

**Heather Heckman** ★  
University of Wisconsin, Madison

**Ryan Pierson** ★ University Of Pittsburgh ★ "Illusions, Hallucinations, and Deceptions: *Scientific American* before Moving Pictures"

**Murray Leeder** ★ Carleton University ★ "Méliès's Skeleton: The Vanishing Lady in the Light of the X-Ray"

**Dawn Fratini** ★ University of California, Los Angeles ★ "A Very Special Prism: The Adventures of Sodium Vapor Image Separation Technology in the Cold War Era"

**Heather Heckman** ★ University of Wisconsin, Madison ★ "Overvalued Stock? Hollywood's Conversion to Eastmancolor, 1952–1965"



8:00 am

—

9:45 am



U7

## Visual Grammar and Cultural Politics

Japanese Documentary Photography,  
Adult Manga, and Experimental Animation  
from the 1950s to 1970s

ROOM  
San Gabriel B

CHAIR

**Miryam Sas** ★  
University of California, Berkeley

**Mark Silver** ★ Middlebury College ★ "Chewing Gum, Chocolate, and Cameras: Documentary Photography and Political Allegory in Early Postwar Japan"

**Deborah Shamoon** ★ University of Notre Dame ★ "The Pillow Shot: On Visual Narrative in Japanese Cinema and Comics"

**Miryam Sas** ★ University of California, Berkeley ★ "Between Manga and Animation: Oshima Nagisa's Experimental Cinema of Revolution [*Ninja Bugeichō*, 1967]"

RESPONDENT **Michael Raine** ★ University of Chicago

SPONSOR *Asian/Pacific American Caucus*



U8

## The Meaning of Independence

Independent Filmmaking around the Globe

ROOM  
San Gabriel C

CHAIR

**Mary Erickson** ★ University of Oregon

**Doris Baltruschat** ★ Independent ★ "Independent Filmmaking in the High Arctic"

**Barry King** ★ Auckland University of Technology ★ "Being Global in a Context of a Thin National Identity"

**Murat Akser** ★ Kadir Has University ★ "The New Independent Elitism of American Films: The Case of Independent Film"

**Mark Ryan** ★ Queensland University of Technology ★ "Independent from Everyone! Producing Australian Horror Movies for Global Markets"



sunday  
March 21



ROOM  
San Pedro

CHAIR

## Female Authorship

**Beth Mauldin** ★  
Georgia Institute of Technology

**Jennifer Moorman** ★ University of California, Los Angeles ★  
"Explicitly Feminist: Women Sexperimental Filmmakers"

**Lucia Blanchet** ★ Northwestern University ★ "Found in  
Translation: Picturing Female Authorship through *Little  
Women* and *Mansfield Park*"

**Becky Peterson** ★ University of New Mexico ★ "Maya Deren:  
Fabric in Film and Film as Fabric"

**Beth Mauldin** ★ Georgia Institute of Technology ★ "Agnès  
Varda and the Black Panthers: Visions of Revolution in 1968"



ROOM  
La Cienega

CHAIR

## Flow Narratives of Water on Screen

**Linda Ehrlich** ★  
Case Western Reserve University

**Linda Ehrlich** ★ Case Western Reserve University ★ "Kore-eda's  
Ocean Views"

**David Melbye** ★ University of Southern California ★ "River  
Allegories: Externalized Portrayal of Inner Conflict &  
Transformation in Cinema"

**Kenneth Shima** ★ Nihon University ★ "Sunny Seaside: Youth,  
Seasides and Opposition of the Showa—30s"

**Diane Carson** ★ St. Louis Community College, Meramec ★ "*Flow*:  
*For Love of Water* [2008]"

**James Tweedie** ★ University of Washington ★ "A Hydrological  
History of the Chinese New Wave"



ROOM  
Los Cerritos

CHAIR

## Explorations in Film Studies

**Catherine Portuges** ★  
University of Massachusetts, Amherst

**Nicole Starosielski** ★ University of California, Santa  
Barbara ★ "Surfacing Undersea Cables: Infrastructural  
Narratives and the Production of Global Spaces"

**Michelle Ton** ★ University of California, Los Angeles ★ "Being  
'Less than Dust': Reconciling an Exilic Destiny in *The  
Beautiful Country*"

**Catherine Portuges** ★ University of Massachusetts,  
Amherst ★ "From Korda to Curtiz: Hungarian Émigré  
Directors in Los Angeles"



ROOM  
San Bernardino

CHAIR

## Film outside of Hollywood Production Centers/Textual Forms

**Kyle Conway** ★  
University of North Dakota

**Kevin Sanson** ★ University of Texas, Austin ★ "Being English is  
Easier: Production Culture in Global Glasgow"

**David Lerner** ★ University of Southern California ★ "Bad  
Education: Exploitation and the Disavowal of Taste in 1960s  
and 1970s Drug Films"

**Martin Johnson** ★ New York University ★ "Industrial  
Romances: Town Promotional Films in the Transitional Era,  
1910—1918"

**Kyle Conway** ★ University of North Dakota ★ "Winnipeg as  
Regional Media Capital"



U13

## Horror Film Space

ROOM  
Santa Barbara A

CHAIR

**Robert Spadoni** ★  
Case Western Reserve University

**Robert Spadoni** ★ Case Western Reserve University ★ *"The Old Dark House and the Space of Attraction"*

**Adam Hart** ★ University of Chicago ★ *"Terrible Spaces: Spatial Anxiety in the Modern Horror Film"*

**Adam Lowenstein** ★ University of Pittsburgh ★ *"Space, Memory, Horror: The Historical Poetics of Kiyoshi Kurosawa"*

**Matthew Fee** ★ Ithaca College ★ *"The Country is Just Not My Thing": Rural Horror and Contemporary Irish Cinema"*



U14

## Reworking Television Narrative

ROOM  
Santa Barbara B

CHAIR

**Sarah Matheson** ★ Brock University

**Daniel Faltesek** ★ University of Iowa ★ *"The Post-Fordist Body Slam"*

**Louisa Stein** ★ San Diego State University ★ *"Growing Up Noir: A Study of Bravo's NYC Prep"*

**Shawn Shimpach** ★ University of Massachusetts-Amherst ★ *"The New Time and Space of Television Narrative"*

**Sarah Matheson** ★ Brock University ★ *"They're Gonna Say Some Things, and Then You'll Say Some Things and Then We're Done": Auto/biography, Television Narrative and A&E's Intervention"*



8:00 am

—

9:45 am



U15

## Los Angeles Screens, Spaces, Sex

ROOM  
Santa Barbara C

CHAIR

**Shannon Mattern** ★ The New School

**Lauren Steimer** ★ New York University ★ *"Skylight Cinema: Film and Urban Space in Los Angeles"*

**Scott Ruston** ★ University of Southern California ★ *"In Situ Analysis: Intersecting Place and Text with Mobile Media"*

**Alexander Chase** ★ University of Southern California ★ *"Labyrinths of Desire: Architecture, Ambience and Virtuality in Hard-core Spaces of Los Angeles"*

**Shannon Mattern** ★ The New School ★ *"Phoning Fredric Jameson: Bonaventure Hyperspace and Pre-Cinematic LA"*



U16

## Werner Herzog 2.0 New Approaches

ROOM  
Beaudry A

CHAIR

**Christoph Wahl** ★  
Ruhr University, Bochum

**Christoph Wahl** ★ Ruhr University, Bochum ★ *"I Don't Like the Germans: Herzog's Difficult Relationship to his Homeland."*

**Rembert Hueser** ★ University of Minnesota ★ *"Herzog's Chicken Shit"*

**Eric Ames** ★ University of Washington ★ *"Spoofing Herzog and Herzog Spoofing"*

**Brad Prager** ★ University of Missouri ★ *"Herzog in Solitude"*



sunday  
**March 21**



**U17**

..... **SPECIAL SESSION** .....  
**Rethinking East European Cinema**

**ROOM**  
Beaudry B

**CHAIR**

**Meta Mazaj** ★  
University of Pennsylvania



**ROOM**  
La Brea

..... **MEETING** .....  
**SUNDAY MARCH 21**  
8:00 am — 9:45 am  
**Caucus Coordinating Committee**



**SESSION PARTICIPANTS**

**Aniko Imre** ★ University of Southern California

**Zoran Samardzija** ★ Columbia College Chicago

**Bruce Williams** ★ William Paterson University

**Shekhar Deshpande** ★ Arcadia University

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

8:00 am

—

9:45 am



**V1****Screening Wartime Masculinity****ROOM**  
Santa Anita A**CHAIR** **Anna Froula** ★ East Carolina University**Colleen Glenn** ★ University of Kentucky ★ "A Real Swinger of a Nightmare': Sinatra's Service in the Movies"**Karen Randall** ★ Southampton Solent University ★ "Revisiting *Casualties of War?* A Consideration of Trauma and Masculinity in Brian De Palma's *Redacted* [2007]"**Stacy Takacs** ★ Oklahoma State University ★ "Professional Men at War: *Over There*, *Generation Kill* and the Policing of Empire"**Anna Froula** ★ East Carolina University ★ "Going Commando with 'Operation Iraqi Stephen': Mr. USO's Post-9/11 Satirical Masculinity"**V3****Erotics, Pornography, and the Cinema****ROOM**  
Santa Anita C**CHAIR** **Moya Luckett** ★ New York University**David Church** ★ Indiana University ★ "Stag Films, Vintage Porn, and the Marketing of Negro-erotic Desire"**Hannah Allen** ★ Michigan State University ★ "'Absence Makes the Heart Grow Fonder': [In]visible Erotics and the Spectacle of [Fe]male Desire in *The Invisible Man*"**Austin Miller** ★ University of Southern California ★ "Wild Screen Reviews: Reconceiving the Sexploitation Film in Adults-only Publications, 1963-1969"**Moya Luckett** ★ New York University ★ "Female Nudity in Early Feature Films: Femininity, Allegory, Art"**V2****Perspectives on Chinese Cinema****ROOM**  
Santa Anita B**CHAIR** **Qi Wang** ★  
Georgia Institute of Technology**Mila Zuo** ★ University of California, Los Angeles ★ "Banned in China: The Necessary S-exile of Chinese Cinefeminism"**Haoyue Zhang** ★ Southern Illinois University at Carbondale ★ "Changing Childhood in Post Socialist China: Comparative Study of Two Chen Kaige's Films"**Qi Wang** ★ Georgia Institute of Technology ★ "Red Phantasmagoria of a Forsaken Child: Personal Memories of High Socialism in Independent Chinese Cinema and Media"**V4****Global Documentary Strategies****ROOM**  
Palos Verdes**CHAIR** **Bruno Lessard** ★ Ryerson University**Anuja Jain** ★ New York University ★ "Making the Political Personal: Testimonies in Contemporary Indian Documentary"**Jean Walton** ★ University of Rhode Island ★ "Mudflat Turf Wars: Eviction Documentaries and the NFB in Vancouver in the early 1970s"**Andreea Marinescu** ★ University of Michigan ★ "Narratives of Exilic Return in Chilean Documentary Film"**Bruno Lessard** ★ Ryerson University ★ "The Man with the Digital Video Camera: On Kiarostami's Truthful Images"sunday  
**March 21**

10:00 am

—

11:45 am



sunday  
March 21



V5

## Contract, Credit, and Authorship

The Role of Law in Media Production

ROOM  
San Fernando

CHAIR

**Matt Stahl** ★  
University of Western Ontario

**Jay Dougherty** ★ Loyola Law School, Los Angeles ★ "The Credit 'Tail' versus the Production 'Dog': Market Power and Credit Negotiation in Hollywood Filmmaking"

**Matt Stahl** ★ University of Western Ontario ★ "Seven Year Switch: Olivia De Havilland, the California Labor Code and the Politics of Star Employment"

**Catherine Fisk** ★ University of California, Irvine ★ "The History of Screen Credit for Writers in Hollywood"

RESPONDENT **Vicki Mayer** ★ Tulane University



V6

## [Re]constructing a Wireless World

Reading Radio's Past as Prologue

ROOM  
San Gabriel A

CHAIR

**Noah Arceneaux** ★  
San Diego State University

**Josh Shepperd** ★ University of Wisconsin, Madison ★ "Not Only the Mind but the Ear Drums Receive the Natural Vibration': Prisoner Rationalization & College of the Air Curricula at WHA, 1933–1935"

**Jane Turk** ★ Columbia University ★ "A Market of One's Own: National Public Radio, Brand Culture, and Market Populism in the 1990s"

**Noah Arceneaux** ★ San Diego State University ★ "C.B. Radio: Social Networking in the 1970s"

RESPONDENT **Amanda Keeler** ★ Indiana University



V7

## The New Bazin

ROOM  
San Gabriel B

CHAIR

**Elena Oxman** ★  
University of North Carolina, Chapel Hill

**Elena Oxman** ★ University of North Carolina, Chapel Hill ★ "Revaluing the Real: Bazin and the Critical Stakes of Phenomenology"

**Tom Conley** ★ Harvard University ★ "The Image-event: Reading Bazin through Deleuze"

RESPONDENT **Daniel Morgan** ★ University of Pittsburgh



V8

## Adaptation and Nationhood

ROOM  
San Gabriel C

CHAIR

**Nina Martin** ★ Connecticut College

**Gohar Siddiqui** ★ Syracuse University ★ "Defamiliarizing Femininities through Transnational Remakes"

**Ann-Marie Cook** ★ Menzies Centre-King's College London ★ "Unruly Passions: [Un]Queering the Schoolgirl Romance in Bruce Beresford's *The Getting of Wisdom* [1978] and Peter Weir's *Picnic at Hanging Rock* [1975]"

**Nina Martin** ★ Connecticut College ★ "'Not Such a Long Way, Baby': Remakes, Postfeminism, and *The Women*"

sunday  
March 21



## Crude Aesthetics in the Digital Mainstream

ROOM  
San Pedro

CHAIR **Hugh Manon** ★  
Oklahoma State University

CO-CHAIR **Jason Landrum** ★  
Southeastern Louisiana University

**Jason Landrum** ★ Southeastern Louisiana University ★  
"Shaky-cam Aesthetics, or the Desire to See it Not-all"

**Richard Pope** ★ York University ★ "The Cinematic Remains:  
Form and Frame in Contemporary Screen Media"

**Hugh Manon** ★ Oklahoma State University ★ "Getting Cute  
with CGI"

**Hilary Neroni** ★ University of Vermont ★ "Documentaries and  
the Crude Aesthetic: A New Map of the Unconscious"



## Explorations in Media Studies

ROOM  
La Cienega

CHAIR **Jessica Aldred** ★ Carleton University

**Daniel Kimball** ★ University of Wisconsin, Madison ★ "On  
Internet Radio, Regulatory Policy, and Definitions of New  
Media"

**Yongmei Wu** ★ Beijing Foreign Studies University ★ "Current  
Conditions and Challenges of China's Animation and Comic  
Industry"

**Jessica Aldred** ★ Carleton University ★ "I Am *Beowulf*! Now,  
It's Your Turn: Playing with [and as] the Digital Character in  
the Transmedia Franchise"



10:00 am  
—  
11:45 am



## The Romance of Work in Film

ROOM  
Los Cerritos

CHAIR **Gilberto Perez** ★  
Sarah Lawrence College

**George Toles** ★ University of Manitoba ★ "Acting Ordinary in  
*The Shop Around the Corner*"

**Diane Stevenson** ★ Sarah Lawrence College ★ "Work and  
Play, Men and Women, in Some Films by Howard Hawks"

**George Wilson** ★ University of Southern California ★ "Love and  
Bullshit in Santa Rosa: On the Coen Brothers' *The Man Who  
Wasn't There*"

**Gilberto Perez** ★ Sarah Lawrence College ★ "The Bridge and  
the Ballad: Work and Love in Jean Renoir's *Toni*"



## Perspectives on African Cinema

ROOM  
San Bernardino

CHAIR **Scott Nygren** ★ University of Florida

**Rahul Mukherjee** ★ University of California, Santa Barbara ★  
"Staging the Court in a Courtyard: Rhetorical Mappings and  
Playful Imaginings in *Bamako*"

**Alexander Fisher** ★ Queen's University Belfast ★ "Modes of  
Griot Inscription in African Cinema"

**Jacqueline Maingard** ★ University of Bristol ★ "New African  
Cinema and Theoretical Futures: Abderrahmane Sissako's *La  
Vie sur Terre* [1998] and *Bamako* [2006]"

**Scott Nygren** ★ University of Florida ★ "Tegui's Lines of  
Flight: Re-imagining a Post-colonial Algeria"

SPONSOR *African/African American Caucus*



sunday  
**March 21**



**V13**

**ROOM**  
Santa Barbara A

**CHAIR**

**No, Seriously!**  
Comedy and Humor Between Media  
**Nicholas Sammond** ★  
University of Toronto



**V14**

**ROOM**  
Santa Barbara B

**CHAIR**

**Is it TV?**  
Quality, Taste, and Value  
**Derek Kompare** ★  
Southern Methodist University

10:00 am

—  
11:45 am

**Cynthia Chris** ★ College of Staten Island, City University of New York  
★ "A Jackass is Being Beaten: Or, Why It Hurts to Laugh"

**Jason Middleton** ★ University of Rochester ★ "Reaction  
Videos and the 'Reactive Gaze' as Mediated Comedy"

**Nicholas Sammond** ★ University of Toronto ★ "Kill The  
Wabbit: Laughter, Anger, and Affect in Animation"

**Carolyn Veldestra** ★ McMaster University ★ "Fireworks  
and the Twin Towers: Black Humour in a Post-9/11  
Mediascape"

**Caryn Murphy** ★ University of Wisconsin, Oshkosh ★ "Stories  
without Endings: Negotiations of 'Quality' and the Prime  
Time Serial"

**Adam Segal** ★ New York University, Tisch ★ "Only 'Double  
Access' Viewers Allowed: The FX Network and Vulgarity"

**Derek Kompare** ★ Southern Methodist University ★ "CS/  
Effects: Framing the [Alleged] Powers of Popular Television"

**Michael Kackman** ★ University of Texas, Austin ★ "Value,  
Taste, Complexity: Cultural Politics and Formalist Television  
Studies"



**V15**

**ROOM**  
Santa Barbara C

**CHAIR**

..... **WORKSHOP** .....  
**What's in an Archive?**  
Methodologies of Archive Research  
**Yiman Wang** ★  
University of California, Santa Cruz



**V16**

**ROOM**  
Beaudry A

**CHAIR**

**Animation**  
New Perspectives on the Moving Image  
at the Turn of the Century  
**André Gaudreault** ★  
Université de Montréal

#### WORKSHOP PARTICIPANTS

**Nadi Tofighian** ★ Stockholm University

**Amelie Hastie** ★ Amherst College

**Kimberly Springer** ★ King's College London

**Gerald Sim** ★ Florida Atlantic University

**Vicki Callahan** ★ University of Wisconsin, Milwaukee

**Irene Lusztig** ★ University of California, Santa Cruz

**SPONSOR** *Women's Film History Project Scholarly Interest Group*

**André Gaudreault** ★ Université de Montréal and **Pierre  
Chemartin** ★ Université de Montréal ★ "Animation  
Beyond Film: Comic Strips, Slide Shows and Animated  
Figures"

**Nicolas Dulac** ★ Université de Montréal, Université Paris III ★  
"Animation as Attraction: What Optical Toys Can Teach Us  
about Visual Culture"

**Philippe Gauthier** ★ Université de Lausanne ★ "A Trick  
Question: Are Early Animated Drawings a Filmic Genre or a  
Special Effect?"

**Donald Crafton** ★ University of Notre Dame ★ "Animation and  
Cinema: Which is the Horse? Which is the Cart?"



**V17**

**ROOM**  
Beaudry B

..... **SPECIAL SESSION** .....

**Who Does the Work?  
Who Gets the Pay?**

New Battlegrounds for Creative Labor

**CHAIR** **Kelly Dolak** ★ Ramapo College

**Susan Ryan** ★ College of New Jersey ★ "Does Television's  
Future Lie in Reality?"

**Bonnie Blake** ★ Ramapo College of New Jersey ★ "Bleeding  
the Itinerant Creative Labor Force: When One Area of  
Expertise Is Not Enough"

**Jane Pirone** ★ Parsons The New School for Design ★ "New  
Digital Platforms for Creative Labor: "Exposure" or  
Exploitation? Winning or Losing?"

**SPONSOR** *Caucus on Class*



**V18**

**ROOM**  
La Brea

..... **SCREENING** .....

**Contemporary (In)appropriations:**

Program 2

(Various directors, years, and countries  
of origin, 60 total min)

**SPONSORS** Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles Filmforum  
will be available for questions.

See Screening Session N for background  
information about this program.

*Contemporary (In)appropriations: Program 2* includes  
the following films:

*The Ship* (Brandon Downing, 2009, 5 min)

*The Animated Heavy-Metal Parking Lot* (Leslie Supnet, 2008, 2 min)

*The Legend of Pwdre Ser* (Dave Griffiths, 2008, 2 min)

*Alone* (Gerard Freixes Ribera, 2008, 4 min)

*Emergence* (Marcin Blajewski, 2008, 4 min)

*Outlaw* (Ann Steuermagel, 2008, 5 min)

*That's Right* (Matthew Causey, 2008, 5 min)

*Anemic Cinema with Z Coordinate* (Jorge Sa, Portugal, 3 min)

*The Motions of Bodies* (Ann Steuermagel, 2008, 4 min)

*Isolating Landscapes* (Heidi Phillips, 2007, 5 min)

*The Last Interview in Exile* (McLean Fahnstock, 2008, 1 min)

*Profanations* (Oriol Sanchez, 2008, 20 min)

*Please see the synopsis  
for these screenings on page 154.*

sunday  
**March 21**



10:00 am

—

11:45 am



sunday  
March 21



W1

## Homage to Chick Strand

ROOM  
Santa Anita A

CHAIR

**Kathryn Ramey** ★ Emerson College

**Kathryn Ramey** ★ Emerson College ★ "Chick Strand: Finding a Third Voice"

**Louis-Georges Schwartz** ★ Ohio University ★ "The A-personal is Political: Film History and the Promise of Chick Strand"

**Ofer Eliaz** ★ Ohio University ★ "Forms of Description in the Films of Chick Strand"

RESPONDENT **Caitlin Horsmon** ★ University of Missouri, Kansas City

SPONSOR *Experimental Film and Media Scholarly Interest Group*



W2

## Indian Identity and National Cinema

ROOM  
Santa Anita B

CHAIR

**Rashna Richards** ★ Rhodes College

**Nandana Bose** ★ University of North Carolina, Wilmington ★ "Chronicles of Resistance and Negotiation: The 1990s Bombay Film 'Industry' and Its Trade Press Discourse"

**Aparna Sharma** ★ University of California, Los Angeles ★ "Cinema, Mythology and Cultural Nationalism — The Construction of Assamese National Identity in *Joymoti* [1935]"

**Sushmita Banerji** ★ University of Iowa ★ "Ghatak's *Subernarekha*: Genre-bending as Cinematic Mourning"

**Rashna Richards** ★ Rhodes College ★ "Kramer v. Kumar: Cross-cultural Makeovers and the Glocal Masala Film"

Please note the associated screening in Session P18.



W3

## Constructing Lesbian & Gay Identities in Print, Television, & Online Media

ROOM  
Santa Anita C

CHAIR

**Julia Himberg** ★  
University of Southern California

**Julia Himberg** ★ University of Southern California ★ "Creating a Niche Market: Lesbian Women as Consumers and TV Audiences"

**Jimmy Draper** ★ University of Michigan ★ "Queer Readings? The Construction of Sexual Identity By Men's Magazine Editors"

**John Wolf** ★ Syracuse University ★ "Out in the Blogosphere: Sexual Identity and Blogging"

RESPONDENT **Ron Becker** ★ Miami University

SPONSOR *Queer Caucus*



W4

## The Contemporary Media Industries

Case Studies of Media in Transition

ROOM  
Palos Verdes

CHAIR

**Kimberly Owczarski** ★  
University of Arizona

**Chuck Tryon** ★ Fayetteville State University ★ "Redbox or Red Envelope, or What Happens When the Infinite Aisle Swings through the Grocery Store"

**Courtney Brannon Donoghue** ★ University of Texas ★ "Global Cataclysms and Connectivity: Sony and the Contemporary Tentpole Picture"

**Alisa Perren** ★ Georgia State University ★ "A Brand New Identity: The Revival of the Made-for-TV Movie"

**Kimberly Owczarski** ★ University of Arizona ★ "Simple Surrender or Smart Strategy? NBC's Decision to Air *The Jay Leno Show*"

**W5****Far and Wide**

Film Exhibition Beyond the Urban Movie Theater

**ROOM**

San Fernando

**CHAIR****Carol Donelan** ★ Carleton College**Andrea Kelley** ★ Indiana University ★ "The Sights of Soundies: Imagining Exhibition in the Jukebox Film"**Paul S. Moore** ★ Ryerson University ★ "Fast, Far, and Wide on the Prairie: The Pace and Extent of Cinema's Early Mass Market in 1896 and 1897"**Alex Kupfer** ★ New York University ★ "From the Electric Dynamo to the Middleton Family: The Changing Role of Motion Pictures in Westinghouse Exhibits at the World's Fairs, 1904–1939"**Carol Donelan** ★ Carleton College ★ "For the Birds: Audubon Screen Tours, 1943–1958"SPONSOR *Nontheatrical Film and Media Interest Group***W7****WORKSHOP****State or the Art**

International Co-production in East Asia

**ROOM**

San Gabriel B

**CHAIR****Alexander Zahlten** ★  
Meiji Gakuin University-Tokyo**WORKSHOP PARTICIPANTS****Stephanie DeBoer** ★ Indiana University, Bloomington**Sangjoon Lee** ★ New York University**Chieko Murata** ★ Unijapan**Anna Kokourina** ★ Twentieth Century Fox International**W6****The French New Wave  
at 50 Years and After****ROOM**

San Gabriel A

**CHAIR****Kara Lynn Andersen** ★  
Brooklyn College, City University of New York**James Rowllins** ★ University of Southern California ★ "50 Years On: Is the French New Wave Finally Out of Breath?"**Orlene McMahon** ★ University of Cambridge ★ "Towards an Atonal Cinema: Musicality in 'Rive Gauche' Films"**Rebecca DeRoo** ★ Washington University, St. Louis ★  
"Reassembling the Archive: Self-fiction in Varda's *The Beaches of Agnes*"**W8****The Global Musical****ROOM**

San Gabriel C

**CHAIR****Jean Ma** ★ Stanford University**Michael Hetra** ★ University of Iowa ★ "John Carney's *Once* [2006], the Film Musical, and the Musical Everyday"**Xiangyang Chen** ★ New York University ★ "Theatricality as Mirror: The Case of Cantonese Opera Film"**Kiranmayi Indraganti** ★ University of Nottingham ★  
"Understanding 'Rotten Singers': Debates around Playback Singing in 1940s Indian Cinema"**Jean Ma** ★ Stanford University ★ "Grace Chang, Cathay, and the Hong Kong Musical"sunday  
**March 21**

12:00 noon

—

1:45 pm



sunday  
March 21



W9

ROOM  
San Pedro

CHAIR

**Jennifer Peterson** ★  
University of Colorado, Boulder

**Modern Spaces**  
From City to Wilderness



W10

ROOM  
La Cienega

CHAIR

**Death From Above**  
Flying Machines, Bombings, and Cinema

**Stephen Groening** ★ Brown University

**Greg Miller** ★ University of Oregon ★ "The Soviet 'I' in  
Kalatozov's *I am Cuba*: Cinema and the Nostalgia of Socialist  
Modernization"

**Aubrey Anable** ★ Hamilton College ★ "*Aspen Movie Map*: The  
Urban Crisis and Techno-paranoia in the 1970s"

**Carla Marcantonio** ★ New York University ★ "Homelessness  
of Narrative: The Vacated Melodrama of Pedro Costa's  
*Colossal Youth*"

**Jennifer Peterson** ★ University of Colorado, Boulder ★  
"Wilderness Noir: Landscape in *On Dangerous Ground* and  
*Day of the Outlaw*"

**Alicia Gibson** ★ University of Minnesota ★ "Daddy's Gone  
MAD: Nuclear War and the Nuclear Family in Kurosawa's /  
*Live in Fear*"

**Hiromi Mizuno** ★ University of Minnesota, Twin Cities ★ "What  
Really Disappears in the Aestheticization of Disappearance?:  
Battleship Yamato and the Dromological Relic"

**Stephen Groening** ★ Brown University ★ "Bombing as  
Global Experience? The Case of *Howl's Moving Castle*"



W11

ROOM  
Los Cerritos

CHAIR

**Theorizing Cinematic Privacy,  
Temporality, Truth**  
**Michael Walsh** ★ University of Hartford



W12

ROOM  
San Bernardino

CHAIR

**The Place of the Museum in Film**  
**Brigitte Peucker** ★ Yale University

**Josh Guilford** ★ Brown University ★ "Publicity, Overexposure,  
and the Private Visions of the New American Cinema"

**Laura McMahon** ★ University of Cambridge ★ "Incalculable  
Demand: Derrida and Nancy on Film"

**Mark Benedetti** ★ Indiana University ★ "Deleuzian Collage:  
Rose Hobart's Temporalities"

**Michael Walsh** ★ University of Hartford ★ "A Passion for the  
Real: Badiou and Film Theory"

**Steven Jacobs** ★ Sint Lukas College of Art Brussels ★ "Galleries  
of the Gaze: Museums in *Viaggio in Italia* and *Vertigo*"

**Brigitte Peucker** ★ Yale University ★ "Museum and  
ShowRoom Visual Display in Hitchcock's Cold War Films"

**Clarke Elgin** ★ Queen's University Belfast ★ "Cinema  
Museologica: Representations, Reflections, Convergence"

**Susan Felleman** ★ Southern Illinois University, Carbondale ★  
"She Fixed His Eyes Upon Herself": Subjects, Objects, and  
Erotic Upheaval at Pemberly [*Pride & Prejudice*, 2005]"

SPONSOR *CinemArts Scholarly Interest Group*

**W13****Television Industry Transformations****ROOM**

Santa Barbara A

**CHAIR****Barbara Selznick** ★  
University of Arizona**Ryan Bowles** ★ University of California, Santa Barbara ★  
"Measuring the Nielsens"**Josh Heuman** ★ Texas A&M University ★ "What Happens  
in the Writers' Room Stays in the Writers' Room": Lyle v.  
Warners, Creative Necessity, and the Contingencies of  
Professional Creative Status"**Erin Hill** ★ University of California, Los Angeles ★  
"The Gendering of Film and Television Casting"**Barbara Selznick** ★ University of Arizona ★ "Brands before  
Branding: Network Identification in the '70s and '80s"**W15**..... **WORKSHOP** .....  
**The Cinema and the Shoah****ROOM**

Santa Barbara C

**CHAIR****Karla Oeler** ★ Emory University**WORKSHOP PARTICIPANTS****Nora Alter** ★ Temple University**Jean-Michel Frodon** ★ Paris 1**Bill Krohn** ★ *Cahiers du cinema***SPONSOR** *French and Francophone Scholarly Interest Group***W14****Looking Backwards  
and Thinking Forwards**  
Engaging the Cinema of 1960  
with Multimedia Scholarship**ROOM**

Santa Barbara B

**CHAIR****Andrew Miller** ★  
Sacred Heart University**Catherine Grant** ★ University of Sussex ★ "Intertextuality and  
Anomalousness: Luis Buñuel's *The Young One* [1960]"**Craig Cieslikowski** ★ University of Florida ★ "The 87-second  
Adventure: Teaching Antonioni and Auteur Theory"**Christian Keathley** ★ Middlebury College ★ "Preminger's  
Plan Séquence"**Andrew Miller** ★ Sacred Heart University ★ "The Cowboys of  
Cool: A Contemporary Exploration of Masculinity in 1960's  
*The Magnificent Seven*"**W16****Southern California Borders**  
Race, Ethnicity, and Class in the Borderlands**ROOM**

Beaudry A

**CHAIR****David Coon** ★  
University of Washington, Tacoma**David Coon** ★ University of Washington, Tacoma ★ "Parallel  
Lines: Crossing Local and National Borders in *Weeds*"**Mary Beltran** ★ University of Wisconsin, Madison ★ "Fast and  
Bilingual: *Fast and Furious's* Lucrative Embodiment of U.S.  
Borderlands"**Chad Beck** ★ Indiana University, Bloomington ★ "*Azte pa'ca*:  
Cross-border Mexican Communities Get Closer on Azteca  
America Television"**RESPONDENT** **Camilla Fojas** ★ DePaul Universitysunday  
**March 21**

12:00 noon

—

1:45 pm



sunday  
**March 21**



**ROOM**  
Beaudry B

CHAIR

**James Castonguay** ★  
Sacred Heart University

..... **SPECIAL SESSION** .....  
**[Multi]Media Literacies**  
Challenges and Futures



**ROOM**  
La Brea

..... **SCREENING** .....  
**Living Room Cinema**  
(Various directors, USA/UK,  
2007, 60 total min)  
SPONSORS Media Archive Committee

Center for Home Movies board member  
Snowden Becker will be available  
to answer questions.

*Please see the synopsis  
for this screening on page 154.*

**SESSION PARTICIPANTS**

- Tessa Jolls** ★ Center for Media Literacy  
**Carole Gerster** ★ University of California, Santa Cruz  
**Amanda Shaffer** ★ Occidental College  
**Jane R. Ballinger** ★ California State Polytechnic University,  
Pomona  
**Holly Willis** ★ University of Southern California

SPONSOR *Media Literacy and Outreach Scholarly Interest Group*

12:00 noon  
—  
1:45 pm



**X1**

## What Women Want

**ROOM**

Santa Anita A

**CHAIR****Heather Osborne-Thompson** ★  
California State University, Fullerton**Madeleine Esch** ★ Salve Regina University ★ "Home Improvements: Gender and Lifestyle Television before Neoliberalism"**Anne Gilbert** ★ Rutgers University ★ "Hate the Demon, Not the Woman it's Inside: Audiences, Misogyny, and *Supernatural*"**Wazhmah Osman** ★ New York University ★ "Thinking Outside the Box: Television and Gender in the Afghan Culture Wars"**Heather Osborne-Thompson** ★ California State University, Fullerton ★ "'Drama Draped in Black Humor': *Nurse Jackie* and Genre Hybridity in Post-network Era Women's TV"**X3**

## Blackness and Black Power

**ROOM**

Santa Anita C

**CHAIR****Christine Acham** ★  
University of California, Davis**Laura Cook Kenna** ★ George Washington University ★ "Black Audiences, Blaxploitation, and the Question of 'Black Cinema'"**Tom Symmons** ★ University of London ★ "*Sounder*: The Black Historical Film in the Era of 'Blaxpolitation'"**Leah Aldridge** ★ University of Southern California ★ "Gregory Everett's *41st & Central*: Toward a Spatial Trialectic of Urban Black Subjectivity"**Christine Acham** ★ University of California, Davis ★ "Representing Black Masculinity in the Black Power Era: *The Liberation of L.B. Jones*"SPONSOR *African/African American Caucus***X2**

## Cross-cultural Approaches to Asian Melodrama

**ROOM**

Santa Anita B

**CHAIR****Eunsun Cho** ★  
Yonsei University, Seoul Korea**Bulbul Tiwari** ★ Stanford University ★ "The Badashah of Pathos or Bathos?: Guru Dutt, Urdu Poetics and Hindi Film Melodramas"**Hong Zeng** ★ Carleton College ★ "Exile, Postmodernism and Melodrama in Contemporary Chinese Films"**Song Jegal** ★ Columbia University ★ "Excess in Melodrama and Kim, Ki-Young's *The Housemaid*"**Eunsun Cho** ★ Yonsei University, Seoul Korea ★ "Tears and Translation of Time in Postwar Korean Melodrama"**X4**

## Popular Film Criticism in Media Culture

**ROOM**

Palos Verdes

**CHAIR****Will Scheibel** ★  
Indiana University, Bloomington**James Kendrick** ★ Baylor University ★ "Internet Criticism 15 Years Later"**Rachel Thibault** ★ University of Massachusetts, Amherst ★ "'What We Talk About When We Talk about [Movie] Love': Gendered Cinephilia in the Digital Age"**Will Scheibel** ★ Indiana University, Bloomington ★ "The Mexican New Wave: Directors, Reviewers, and the Flow of Cultural Reputation"**Lorrie Palmer** ★ Indiana University, Blommington ★ "Past-future Imperfect: Will Smith and the Dialogue of Race"sunday  
**March 21**

2:00 pm

—

3:45 pm



sunday  
March 21



ROOM  
San Fernando

CHAIR

## The Incendiary Gesture

New European Genre Cinemas

**David Pettersen** ★ Davidson College



ROOM  
San Gabriel A

CHAIR

## The Horror, Science Fiction, and Fantasy Film Remake II

**John Marmysz** ★ College of Marin

**Jonathan Haynes** ★ University of California, Berkeley ★ "Haute Tension: Torture Porn Enters the French Cinematic Imaginary"

**Steve Choe** ★ University of Iowa ★ "Allegories of Detention: On Oliver Hirschbiegel's *Das Experiment* [2001]"

**David Pettersen** ★ Davidson College ★ "*Banlieue 13* and *Nid de guêpes*: Negotiating the 'Frenchness' of Genre Cinema through Socio-political Contest"

**Costas Constandinides** ★ University of Nicosia, Cyprus ★ "Film Remake or Film Adaptation? New Media Hollywood and the Digitizing of Gothic Monsters in *Van Helsing*"

**Zilia Papp** ★ Hosei University, Tokyo ★ "Media Transformations of Monsters—Japanese Tricksters Reappearing in Great Yōkai Wars, 1968–2005"

**Scott Lukas** ★ Lake Tahoe Community College ★ "Horror Video Game Remakes and the Question of Medium: Remaking *Doom*, *Silent Hill*, and *Resident Evil*"



ROOM  
San Gabriel B

CHAIR

## Shall We Play A Game?

**Mark J. P. Wolf** ★  
Concordia University, Wisconsin



ROOM  
San Gabriel C

CHAIR

## TV Imaginations

**Philip Sewell** ★  
Washington University, St. Louis

**Christopher Hanson** ★ University of Southern California/ University of Michigan ★ "Replaying the Past, Present and Future: Braid and Temporal Navigation Games"

**John Bridge** ★ University of California, Los Angeles ★ "Playing 9/11: The Virtual World Trade Center in Online Computer Games"

**Mark J. P. Wolf** ★ Concordia University, Wisconsin ★ "Non-Euclidean Space in Video Games"

**Malgorzata Rymysz-Pawlowska** ★ Brown University ★ "The Past is a Foreign Country? History on Television in the 1970s"

**Michael Cramer** ★ Yale University ★ "Utopian Television vs. the Culture Industry: Contextualizing Rossellini's Pedagogical Project"

**Doron Galili** ★ University of Chicago ★ "Media History and Popular Literature: Tom Swift's Three Inventions of Television"

**Philip Sewell** ★ Washington University, St. Louis ★ "The Ghosts of Howard Beale: The Cultural Imagination of Network Executives"

**X9****Imagined Spaces and  
Virtual Mobility**

From Silent Cinema to Second Life

**ROOM**  
San Pedro**CHAIR Tami Williams** ★  
University of Wisconsin, Milwaukee**CO-CHAIR Jennifer Johung** ★  
University of Wisconsin, Milwaukee**Tami Williams** ★ University of Wisconsin, Milwaukee ★  
*"An Invitation to a Voyage: Cross-medial Spatial Metaphors,  
Modes of Transport, and Sexual Liberation in the Silent  
Films of Germaine Dulac"***Tung-Hui Hu** ★ University of Michigan ★ *"Walter De Maria's  
Hard Core for the Atomic Age"***Erica Levin** ★ University of California, Berkeley ★ *"The Spatial  
Imaginary in Chris Marker's Experimental Television"***Jennifer Johung** ★ University of Wisconsin, Milwaukee ★  
*"Mobilizing Virtual Bodies: Architecture's Second Life"***X11****Film Technologies / Film Styles****ROOM**  
Los Cerritos**CHAIR Jonah Horwitz** ★  
University of Wisconsin, Madison**Charles O'Brien** ★ Carleton University ★ *"The Technology and  
Aesthetics of Pathécolor"***John Powers** ★ University of Wisconsin, Madison ★ *"Optical  
Printing: Aesthetics and Technology in the Avant-garde"***Jonah Horwitz** ★ University of Wisconsin, Madison ★  
*"Innovation or Indecency?: The Zoom Controversy in the  
New Hollywood"***Katherine Spring** ★ Wilfrid Laurier University ★ *"MetaSynth:  
Eisenstein's Synaesthesia in the Age of Digital Film Music  
Composition"***X10****Questions of Style****ROOM**  
La Cienega**CHAIR Marc Furstenau** ★ Carleton University**Marc Furstenau** ★ Carleton University ★ *"Difficult to Explain,  
but Easy to Understand: Visual Clarity and the Question of  
'Style' in Film Theory"***Adam Rosadiuk** ★ Concordia University ★ *"Prime Movers of  
Film Style: The Influence of 'Disinterestedness' in the Film  
Theory of Stanley Cavell"***Matthew Croombs** ★ Carleton University ★ *"Algeria Deferred:  
The Logic of Trauma in Muriel and Caché"***X12****Documentary in the Public Sphere****ROOM**  
San Bernardino**CHAIR Sara Sullivan** ★ University of Iowa**Robert Cavanagh** ★ Northwestern University ★ *"Football as  
Never Before"***Sara Sullivan** ★ University of Iowa ★ *"The 'Dearly Beloved'  
Mill: Hollis Frampton's Figuring of Steel Production in  
Winter Solstice [1974] and Matrix [1977]"***Gloria Kim** ★ University of Rochester ★ *"Future Tense: Public  
Health Documentary, Avian Flu and Engineering the  
Immanent Threat"*sunday  
**March 21**

2:00 pm

—  
3:45 pm

sunday  
March 21



X13

## Collaborating with the Director

ROOM  
Santa Barbara A

CHAIR

**Corinn Columpar** ★  
University of Toronto

**Alexis Carreiro** ★ University of Texas, Austin ★ "Script to Screen: Intertextual Ruptures in Scorsese and Schoonmaker's *Raging Bull*"

**Jennifer Rosales** ★ University of Southern California ★ "Ayn Rand and Hollywood: Starring Cecil B. DeMille"

**Meraj Dhir** ★ Harvard University ★ "The Films of Hal Ashby: Film Style, 'Mise-en-scène Criticism' and Cinematography in the 1970s"

**Corinn Columpar** ★ University of Toronto ★ "A Permeable Practice: The Politics of Cinematic Collaboration"



X14

## Media, Celebrities, and Society

ROOM  
Santa Barbara B

CHAIR

**James Morrison** ★  
Claremont McKenna College

**Katia Augusta Maciel** ★ Federal University, Rio de Janeiro ★ "Cross-media Stars in the Franchised Favela"

**Chelsea Bullock** ★ University of Oregon ★ "The Fame of Lady Gaga: How Affect, Assemblage, and Authentic Insincerity are Transforming Celebrity"

**Bryce Renninger** ★ Rutgers University ★ "Ellen Degeneres and the Problem with Being a 'Political' Lesbian Celebrity"

**James Morrison** ★ Claremont McKenna College ★ "Enforcers Right and Left: Clint Eastwood and Bruce Willis"



X15

## ..... WORKSHOP ..... The Intrigue and Accessibility of Amateur Film and Home Movie Collections

ROOM  
Santa Barbara C

CHAIR

**Janna Jones** ★  
Northern Arizona University

### WORKSHOP PARTICIPANTS

**Snowden Becker** ★ University of Texas, Austin

**May Haduong** ★ Academy Film Archive

**Lynne Kirste** ★ Academy Film Archive

**Gemma Perretta** ★ Northeast Historic Film

SPONSOR *Nontheatrical Film and Media Scholarly Interest Group*  
Please note the associated screening in Session W18.



X16

## Archiving and Researching Virtual Worlds

ROOM  
Beaudry A

CHAIR

**Donald Snyder** ★  
University of Maryland

**Henry Lowood** ★ Stanford University ★ "Memento Mundi: Are Virtual Worlds History?"

**Peter Ludlow** ★ Northwestern University ★ "Down the Rabbit Hole: Deeply Embedded Journalism in Virtual Worlds"

**Donald Snyder** ★ University of Maryland ★ "Researching and Archiving Virtual Worlds: Beta Testing *The Sims Online*"

**Mario Gerosa** ★ Politecnico di Milan ★ "A Night at the Virtual Movies: The Cinema of *Second Life*"

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Jamon, Roehl **B9**  
Jeffers McDonald, Tamar **B16**  
Jegal, Song **X2**  
Jenkins, Henry **07, R17**  
Jenkins, Tricia **C7**  
Jeong, Seung-hoon **012**  
Jerslev, Anne **H16**  
Johnson, Beth **P1**  
Johnson, Catherine **K16**  
Johnson, Derek **D12**  
Johnson, Martin **U12**  
Johnson, Victoria **Q14, T8**  
Johnston, Ruth **R11**  
Johung, Jennifer **X9**  
Jolls, Tessa **W17**  
Joly, Marc **G13**  
Jones, Janna **G15, X15**  
Jones, Jennifer **J14**  
Joyrich, Lynne **L8**  
Juhasz, Alexandra **017**  
Jungen, Christian **Q8**  
Jurca, Catherine **B2, K15**

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Kackman, Michael **N15, V14**  
Kahana, Jonathan **K15, S5**  
Kalinak, Kathryn **E10**  
Kanalz, Hank **P14**  
Kane, Carolyn **R7**  
Kang, Kyoung-Lae **G13**  
Kaplan, E. Ann **H8, M15**  
Karlekar, Tilottama **F16**  
Kase, Carlos **B5, R15**  
Kashani, Maryam **A1**

Katz, Jeff **P14**  
Kearney, Mary **P12**  
Keathley, Christian **W14**  
Keating, Patrick **F4**  
Kee, Chera **A5**  
Keefer, Cindy **E3**  
Keeler, Amanda **J8, V6**  
Keeling, Kara **C3, G7**  
Keightley, Keir **R1**  
Keil, Charlie **C16**  
Keller, Sarah **D5**  
Kelley, Andrea **W5**  
Kelley, Michelle **K11**  
Kemper, Tom **N5**  
Kendall, Tina **P1**  
Kendrick, James **X4**

Kern, Anne **N13**  
Kerner, Aaron **B1**  
Kerns, Susan **I5**  
Kessler, Kelly **M3**  
Khactu, Adrian **N2, 017**  
Khatib, Lina **N17**  
Khosrowjahi, Hossein **B17, N17**

Kickasola, Joseph **B1**  
Kim, Gloria **X12**  
Kim, Hieyoon **J2**  
Kim, Hyongshin **B15**  
Kim, Hyungshin **S8**  
Kim, Jaibeom **G13**  
Kim, Kyung **E15**  
Kim, L. S. **N14**  
Kimball, Daniel **V10**  
Kinder, Marsha **C12, D16**  
King, Barry **U8**  
King, Claire **S13**  
King, Homay **H11**  
King, Neal **R6**  
King, Rob **E1**  
Kinik, Anthony **L11**  
Kinoshita, Chika **D9, E2**  
Kirkpatrick, Bill **I6**  
Kirste, Lynne **X15**  
Kitching, Joshua **F10**  
Klein, Christina **B13**  
Klenotic, Jeffrey **I16**  
Klinger, Barbara **J16**  
Knee, Adam **E16**  
Knight, Arthur **Q3**  
Knollmueller, Marit **N6**  
Koch, Gertrud **F7, H12**  
Kokas, Aynne **H13**  
Kokourina, Anna **W7**  
Kolakoski, Mike **C5**

Kompare, Derek **V14**  
Kozloff, Sarah **R8**  
Kraidy, Marwan M. **N14**  
Kraszewski, Jon **J14, U3**  
Kredell, Brendan **E7, L15**  
Kreider, Kristen **Q10**  
Krieger, Rosalind **J8**  
Kring, Tim **R17**  
Krohn, Bill **W15**  
Krzycz, Scott **L13, Q14**  
Kuhn, Virginia **M7**  
Kupfer, Alex **W5**  
Kuroda, Yoshio **T1**  
Kwon, Nayoung **J2**

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Laderman, David **K17, 011**  
Laird, Colleen **A8**  
Lambert, Raphael **G2**  
Lancaster, Kurt **B6**  
Landay, Lori **N8**  
Landesman, Ohad **L4**  
Landrum, Jason **V9**  
Lang, Robert **R5**  
Lange, Patricia **L2**  
Langer, Mark **E1, M17**  
Lant, Antonia **J15**  
Laramée, Michael **E14**  
LaRiviere, Jason **L7**  
Larsson, Mariah **J1**  
Latimer, Heather **M15**  
Lawrence, Amy **I15**  
Lawrence, Michael **P15**  
Lawrie Van de Ven, Katherine **D7**  
Layne, Priscilla **L12**  
Lee, Hwajin **J2**  
Lee, Hyung-Sook **A16, R4**  
Lee, Nam **B15**  
Lee, Sangjoon **P2, W7**  
Lee, Toby **T6**  
Lee, Vivian **F13**  
Leeder, Murray **U6**  
Lehman, Peter **S1**  
Lehnen, Jeremy **U2**  
Lehnen, Leila **U2**  
Leimbacher, Irina **M17, S5**  
Leitch, Thomas **K6**  
Lenos, Melissa **I13**  
Leonard, Suzanne **H2**  
Leong, Lindy **A16**  
Leopard, Dan **B6**  
Lerner, David **U12**  
Lessard, Bruno **V4**



Lessard, John **C15**  
Levavy, Sara **I11**  
Levin, Erica **X9**  
Lew, Walter **R4**  
Lewat, Osvalde **I17**  
Lewis, Caitlin **P3**  
Lewis, Jon **J16, K15**  
Li, Jinying **A9**  
Lieberman, Evan **A6**  
Liepa, Torey **N9**  
Lim, Bliss Cua **L3**  
Limbrick, Peter **G2**  
Lindelo, Damon **R17**  
Lindner, Christoph **O1, Q9**  
Lippard, Chris **A1, D14**  
Lippit, Akira **M11**  
Lischke, Ute **H6**  
Lizardi, Ryan **F2**  
Lo, Wai Luk **C9**  
Locatelli, Massimo **B10**  
Loist, Skadi **L15**  
Lombana Bermudez, Andres **M6**  
Lopez, Lori **U4**  
Lotz, Amanda **J3, O15**  
Lotze, Kathleen **I8**  
Loukopoulou, Katerina **O5**  
Lovejoy, Alice **J7**  
Lowenstein, Adam **U13**  
Lowood, Henry **X16**  
Loyo, Hilaria **J4**  
Lucia, Cynthia **N6, O13**  
Luckett, Moya **V3**  
Ludlow, Peter **X16**  
Lugowski, David **A7, T16**  
Luhr, William **C1**  
Lukas, Scott **X6**  
Lunde, Arne **M4**  
Lundström Gondouin, Johanna **A10**  
Lupo, Jonathan **D12**  
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Ma, Jean **W8**  
Ma, Ran **O1**  
Maciel, Katia Augusta **X14**  
Mackenzie, Kathryn **P13**  
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Magee, Karl **P13**  
Magnan-Park, Aaron **M9**  
Magosaki, Rei **H11**  
Maingard, Jacqueline **V12**  
Majumdar, Neepa **B1, C4**

Mak, Grace Yan-yan **P2**  
Maland, Chuck **R8**  
Malitsky, Joshua **L4**  
Malkowski, Jennifer **G3**  
Malsky, Matt **R1**  
Maltby, Richard **I16**  
Man, Glenn **H5**  
Manion, Annie **D11**  
Mann, Denise **D12, R17**  
Manojlovic, Maja **F8**  
Manon, Hugh **V9**  
Marcantonio, Carla **W9**  
Marciniak, Katarzyna **B11**  
Marcus, Daniel **P8**  
Marez, Curtis **R16**  
Marinescu, Andreea **V4**  
Marmysz, John **X6**  
Marsh, Leslie **P4**  
Marshall, William **Q9**  
Martin, Adrian **U5**  
Martin, Daniel **D13**  
Martin, Nina **V8**  
Martin, Sylvia **I9**  
Martin, William **D1**  
Martinez, Mark **A11**  
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Marx, Nicholas **G3**  
Marxuach, Javier **R17**  
Massood, Paula J. **D7, Q12**  
Mast, Jelle **J14**  
Matheson, Sarah **U14**  
Mathijs, Ernest **S6**  
Mattern, Shannon **U15**  
Mauldin, Beth **U9**  
Mayer, Vicki **T3, V5**  
Mazaj, Meta **U17**  
Mazdon, Lucy **G14**  
Mazumdar, Ranjani **M12**  
McAlister, Andrew **U4**  
McColl, Kimberly **Q1**  
McCullough, Barbara **T17**  
McCullough, John **L5**  
McDermott, Brenda **A15**  
McDonald, Paul **F15, N5**  
McDonogh, Gary **F5**  
McElroy, Isis **U2**  
McEwan, Paul **T4**  
McGrath, Jason **S14**  
McGuffie, Allison **N16**  
McGuire, Valerie **D16**  
McKee, Alan **Q16**  
McLean, Adrienne L. **N10, T15**  
McMahon, Laura **Q14, W11**

McMahon, Orlene **W6**  
McMurria, John **N14**  
McPherson, Tara **I3, R16**  
McVittie, Nancy **A2**  
Meehan, Eileen **S6**  
Meers, Philippe **I16**  
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Melnick, Ross **I8**  
Menegaldo, Gilles **G11**  
Meneghetti, Michael **G2**  
Mesbah, Targol **E11**  
Metz, Daniel **Q13**  
Metz, Walter **B16, I3**  
Metzger, Sean **B13**  
Metzler, Jessica **H17**  
Middleton, Jason **V13**  
Miklitsch, Robert **K17**  
Milburn, Colin **R10**  
Miller, Andrew **W14**  
Miller, April **P10**  
Miller, Austin **V3**  
Miller, Greg **W9**  
Miller, Quinn **Q13**  
Miller, Toby **I1, N14**  
Miller-Young, Mireille **A4**  
Milliken, Christie **K11**  
Mills, Katie **N10**  
Mills, Mara **K14**  
Minett, Mark **A3**  
Minguez-Arranz, Norberto **C12**  
Misono, Ryoko **O9**  
Mittell, Jason **H4, O8**  
Miyao, Daisuke **F4**  
Mizejewski, Linda **M14, P3**  
Mizoguchi, Akiko **C13**  
Mizuno, Hiromi **W10**  
Mizuno, Sachiko **O9**  
Mjolsness, Lora **D11**  
Molina, Isabel **L5**  
Monani, Salma **T11**  
Monnet, Livia **G4**  
Moore, Paul S **W5**  
Moorman, Jennifer **U9**  
Morag, Raya **D14**  
Morari, Codruta **G12**  
Morey, Anne **T5**  
Morgan, Daniel **P7, V7**  
Morrison, James **X14**  
Morton, Drew **G1**  
Mosconi, Elena **B10**  
Moses, Kim **R17**  
Mosher, Jerry **I15**  
Moss, Joshua **Q1**

Mueller, Eddy **L6**  
Mukherjee, Rahul **V12**  
Mukherjee, Roopali **I2, L7**  
Munjal, Savi **C15**  
Murata, Chieko **W7**  
Murphy, Caryn **V14**  
Murphy, Kevin **L16**  
Murphy, Sheila **O12, Q6**  
Murray, Kathleen **T5**  
Murray, Susan **Q13**  
Muscio, Giuliana **O6**  
Musikawong, Sudarat **Q15**  
Musser, Charles **M13**

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Nagl, Tobias **D1**  
Nakagaki, Kotaro **G10**  
Nakamura, Lisa **L17**  
Napier, Susan **B4**  
Natzen, Christopher **S8**  
Nault, Curran **N1**  
Navarro, Vinicius **E17**  
Negra, Diane **I14, M14**  
Nelson, Lindsay **D9**  
Neroni, Hilary **V9**  
Ness, Richard **I11**  
Neumann, Mark **E6**  
Neupert, Richard **K15**  
Newman, David **L5**  
Newman, Kathleen **M2**  
Newton, Darrell **I6**  
Nguyen, Hoang Tan **A2, O17**

Niang, Sada **B14**  
Nichols, Bill **S5**  
Nichols, John **G8**  
Nichols-Pethick, Jonathan **U3**  
Nishikawa, Tomonari **Q15**  
Niskanen, Eija **H9**  
Nochimson, Martha **K6**  
Noonan, Patrick **B12**  
Nordford, Bjorn **L1**  
Nornes, Mark **F9**  
Notaro, Anna **O1**  
Nygren, Scott **V12**

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O'Leary, James **Q10**  
O'Brien, Charles **X11**  
O'Grady, David **F8**  
O'Sullivan, Sean **O8**  
Odendahl-James, Jules **I10**  
Oeler, Karla **Q11, W15**

Ohmer, Susan **O14**  
Ok, HyeRyoung **U1**  
Okada, Jun **I1**  
Oliete, Elena **Q4**  
Olsson, Jan **N12**  
Omori, Kyoko **G16**  
Ono, Kent A. **F2**  
Orgeron, Devin **J7, O5**  
Orgeron, Marsha **O5, S7**  
Osborne-Thompson, Heather **X1**  
Osman, Wazhmah **X1**  
Osterweil, Ara **E12**  
Osther, Kirsten **P17**  
Ostrowska, Dorota **J13**  
Ouellette, Laurie **N14, T8**  
Overpeck, Deron **T12**  
Owczarski, Kimberly **W4**  
Oxman, Elena **V7**

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Paik, Peter **B15**  
Palmer, Liza **B5**  
Palmer, Lorrie **X4**  
Palmieri, Antonella **R12**  
Pantenburg, Volker **F7**  
Papp, Zilia **X6**  
Pardo, Alejandro **F15, L5**  
Parisi, David **U1**  
Park, HyunHee **E15**  
Park, Jane **B13, I3**  
Park, Jecheol **A3**  
Park, Young Eun **G13**  
Park-Primiano, Sueyoung **F17**  
Parks, Lisa **B3, G7**  
Past, Elena **T11**  
Patterson, Natasha **K8**  
Patterson, Zabet **F3**  
Patti, Lisa **F2**  
Paul, William **M6**  
Peacock, Steven **A6**  
Pearson, Roberta **K16**  
Peberdy, Donna **N1**  
Pekerman, Serazer **A12**  
Pelletier, Louis **D6**  
Pendleton, David **S15**  
Penley, Constance **L17**  
Perez, Gilberto **V11**  
Pérez, Jorge **S10**  
Perkins, Claire **S6**  
Perren, Alisa **P14, W4**  
Perretta, Gemma **X15**  
Petersen, Anne **O14**

Petersen, Christina **Q2**  
 Petersen, Jennifer **N9**  
 Peterson, Becky **U9**  
 Peterson, Jennifer **W9**  
 Petruska, Karen **T6**  
 Pettersen, David **X5**  
 Petty, Miriam **C3**  
 Petty, Sheila **B14, I17**  
 Peucker, Brigitte **W12**  
 Phillips, Whitney **K13**  
 Picard, Martin **G13**  
 Pichaske, Kristin **S12**  
 Piechota, Carole **M10**  
 Pierson, Michele **O16**  
 Pierson, Ryan **U6**  
 Pike, Kirsten **I12**  
 Pinedo, Isabel **K8**  
 Pirone, Jane **V17**  
 Pisters, Patricia **D5**  
 Plantinga, Carl **O16**  
 Plutschow, Jiro **T1**  
 Podalsky, Laura **M2**  
 Podlesney, Teresa **O13**  
 Pollmann, Inga **M13**  
 Pomerance, Murray **K6, T15**  
 Pope, Richard **V9**  
 Porst, Jennifer **H4**  
 Portuges, Catherine **U11**  
 Poster, Jamie **G7**  
 Poster, Mark **B3**  
 Potter, Susan **R2**  
 Powell, Jeremy **L10**  
 Powell, Ryan **M1**  
 Powers, John **X11**  
 Prager, Brad **P16, U16**  
 Pramaggiore, Maria **M17**  
 Pravaddelli, Veronica **O6**  
 Price, Brian **R7, S15**  
 Prime, Rebecca **K5**  
 Prince, Stephen **B4**  
 Projansky, Sarah **C2**  
 Provencher, Ken **D9**  
 Puetz, Michelle **R15**  
 Pullen, Kirsten **J4**  
 Punathambekar, Aswin  
**M12, Q6**  
 Pustay, Steven **R1**

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Quinn, Edel **P10**

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Rabinowitz, Paula **O13**  
 Rader, Dean **K2**

Radner, Hilary **B16**  
 Ragona, Melissa **F3**  
 Rahman, Najat **H7**  
 Rai, Swapnil **Q4**  
 Raimondo, Meredith **I2**  
 Raine, Michael **S4, U7**  
 Raley, Rita **R10**  
 Ramey, Kathryn **W1**  
 Ramsey, Matthew **A11**  
 Randall, Karen **V1**  
 Rangan, Pooja **C10**  
 Rapf, Joanna E. **N10**  
 Raphael, Raphael **H8**  
 Raskin, David **J14**  
 Rastegar, Roya **E6, L15**  
 Rawle, Steven **E5**  
 Rawson, Kristy **R12**  
 Redvall, Eva **A3**  
 Rego, Caclida **J12**  
 Rehak, Bob **G1**  
 Reich, Jacqueline **O6, S15**  
 Reid, Mark **Q3**  
 Rennett, Michael **S16**  
 Renninger, Bryce **X14**  
 Renov, Michael **E17**  
 Resha, David **S9**  
 Restivo, Angelo **L13**  
 Reynolds, Matthew **P5**  
 Reynolds, Mike **N7**  
 Rhodes, John David **P15**  
 Rhyne, Ragan **L15**  
 Rich, B. Ruby **D8, O17**  
 Richards, Rashna **W2**  
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 Riekes, Stefan **H9**  
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 Ritchey, Andrew **L10**  
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 Roberts, Jason **D10**  
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 Robinson, Chris **A8**  
 Robinson, Linda **P9**  
 Robinson, Tammy Ko **Q15**  
 Rodriguez, Juan **B6**  
 Rogers, Ariel **U1**  
 Rogers, John **P14**  
 Rogers, Tristan **I7**  
 Rollet, Brigitte **I17, K1**  
 Ros, Ana **J12**

Rosadiuk, Adam **X10**  
 Rosales, Jennifer **X13**  
 Rosen, Philip **F7**  
 Røssaak, Eivind **D10**

Ross, Sara **L1**  
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 Roth, Elaine **M5**  
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 Rothman, William **T15**  
 Rowlands, James **W6**  
 Ruberto, Laura **I9**  
 Rubio, Raul **U2**  
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 Ruggill, Judd **N15**  
 Russell, Catherine **F9**  
 Russo, Alexander **L9**  
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 Russworm, TreaAndrea **Q3**  
 Rust, Stephen **T11**  
 Ruston, Scott **U15**  
 Rutsky, R. **H1**  
 Ryan, Mark **U8**  
 Ryan, Susan **V17**  
 Ryberg, Ingrid **J1**  
 Rybin, Steve **M10**  
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Saab, A. **B3**  
 Saito, Ayako **S4**  
 Saito, Satomi **H9**  
 Sakai, Naoki **E15**  
 Salamanca, Claudia **R9**  
 Salerno, Abigail **D6**  
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 Samardzija, Zoran **I5, U17**  
 Sammond, Nicholas **V13**  
 San Filippo, Maria **R14**  
 Sánchez-Salas, Daniel **G17**  
 Sandler, Kevin **D12**  
 Sandon, Emma **J6**  
 Sanogo, Aboubakar **E14**  
 Sanson, Kevin **I3, U12**  
 Santo, Avi **K16, N15**  
 Saper, Craig **H1**  
 Sark, Katrina **L11**  
 Sarkar, Bhaskar **E13, R10**  
 Sarlin, Paige **L4**  
 Sas, Miryam **U7**  
 Sayad, Cecilia **K4**  
 Schaefer, Eric **H17, J1**  
 Schantz, Ned **T10**  
 Schauer, Bradley **N9**  
 Scheibel, Will **X4**  
 Scheible, Jeff **Q6**  
 Scheibler, Sue **P12**  
 Schleier, Merrill **F10**

Schneider, Molly **N3**  
 Schoonover, Karl **E8, P15**  
 Schor, Hilary **T10**  
 Schreiber, Michele **T12**  
 Schroeder, Paul **G17**  
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 Schwartz, Louis-Georges  
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 Scott, D. Travers **K17**  
 Scott, Ellen **R8**  
 Sears, Camilla **K8**  
 Segal, Adam **V14**  
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 Seidman, Lisa **L16**  
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 Selfe, Melanie **N12**  
 Selznick, Barbara **W13**  
 Sen, Meheli **H15**  
 Serna, Laura Isabel **C4, G17**  
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 Shaffer, Amanda **W17**  
 Shahaf, Sharon **P8**  
 Shamoon, Deborah **U7**  
 Sharma, Aparna **W2**  
 Sharma, Sudeep **L14**  
 Sharrett, Christopher **R3**  
 Shary, Timothy **D16, G10**  
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 Shaw, Deborah **M2**  
 Sheehan, Rebecca **R11**  
 Shenker, Noah **E17**  
 Shepperd, Josh **V6**  
 Sher, Benjamin **M10**  
 Sherman, Kevin **H1**  
 Sherman, Yael **L6**  
 Shetley, Vernon **R14**  
 Shima, Kenneth **U10**  
 Shimizu, Celine **P. A4, J17**  
 Shimpach, Shawn **U14**  
 Shimura, Miyoko **O9**  
 Shin, Gloria **G15**  
 Shin, Mina **M9**  
 Shingler, Martin **T14**  
 Shoos, Diane **E2**  
 Siddiqui, Gohar **V8**  
 Siegel, Carol **A2**  
 Siegel, Greg **I10**  
 Siegel, Marc **B5**  
 Sienkiewicz, Matt **G6**  
 Sieving, Christopher **B5**  
 Silberman, Robert **E2**  
 Silva, Denilson **K10**  
 Silver, Mark **U7**  
 Sim, Gerald **V15**

Simmons, Rochelle **E7**  
 Siomopoulos, Anna **P6**  
 Sjöberg, Patrik **I10**  
 Skaff, Sheila **C4**  
 Skonieczny, Jason **H14**  
 Skrodzka-Bates, Aga **K10**  
 Sloan, Anna **K5**  
 Smith, Cauleen **T17**  
 Smith, Greg **O8, P14**  
 Smith, Justin **G14**  
 Smith, Paul Julian **C12**  
 Smith, Susan **T14**  
 Smith, Thomas **O5**  
 Smith-Rowsey, Daniel **J14**  
 Smith-Shomade, Beretta **C3**  
 Smoodin, Eric **K15, S7**  
 Smukler, Maya Montañez  
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 Smyth, Jennifer **O13**  
 Snyder, Donald **X16**  
 Sobchack, Vivian **T15**  
 Soe, Valerie **N2**  
 Sofian, Sheila **O4**  
 Soles, Carter **C7**  
 Spadoni, Robert **U13**  
 Spence, Louise **A7**  
 Spence, Steve **S2**  
 Sperb, Jason **L7**  
 Sprengler, Christine **J11**  
 Spring, Katherine **X11**  
 Springer, Kimberly **V15**  
 Staats, Hans **L12**  
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 Stamp, Shelley **C16**  
 Starosielski, Nicole **U11**  
 Steenberg, Lindsay **I14**  
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 Stein, Louisa **U14**  
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 Steinhart, Daniel **K5**  
 Stenger, Josh **P5**  
 Stern, Arden **E10**  
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 Sternagel, Joerg **T14**  
 Sterritt, David **C1, T15**  
 Stevenson, Diane **V11**  
 Stewart, Jacqueline **B2, C3**  
 Stock, Michael **O11**  
 Stoever-Ackerman, Jennifer  
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 Stokes, Melvyn **G11**





Stork, Benedict **R9**  
 Strausz, Laszlo **L4**  
 Straw, Will **P17**  
 Streeby, Shelley **J6**  
 Street, Sarah **N4**  
 Streible, Dan **J7, O5**  
 Studlar, Gaylyn **O14**  
 Sturtevant, Victoria **H2**  
 Stutesman, Drake **Q17**  
 Su, Plue **G4**  
 Suarez, Juana **P4**  
 Sugg, Katherine **M15**  
 Sullivan, Rebecca **J4**  
 Sullivan, Sara **X12**  
 Sutherland, Meghan **Q14**  
 Sutton, Travis **I12**  
 Suzuki, Shige **J10**  
 Sweeney, Kevin **B8**  
 Syder, Andrew **C14**  
 Symmons, Tom **X3**  
 Szczepanik, Petr **J13**

— T —

Tager, Michele **P8**  
 Tait, Colin **O14**  
 Takacs, Stacy **V1**  
 Takahashi, Tess **E3, O4**  
 Takefuji, Kayo **T1**  
 Talbott, Michael **P4**  
 Tan, Athena **K7**  
 Tan, Jeffery **C13**  
 Tan, Jia **B6**  
 Tarr, Simon **F12**  
 Tasker, Yvonne **I14, M14**  
 Tcheuyap, Alexie **B14**  
 Tchouaffe, Olivier **S12**  
 Teno, Jean-Marie **S12**  
 Teo, Stephen **E16**  
 Tepperman, Charles **P17**  
 Thain, Alanna **H3**  
 Thibault, Rachel **X4**  
 Thomas, Rosie **M12, S8**  
 Thompson, Ethan **G3**  
 Thompson, James **G15**

Thompson, Kirsten **J16**  
 Thouard, Sylvie **R5**  
 Tierney, Dolores M. **T2**  
 Tinic, Serra **U3**  
 Tinkcom, Matthew **G7, O12**  
 Tiwari, Bulbul **X2**  
 Tobias, James **G5**  
 Tofighian, Nadi **I8, V15**  
 Tolentino, Rolando **E13**  
 Toles, George **V11**  
 Tomasulo, Frank **D16, N17**  
 Ton, Michelle **U11**  
 Tongson, Karen **J17**  
 Torlasco, Domietta **C11**  
 Torre, Michele **D3**  
 Torres, Sasha **O16**  
 Toscano, Mark **I4, R15**  
 Trice, Jasmine **I8**  
 Trope, Alison **I6**  
 Tropiano, Stephen **S9**  
 Tryon, Chuck **W4**  
 Tuck, Greg **G12**  
 Tudor, Deborah **S6**  
 Turim, Maureen **N9**  
 Turk, Jane **J8, V6**  
 Turnbull, Sue **Q16**  
 Turner, Graeme **Q16**  
 Turner, Julius **N7**  
 Tussey, Ethan **M8**  
 Tuzun, Defne **I5**  
 Tweedie, James **U10**

— U —

Uabumrungjit, Chalida **Q15**  
 Udden, James **C8**  
 Ulfsdotter, Boel **S2**  
 Urbano, Luis **F5**  
 Uricaru, Ioana **B11**  
 Uroskie, Andrew **E3, F3**  
 Usui, Michiko **G16**

— V —

Van Buren, Holly **S9**  
 Van den Bulck, Hilde **N8**

Van Gorp, Jasmijn **T9**  
 Van Hanken, Jeff **J6**  
 VanCour, Shawn **L9**  
 Van de Vijver, Lies **I16**  
 Vazquez Vazquez, Maria **J12**  
 Veldestra, Carolyn **V13**  
 Venegas, Cristina **O2**  
 Venell, Elizabeth **M1**  
 Vered, Karen **A7, C17**  
 Verevis, Constantine **S6**  
 Vernallis, Carol **S2**  
 Villarmea, Ivan **Q4**  
 Vogan, Travis **T4**  
 Vonderau, Patrick **J13**  
 vonMoltke, Johannes **Q7**  
 Väliaho, Pasi **C6**

— W —

Wager, Jans **I11**  
 Wagner, Brigitta **D1**  
 Wagner, Jon **H10**  
 Wagner, Phil **E1**  
 Wahl, Christoph **U16**  
 Wallace, Aurora **I9**  
 Waller, Gregory **S7**  
 Walsh, Michael **W11**  
 Walton, Jean **V4**  
 Walton, Saige **P6**  
 Wang, Chunchi **K7**  
 Wang, Qi **V2**  
 Wang, Yiman **I1, V15**  
 Wang, Yuanyuan **G2**  
 Ward, Meredith **S8**  
 Warhol-Down, Robyn **T10**  
 Warner, Kristen **I2**  
 Warner, Rick **J11**  
 Warren-Crow, Heather **L2**  
 Warshaw, Mark **R17**  
 Washitani, Hana **O9**  
 Wasko, Janet **S6**  
 Wasson, Haidee **Q5**  
 Waugh, Thomas **E12**  
 Weber, Brenda **P3**  
 Weinman, Jenna **L1**

Westrup, Laurel **O11**  
 Wexman, Virginia **R6, T6**  
 Whalen, Zach **T7**  
 Wheatley, Catherine **G14**  
 White, Courtney **H14**  
 White, Kenneth **Q11**  
 White, Michele **L2**  
 White, Patricia **C13**  
 White, Susan **C5**  
 White-Stanley, Debra **C5, G7**  
 Whitney, Allison **Q5**  
 Wild, Daniel H. **F16**  
 Wild, Jennifer **S17**  
 Wiles, Mary **C2**  
 Wilkinson, Maryn **H2**  
 Williams, Bruce **H13, U17**  
 Williams, Deane **D3**  
 Williams, Karen **K3**  
 Williams, Linda **S5**  
 Williams, Linda Ruth **E2, F16**  
 Williams, Mark **Q13**  
 Williams, Michael T. **B8**  
 Williams, Tami **X9**  
 Willis, Andy **C14**  
 Willis, Corin **B2**  
 Willis, Holly **W17**  
 Willoquet-Maricondi, Paula **S11**  
 Wilson, Candice **E9**  
 Wilson, George **V11**  
 Windhausen, Federico **I4**  
 Wissoker, Ken **M14, O15**  
 Wlodarz, Joseph **O17**  
 Wojcik, Pamela **D7, E7**  
 Wolf, John **W3**  
 Wolf, Kelly **N10**  
 Wolf, Mark J. P. **X7**  
 Wolfe, Charles **E1, I3**  
 Wollersheim, Ruth **I5**  
 Wong, Cindy **C8**  
 Woodberry, Billy **T17**  
 Woodworth, Amy **N3**

Worland, Rick **L1**  
 Wright, Julia **T9**  
 Wu, Chia-Chi **H13**  
 Wu, Yongmei **V10**

— Y —

Yamamoto, Naoki **B12, S4**  
 Yasar, Kerim **H3**  
 Yasumoto, Seiko **F6**  
 Yau, Esther **E13**  
 Yau, Shuk Ting **F13**  
 Yeh, Emilie Yueh-yu **E16**  
 Yeo, Su-Anne **L15, Q8**  
 Yi, Young Jae **E15**  
 Yockey, Matt **O7**  
 Yoder, Jon **Q10**  
 Yom, Chanhee **D15**  
 Yoon, Soyung **J10**  
 Yosef, Raz **H7**  
 Yourmans, Gregory **M1**  
 Young, Damon **M1**  
 Young, Paul **B8**  
 Yu, Siu Wah **F13**  
 Yu, Taeyun **D15**  
 Yue, Genevieve **A5**  
 Yumibe, Joshua **H12**

— Z —

Zagarrio, Vito **O6**  
 Zahedi, Caveh **M11**  
 Zahlten, Alexander **P2, W7**  
 Zarzosa, Agustín **C10**  
 Zeng, Hong **X2**  
 Zeng, Li **H15**  
 Zhang, Haoyue **V2**  
 Zhu, Yanhong **M11**  
 Zielinski, Ger **T6**  
 Zimmer, Catherine **T12**  
 Zinner, Eric **O15**  
 Zryd, Michael **E3**  
 Zuo, Mila **V2**  
 Zweig, Noah **P4**

## SCREENING D

### Notes on Marie Menken

(Martina Kudlacek, USA, 2006, 97 min)

SPONSORS Women's Caucus and

Experimental Film and Media Scholarly Interest Group

This documentary tells the story of the legendary artist Marie Menken (1909–1970), a Lithuanian immigrant who became one of New York's outstanding underground experimental filmmakers of the 1940s through the 1960s, inspiring such artists as Stan Brakhage, Andy Warhol, Jonas Mekas, Kenneth Anger, and Gerard Malanga. The large, loud and tempestuous Menken also became a Warhol Superstar, making memorable appearances in *The Life of Juanita Castro* and *Chelsea Girls*.

Originally an abstract painter and collage artist, Menken produced nearly two dozen experimental shorts, using a hand-held Bolex to create rhythmic patterns of light, color, form and texture, visual poems that extracted beauty from the world around her. *Notes on Marie Menken* features lengthy excerpts from many of her films as well as never-before-seen footage by the filmmaker salvaged from basements and storage vaults. Featuring interviews with the filmmaker's friends, relatives, and colleagues, who discuss Menken's distinctive film technique, her artistic struggle, and her personal life, *Notes on Marie Menken* provides colorful reminiscences of both Menken and the New York art scene of her era.

## SCREENING E

### Ella es el matador / She Is the Matador

(Gemma Cubero and Celeste Carrasco, USA/Spain, 2009, 62 min)

SPONSOR Latino/a Caucus

For Spaniards—and for the world—nothing has expressed the country's traditionally rigid gender roles more powerfully than the image of the male matador. So sacred was the bullfighter's masculinity to Spanish identity that a 1908 law barred women from the sport. *Ella es el matador* (*She Is the Matador*) reveals the surprising

history of the women who made such a law necessary and offers fascinating profiles of two female matadors currently in the arena, the acclaimed Maripaz Vega and the neophyte Eva Florencia. These women are gender pioneers by necessity, confronting both bull and social code. But what emerges in the film as their truest motivation is their sheer passion for bullfighting, all in pursuit of a dream.

## SCREENINGS F

### Tiger Spirit

(Min Sook Lee, Canada, 2008, 78 min)

SPONSOR Asian/Pacific American Caucus

Korea is a divided nation. Millions of families were split apart in the 1950s when war broke out between the Soviet-occupied North and the American-controlled South. For more than a generation, families have not been able to visit, speak to, or even write one another. Tragically, the last survivors to remember a unified Korea are dying without ever having seen their grandchildren—nobody knew their good-byes would be forever.

Korean-Canadian director Min Sook Lee's search for both the real and symbolic "Tiger Spirit" of Korea leads her on an amazing journey along the Korea's border. With unprecedented access and never-before-seen footage of North Korea's industrial zone and state-sanctioned reunification centers, Lee brings us an emotionally charged journey into Korea's broken heart, exploring the rhetoric and realism of reunification through the extraordinary stories of ordinary families.

### Hers at Last

(Helen Lee, South Korea, 2008, 18 min)

SPONSOR Asian/Pacific American Caucus

Filmmaker Helen Lee will be available for questions.

Solongo is a Mongolian expatriate residing in Seoul with her American husband. Myungjin is a Korean painter recently returned from ten years abroad. Strangers to one another, both





are outsiders in the city they call home. The two women's daily lives intersect in a brief moment, via a 10-year-old girl weaving through the streets of Seoul on a kick scooter, invoking times that have passed, lingering regrets, and hopes for the future. Award-winning filmmaker Helen Lee, born in Seoul and raised in Toronto, has also published as a music critic and a writer on independent cinema and is currently a lecturer in the graduate program of the School of Film, TV & Multimedia at the Korea National University of Arts (KNUA).

## SCREENINGS G

### **Suffragettes in the Silent Cinema**

(Kay Sloan, USA, 2003, 35 min)

SPONSOR Women's Caucus

In the days before movies could talk, silent films spoke clearly of sexual politics, and in *Suffragettes in the Silent Cinema*, historian and writer Kay Sloan has assembled rare and wonderful footage that opens a historic window onto how women's suffrage was represented in early American cinema. Taking advantage of the powerful new medium, early filmmakers on both sides of the contentious issue of suffrage used film to create powerful propaganda and images about women. *Suffragettes in the Silent Cinema* contains clips from many films from the era, including: *A Lively Affair* (1912); *A Busy Day* (1914), which stars a young Charlie Chaplin in drag portraying a suffragist; and the pro-suffragist film, *What 80 Million Women Want* (1913), which includes an eloquent speech from the president of the Women's Political Union, Harriet Stanton Blatch.

### **Shooting Women**

(Alexis Krasilovsky, USA, 2008, 54 min)

SPONSOR Women's Caucus

Featuring more than 50 camerawomen from around the world, and shot over a period of six years, *Shooting Women*, by pioneering filmmaker and cinema studies professor Alexis Krasilovsky, celebrates the amazing talent and unflinching spirit of image-making women from the sets of Hollywood and Bollywood to the war zones of Afghanistan. This internationally-acclaimed documentary,

based on Krasilovsky's book *Women Behind the Camera*, broaches the persistent issues of the glass ceiling, sexual harassment, and childcare for professional camerawomen around the globe—working from environments where raising such issues is seen as “unprofessional.”

From historic footage of Mao's travels, care of China's first camerawoman, to the secretly filmed beatings of women in Afghanistan, *Shooting Women* offers its viewers a glimpse of how women behind the camera are changing the world.

## SCREENING H

### **Black Business**

(Osvalde Lewat, Cameroon, 2007, 90 min)

SPONSOR French and Francophone Scholarly Interest Group

Filmmaker Osvalde Lewat will be available for questions.

The President of the Republic of Cameroon instituted the Operational Command Unit, a special group of law enforcement personnel, in order to tackle rampant banditry in the region of Douala. During the single year of 2000, this Unit was responsible for the disappearance of more than 1,000 people. Wole Soyinka asks, “They say Africans are not ready for democracy, so I wonder, have they ever been ready for dictatorship?” A few years later, Osvalde Lewat makes that question her own, preoccupied by events which she ignored at the time they took place, and concerned about the families of the victims who are still battling to find out what happened to their children, husbands, and brothers. Mr Momo, an interview subject who defends the victims of the Operational Command Unit with determination and courage, declares in the film, “As long as it's black business, an issue of niggers, people don't care.” *Black Business* unforgettably insists that it is up to us to make these scandals a human issue, of pertinence to all men and women.

Audiences for this film may be interested to attend Special Session I17 on African Women Filmmakers and Session K1 on Francophone African Women Filmmakers, where this film will explicitly be discussed.

## SCREENING I

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### **Live from Bethlehem**

(Matt Sienkiewicz and Joseph C. Sousa, USA/Palestinian Territories, 2009, 36 min)

SPONSOR Middle East Caucus

Filmmaker Matt Sienkiewicz will be available for questions.

The Bethlehem-based Ma'an News Agency (MNA) emerged out of the ashes of the second Intifada to become the only independent news network in the Palestinian Territories and an increasingly prominent and influential journalistic force in the wider Middle East. *Live from Bethlehem* tells MNA's remarkable story. It chronicles the agency's struggles and successes through the eyes of the station's reporters, producers, and photographers, in the process quietly revealing the humanity of ordinary Palestinians as they go about their daily business. The documentary trains its focus on people more than on abstract issues, yet it never loses sight of the myriad social and political forces and pressures that Ma'an journalists are forced to negotiate as they try to gather and report balanced information. What results is an admirably nuanced portrait of how news gets produced, and how Palestinians live, in one of the world's most troubled regions.

Audiences for this film may be interested to attend Special Session G6 on Rethinking "National" Television, where the filmmaker will present a paper.

## SCREENINGS J

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### **Pariah**

(Dee Rees, USA, 2007, 28 min)

SPONSORS African/African American Caucus, Queer Caucus, and Women's Caucus

Filmmakers Dee Rees and Nekisa Cooper will be available for questions.

A black lesbian teenager in the Bronx juggles conflicting identities in order to please friends and families. Torn by mounting pressures from home, school, and within, the line between her dual personas

wears thin, with explosive consequences. *Pariah* has been a major prizewinner at many prestigious festivals, earning Audience Awards at the Los Angeles Film Festival and the San Francisco International Gay and Lesbian Film Festival, and top prizes for a short film at the Urbanworld Film Festival and the Chicago Gay and Lesbian International Film Festival. Spike Lee credits *Pariah* as "a moving short film that relates the struggles of LGBTQ youth of color and their families in a compelling way...giving access to a world seldom seen."

### **Momentum:**

### **A Story of Black Women Ph.D.s at UCSD**

(Zeinabu Irene Davis, USA, 2009, 40 min)

SPONSORS African/African American Caucus and Women's Caucus

Filmmaker Zeinabu Irene Davis will be available for questions.

*Momentum: A Story of Black Women Ph.D.s at UCSD* allows viewers to listen in on a conversation among African American women as they recount some of their experiences obtaining the highest academic achievement. The five multigenerational women discuss such issues as feelings of isolation and the essential need for community support; stereotypes and their possibility of shutting down a person's potential; the double consciousness of language and knowledge; the meaning of Black womanhood; the struggles and strategies employed by a single parent while pursuing the Ph.D.; the transformative power of teaching; and, finally, the implications of the Obama presidency on a "post-racial" society. The women interviewed come from the disciplines of Communication, Education, and Ethnic Studies and hail from diverse backgrounds from all over the country prior to their study at UCSD. Three women finished their doctorate in 2009 and 2 finished their qualifying examinations. Interwoven among the stories are historical footage of Blacks in higher education, the filmmaker's reflections on her 20-year university teaching career, and images from UCSD's Black Student Graduation ceremony.

Audiences for this film may be interested to attend Special Session T17, featuring Zeinabu Irene Davis and other members of the Los Angeles School of Black Filmmakers.

SCMS  
2010



## The Solar System

(Tom Smith, USA, 1977, 17 min)

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

Filmmaker Tom Smith will be available for questions.

Director Tom Smith will discuss the educational film industry on a panel titled "The Way We Learned" (see Session 05). Many of his examples will refer directly to his acknowledged masterwork, *The Solar System*, one of Smith's last films for the Encyclopedia Britannica Educational Corporation. It took over a year to create and is a showcase for creative traveling matte techniques. Through the use of innovative visual effects, the film takes the viewer on a ride through space and remains a key example of the educational film's ability to make the invisible (or the inaccessible) visible to the student. When George Lucas saw this film in 1979, he hired Smith to run his visual effects facility, Industrial Light & Magic (ILM) from 1980 to 1986, overseeing the visual effects for such blockbuster features as *Raiders of the Lost Ark* (1981), *E.T. the Extra-Terrestrial* (1982), *Poltergeist* (1982), *Star Treks II and III* (1982/83), *Return of the Jedi* (1983), *Indiana Jones and the Temple of Doom* (1984), and many others. He also wrote the best selling visual effects book *Industrial Light & Magic: The Art of Special Effects*, now in its twelfth printing. *The Solar System* is not currently in distribution except through direct arrangement with the filmmaker, so this screening represents an extremely rare and welcome opportunity for SCMS members.

## pdA / LA: freeway, beach, mall, and media

(Peter d'Agostino, USA, 1980 and 2008, 18 min)

SPONSOR Experimental Film and Media Scholarly Interest Group

Filmmaker Peter d'Agostino will be available for questions.

A program of LA-centric new media projects, originally exhibited as loop installations at a Century City storefront in 1980 and on a Hollywood Boulevard storefront in 2008, and at the Los Angeles Filmforum. *LA (Century City)* (1980, 9 min) presents two characters under surveillance in four related Los Angeles environments—freeway, beach, mall, and media. Structured like a

continuously changing TV dial, with interruptions and information fragments, this work presents television as a form of surveillance, where the act of watching and being watched is a pervasive experience of daily life. This film was originally programmed alongside *Dayton MALLing* (1980, 6 min), in which the architecture of suburbia—shopping malls, freeways, showrooms—is juxtaposed with television sounds and visuals in this deconstruction of mass media manipulation and consumer culture. A more recent work, *LA: Dean BURST* (2008, 2 min), represents an iconic and eternal Hollywood story based on two juxtaposed visits to the Griffith Observatory more than a half century apart: one by the filmmaker in 2007, and one by James Dean for the film *Rebel Without a Cause* in 1955.

## SCREENING L

### Revue

(Sergei Loznitsa, Russia, 2008, 82 min)

SPONSOR Central/East/South European Cinemas  
Scholarly Interest Group

As he did with his critically acclaimed *Blockade* (an official SCMS screening in 2007), filmmaker Sergei Loznitsa has once again scoured the Russian film archives for *Revue*, selecting excerpts from newsreels, propaganda films, TV shows, and feature films that present an evocative portrait of Soviet life during the 1950s and 1960s.

With scenes taken from the length and breadth of the Soviet Motherland, *Revue* illustrates industry and agriculture, political life, popular culture, and technology, in a fascinating flow of disparate scenes representing typical Soviet life of the period. Seen from today's perspective, the footage is alternately poignant, funny, and tragic. The cumulative impact reveals a life of hardship, deprivation, and seemingly absurd social rituals, but one always inspired by the vision, or illusion, of a communist future. Seen from these dual historical and contemporary perspectives, *Revue* is both a nostalgic and an instructive look back at a communist past that represents social engineering on a grand and frightening scale.

## American Radical: The Trials of Norman Finkelstein

(David Ridgen and Nicolas Rossier, USA, 2009, 84 min)

SPONSOR Middle East Caucus

Norman Finkelstein is one of the most principled and focused critics, scholars, and intellectuals speaking today on US-Israel policy and Palestine-Israel relations. The son of Holocaust survivors, and a respected and brilliant academic at DePaul University until he was denied tenure at that institution for his anti-Zionist views, Finkelstein's stance on Arab-Israeli relations—and, in particular, US aid and abetting of the Israeli occupation and settlement of Palestinian land—continues to rouse the ire of politicians, policy makers, and Zionist supporters worldwide. In the documentary *American Radical*, which premiered at the Chicago Underground Film Fest on September 13, 2009, acclaimed documentary directors David Ridgen and Nicolas Rossier follow Finkelstein as he travels around the world, negotiating a historical overview for a dignified solution to the crisis in Palestine, in the wake of the unchecked Zionist mandate, while allowing his detractors and critics equal time to voice their arguments as well. The directors have stated that Finkelstein's "dogged, often self-destructive pursuits of his principles and of his foes can often both inspire and repel. Few will go where he does. A Jew deliberately walking into Hizbollah headquarters, a Palestinian refugee camp, into a room filled with those who vehemently oppose his views, to speak his mind. And to what end? When radicals collide, does it create understanding?" We invite the SCMS audience to watch the documentary and answer these questions for themselves.

Please support *American Radical* during its commercial theatrical run. The film opened in New York on Feb. 11th and will be playing in other major markets in the U.S. and Canada through the spring of 2010.

## Contemporary (In)appropriations: Program 1 (Various directors, years, and countries of origin, 72 total min)

SPONSOR Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles Filmforum will be available for questions.

Whether you call it collage, compilation, found footage, detournement, or recycled cinema, the incorporation of previously shot materials into new artworks is a practice that has generated novel juxtapositions of elements, yielding new meanings and ideas that may not have been intended by the original makers—that are, in other words, "inappropriate." This act of appropriation may produce revelations that lead viewers to reconsider the relationship between past and present, here and there, intention and subversion. Fortunately for our purposes, the past decade has seen the emergence of a wealth of new audiovisual sources that can be appropriated into new works. Vernacular archives, home movie collections, and digital archives, in addition to official state and commercial archives, have provided fascinating source material that may be repurposed in such a way as to give it new meanings and resonances.

*The Blockbuster Tapes* (Daniel Martinico, 2008, 5 min)

*Through these Trackless Waters*  
(Elizabeth Henry, 2007, 13 min)

*Utopia Variations* (Gregg Biermann, 2008, 5 min)

*Time Away* (Aubriand, a.k.a. Carole O'Brien, 2007, 7 min)

*The Game* (Tasman Richardson, 2007, 4 min)

*windshield baby gameboy movie* (Clint Enns, 2009, 2 min)

*Intermittent Delight* (Akosua Adoma Owusu, 2006, 4 min)

*Flicker On Off* (Caroline Koebel, 2008, 20 min)

*Speechless* (Scott Stark, 2008, 13 min)



## SCREENING O

### Finding Dawn

(Christine Welsh, Canada, 2006, 73 min.)

SPONSOR Women's Caucus

Dawn Crey, Ramona Wilson, and Daleen Kay Bosse are just three of the estimated 500 Aboriginal women who have gone missing or been murdered in Canada over the past 30 years. Acclaimed Métis filmmaker Christine Welsh embarks on an epic journey to shed light on these murders and disappearances that remain unresolved to this day. She begins at Vancouver's skid row where more than 60 poor women disappeared, and she travels to the "Highway of Tears" in northern British Columbia, where more than two dozen women (all but one of them Native) have vanished. This engrossing film illustrates the deep historical, social, and economic factors that contribute to the epidemic of violence against Aboriginal women. It highlights the disturbing, world-wide culture of impunity that allows murders of women—especially those who are poor, indigenous, or sex workers—to go unsolved and unpunished.

## SCREENING P

### Joymoti

(Jyoti Prasad Aggarwala, India, 1935, 90 min)

SPONSOR Asian/Pacific American Caucus

*Joymoti* is considered to be the first Assamese film, hailing therefore from Northeast India. The film is based on the play on the life of Sati Joymati, written by Lakshminath Bezbaruah, and was produced and directed by Jyoti Prasad Aggarwala in 1935, under the strong aesthetic influence of Soviet social realism. The film is known for bringing to center stage a female protagonist who was mobilized within a nationalist consciousness of the state of Assam. *Joymoti* is also exceptional in its use of outdoor locations and set design inspired by the folk material culture of the northeastern regions of India, furnishing a stark contrast to the mainstream mythological films produced by the Mumbai studio system. Parts of *Joymoti* were lost for many years, and the film has only recently been restored digitally by the Assamese filmmaker Altaf Mazid, who has generously made the film available for an extremely rare public screening at this year's SCMS Conference.

Audiences for this film may be interested to attend Session W2 on Indian Identity and National Cinema, where this film will explicitly be discussed.

## SCREENING Q

### Sacred Places

(Jean-Marie Ténó, Cameroon, 2009, 70 min)

SPONSOR African/African American Caucus

Filmmaker Jean-Marie Ténó will be available to answer questions.

*Sacred Places* is set in St. Leon, a modest neighborhood tucked between the cathedral and two mosques in the city of Ouagadougou, the capital of Burkina Faso. Here, for forty years, the world's famous FESPACO (Pan African Film Festival of Ouagadougou) showcases the best achievements of African filmmaking. *Sacred Places* is a film about the fight to survive and to maintain one's dignity in a hostile environment. Through the lives of three characters—Jules Cesar, the djembé maker and player, Bouba, the manager of a neighborhood movie salon that also serves as a praying place, and Abbo, a 50-year-old technician who decides to become a public letter writer—Jean-Marie Ténó skillfully lays out his rich, complex, and profound observations on many paradoxes of today's Africa, including the absence of African films in Africa.

Audiences for this film may be interested to attend Session S12 on New Approaches in African Documentary Filmmaking, where Ténó's work will explicitly be discussed and he will provide a formal response.

## SCREENING R

### California Company Town

(Lee Anne Schmitt, USA, 2008, 76 min)

SPONSOR Caucus on Class

Filmmaker Lee Anne Schmitt will be available to answer questions.

This documentary extends a critical gaze at the landscape of California industrial towns built and abandoned by large corporations during the mid-20th century era of U.S. capitalist expansion. Analytic editing juxtaposes these dilapidated landscapes with archival images from their pasts, in turn producing startling—if subtle—recognition of the limitations and structured absences of the visual archive and of the epistemology of traditional documentary reliance upon the archive as a guarantee of historical truth and authenticity. Hence this film may be described, after Foucault, as an archaeology of cinematic knowledge with regard to these working-class ghost-towns. *California Company Town* also serves as a prophetic warning about the direction of the social struggle bound up with histories and memories of these towns in the wake of their replacement (also depicted in the film) by overpriced middle-class housing and hi-tech office parks. Ironically, these developments prove just as easily subject to devastation and decay amidst today's heightened cycles of economic boom and bust.

## SCREENING S

### Shorts of Bryan Green

(Bryan Green, USA, 2003-2009, 60 total min)

SPONSOR African/African American Caucus

Filmmaker Bryan Green will be available to answer questions.

African American filmmaker Bryan Green has directed a number of provocative shorts regarding the black male experience in the United States. His innovative use of technique has garnered him numerous awards. This screening will include the shorts *William's Plight*, an experimental documentary about an 18-year-old black man falsely accused of a crime; *Crunchy Oblivion*; *Sensational Death*; *American Logic*; and his most recent work, *Amiri Baraka: Something in the Way of Things*, which will be screened at Baraka's 75th birthday celebration.

## SCREENINGS T

### Vital Signals: Japanese and American Video Art of the 1960s and 1970s

(Various directors, USA and Japan, 1960-1979, 95 total min)

SPONSORS Asian/Pacific American Caucus and

Experimental Film and Media Special Interest Group

This program entails a collaboration between Ann Adachi of Electronic Arts Intermix (EAI) in New York, Shintaro Matsunaga of the Yokohama Museum, curatorial advisor Hirofumi Sakamoto of Nagoya City University, and Yukie Kamiya, chief curator at the Hiroshima City Museum of Contemporary Art. The program explores early video art from America and Japan, illustrating some of the significant parallel developments in these countries. The complete program, which has already screened to tremendous acclaim in several cities, encompasses three separately curated collections of films.

SCMS is proud to screen the works included in the "Language of Technology" series, one of three thematic subsections of the larger Vital Signals program. This series includes the following titles:

*Digital Experiment at Bell Labs* (Nam June Paik, 1966, 5 min)

*Computer Movie No. 1* (CTG, 1968, 8 min)

*Electronic Linguistic* (Gary Hill, 1977, 4 min)

*Metastasis* (Toshio Matsumoto, 1971, 8 min)

*Image Modulator* (Katsuhiro Yamaguchi, 1969, 2 min)

*Ooi and Environs* (Katsuhiro Yamaguchi, 1977, 2 min)

*Mona Lisa* (Toshio Matsumoto, 1973, 3 min)

*Breath No. 3* (Keigo Yamamoto, 1977, 6 min)

*Both* (James Byrne, 1974, 4 min)

*Hand No. 2* (Keigo Yamamoto, 1976, 8 min)

*Camera, Monitor, Frame* (Takahiko Iimura, 1976, 17 min)

*Oh! My Mother* (Kohei Ando, 1969, 14 min)

*The Recognition Construction* (Morihiro Wada, 1975, 10 min)

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2010



## Contemporary (In)appropriations: Program 2 (Various directors, years, and countries of origin, 60 total min)

SPONSOR Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles Filmforum will be available for questions.

See Screening Session N for background information about this program.

*Contemporary (In)appropriations: Program 2* includes the following films:

*The Ship* (Brandon Downing, 2009, 5 min)

*The Animated Heavy-Metal Parking Lot*  
(Leslie Supnet, 2008, 2 min)

*The Legend of Pwdre Ser* (Dave Griffiths, 2008, 2 min)

*Alone* (Gerard Freixes Ribera, 2008, 4 min)

*Emergence* (Marcin Blajewski, 2008, 4 min)

*Outlaw* (Ann Steuermagel, 2008, 5 min)

*That's Right* (Matthew Causey, 2008, 5 min)

*Anemic Cinema with Z Coordinate*  
(Jorge Sa, Portugal, 3 min)

*The Motions of Bodies* (Ann Steuermagel, 2008, 4 min)

*Isolating Landscapes* (Heidi Phillips, 2007, 5 min)

*The Last Interview in Exile*  
(McLean Fahnstock, 2008, 1 min)

*Profanations* (Oriol Sanchez, 2008, 20 min)

## Living Room Cinema (Various directors, USA/UK, 2007, 60 total min)

SPONSOR Media Archive Committee

Center for Home Movies board member Snowden Becker will be available to answer questions.

The Center for Home Movies's *Living Room Cinema* is a groundbreaking compendium of films culled from the first years of the annual, international Home Movie Day event. This *Living Room Cinema* screening, designed to complement the SCMS workshop about home-movie and amateur film collections (see Session X15), shows a rich sampling of home movies as home movies—not as decontextualized snippets or historical wallpaper. Commentaries from the filmmakers and their families as well as background information are provided for each of the compiled films, helping to make this an ideal home movie screening. Approximately 60 minutes of the full 120-minute *Living Room Cinema* program will be exhibited, leaving time for a comprehensive Q&A session.

# (East) German Film & Beyond

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(Photo from the first East German sci-fi film, *Silent Star*, Dir. Kurt Maetzig, 1960)

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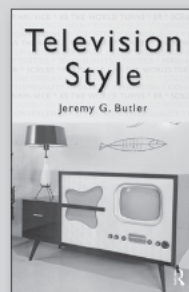
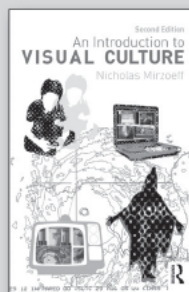
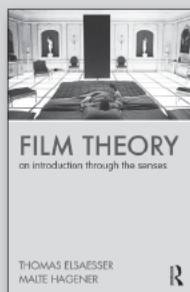
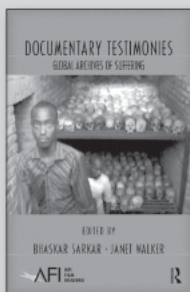
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Founded in 1993, the DEFA Film Library at the University of Massachusetts Amherst is the only archive and research center outside Europe devoted to filmmaking from or related to East Germany. It distributes films on DVD, 35mm and 16mm and has hosted film series at venues including: MoMA New York and San Francisco, Harvard Film Archive, American Film Institute, Hammer Museum, LACMA, Museums of Fine Arts in Boston and Houston.

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Journal of Media & Cultural Studies  
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#### Historical Journal of Film, Radio and Television

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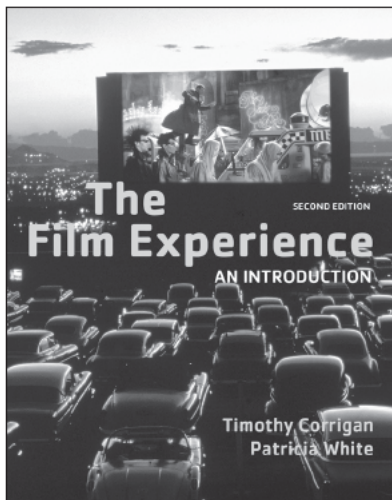


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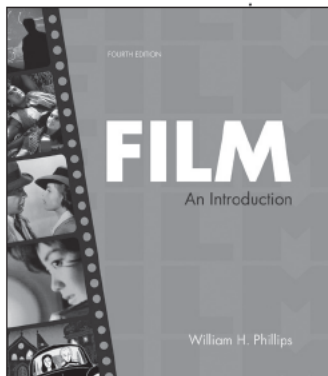
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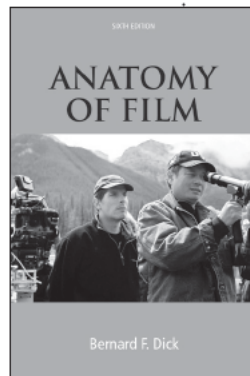
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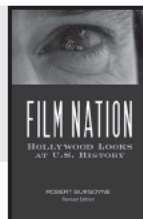
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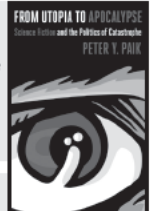


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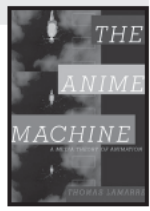
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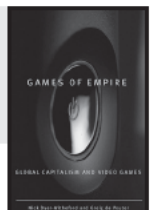
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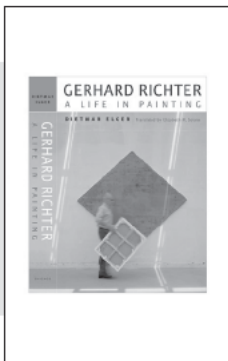
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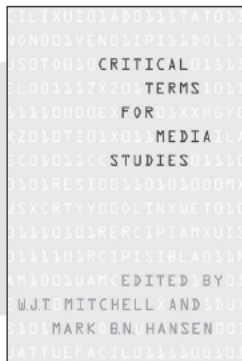
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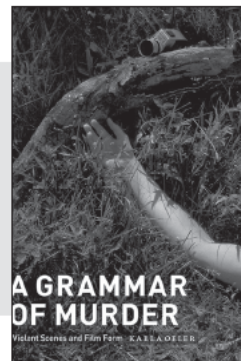
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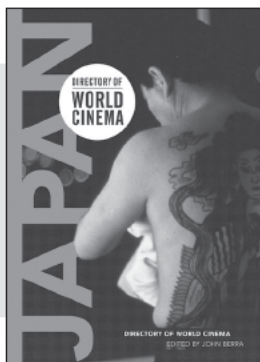
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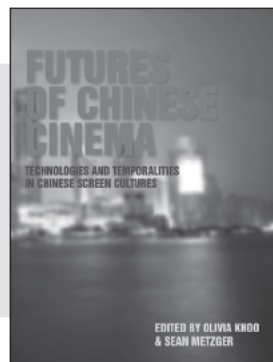
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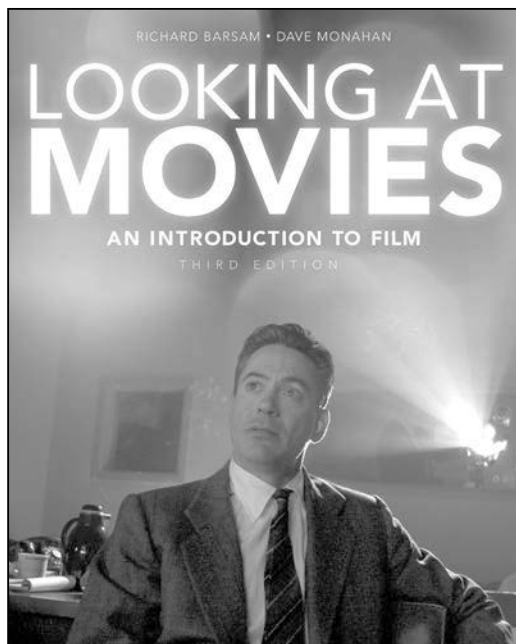


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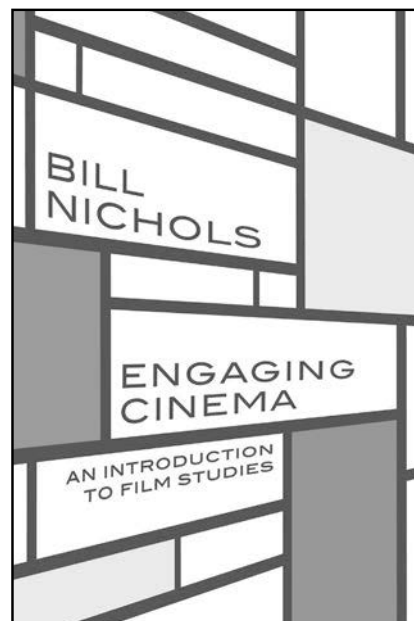


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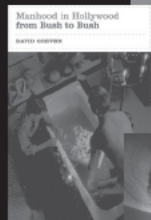


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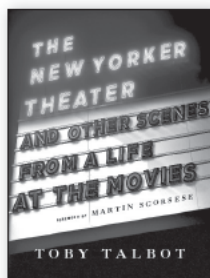


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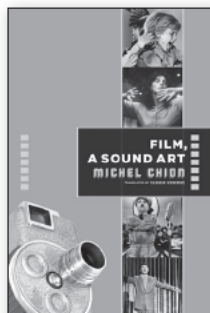
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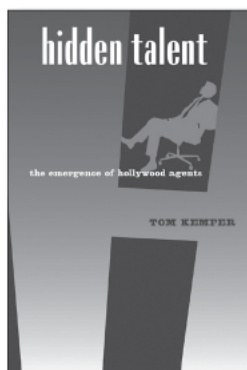
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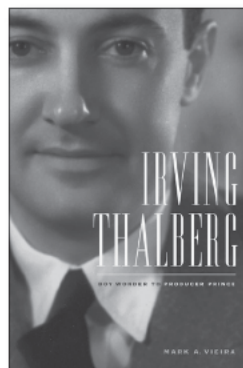
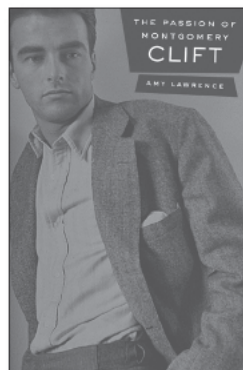
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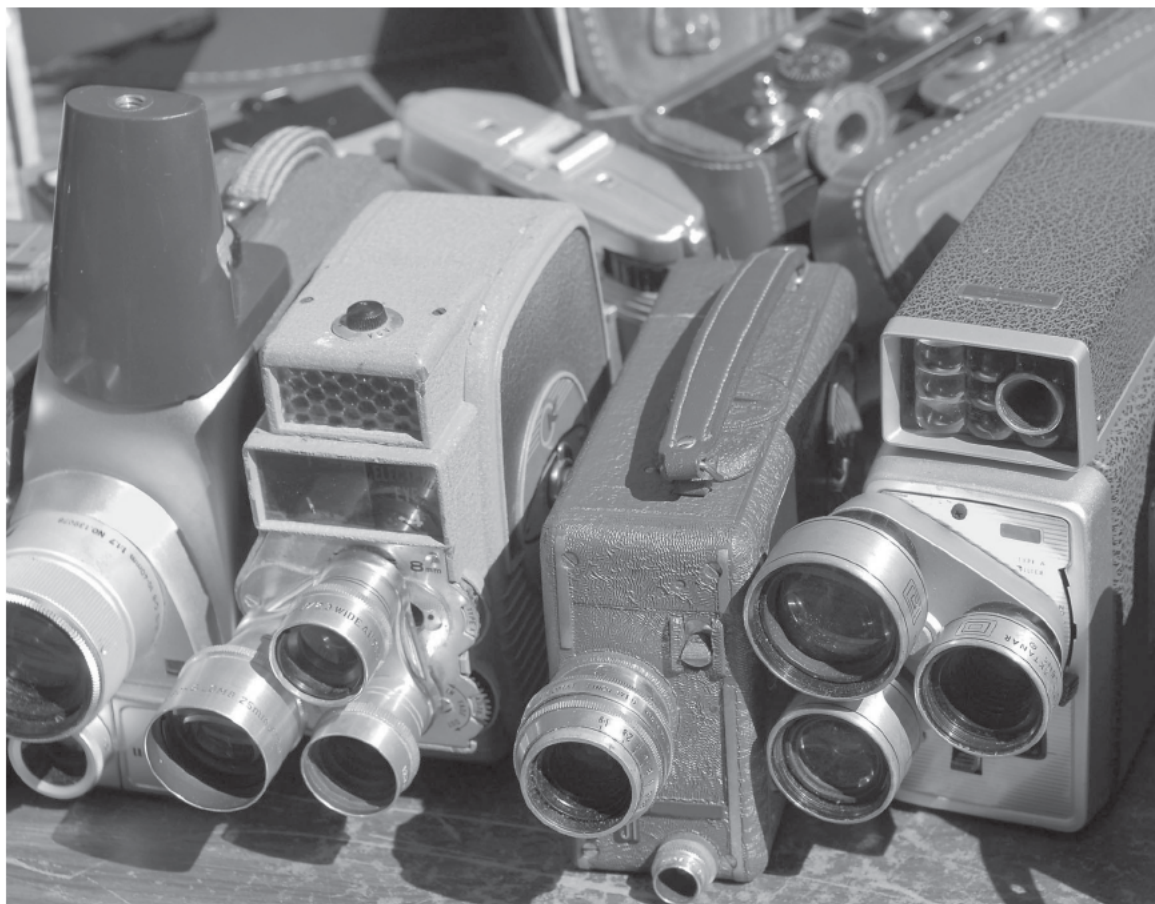
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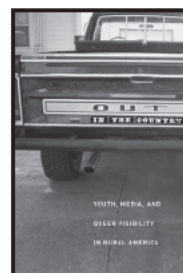
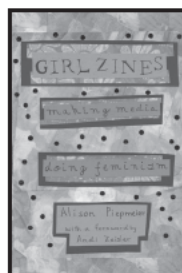
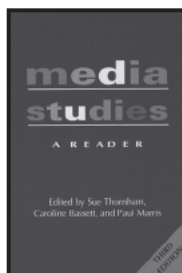
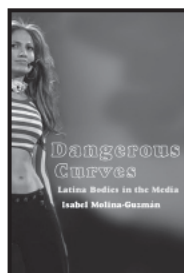
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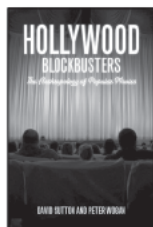
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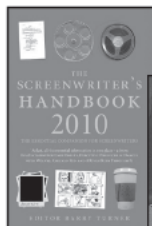
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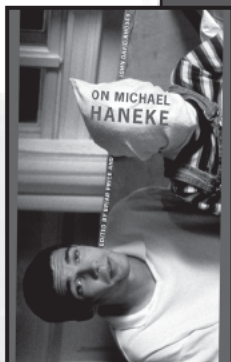
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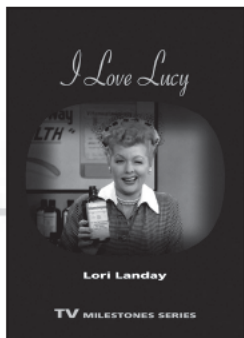
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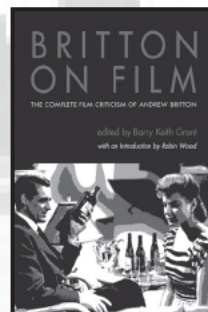
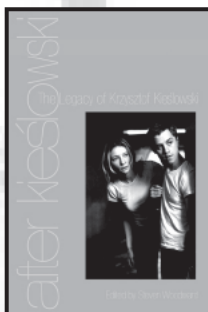
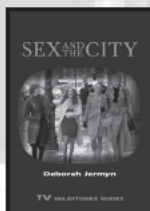
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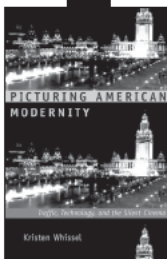
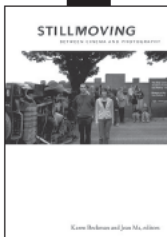
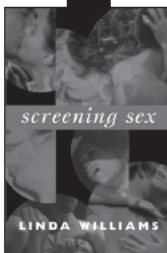
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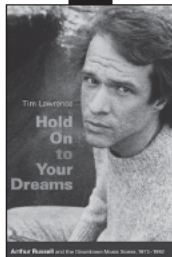
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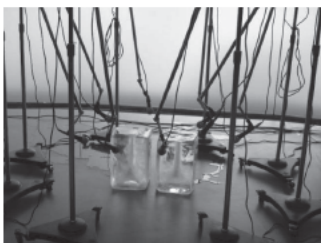
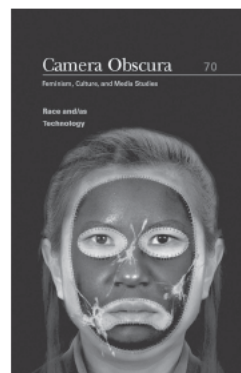
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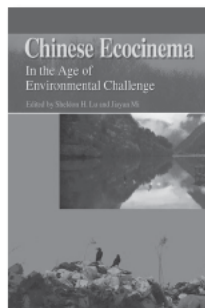
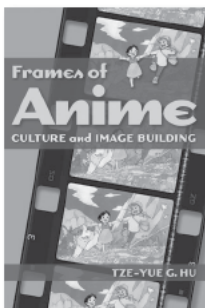
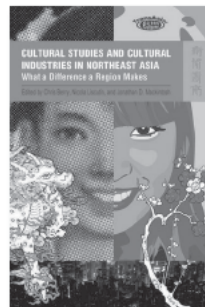
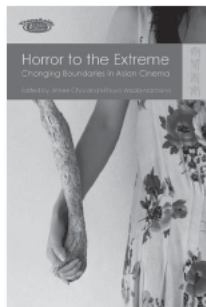


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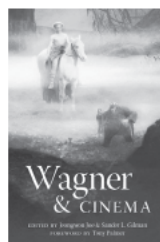
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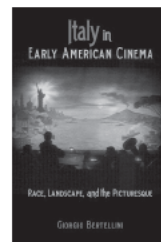
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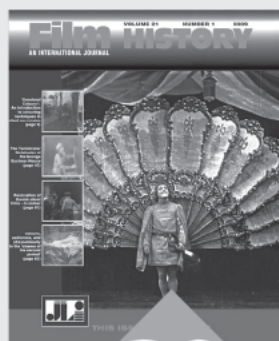
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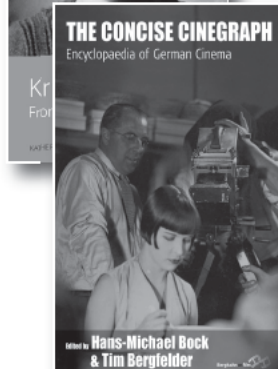
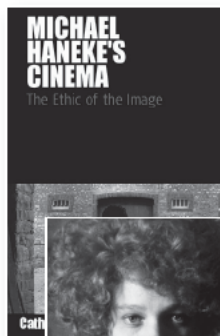
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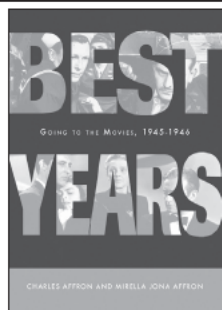


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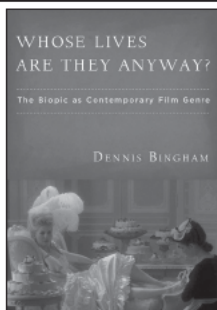
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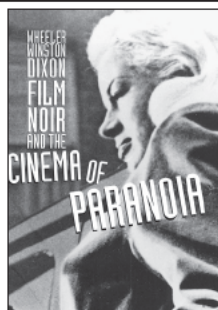
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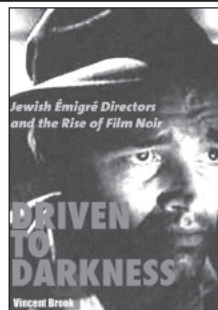
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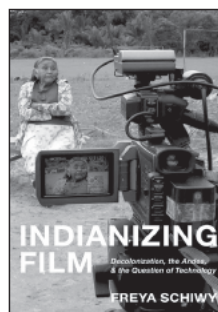
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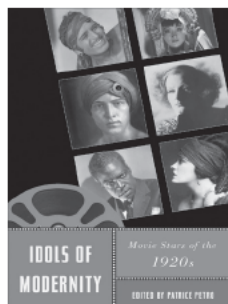


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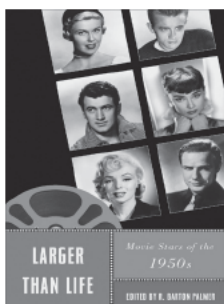
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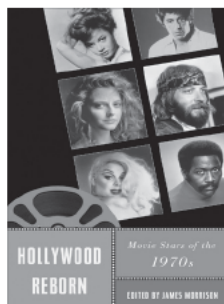
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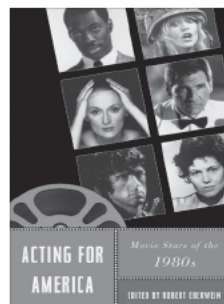
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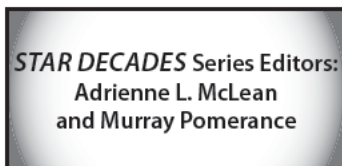
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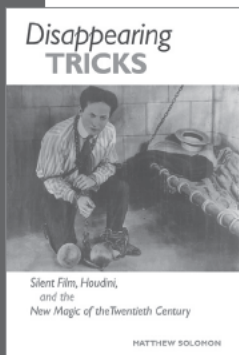
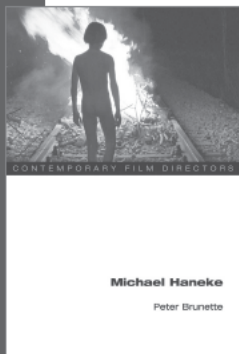
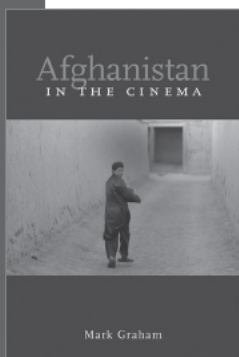


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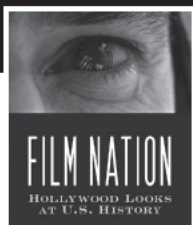


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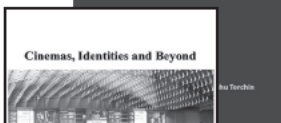
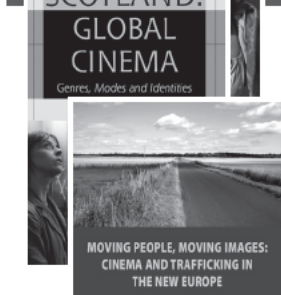
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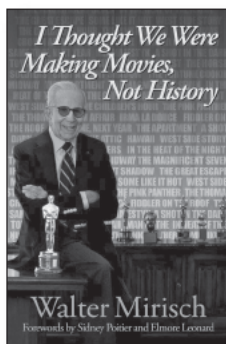
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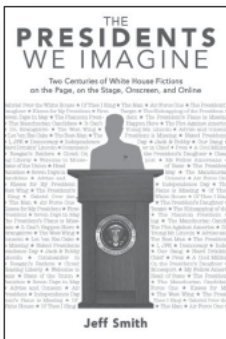
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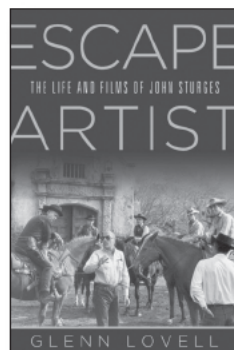
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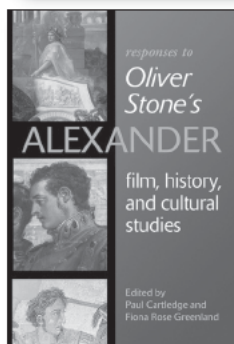


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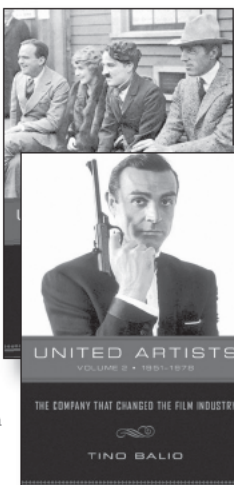
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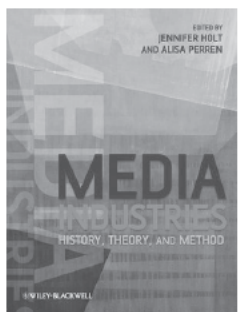


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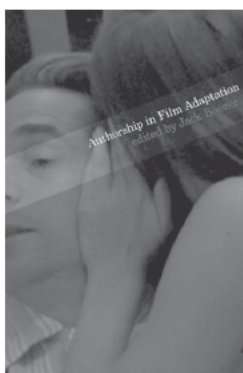
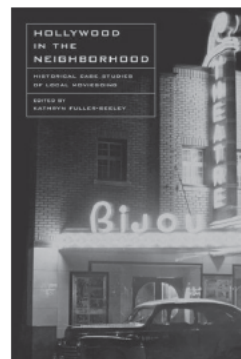
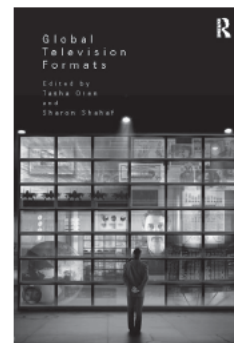
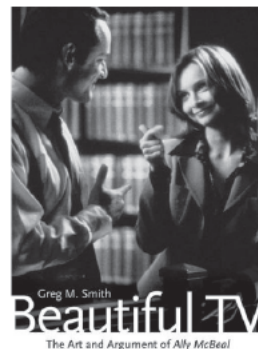
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In the past three years, the Program in Moving Image Studies has added to its faculty three exciting young scholars. Sharon Shahaf is the co-editor, with Tasha Oren, of *Global Television Formats: Circulating Culture, Producing Identity* (Routledge). Jennifer Barker is the author of *The Tactile Eye: Touch and the Cinematic Experience* (California). Alessandra Raengo, who works on race and visual culture, has co-edited several collections of essays coming out of the Udine Conference.



Other recent publications by our faculty include Greg Smith, *Beautiful TV: the Art and Argument of Ally McBeal* (Texas); Kathryn Fuller-Seeley, *Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing* (California); Jack Boozer, *Authorship in Film Adaptation* (Texas); and Alisa Perren (co-editor with Jennifer Holt), *Media Industries: History, Theory, and Method* (Wiley).



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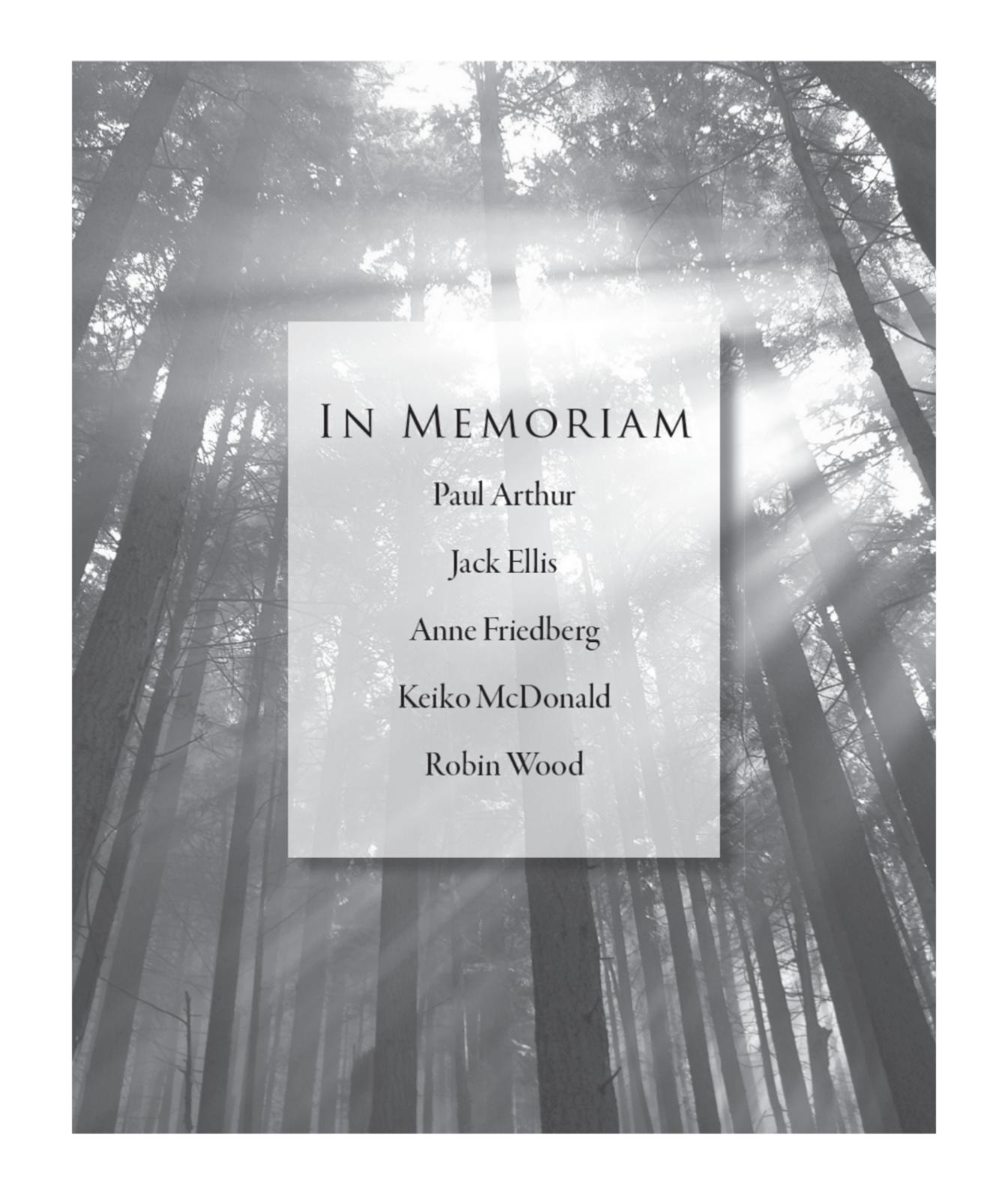
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