No One Picture Can Capture All of Boston

Satellite photo: Boston, MA, April 10, 2001, NASA/Goddard Space Flight Center Scientific Visualization Studio
Aerial photo: Back Bay, August, 28, 2010, credit Les Vants Aerial Photos, lesvants.com
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Letter from President

Welcome to Boston and the Park Plaza Hotel!

I speak for the SCMS Board of Directors, the 2012 Program, Host, and Screening Committees, our Home Office staff and consultants, and any number of member volunteers when I wish everyone attending a stimulating and enjoyable conference! May you hear great papers, participate in energizing workshops, attend thought-provoking screenings, and savor meals, special events and other outings, and gatherings with old and new friends! Don’t forget to visit the ever popular book exhibit, where you can interact with publisher and distributor representatives and see your pals as you browse!

Thanks to the quality of your submissions you will, I’m sure, find much to expand your intellectual horizons. You will likely notice how many contributions reflect international and inter-medial engagements at the same time as you appreciate how many investigations explore theory and media produced by and/or received in the U.S. and other (largely) Anglophone countries. We on the Board, together with the Program, Host, and Screening Committees, have done our best to provide opportunities for you to widen your social networks and increase your professional contacts as well. Come meet the Board at the two Orientations for New Members as well as the annual Members’ Business Meeting: all are invited! Each of these meetings will offer opportunities to learn about SCMS, to welcome new colleagues and greet old comrades, to share your ideas, questions, and suggestions.

And please come cheer this year’s award winners at the Awards Ceremony, held Friday afternoon! Special congratulations are due Vivian Sobchack, chosen as this year’s Distinguished Career Achievement Award recipient from among an impressive group of candidates. Professor Sobchack’s career of research, teaching, and service is exemplary. Now Professor Emerita in the Department of Theatre, Film & Television at UCLA, she is a prior recipient of the SCMS Distinguished Service Award. She was the first woman president of the Society, from 1985 to 1989. She has a knack for weaving academic inquiry into everyday questions in exciting ways. As a teacher and mentor, she has guided the careers of dozens of successful scholars. Her prolific scholarship on topics ranging from the science fiction genre to phenomenological approaches to cinema is deeply influential and quite deservedly internationally known. Kudos!

There are now so many awards (11 in all) that I cannot list all the winners here. I would sincerely like to applaud everyone, en masse, for their achievements. I would like to quickly single out three top award winners. Lecturer Marsha Cassidy is the fifth winner of the Pedagogy Award, so honored for her many pedagogical accomplishments teaching film and television at the University of Illinois-Chicago over the years. At a time when increasing numbers of our colleagues hold part-time and non-tenure track jobs, I’m pleased to see someone of Marsha’s caliber and commitment acknowledged. Warm congratulations to Tim Corrigan, this year’s winner of the prestigious Kovács Book Award, for his defining study of a vital and creative genre: The Essay Film: From Montaigne, After Marker (Oxford, 2011). His book asks the viewer to become a thinker, much as the films he studies also do. Bravo to Jussi Parikka, second winner of the Anne Friedberg Innovative Scholarship Award. His book, Insect Media: An Archaeology of Animals and Technology (Minnesota, 2010), ably illustrates Anne’s conviction that “how the world is framed may be as important as what is contained within that frame.”

Our not-to-be-missed, gala reception, co-sponsored by Emerson College and Boston University, will follow the Awards Ceremony Friday evening. On Thursday, Friday, and Saturday evenings you will find other special events, including a screening of new works with filmmaker Ernie Gehr in attendance, special selections from Women Make Movies’s catalogue programmed in honor of their 40th anniversary, and a 35 mm screening of The Last Command accompanied by the famed Alloy Orchestra. During the day on Thursday and Friday you can screen specially selected films and other media showcasing the holdings of area film and media archives. Those of you interested in furthering the work of under-represented constituencies and those of you interested in joining in groups organized around particular areas of interest may wish to attend the annual meetings and events sponsored and programmed by SCMS’s seven Caucuses and twenty Scholarly Interest Groups.
Please, everyone, join me in thanking Mary Kearney for her hard work not only as Secretary but also as Conference Program Committee Chair. Thanks also to other members of the Program Committee. (Each year Board members and volunteers evaluate the nearly two thousand abstracts we now receive.) Profound thanks to Eric Schaefer and Roy Grundmann for their able leadership of the Host and Screening Committees, respectively, and for securing unprecedented financial support for this conference’s special events from area universities and colleges. Together with their committee members, they have done a magnificent job.

As always, we all owe tremendous gratitude to our invaluable Home Office staffers—the inimitable Jane Dye, dedicated Debbie Rush, talented Sarah Denton, and their gifted assistant, Sancia Goddard—and to our dedicated consultants—Leslie LeMond, Bruce Brasell, Del LeMond, and, most recently, Christina Peterson. Thanks to Justin Wyatt for his help securing the Park Plaza as our conference hotel. Last and not least, thanks to the outgoing members of the Board—Mary Kearney, Andrew Miller, Diane Negra, and Jackie Stewart, as well as *Cinema Journal* editor Heather Hendershot. Welcome to our incoming Secretary, Board members and our new *CJ* editor, Will Brooker!

Please feel free to contact me or any member of the Board of Directors at the conference or after you return home in person, via-e-mail or through our website if you have proposals or queries. We welcome volunteers interested in serving on our standing and annual committees, in being conference session chairs next year, or in helping in other capacities. On a personal note, do come say hi to me whether or not you already know me: more new friends and colleagues in cinema and media studies are always welcome in my world!

Again, I hope that each and every one of you returns home from this conference full of new ideas and with many happy memories!

Warmly,

Chris Holmlund
President, SCMS
Dear 2012 SCMS Conference Attendees,

Welcome to Boston, the Boston Park Plaza Hotel & Towers, and the 52nd annual Society for Cinema and Media Studies conference!

On behalf of the 2012 SCMS Conference Program Committee and the Board of Directors, I want to wish you an intellectually rewarding meeting, replete with provocative screening experiences and stimulating discussions about the latest film and media research. We hope that your time during the conference is also fun and socially enriching—a chance to reconnect with old friends while also exploring new relationships and possible collaborations.

It has been an honor and a pleasure for me to serve as Chair of the 2012 Conference Program Committee. Not only does this position allow for further learning about our Society, but it also offers a rare opportunity to witness the great breadth and depth of current scholarship in our field. If this year’s conference is any indication, cinema and media studies continues to grow in both quantity and quality. This year we received 770 open call paper proposals, 311 preconstituted panel proposals, and 54 workshop proposals, resulting in over 420 conference sessions and our Society’s largest meeting yet. Moreover, because the 2012 conference is almost a full day longer, we were able to include more quality panels, workshops, and screenings than we have in the past. I’m also pleased to report that many more panels and workshops are intermedial and international in scope.

While the 2012 conference does not have a particular theme, I hope that its location in one of the oldest U.S. cities will inspire your critical thinking about the relationships of place, history, education, and media. Boston is the unofficial capital of New England, as well as a national and international center for research and higher education. It is home not only to numerous media professionals and organizations, but to many film and media studies programs also. This year’s conference program is enriched as a result.

History buffs are sure to find this year’s conference site intriguing, both out and about on the streets of Boston, as well as within the conference hotel, which opened in 1927. According to its historian, the Boston Park Plaza Hotel & Towers (formerly the Boston Hotel) was the first hotel to introduce free radios in each guestroom, and WBZA once broadcast its programming from the hotel’s penthouse. Formerly part of E. M. Statler’s empire, the Park Plaza helped to perfect numerous other modern hotel conveniences, including several associated with media: in-room telephones, do not disturb signs, and complimentary newspapers. But my personal favorite is the “Servidoor,” a uniquely designed guestroom door that allows valets to deliver laundry without disturbing guests.

Numerous people have made the 2012 conference possible, and they are each due a huge round of applause for their extraordinary contributions and service. Sincere thanks and appreciation to each of the members of the 2012 Conference Program Committee: SCMS members Norma Coates, Shelley Cobb, Christine Cornea, Devorah Heitner, Amanda Klein, Elana Levine, Jeffrey Middents, Meghan Sutherland, and Haidee Wasson, as well as SCMS Board members Bambi Haggins, Barbara Klinger (President-Elect), Diane Negra, Angelo Restivo, Yeidy Rivero, Jacqueline Stewart, and Pamela Wojcik. I am deeply grateful for the time, energy, and intellectual expertise each of you devoted to the proposal review process, as well as for your patience as we worked through the various bugs associated with our new online conference system.

Many thanks also to the 2012 Conference Host Committee: Eric Schaefer (chair), Benjamin Aslinger, Miranda Banks, Tom Doherty, Ken Feil, Peter Flynn, Ilene Goldman, Roy Grundmann, Haden Guest, Nina Huntemann, Christina Klein, Flavia Laviosa, Suzanne Leonard, Rebecca Meyers, David Rodowick, Maria San Filippo, Jane Shattuc, Sarah Sinwell, Anna Siomopoulos, William Uricchio, and Maruta Vitols. On behalf of all the conference attendees, I’m deeply grateful for your planning of the off-site events, as well as your compilation of a guide to local restaurants, photocopy houses, and other services we might need during
the conference. Major thanks are due as well to the members of the 2012 Conference Screening Committee—Roy Grundmann (chair), Deborah Jaramillo, David Pendleton, and Laura Dixon—who have scheduled a slew of compelling films for us. Thanks also to those individuals and groups that nominated films for this year’s screening program.

While the folks mentioned above have worked hard to plan the content of this year’s conference program, this event simply could not take place without a master architect to organize that content into a structure that functions well for each participant. Hence, my profound thanks and admiration go to Bruce Brasell for the considerable expertise he brings to conference programming and his masterful scheduling of this year’s 400-plus sessions.

Additionally, thanks to Justin Wyatt for his help with securing the Boston Park Plaza & Towers as this year’s conference site, and to Del LeMond for his creative and professional work on the conference program. Thanks also to the SCMS members who volunteered to chair the open call panels, as well as to members of the SCMS Board for their support during conference planning and programming. My thanks especially to President Chris Holmlund, who always made time to answer my questions about programming. Thanks also to Paula Massood (former SCMS Treasurer) and Andrew Miller (Information Technology Officer) for their help with the development of our new conference website.

Last but definitely not least, immense thanks and gratitude to Leslie LeMond, Debbie Rush, and Jane Dye for their expert help with conference management. Along with Sarah Denton, these three amazing women collectively serve as the “SCMS Office”—an awesome unit of professional support and institutional memory without which our ever-evolving organization would be hopelessly lost. In particular, my heartfelt thanks to Jane for her intelligence, professionalism, flexibility, and incredible wit as we worked together to resolve the new website’s glitches as well as conflicts in the program schedule. Having her as my comrade-in-arms during this process surely kept me from going insane, and I was lucky to learn a life’s-worth of lessons from her on how to be a great administrator.

If you have questions about the conference or our organization, please do not hesitate to be in touch with me, other SCMS Board members, or the SCMS Office staff, either at the meeting or when you return home. We welcome your suggestions, as well as volunteers who would like to become more involved with our Society.

Enjoy the conference!

Mary Celeste Kearney
SCMS Secretary and 2012 Conference Program Committee Chair
Society for Cinema and Media Studies Board of Directors

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 conference, Cinema Journal, the SCMS website, awards for excellence in film and media studies, and various other initiatives related to media research, education, and policy.

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2012 Conference Organization

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Please Note

There will be boards for conference updates, special events, personal messages, and employment/networking adjacent to Registration. 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 Boston Park Plaza Hotel and Towers.

2012 Audio-Visual Policy

The following equipment will be standard in all panel/workshop rooms at the 2012 conference:

- DVD Player (region 1 – standard for USA & Canada)
- LCD Projector (with sound)
- Wireless Internet Access (you will need to obtain a password for this at Registration)

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

Thank you for your cooperation.

Nominations for Distinguished Career Achievement and Pedagogy Awards

All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider to be deserving of the Distinguished Career Achievement and Pedagogy Awards. Please take the time to nominate someone you know or know of who merits one of these prestigious awards. A short nominating statement, submitted via an online form, is required by August 1 in each case. For further information, including additional criteria required for each award, please visit the Awards section of the SCMS website: http://www.cmstudies.org.
2012 Conference Sponsors

SCMS would like to extend special thanks for the generous support from our sponsors.

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Boston University, College of Communication

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**S I L V E R**

Emerson College, Department of Visual and Media Arts

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**R E C E P T I O N S P O N S O R S**

Massachusetts Institute of Technology, Comparative Media Studies

Dartmouth College, Film & Media Studies, Women’s Studies, Comparative Literature

Harvard University, Department of Visual and Environmental Studies

Northeastern University, Department of Languages, Literatures, and Cultures

Five College Film Studies Program
(Amherst, Hampshire, Mount Holyoke, and Smith Colleges and the University of Massachusetts, Amherst)
## Schedule of Events at a Glance

### Wed, March 21
- **10:00 – 11:45am**: Session A
- **12:00noon – 1:45pm**: Session B
- **2:00 – 3:45pm**: Session C
- **4:00 – 5:45pm**: Session D

### Thurs, March 22
- **9:00 – 10:45am**: Session E
- **11:00am – 12:45pm**: Orientation for New Members
- **11:00am – 12:45pm**: Session F
- **11:00am – 12:45pm**: Special Event—New England Archive Showcase—The National Center for Jewish Film
- **1:00 – 2:45pm**: Session G
- **1:00 – 2:45pm**: Special Event—New England Archive Showcase—WGBH Media Library and Archives
- **3:00 – 4:45pm**: Session H
- **5:00 – 6:45pm**: Session I
- **7:00pm Reception**
- **8:00pm Screening**: Special Event—An Evening with Experimental Filmmaker Ernie Gehr

### Fri, March 23
- **9:00 – 10:45am**: Session J
- **11:00am – 12:00noon**: Members’ Business Meeting

### Fri, March 23
- **12:15 – 2:00pm**: Session K
- **12:15 – 2:00pm**: Special Event—New England Archive Showcase—Northeast Historic Film
- **2:15 – 4:00pm**: Orientation for New Members
- **2:15 – 4:00pm**: Special Event—New England Archive Showcase—WGBH Media Library and Archives
- **4:15 – 5:30pm**: Awards Ceremony
- **5:30 – 7:30pm**: Reception
- **8:15pm**: Special Event—Women Make Movies 40th Anniversary

### Sat, March 24
- **9:00 – 10:45am**: Session M
- **11:00am – 12:45pm**: Session N
- **1:00 – 2:45pm**: Session O
- **3:00 – 4:45pm**: Session P
- **5:00 – 6:45pm**: Session Q
- **8:00pm**: Special Event—Screening of *The Last Command* with Alloy Orchestra

### Sun, March 25
- **9:00 – 10:45am**: Session R
- **11:00am – 12:45pm**: Session S
## SCMS Caucus & Scholarly Interest Group Meeting Schedule

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<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td><strong>Wednesday, March 21</strong></td>
<td>2:00 – 3:45pm</td>
<td>Sound Studies Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<td>9:00 – 10:45am</td>
<td>Animated Media Studies Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<td>11:00am – 12:45pm</td>
<td>Film and Media Festivals Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<td>1:00 – 2:45pm</td>
<td>Asian/Pacific American Caucus</td>
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<td>3:00 – 4:45pm</td>
<td>Queer Caucus</td>
<td>Statler, Level 2</td>
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<td>3:00 – 4:45pm</td>
<td>Central/East/South European Cinemas Scholarly Interest Group</td>
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<td>5:00 – 6:45pm</td>
<td>French and Francophone Scholarly Interest Group</td>
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<td>5:00 – 6:45pm</td>
<td>Scholarly Interest Group Coordinating Committee</td>
<td>Statler, Level 2</td>
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<td>7:00 – 8:00pm</td>
<td>Cinema Journal Editorial Board Meeting</td>
<td>Holmes, Level 4</td>
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<td>7:00 – 8:45pm</td>
<td>Television Studies Scholarly Interest Group</td>
<td>Whittier, Level 4</td>
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<td>7:00 – 8:45pm</td>
<td>Comic Studies Scholarly Interest Group</td>
<td>Newbury, Level 4</td>
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<tr>
<td><strong>Thursday, March 22</strong></td>
<td>9:00 – 10:45am</td>
<td>ORGANIZATIONAL MEETING: Proposed Radio Studies Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<td>12:15 – 2:00pm</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<td>2:15 – 4:00pm</td>
<td>Media Literacy and Pedagogical Outreach Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<tr>
<td><strong>Friday, March 23</strong></td>
<td>9:00 – 10:45am</td>
<td>Caucus on Class</td>
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<td>9:00 – 10:45am</td>
<td>Media Literacy and Pedagogical Outreach Scholarly Interest Group Outreach Event</td>
<td>Statler, Level 2</td>
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<td>11:00am – 12:45pm</td>
<td>Nontheatrical Film and Media Studies Scholarly Interest Group</td>
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<td>1:00 – 2:45pm</td>
<td>Women’s Caucus</td>
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<td>3:00 – 4:45pm</td>
<td>CinemArts: Film and Art History Scholarly Interest Group</td>
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<td>3:00 – 4:45pm</td>
<td>Media Industries Scholarly Interest Group</td>
<td>Cambridge, Level 4</td>
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<td>5:00 – 6:45pm</td>
<td>Documentary Studies Scholarly Interest Group</td>
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<td>7:00 – 8:45pm</td>
<td>Middle East Caucus</td>
<td>Newbury, Level 4</td>
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<td>7:00 – 8:45pm</td>
<td>Latino/a Caucus</td>
<td>Stuart, Level 4</td>
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<tr>
<td><strong>Saturday, March 24</strong></td>
<td>9:00 – 10:45am</td>
<td>Caucus Coordinating Committee</td>
<td>Longfellow, Level 4</td>
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<td>9:00 – 10:45am</td>
<td>Urban Studies Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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<td>11:00am – 12:45pm</td>
<td>Contemporary Theory Scholarly Interest Group</td>
<td>Stanbro, Level 4</td>
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Special Thanks

We would like to thank the following for their support and assistance with the 2012 conference:

Paul B. Bell, Jr., Dean, College of Arts & Sciences, University of Oklahoma
Robin Blaetz
Maureen Clark
Cheryl Coutermarsh
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Del LeMond, Graphics/Design/Typesetting
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Boston Park Plaza Hotel & Towers: Randall Cook, Paul Tillman, Carlos Wilson
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Many thanks to those who generously donated to the Travel Grant Fund:

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Thanks to Media Makers 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.

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rrchaudhary@gmail.com

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ludant@joluproductions.com

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sonalifilm@yahoo.com

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Dr. Alan Marcus, University of Aberdeen
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a.marcus@abdn.ac.uk

Jinhee Park
(Voice Unknown)
jeaniepark30@gmail.com

Jennifer Proctor
(A Movie by Jen Proctor)
proctorjennifer@gmail.com

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criminalqueersfilm@gmail.com

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Martinez, CA 94553

Kino Lorber, Inc.
(Film Socialisme)
333 W. 39th St., Ste. 503
New York, NY 10018
(629-6880
contact@kinolorber.com

Liaison Distribution
(Cool Country)
www.liaisondistribution.com

Metro-Goldwyn-Mayer Studios Inc.
(Between the Lines)
10250 Constellation Blvd.
Los Angeles, CA 90067-6241

Charles Musser
(Errol Morris—A Lightning Sketch)
P.O. Box 820
Times Square Station
New York, NY 10108
Charles.musser@yale.edu

New Day Films
(My Perestroika)
190 Route 17M, Suite D
Harriman, NY 10926

New Day Films (Educational)
(Land of Opportunity)
1300 St. Claude Avenue
New Orleans, LA 70116

Transit Media Communications
(A Place to Live: The Story of Triangle Square)
P.O. Box 1084
Harriman, NY 10926

Vtape
(Camp)
401 Richmond Street West, Suite 452
Toronto ON M5V 3A8
Canada

Video Out Distribution
(Pirated; Untitled)
1965 Main Street
Vancouver BC V5T 3C1
Canada

Women Make Movies
(Made in Thailand)
orders@wmm.com
(212) 925-0606 (x306)
Host Committee Recommendations

Welcome to Boston: the City upon a Hill, the Hub of the Universe, the Athens of America, the Cradle of Liberty, City of Champions, or just plain old Beantown. Boston is often called the United States’ “most European” of cities, but it is also quintessentially American as the Cradle of the American Revolution, the birthplace of the abolitionist movement, and as a literary, cultural, and educational center for hundreds of years. Metro Boston is home to more than fifty colleges and universities, many of which have cinema and media studies programs. We hope you enjoy your time in Boston and at the SCMS conference.

CITY OF BOSTON OFFICIAL VISITOR’S GUIDE

www.cityofboston.gov/visitor

AREA TRANSPORTATION

FROM LOGAN INTERNATIONAL AIRPORT:

BOSTON LOGAN AIRPORT SHUTTLE
(617) 567-8900 www.bostonloganairportshuttle.com

Shuttle service to and from the Boston and Cambridge area. Get a fare quote or make a reservation by calling or booking online. Shuttles depart from ground level of each terminal (outside of baggage claim) in the area marked “Shared and Scheduled Vans.” You can also check the Massport Information Desk at Logan for more information.

ULTIMATE LIVERY AND SHUTTLE
(888) 437-4379 www.ultimateshuttle.com/hotels.html

Shuttle service to and from The Park Plaza Hotel for guests staying at the hotel. Make your scheduled shuttle reservation online or call toll free. Shuttle departs from ground level of each terminal (outside of baggage claim) in the area marked “Shared and Scheduled Vans.” $17 one way, $34 round trip for adults and children 3 and older; children under 3 ride for free.

SUBWAY
www.mbta.com

Boston’s subway is called the “T” and costs $2 per ride. Hop on the free Massport Shuttle (located outside of the baggage claim area in each terminal) to the subway’s Airport Station on the Blue Line. Take an “inbound” train to the Government Center Station. There, go up the stairs to the Green Line, where you will transfer to any “outbound” train (trains are labeled B, C, D, and E). They all go to the Arlington Station, where you will exit. Once you’re out of the station, head south on Arlington Street. (You’re heading in the correct direction if you pass St. James Avenue.) The Park Plaza Hotel will be on your left. See below for more information about the T.

TAXI

Taxis queue up outside the baggage claim areas at all terminals. Cab fare from Logan to the Park Plaza Hotel is approximately $25 plus tip. Authorized Boston taxi companies are:

<table>
<thead>
<tr>
<th>Company</th>
<th>Phone</th>
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</thead>
<tbody>
<tr>
<td>Top Cab</td>
<td>(617) 266-4800</td>
</tr>
<tr>
<td>Boston Cab Association</td>
<td>(617) 536-3200</td>
</tr>
<tr>
<td>I.T.O.A. Cab Association</td>
<td>(617) 825-4000</td>
</tr>
<tr>
<td>City Cab Association</td>
<td>(617) 536-5100</td>
</tr>
<tr>
<td>Metro Cab Association</td>
<td>(617) 782-5500</td>
</tr>
<tr>
<td>Tunnel Taxi</td>
<td>(617) 567-2700</td>
</tr>
<tr>
<td>617 TaxiCab Inc.</td>
<td>(617) 829-4222</td>
</tr>
</tbody>
</table>
Host Committee Recommendations

**FROM SOUTH STATION AMTRAK AND BUS TERMINAL:**

Take the T Red Line inbound to the Park Street Station. Change to any westbound Green Line trolley (B, C, D or E) and take it two stops to the Arlington Station. When you exit the station head south on Arlington Street about a block to the Park Plaza Hotel. Taxi fare from South Station to the hotel is approximately $7.00, plus tip.

**GETTING AROUND TOWN**

**WALKING**

Boston is a walking city. As a result, there’s something of a battle of wills between Boston’s eager pedestrians and aggressive drivers. Our advice is to avoid mimicking the locals. Cross at corners and abide by the traffic signals, you’ll be just fine. There are many shops and restaurants that are a short walk from the hotel, and the perimeter of several neighborhoods and destinations (Back Bay, Chinatown, The South End, Beacon Hill) are all within a 10-minute walk. Sidewalks in some of the historic neighborhoods are paved with brick or cobblestones that may become loosened after a long winter, so watch your step! Pleasant strolls can be had through the United States’ oldest public park, the Boston Common, and the Boston Public Garden. Both are just a couple blocks from the Park Plaza Hotel. The Commonwealth Avenue Mall, extending from the western edge of the Public Garden, is a grand tree-lined mall punctuated by statuary and memorials. Just a little further away is the Esplanade on the Charles River basin, separating Boston and Cambridge. Walk north on Arlington Street, crossing Beacon Street to get to the Arthur Fiedler Foot Bridge, which takes you over Storrow Drive to the Esplanade.

Because many of Boston’s streets were not laid out on a traditional grid (legend has it that the early streets followed cow paths), we recommend that you to pick up a map from the hotel concierge or use maps on your cellular device. As is the case with any major city, if you plan to be out very late or early in the morning, it is good to walk in pairs or groups.

**RIDING THE “T”**

[www.mbta.com](http://www.mbta.com)

Boston’s MBTA subway system, the oldest in the United States, is simply known as the ‘T.’ It is a great option for getting around in inclement weather or to more distant locations. Single rides on the subway cost $2.00. A one-week pass, good for unlimited subway and local bus rides is available for $15.00. Children under 11 ride for free with a paying adult. The closest subway station to the Park Plaza Hotel is the Arlington Station, about a block north of the hotel. Take any “inbound” car at Arlington to Park Street Station to change to the Red Line (to South Station, Cambridge) or to Government Center Station to change to the Blue Line (to Logan Airport). Trains run about every 8-12 minutes, more frequently during rush hours and a bit less frequently on weekends. Highest congestion on the T is weekdays between 8 and 9 am and 5 and 6 pm. One of the best views of the Boston skyline can be found on the Red Line as the subway crosses the Longfellow Bridge into Cambridge. Important Note: The T stops running shortly after midnight, before resuming again in the morning. Make sure you’re at a T stop by midnight to avoid a costly cab ride. Visit the T’s website for information about routes, schedules, and more.

**TAXIS**

Taxi service is available outside the Park Plaza Hotel’s main entrance around the clock. Rates are $2.60 for the first 1/7 mile and .40 for each 1/7 mile thereafter. Cabs can be found near most hotels and T stops, or flagged down on the street. See above for a list of authorized cab companies in Boston.
LIFE’S NECESSITIES

Bacco’s Wine and Cheese
31 St. James Ave  (617) 574-1751
www.baccoswineandcheese.com
Located a block west of the hotel, Bacco’s is one-stop shopping for that little party you’re planning to have in your room. A small, but carefully selected selection of wines and beers is complemented by a changing selection of cheeses and charcuterie along with breads and crackers. A limited number of sandwiches are prepared every day and available for take-out. Mon–Sat 10am–8pm, Sun 12–6pm.

CVS Pharmacy
587 Boylston St  (617) 437-8414
Located about four blocks from the hotel and across from Copley Square, this full service pharmacy is open 24 hours a day, seven days a week.

7-11
8 Park Plaza #6  (617) 589-0908
This convenience store is about two blocks east of the hotel on Stuart Street, about a half-block east of Charles Street South intersection.

Shaw’s Supermarket
53 Huntington Ave  (617) 262-4688
The largest full service grocery store near the hotel is the Shaw’s located about six blocks west of the hotel. The store is open 24 hours a day, seven days a week.

Clarendon Wine Company
563 Boylston St  (617) 266-6688
A full, if somewhat small, selection of wine, beer and spirits about four blocks west of the Park Plaza Hotel. Mon–Fri 8am–11pm, Sat 9am–11pm, Sun 12–6pm.

Trader Joe’s
899 Boylston St  (617) 262-6505
Located about six blocks from the hotel, near the Prudential Tower, Trader Joe’s sells a full range of food and beverages. Mon–Sun 9am–10pm.

COFFEE SHOPS/BREAKFAST SPOTS NEAR PARK SQUARE

Croissant du Jour $
31 St James Ave  (617) 451-1561
Tucked inside the arcade of the Park Square Building, this small shop has a devoted following for their bagels and breakfast sandwiches. Sandwiches, wraps, and salads are available for lunch. Mon–Fri 6am–3:30pm.

Mike and Patty’s $
12 Church St  (617) 423-3447 www.mikeandpattys.com
Located on a quiet Bay Village street a few blocks from the hotel, Mike and Patty’s is a small, but busy spot with a big following devoted to their “fancy” bacon and egg sandwich, migas, and other breakfast selections, served until closing. For lunch try the fried green tomato BLT or cubano. Vegetarian selections available. Wed–Fri 7:30am–3pm, Sat 8am–2pm, Sun 9am–2pm, closed Mon and Tue.

Panera Bread $
450 Boylston St  (617) 638-3260
Baked egg soufflés, breakfast sandwiches, bagels, granola and yogurt, and pastries are among the breakfast options. Lunch choices range from sandwiches, salads, and soups. Mon–Sat 6am–10pm, Sun 6:30am–9:30pm.

The Paramount $
44 Charles St  (617) 720-1152 www.paramountboston.com
The Paramount has been serving up diner food on the flat of Beacon Hill since 1937. A full menu of omelets, egg sandwiches, pancakes, and waffles is served until late afternoon. The Paramount also offers a full range of salads and sandwiches for lunch, and a nice selection of dinner offerings, most under $20. Beer and wine available. Breakfast/lunch, Mon–Fri 7am–4:30pm, Sat–Sun 8am–4:30pm; Dinner, Sun–Thu 5–10pm, Fri–Sat 5–11pm.

Rebecca’s Cafe $
500 Boylston St  (617) 536-5900 www.rebeccascafe.com
Rebecca’s offers a selection of hot and cold breakfast items, salads, soups, and sandwiches for lunch, as well as a changing selection of daily hot entrees. (It’s located in the building that served as the exterior of Crane, Poole & Schmidt on ABC’s Boston Legal.) Mon–Fri 7am–5pm.

The Thinking Cup $
165 Tremont St  (617) 482-5555 www.thinkingcup.com
A great place to satisfy your cappuccino cravings, this cafe also serves pastries, breakfast, and sandwiches, all at reasonable prices. It also features arguably the best French hot chocolate in town. Mon–Thu 7am–10pm, Fri–Sun 7am–11pm.
Host Committee Recommendations

RESTAURANTS

Average price of a dinner entrée: $ = <$15; $$ = $15-$20; $$$ = $21-30; $$$$ = $35 and above.

At one time Boston’s culinary repertoire largely revolved around baked beans and baked scrod. Julia Child helped create a revolution in American eating habits from her kitchen in Cambridge in the 1960s only to be followed by a group of chefs in the 1980s and ‘90s who transformed Boston’s restaurant scene. Whether you’re a high roller with reservations at one of Boston’s nationally renowned destinations, like o ya or Menton, or if a bowl of pho in Chinatown is at the top of your budget, you’ll find a wide range of cuisines and prices in the neighborhoods near the hotel. Check Boston Magazine’s website for the “Best of Boston,” “Cheap Eats” and other guides at www.bostonmagazine.com. Open Table’s Boston link (www.opentable.com) offers reservations and reliable user reviews. Sites like Yelp (www.yelp.com/c/boston/restaurants), and Urban Spoon (www.urbanspoon.com/c/4/Boston-restaurants), and Chowhound (chowhound.chow.com/boards/12) offer reviews and advice—often very opinionated.

We have tried to emphasize as many reasonably priced dining options in this guide as possible, with some mid-level and pricier favorites thrown into the mix. Many restaurants near the hotel have bar menus that offer cheaper alternatives to their main dining rooms. There are also a number of fast food places on Boylston Street, heading west. Restaurants listed near the hotel are just a short walk away, while those listed in surrounding neighborhoods are within a 15- to 20-minute walk. Establishments in the “Further Afield” category may require a subway or cab ride. Check the Shopping section of this guide for additional dining options.

IN THE PARK PLAZA HOTEL BUILDING

Au Bon Pain $  
26 Park Plaza  (617) 338-8948  
This ubiquitous chain is convenient for breakfast sandwiches, yogurt, oatmeal and pastries. Soups, salads, hot and cold sandwiches and wraps fill out the lunch menu. Cookies and other goodies are available all day and the coffee and tea are always flowing. Vegetarian options available. Mon–Fri 6am–9pm, Sat 6:30am–9pm, Sun 7am–8pm.

Finale $  
1 Columbus Ave  (617) 423-3184 www.finaledesserts.com  
Award-winning desserts paired with a formidable wine and cocktail menu make Finale the destination for the post-theatre crowd. Entrées include Teriyaki-glazed salmon and truffle macaroni and cheese. But life is short—eat dessert first! Try one of their desserts like the creme brûlée with a sampling flight of port or sherry. Vegetarian friendly. Take out bakery available, lunch counter open until 4:30pm during the week and until 3:30pm on the weekends. Sun–Mon 11am–11pm, Tue–Thu 11am–11:30pm, Fri–Sat 11am–12am.

McCormick & Schmick’s $$$  
34 Columbus Ave  (617) 482-3999 www.mccormickandschmicks.com  
McCormick & Schmick’s operates dozens of seafood restaurants around the country. The menu changes daily, allowing them to draw on the freshest seafood. The raw bar features an array of chilled local oysters and clams; rich clam chowder and Maine lobster bisque are always on hand; entrees might include stuffed Atlantic salmon and prosciutto encrusted haddock. Meat and vegetarian entrees are on the menu and the wine list that features a number of bottles under $40. Sun–Thu 11:30am–12am, Fri–Sat 11:30am–1am.

M.J. O’Connor’s $$  
27 Columbus Ave  (617) 482-2255 www.mjoconnors.com  
There is no shortage of Irish bars in Boston but this one, on the south side of the Park Plaza building, is certainly the closest! Favorites like Guinness beef stew, Harp battered fish and chips, and shepherd’s pie, highlight the dinner menu and are all under $16. A wide range of appetizers, soups, salads and sandwiches are also offered and there’s even a traditional Irish breakfast served at lunch. There is a $6 happy hour and late night menu of pub snacks. Sun–Sat 11:30am–2am.

Pairings $$$  
50 Park Plaza  (617) 262-3473  
The Park Plaza’s “hotel restaurant,” Pairings opens at 6:30am for breakfast, offers lunch service from 11:30am–2pm, and dinner from 5–10pm. A limited bar menu is available from 10 to closing.

The Melting Pot $$$  
76 Arlington St  (617) 357-7007 www.meltingpot.com  
This is a local outpost of this far-flung chain of fondue restaurants. Mon–Fri 4–10pm, Sat–Sun 12pm–11pm.
Host Committee Recommendations

NEAR THE PARK PLAZA HOTEL/BACK BAY

CASUAL

**Boloco $**
2 Park Plaza (617) 778-6772 www.boloco.com
Freshly-made burritos and smoothies make Boloco a popular spot for students and the budget-conscious. Try the "Classic Mexican" for a traditional burrito experience, or sample the more adventurous Cajun, Memphis BBQ, or Bangkok Thai burritos. You are also able to build your own burrito. Vegetarian and vegan-friendly. Daily 7am–11pm.

**The Rattlesnake Bar and Grill $$**
384 Boylston St (617) 859-7772 www.rattlesnakebar.com
Located just around the corner from the Park Plaza, Rattlesnake is a Mexican-inspired joint under the direction of Brian Poe. Imaginative tacos (lamb, duck, quail) compete with weekly specials and a long list of margaritas. A good spot for larger groups. The kitchen serves until 1am. Daily 11:30am–2am.

**City Place $**
8-10 Park Plaza
Located just a block east of the Park Plaza Hotel is City Place in the Massachusetts State Transportation Building. A food court in an atrium setting offers a bright, if sometimes noisy, place to grab a bite and relax for a bit. Eateries include Herrera’s Burritos, Sandella’s Flatbread Cafe, D’Angelo’s Sub Shop, Osaka Express, Dunkin’ Donuts, Starbucks and more. Hours of individual stands and restaurants vary.

**Club Café $$**
209 Columbus Ave (617) 536-0966 www.clubcafe.com
This long-standing GLBT-friendly bar, restaurant, and nightclub serves dinner nightly. Most entrees, like pan-seared salmon and tagliatelle pasta with shrimp, are under $20, and they offer 2-for-1 meal deals Sunday through Thursdays. Check their website for entertainment listings. Sun–Thu 5:30–10pm, Fri–Sat 5:30–11pm, bar open until 2am.

**Davio’s to Go $**
10 St. James St (617) 357-4556
This take-out operation of the popular—and expensive—Davio’s Italian Steakhouse is a favorite with local office workers. The emphasis is on sandwiches (free range, natural chicken salad; ham with brie and fig jam on baguette), soups, and salads. Additional lunch specials change daily. Located in the Galleria at 10 St. James St; also accessible through 75 Arlington St. Mon–Fri 7am–4pm.

Fire + Ice $$
205 Berkeley St (617) 842-3473 www.fire-ice.com
“Fire” refers to the cuisine: You to pick meats and/or vegetables and noodles from their broad selection of fresh items, and they cook it up on the Mongolian style grill with the sauce of your choice. “Ice” is a nod to the chilled classics at the bar. Popular with college students and the budget-minded, lunch is $9.99, dinner, $16.99. Mon–Thu 11:30am–10pm, Fri–Sat 11:30am–11pm, Sun 10am–10pm.

**Geoffrey’s Cafe $**
142 Berkeley St (617) 424-6711 www.geoffreyscafebar.com
Geoffrey’s has been a neighborhood favorite for many years. Every entree on the dinner menu (running from pasta, to comfort food, like chicken and dumplings, to bistro fare, such as beef bourguignon) is under $15. That, combined with a full bar, make this a popular spot for those on a budget. Lunch and weekend brunch served. Mon–Fri 11am–12am, Sat–Sun 10am–1am.

**Four Burgers $**
134 Boylston St (617) 426-4041 www.fourburgers.com
Four burgers—locally sourced grass-fed beef, natural turkey, wild salmon, and vegan—are at the heart of this local chain. Round out your meal with hand-cut fries and chips or a salad. A cut above average fast food joints; beer and wine available. Mon–Tue 11am–10pm, Wed–Sat 11am–11pm, Sun 12pm–10pm.

**Parish Cafe $**
361 Boylston St (617) 247-4777 www.parishcafe.com
Very close to the conference hotel; a good spot to get a good sandwich. The concept: famous local chefs were invited to create a sandwich for the menu. The results are fresh and affordable, and there are a handful of beers on tap. Mon–Sat 11:30am–2am, Sun 12pm–2am.

**The Salty Pig $$**
130 Dartmouth St (617) 536-6200 www.thesaltypig.com
The name says it all. Construct your own charcuterie plate from their offerings of cured meats and cheeses, try one of their mains, such as short rib and grits or pig trotter ragout, or a wood grilled pizza. Daily 11am–1am.

**Souper Salad $**
209 Berkeley St (617) 350-5380 www.soupersaladboston.com
This lunch spot offers a well made, rotating selection of soups and chowders, salads, sandwiches, and wraps, quickly for those on the go. Vegetarian offerings. Breakfast items are available until 10am. Mon–Fri 6:30am–5pm.
Host Committee Recommendations

Vapiano $  
191 Stuart St (857) 445-0236  
www.vapianointernational.com/vapiano  
With an emphasis on the hip and the casual, this European chain specializes in made-to-order hand tossed pizzas, fresh pastas, and salads. Vapiano offers a full bar, beer and wine.  
Mon–Wed 11am–11pm, Thu 11am–12am, Fri–Sat 11am–1am, Sun 11am–10pm.

Viga $  
304 Stuart St (617) 542-7200 www.vigaeatery.com  
The line often extends out the door at this small take-out shop just west of the Park Plaza. The emphasis is on casual Italian sandwiches and wraps, calzones, and pizza. Try the Pavarotti (prosciutto, salami, ham, provolone, roasted peppers, lettuce, and tomato) or the Palmero (grilled chicken breast, dill sauce, grilled eggplant, fresh mozzarella, lettuce, and tomato). Mon–Fri 11am–3pm.

UPSCALE

Atlantic Fish $$$  
761 Boylston St (617) 267-4000  
Consistently highly rated by locals and tourists, Atlantic Fish offers fresh fish grilled, broiled, fried, pan seared, blackened, or baked. Seafood specialties, salads, and chowders round out the menu. Sun–Thu 11am–11pm, Fri–Sat 11am–12am.

Avila $$$  
1 Charles St South (617) 267-4810 www.avilarestaurant.com  
The tastes of Spain, Italy, France, and Portugal inspire Avila’s pan-Mediterranean cuisine. Enjoy several small plates, one of their handmade pastas, or entrees, such as braised short rib with goat cheese croquettes or monkfish osso bucco. A menu featuring plates under $15 is offered in the bar. Sun–Tue 5–10pm, Wed–Sat 5–11pm.

Bistro du Midi $$$  
272 Boylston St (617) 426-7878 www.bistrodumidi.com  
This warm, lovely room overlooks the Public Garden and features a menu that leans heavily on cooking in the Provençal style. Try the classic bouillabaisse or roasted monkfish. The bar menu (also available at lunch is mostly under $20 and includes items like croque monsieur and lamb merguez bolognese. Bar menu, Mon–Sun 11:30–11pm; Dinner, Mon–Sun 5:30–10pm; Brunch, Sat–Sun 11am–3pm.

Erbaluce $$$$  
69 Church St (617) 426-6969 www.erbaluce-boston.com  
Chef Charles Draghi creates a new Italian menu nightly, drawing on the best local, seasonal ingredients for dishes, like rack of wild boar roasted over walnut shells or fettuccini with roasted beets, beet greens, spec, and sage. This intimate restaurant is the winner of many accolades and was recently named “Best Italian Restaurant” in the city by The Improper Bostonian. Sun, Tue–Thu 5:00–10pm, Fri–Sat 5–11pm, closed Mon.

Legal Seafood $$$  
26 Park Plaza (617) 426-4444 www.legalseafoods.com  
This mini-empire started in Cambridge in the 1960s and now has more than 30 restaurants along the east coast. If not always inspired, the food is always good, and there’s a wealth of healthy items on the menu. You can find a number of dining options available for under $20, or you can break the bank with lobster dishes and more exotic fishes. Other locations nearby in Copley Place, Harvard Square, and the Prudential Center. Mon–Thu 11:30am–11pm, Fri–Sat 11:30am–12am, Sun 12pm–11pm.

Post 390 $$$  
406 Stuart St (617) 399-0015 www.post390restaurant.com  
The first floor of this “urban tavern” is dominated by a large bar and fireplace and features an affordable (about $20 and under) “tavern menu” of entrees, sandwiches, and sweets. A wrought iron staircase leads to a second floor dining room with views of Back Bay landmarks; classics like herb-roasted chicken and grilled swordfish are served. Lunch, Mon–Fri 11:30am–2:30pm; Dinner, Mon–Sat 5–11pm, Sun 5–10pm.

Via Matta $$$  
79 Park Plaza (617) 422-0008 www.viamattarestaurant.com  
Via Matta boasts that it brings the cuisine of Italy’s Piedmont, Tuscany, Liguria, and Emilia Romagna regions to the Back Bay. Popular, if a bit noisy, the food is consistently good. Lunch features sandwiches, salads, pizzas, and pastas. The dinner menu contains pasta staples (prosciutto and potato stuffed ravioli; homemade cavatelli with peas and crumbled pork sausage) as well as solid “secondi” options, such as salmon with cucumber and grilled steak with smoked eggplant. The wine list is all-Italian. Lunch, Mon–Fri 11:30am–2:30pm; Dinner, Mon–Thu 5:30–10pm, Sat–Sun 5:30–11pm. Closed Sun.
Host Committee Recommendations

**Tico Boston $$$**
222 Berkeley St (617) 351-0400 www.ticorestaurant.com
Central American cuisine from chef Michael Schlow of many noted upscale spots in Boston, Tico is more casual, especially the bar area, which serves food late. Fresh and flavorful, with tacos and small plates making it possible to have a good and reasonably priced meal. Entrées are a bit pricier. It can be a bit of a scene at night, but is a good lunch option. Mon–Fri 11:30am–2am, Sat–Sun 11am–2am.

**BEACON HILL**

**75 Chestnut $$$**
75 Chestnut St (617) 227-2175 www.75chestnut.com
Tucked into a quiet side street on the flat of Beacon Hill, 75 Chestnut has been a neighborhood favorite for years. Serving dishes like beef stew and marinated steak tips, the emphasis is on comfort food in this cozy establishment. Many entrees are below the $20 price point. Dinner nightly 5–10pm; the bar is open until midnight Sun–Thu, and until 1am on Fri and Sat.

**Beacon Hill Bistro $$$**
25 Charles St (617) 723-7575 www.beaconhillhotel.com/bistro
This cozy bistro on Charles Street offers a savory menu of seasonal dishes prepared with imagination and consistent quality. BHB is a favorite with locals and with visitors. A reasonably priced full breakfast menu is served until 10am. Dinner, Mon–Sat 5:30–11pm, Sun, 5:30–10pm.

**Figs $$**
42 Charles St (617) 742-3447
Thin crust gourmet pizza (think fig and prosciutto, spicy shrimp, roasted pulled chicken with gruyère) is the name of the game at Figs. Pasta and salad are also on the menu. Beer and wine only. Sun 12–10pm, Mon–Thu 11:30am–10pm, Fri–Sat 11:30am–11pm.

**Lala Rokh $$**
97 Mt. Vernon St (617) 720-5511 www.lalarokh.com
Serving authentic home-style Persian cuisine since 1995, Lala Rokh has become a staple of the Boston dining scene. Aromatic roasted dishes, stews, and soups are seasoned with saffron, cinnamon, rose petals, and other exotic ingredients. Beer and wine. Daily 5:30–10pm.

**Toscano Restaurant $$$**
41-47 Charles St (617) 723-4090 www.toscanoboston.com
Toscano has been a Beacon Hill fixture for years, appreciated by locals and visitors alike. This warm, inviting restaurant serves a wide range of Italian favorites, including pasta, gnocchi, risotto, roast fish, chicken and veal dishes, and vegetarian options. Daily 11:30am–10pm.

**THE SOUTH END**

**Addis Red Sea $**
544 Tremont St (627) 426-8727 www.addisredsea.com
Tasty and affordable Ethiopian cuisine; excellent choices among the beef, lamb, and vegetarian menus. Mon–Fri 5–11pm, Sat–Sun 12–11pm.

**Aquitaine $$$**
569 Tremont St (617) 424-8577 www.aquitaineboston.com
Aquitaine has been a South End favorite for many years, plating bistro favorites like salade lyonnaise, steak tartare, and sole meuniere. Wines lean heavily toward French selections, and they’re joined by an imaginative selection of cocktails. Lunch Mon–Fri 11:30am–3pm; Brunch Sat–Sun 10am–3pm; Dinner Sun–Wed 5:30–10:30pm, Thu–Sat 5:30–11pm.

**The Beehive $$$**
541 Tremont St (617) 423-0069 www.beehiveboston.com
Located at the Boston Center for the Arts in the historic Cyclorama building, Beehive exudes a Bohemian vibe. Share the Mezze Platter Deluxe, a platter from their raw bar, or tuck into entrees, such as seared za’atar spiced swordfish, roast mustard and herb-crusted rack of pork, or the Beehive Burger. The Beehive features live music every night, and there’s never a cover. Dinner, Mon–Sun 5pm–2am; Sat–Sun; Jazz brunch 10am–3pm.
Host Committee Recommendations

Delux Cafe $$
100 Chandler St (617) 338-5258
The Delux seems to fall into the “either you love it or you hate it” category. The crowd skews young and hip, the food leans Tex-Mex, the dive-y vibe trends kitsch; walls splashed with late great pop culture icons from Elizabeth Taylor to Elvis. Cheap drinks. Cash only. Mon–Sat 5:30pm–1am.

Flour Bakery + Cafe $
1595 Washington St (617) 267-4300 www.flourbakery.com
Enticing selection of made-to-order sandwiches and salads created from fresh, organic ingredients, topped off by mouth-watering baked goods. Order at the counter from the friendly, efficient staff, then find a place amidst the communal tables and outdoor seating. Additional locations in Central Square and Fort Point. Mon–Fri 7am–9pm, Sat 8am–6pm, Sun 9am–3pm.

Hamersley’s Bistro $$$$ 
553 Tremont St (617) 423-2700 www.hamersleysbistro.com
One of Boston’s most acclaimed restaurants, Hamersley’s Bistro puts a French twist on American classics. Try their amazing roast chicken and their corn ice cream. Vegetarian options. Mon–Fri and Sun 5:30–9:30pm, Sat 5:30pm–10pm.

Sibling Rivalry $$$
525 Tremont St (617) 338-5338 www.siblingrivalryboston.com
Sibling Rivalry combines the simple elegance of classical cooking with the rich, bold flavors of Modern American cuisine. Chefs David and Bob Kinkead created a “dueling” menu that showcases their talents with different interpretations of seasonal ingredients. Mon–Thu 5:30–11pm, Fri 5:30–11pm, Sat 5–11pm, Sun 4–9pm.

Masa $$$
439 Tremont St (617) 338-8884 www.masarestaurant.com
Masa brings the flavors of the Southwest to the Northeast with consistently delicious results. Mix and match appetizers and small plates or shoot for entrées, such as fire roasted pork loin with chorizo. Masa offers an excellent brunch on Saturday and Sunday (10am–3:30pm and 9am–3:30pm respectively). Dinner, Mon–Thu 5–10pm, Fri–Sat 5–11pm, Sun 6–10pm.

Myers + Chang $$
1145 Washington St (617) 542-5200 www.myersandchang.com
Husband and wife team Christopher Myers and Joanne Chang serve an innovative take on Taiwanese “soul food” and Asian street food. The “garlicky spicy coal-black” chicken wings will knock your socks off. Sun–Wed 11:30am–10pm, Thu–Sat 11:30am–11pm.

CHINATOWN

Gourmet Dumpling House $
52 Beach St (617) 338-6222 www.gourmetdumpling.com
As its name suggests, Gourmet Dumpling House specializes in dumplings, but also offers a wide range of Chinese cooking, from north to south. Braised foods, hot pots, and soups complement the fresh dumplings and buns. Vegetarian options available. Sun–Sat 11am–1am.

Jacob Wirth $$
31-37 Stuart St (617) 338-8586 www.jacobwirth.com
Located on the edge of Chinatown, Jacob Wirth has been a Boston favorite since 1868. Along with German specialties like sauerbraten, wiener schnitzel, and wursts, Jake’s serves fish and chips, pasta, burgers, sandwiches, soups, salads, and small plates. The large beer selection flows freely, and every Friday is sing-along night in the bar. Sun–Mon 11:30am–9pm, Tue–Wed 11:30am–10pm, Thu 11:30am–12am, Fri–Sat 11:30am–1am.

My Thai Vegan Cafe $
3 Beach St (617) 451-2395
Above Pho Pastuer, the Cafe offers an all-vegan menu of Thai dishes featuring tofu and “meat” protein. Sun–Thu 11am–10pm, Fri–Sat 11am–11pm.

New Jumbo Seafood $$
5 Hudson St (617) 542-2823
www.newjumboseafoodrestaurant.com
Make sure to order the pea pod stems and the salt and pepper shrimp, before you pick out your own lobster or black sea bass from the fish tank to be cooked to order. A nice selection of vegetarian offerings is available, and the staff is very helpful and friendly. Mon–Sun 11am–2am.

New Saigon Sandwich $
696 Washington St (617) 542-6296
The traditional Banh Mi sandwich is just $3.25. Variations include BBQ, teriyaki, and curry chicken. Box lunches are also served. Mon–Sun 8:30am–6pm.

Peach Farm $$
4 Tyler St (617) 482-1116
Like New Jumbo Seafood, Peach Farm is known for its fresh fish and delicately cooked vegetables. Open late every night. Mon–Sun 11am–3am.
Penang $  
685 Washington St (617) 451-6372  
While most restaurants in Chinatown serve variations on Chinese, Thai, and Vietnamese food, Penang specializes in Malaysian cuisine. Noodles, roti, soups, and rice-based dishes are on the menu along with many vegetarian options. Sun–Thu 11:30am–11pm, Fri–Sat 11:30am–11:45pm.

Pho Pasteur $  
682 Washington St (617) 482-7467 www.phopasteurboston.net  
Very fresh and very affordable Vietnamese cuisine. You can’t go wrong with a noodle bowl loaded with lime, fresh basil, and bean sprouts. Sun 8am–10:45pm; Mon–Sat 9am–10:45pm.

Windsor Dim Sum Cafe $  
10 Tyler St (617) 338-1688  
You won’t find rolling steam carts here, but you will find an extensive array of fresh dim sum favorites that can be ordered off the menu, including dumplings, noodles, and buns. Vegetarian options available. No alcohol served. Daily 9:00am–10pm.

Xinh Xinh $  
7 Beach St (617) 422-0501  
Preferred by some to Pho Pasteur, this quieter storefront has delicious Vietnamese dishes, including an amazing lemongrass vermicelli with tofu. Mon–Sun 10:30am–10pm.

THE THEATER DISTRICT / DOWNTOWN CROSSING

Kingston Station $$  
25 Kingston St (617) 482-6282 www.kingstonstation.com  
This unassuming spot features well prepared food at reasonable prices. Most entrees, such as braised duck risotto and Vietnamese roasted chicken, are around $20. Vegetarian options. Try the truffle fries with gruyere cheese. Mon–Wed 11:30am–12am, Thu–Fri 11:30am–2am, Sat 5pm–2am.

Petit Robert Central $$  
34 Summer St (617) 737-1777 www.petitrobertcentral.com  
Traditional, reasonably priced French bistro fare is the hallmark of Petit Robert. Most lunch items are under $12, and most dinner entrees, such as coq au vin, roast chicken, and sautéed scallops, are around $20. Mon–Thu 11am–10pm, Fri 11am–11pm, Sat 5pm–11pm.

Silvertone $$  
69 Bromfield St (617) 338-7887 www.silvertonedowntown.com  
Located steps from the T’s Park Street station and Downtown Crossing, Silvertone has earned accolades as one of Boston’s best bars and for its menu of American comfort food, including macaroni and cheese, meatloaf, steak tips, shepherd’s pie, and roast chicken. This spot is always bustling from 5–8pm, but quiets down some as the evening progresses. Mon–Fri 11:30am–2am, Sat 6pm–2am. Kitchen closes at 11pm nightly.

Teatro $$  
177 Tremont St (617) 778-6841 www.teatroboston.com  
Under an elegant, vaulted ceiling, Teatro buzzes as diners enjoy house-made pasta dishes, such as spinach and mascarpone ravioli, all available in full portions for $20 or half portions for $10. Risotto, a few meat and seafood entrees, pizza, and hot and cold antipasti round out the menu. Tue–Thu 5–10:30pm, Fri–Sat 5–11:30pm, Sun 4–10pm.

WATERFRONT / FORT POINT / LEATHER DISTRICT

Sportello $$$  
348 Congress St (617) 737-1234 www.sportelloboston.com  
Well worth the wait for first-come, first-served seats at the bar, this pizzeria and more is the newest creation of Boston restaurateur Barbara Lynch. Between the sleek decor and hip crowd, it feels almost like being in Rome; downstairs “it” bar Drink adds to the festive atmosphere. Mon-Thu 11:30am–10pm, Fri 11:30am–11pm, Sat 10:30am–11pm, Sun 10:30am–10pm.

Les Zygomates $$  
129 South St (617) 542-5108 www.winebar.com  
Swanky but relaxed French bistro and oyster bar, with a superb wine list and polished, friendly staff. They do a basic but excellent steak frites as well as more eclectic dishes. The vibe is chic and cozy, in the Boston neighborhood that comes closest to Soho. Mon–Thur 11:30am–10pm, Fri 11:30am–11pm, Sat 5:30pm–11pm.

Teatro $$  
177 Tremont St (617) 778-6841 www.teatroboston.com  
Under an elegant, vaulted ceiling, Teatro buzzes as diners enjoy house-made pasta dishes, such as spinach and mascarpone ravioli, all available in full portions for $20 or half portions for $10. Risotto, a few meat and seafood entrees, pizza, and hot and cold antipasti round out the menu. Tue–Thu 5–10:30pm, Fri–Sat 5–11:30pm, Sun 4–10pm.

o ya $$$$  
9 East St (617) 654-9900 www.oyarestaurantboston.com  
If you’ve just landed that new job, or if money is no object, o ya should be your dining destination in Boston. Great sushi is always an art, but here Chef Tim Cushman raises it to the sublime. Each small bite is engineered to dazzle, and each one succeeds. Reservations are a must, and expect dinner to set you back three figures. Tue–Thu 5–9:30pm, Fri–Sat 5–10pm.
Host Committee Recommendations

THE NORTH END

The North End is Boston’s own “Little Italy.” Now more accessible with the completion of “The Big Dig,” the North End can be reached in 20-30 minutes by foot or you can take the T to the Government Center station, from which the neighborhood is about a ten-minute walk. Crowded with literally dozens of restaurants, cafés, pizza shops, bakeries, gelataria, and salumeria, there are simply too many places we recommend to eat to list here. We invite you to take a stroll through the colorful and historic North End. For more information visit www.northendboston.com

FURTHER AFIELD

KENDALL SQUARE/CENTRAL SQUARE (CAMBRIDGE)
(Red Line T to the Kendall/MIT or Central Square stops)

Baraka Cafe $  
80 ½ Pearl St (617) 868-3951 www.barakacafe.com  
Excellent and affordable Algerian cuisine. Everything on the menu is loaded with flavorful spices. Make sure that you order a glass of lemonade flavored with rose petals. No alcohol served.  
Tue–Sun 5:30–10pm.

The Blue Room $$$  
1 Kendall Sq, Ste 200 (617) 494-9034 www.theblueroom.net  
The Blue Room is simple casual comfort. Housed in a renovated woven hose factory, this nationally acclaimed restaurant is composed of bare wood beams, brick and granite walls, cozy chenille banquettes, soft lighting, and zinc-topped tables. Chef Jorge Lopes puts his wood-burning grill to work creating dishes with influences from Mediterranean to Asian and Local to Latin American. Along with the lively atmosphere comes an interesting, eclectic, and affordable wine list. Dinner, Mon–Thu 5–10pm, Fri–Sat 5–11pm, Sun 5–9pm; Brunch, Sun 11am–2:30pm.

Cambridge Brewing Company $$  
1 Kendall Sq, Bldg 100 (617) 494-1994 www.cambrew.com  
CBC brews a selection of house and rotating seasonal beers, ales, and stouts and pours them by the glass, the pitcher, or “the tower.” But humans do not live by beer alone, so accompany your beverage with dishes like beer brined chicken, pumpkin ravioli, or pork schnitzel. Mon–Thu 11:30am–11pm, Fri–Sat 11:30am–11pm, Sun 11am–10pm.

Central Kitchen $$$  
567 Massachusetts Ave (617) 491-5599 www.enormous.tv/central  
Perched on the confluence of alternative and yuppie life, Central Kitchen is resplendent in dark wood and copper tables. A long, stylish slate bar spans the room, where young Cantabrigians cool their heels over wines by the glass. The menu, best described as Mediterranean-inspired comfort fare, includes items like mussels steamed in Stella Artois and double-thick pork chop with apricot confit. Dinner daily, 5:30–11:00pm; Lunch, Mon–Fri 11:30am–3:00pm.

Craigie on Main $$$$  
853 Main St (617) 497-5511 www.craigieonmain.com  
One of the most important destinations for foodies in the area, Craigie on Main is also one of the most innovative restaurants in Boston. You can’t go wrong with anything on Chef Tony Maws’ menu, but carnivores should definitely order the bone marrow.  
Tue–Thu and Sun 5:30pm–10pm, Fri–Sat 5:30pm–10:30pm.

The Friendly Toast $  
1 Hampshire St (617) 621-1200 www.thefriendlytoast.net  
Diner style food comes to Tech Square with the Friendly Toast. Known for their big, filling breakfasts, The Toast also serves sandwiches, burritos, and stir-fries at lunch and dinner. And this is probably the only place in town you can get a Moxie Milkshake. Sun–Tue 8am–10pm, Wed–Sat 8am–1am.

Green Street Grill $$  
280 Green St (617) 876-1655 www.greenstreetgrill.com  
Upscale pub feel, with cozy ambiance and old Cambridge charm. Enticing, flavorful assortment of traditional American meat and seafood dishes. Also a good place to stop in for cocktails and small plates, though the bar area can get crowded and noisy. Daily 5:30pm–1am.

Rendezvous $$$  
502 Massachusetts Ave (617) 576-1900 www.rendezvouscentralsquare.com  
Chef / owner Steve Johnson changed the game at this former Burger King location with his menu focused on locally sourced, seasonal ingredients. The braised pork and veal meatballs with toasted orecchiette, mistakes, and piave cheese is a marvel of simple, clear flavors. Sun–Thu 5–10pm, Fri–Sat 5–11pm.

Veggie Galaxy Diner and Vegan Bakery $  
450 Massachusetts Ave (617) 497-1513 www.veggiegalaxy.com  
Vegetarians and vegans rejoice! This is the place for you. Enjoy a vegan omelet, a vegan BLT, or a vegan lemon meringue pie. (Yes, you read that correctly.) Add the fun diner atmosphere and friendly wait staff, and you will be in veggie heaven. Mon–Fri 7am–10pm, Sat–Sun 9am–10pm.
Host Committee Recommendations

HARVARD SQUARE
(Red Line T to the Harvard Square Stop)

9 Tastes $
50 JFK St  (617) 547-6666 www.9taste.com
Fine Thai cuisine in a relaxed atmosphere with reasonable prices. Try their pad thai or the crispy basil chicken. Lunch, Mon–Fri 11:30am–3pm, Sat–Sun 12–4pm; Dinner, Mon–Thu 5–10pm, Fri 5–10:30pm, Sat 4–10:30pm, Sun 4–10pm.

Algiers Coffee House $$
40 Brattle St (617) 492-1557
Upstairs from the historic independent Brattle Theater, this building houses a two-floor coffeehouse, the perfect place to while away an hour or two. In addition to the extensive coffee and tea menu, there is delicious homemade red lentil soup and falafel, lamb kabobs, and other unfussy North African fare. Daily 8am–12am.

Mr. Bartley’s Burger Cottage $
1246 Massachusetts Ave  (617) 354-6559 www.mrbartley.com
Since 1960 Barley’s has been burger central in Harvard Square. Despite the cutesy names, these are serious burgers. The chuck is ground fresh every day, and the Bartley product has frequently been ranked “Best of Boston.” Veggie burgers, salads, and other items satisfy the non-carnivore. Mon–Sat 11am–12am.

Café Pamplona $
12 Bow St  (617) 492-0352
Café Pamplona is Harvard Square’s oldest and one of its most iconic coffee and teahouses. Founded in 1958, it is the only café in Harvard Square with table service. Serving coffee and an extensive selection of teas, daily panini and Tortilla Espanola specials, and garlic soup. Daily 11am–12am.

Cambridge 1 $
27 Church St  (617) 576-1111 www.cambridge1.us
A variety of charcoal-grilled pizzas, cold beer, and great wine selection from the owners of Miracle of Science, Audubon Circle, and Middlesex Lounge. 42” plasma TVs, takeout available, and comfortable, oversized booths with a sleek fireslate bar. Sun–Thu 11:30am–12am, Fri–Sat 11:30am–1am.

Casablanca $$$
40 Brattle St  (617) 876-0999 www.casablanca-restaurant.com
A Harvard Square institution located next to the historic independent Brattle Theater, with a casual ambience sustained by an eclectic jukebox, friendly staff, and lively array of small dishes (the Turkish meze plate and flatbread pizza are standouts), and backdoor-smoked barbeque. Lunch, Mon–Sat 11:30am–2:30pm, Sun 11:30am–3pm; Dinner, Mon–Thu, Sun 5:30–10pm, Fri-Sat 5:30–10:30pm.

Charley’s Kitchen $
10 Eliot St  (617) 492-9646 www.charlieskitchen.com
Three bars, two floors, a beer garden, cheap grub, 18 beers on draft and a fun cocktail list. All those elements account for why Charley’s has been a Harvard Square institution for more than forty years. Sun–Wed 11am–1am, Thu–Sat 11am–2am.

Chez Henri $$$
1 Shepard St  (617) 354-8980 chezhenri.com
Located a few blocks from the Harvard Square T stop, Chez Henri is Chef Paul O’Connell’s French restaurant with a Latin twist. A 3-course prix fixe is usually available for $39. The real star at Chez Henri is the pressed Cuban sandwich, only served at the bar—it is a wonder. Mon–Thu 5:30–10pm, Fri–Sat 5:30–10:30pm, Sun 5:30–9:30pm.

Clover Food Lab $
7 Holyoke St  (617) 640-1884) www.cloverfoodlab.com
This austere, lab-like space serves vegetarian food in large portions at cheap prices. Chickpea fritters and rosemary fries are among their most popular dishes. Soylent Green is not on the menu. Daily 7am–10pm.

Crema Cafe $$
27 Brattle St  (617) 876-2700 www.cremacambridge.com
Thought by many to serve the best coffee in the Square, this friendly spot frequented by students serves up drinks and light fare including pressed sandwiches, soups, and baked goods. Mon–Fri 7am–9pm, Sat–Sun 8am–9pm.

Grafton Street Pub $$
1230 Massachusetts Ave  (617) 497-0400 www.graftonstreetcambridge.com
Grafton Street serves classics like beef short rib “pot roast,” pan roasted chicken breast, and baked lobster macaroni and cheese in a cozy atmosphere. Beer, wine, and specialty cocktails lubricate the conversation. Food served daily 11am–11pm; late menu Thu–Sat until 1am; bar open Sun–Wed until 1am, Thu–Sat until 2am.

Grendel’s Den Restaurant and Bar $
88 Winthrop St  (617) 491-1160
Located in the heart of Harvard Square, Grendel’s Den offers a delicious seasonal beer selection and an eclectic menu featuring something for everyone. Everything on the food menu is half-price with a $3 beverage purchase between 5–7:30pm every day and from 9–11:30pm Sunday through Thursday. Vegetarian and vegan friendly. Daily 11:30am–1am.
Host Committee Recommendations

**Harvest $$$$**
44 Brattle St (in the walkway)  (617) 868-2255
www.harvestcambridge.com
Harvest has been a training ground for some of Boston’s most renowned chefs. Its tradition of excellence continues under Chef Mary Dumont, who works closely with local purveyors to provide gems like foraged mushroom soup, housemade potato and sage gnocchi, and seared Atlantic halibut. A menu available in the bar offers dining options under $20. Sun–Thu 5:30–10pm, Fri–Sat 5:30–11pm.

**Russell House Tavern $$**
14 JFK St  (617) 500-3055 www.russellhousecambridge.com
A vibrant bar scene keeps the Russell House hopping with cocktails like “Harvey Goes to Amsterdam” and “Journey Through the Night.” The interesting menu has many small plates and appetizers along with sandwiches, tavern pizza, and entrees. Lunch Mon–Fri 11am–4pm; Brunch Sat–Sun 10am–4pm; Dinner nightly 5pm–12am.

**Sandrine’s Bistro $$$**
8 Holyoke St  (617) 497-5300 www.sandrines.com
French food with an accent on the Alsace region is the specialty of Sandrine’s with specialties such as tarte flambée and Alsatian choucroute. Sandrine’s offers a three-course prix fixe menu for $40 every night. Vegetarian selections available. Lunch, Mon–Sat 11:30am–2:30pm; Dinner, Sun–Thu 5:30–9:30pm, Fri–Sat 5:30–10:00pm.

**Tory Row $$**
3 Brattle St  (617) 876-8769 www.toryrow.us
Serving breakfast, lunch and dinner, and brunch on weekends, Tory Row has a limited but focused menu. Burgers, sandwiches and salads, flatbreads, and a small number of entrees are available for lunch and dinner. Beer and wine. Daily 9am–11pm.

**UpStairs on the Square $$$$**
91 Winthrop St  (617) 864-1933 www.upstairsonthesquare.com
This whimsically decorated restaurant, heavy on pinks and gold, is a Cambridge favorite. The Monday Club Bar and Zebra Room are slightly more casual, with entrees coming in around $20. The pricier Soiree Dining Room offers such entrees as charcoal sirloin with pineapple-glazed veal cheek, and omnivore, vegetarian, and vegan tasting menus. The Monday Club Bar and Zebra Room are open daily from 11am–1am. The Dining Room is open for dinner Tue–Thu 5–10pm, Fri–Sat 5:30–11pm.

**BARS**
Most restaurants in the area have full bars. We’ve listed a few special locations below, all within walking distance of the Park Plaza Hotel.

**Marliave $$**
10 Bosworth Street  (617) 422-0004 www.marliave.com
Interesting cocktails and food, too. $1 oysters and clams daily from 4–6pm and then again from 9–10pm. Go upstairs for a quiet spot to talk and relax. The bar is open daily 11am–1am; food is served until 10pm.

**Drink $$**
348 Congress Street (617) 695-1806 www.drinkfortpoint.com
This is the place to go for craft cocktails taken very seriously. Tell the bartender what kind of spirits you like, and go from there. One of Boston celeb-chef Barbara Lynch’s projects, there are yummy bar snacks, too. This place gets very busy, but they keep it from being packed by limiting numbers inside. Sun–Sat 4pm–1am.

**Encore Lounge $$**
275 Tremont St  (617) 728-2162
A cozy, friendly, if somewhat pricey, jazz/piano bar with music nightly. Located in the Courtyard Marriott, this is not your typical hotel bar. No food is served, but the bar, while small, is well stocked. Open nightly until 12:30am.

**Flash’s Cocktails $**
310 Stuart St  (617) 574-8888 www.flashsocktails.com
Located a block away from the Park Plaza, Flash’s is all about classic cocktails. A menu of sandwiches and appetizers is offered to help soak up the sauce. Mon–Sat 11:30am–2am, Sun 5pm–2am. Food service until 12am nightly.
Host Committee Recommendations

The Good Life $
28 Kingston St  (617) 451-2622  www.goodlifebar.com
This is a popular after work spot with two floors and three bars and a reasonably-priced food menu. Most nights after 9:30 DJs spin a mix of music for dancing and chilling. Mon–Fri 11:30am–2am, Sat 11am–2am, Sun 11am–10pm.

Intermission Tavern $$
228 Tremont St  (617) 451-5997  www.intermissiontavern.com
Just a few blocks from the hotel, the Intermission is a cozy bar that serves generous cocktails at reasonable prices. In addition to cold martinis and beer, they offer a menu of warming comfort food, including meat loaf, steak tips, and a variety of specialty burgers. Kitchen open until 1am. Mon–Sat 11am–2am, Sun 12pm–2am.

The Oak Bar $$
138 St. James Ave  (617) 267-5300  www.theoakroom.com/oakbar
The Oak Bar is old school Boston and frequently voted the Best Hotel Bar in the city. Martinis and Manhattans are served in individual carafes, resting in crystal ice buckets. You almost expect to see Nick and Nora Charles rushing in for a quick cocktail. Live entertainment Wed–Sat evenings starting at 8:15pm. Mon–Sun from 11am.

The Tam $
222 Tremont St  (617) 482-9182
If your taste leans to dives, The Tam will fill the bill. Neon signs, cheap drinks, and video games in back. The Tam is frequently, and affectionately, described as “the best dive bar in Boston.” Cash only. Mon–Wed 8am–1am, Thu–Sat 8am–2am, Sun 12pm–1am.

CLUBS AND NIGHTLIFE

Boston has a reputation as a town that rolls up the sidewalks and turns in early. But with tens of thousands of college students living in the area, that rap may not be entirely deserved. There are quite a few dance clubs near the hotel, and live music venues are located all over town. We suggest you pick up one of Boston’s alternative publications, such as The Boston Phoenix or The Improper Bostonian (free, look for the boxes on many street corners), for the latest on the music and club scene. The Phoenix also has an extensive listing of clubs online, searchable by genre or locale, at www.thephoenix.com/Boston/Music. Click on “club directory.”

ARTS AND ENTERTAINMENT

ArtsBoston
www.artsboston.org
The performing arts scene in Boston is wide and varied with nationally renowned live theatre companies, dance events, and a thriving comedy scene. The ArtsBoston website is your guide to local arts programming. Ticketing is available through the site.

ArtsEmerson
559 Washington St  (617) 824-8400  www.artsemerson.org
Public film programming takes place in the Paramount Center Friday–Sunday; live theater and music performances are programmed in the Paramount Center and the Cutler Majestic throughout the week. The Paramount Center is the renovated 1932 Paramount Theatre, once a 1700 seat picture palace; the Cutler is the renovated 1903 Majestic Theatre, a Beaux-Arts opera house. Check the website for current offerings.

AMC Loews Boston Common 19
175 Tremont St  (617) 423-5801  www.amctheatres.com/boston
This spacious multiplex is located several blocks from the Park Plaza Hotel and runs current Hollywood hits.

The Brattle Theater
40 Brattle St, Cambridge  (617) 876-6837  www.brattlefilm.org
In 1953 Bryant Haliday and Cyrus Harvey, Jr. converted the Brattle into an “art house” cinema. Two years later Holiday and Harvey formed Janus Films to distribute foreign films in the United States. The Brattle was the birthplace of the “Bogie Cult” in the 1950s, and nearly sixty years later it continues to program a mix of classics, foreign films, and independent cinema. Visit their website to see what’s showing during the conference.

The Coolidge Corner Theater
290 Harvard St  (617) 734-2500  www.coolidge.org
Opened as a neighborhood art deco movie theater in 1933, the Coolidge Corner serves as a hub of the local film scene with its mix of indie, foreign, and art cinema. The Coolidge is easily accessible on the T by taking a C train outbound from the Arlington station to the Coolidge Corner stop. The theater is one block north of the T stop.
The Harvard Film Archive
24 Quincy St  (617) 495-4700 www.hcl.harvard.edu/hfa
The Harvard Film Archive’s cinematheque presents films Friday through Monday nights year round. Open to the public, all screenings are held in the Archive’s 200-seat theater featuring state-of-the-art film and digital projection located in the historic Carpenter Center for the Arts. The Archive is a few minutes walk from Harvard Square, through the Harvard Yard. Programming details can be found online.

The Institute of Contemporary Art
100 Northern Avenue  (617) 478-3103 www.icaboston.org
Boston’s home for contemporary art only moved to its current location on the waterfront, a building designed by award-winning architects Diller Scofidio + Renfro, in 2006. It serves as the cornerstone of the city’s waterfront redevelopment. Along with its relatively young permanent collection, the ICA features exhibitions of both emerging and established artists, and offers an interesting film program. T accessible by taking the Red Line to South Station and transferring to the Silver Line Waterfront. The ICA is a short walk from either the World Trade Center or Courthouse stations. Tue, Wed, Sat and Sun 10am–5pm, Thu–Fri 10am–9pm.

Harvard Art Museums
485 Broadway, Cambridge  (617) 495-9400 www.harvardartmuseums.org
Comprised of three museums, The Fogg (Western art), Busch-Reisinger (art from Germanic countries), and Sackler (ancient Asian, Islamic, and Indian art), you can currently see holdings from all three in one location while renovations are taking place. T accessible by taking the Red Line to Harvard Square. Tue–Sat 10am–5pm.

MUSEUMS/ATTRACTIONS

Boston has a wealth of world-class museums and attractions, so the following is only a brief listing of what can be found in the area. For a full listing, go to www.cityofboston.gov/visitors and click on the “Museum” and the “Things to Do in Boston” tabs on the left.

Faneuil Hall Marketplace
Government Center
Made up of four places (Faneuil Hall, Quincy Market, North Market, and South Market), this area has been the home to merchants, fisherman, and other vendors since 1742. It also played an important part in the American Revolution, earning its nickname “The Cradle of Liberty.” Today, the area features street performers, shops, clubs, and restaurants. T accessible by taking the Green Line to Government Center. Upon exiting the station, walk past Boston City Hall, and cross Congress St to Faneuil Hall. Daily, Mon–Sat 10am–9pm, Sun 11am–6pm.

The Freedom Trail
Boston Common www.thefreedomtrail.org
Starting at the Visitors’ Center on the Boston Common (across from 150 Tremont Street), the Freedom Trail is a walking tour of major historical sites in Boston. You can pay for a guide or walk it on your own. Among the spots you’ll see are the Granary Burying Ground (final resting place of John Hancock, Paul Revere, and Sam Adams), the Old South Meeting House, the Old State House, Faneuil Hall, the Paul Revere House, the Old North Church, and, crossing the bridge into Charlestown, the U.S.S. Constitution and the Bunker Hill Monument.

The Isabella Stewart Gardner Museum
280 The Fenway  (617) 566-1401 www.gardnermuseum.org
One of the foremost female patrons of the arts of her time, Isabella Stewart Gardner traveled the world, collecting everything from Italian Renaissance paintings to tapestries to ancient Roman sarcophagi to Moroccan tiles. She built her mansion in 1903, now the Gardner Museum, to house her eclectic and unique collection. T accessible by taking the Green Line E train outbound to the Museum of Fine Arts stop. Tue–Sun 11am–6pm.

The John F. Kennedy Presidential Library and Museum
Columbia Point  (617) 514-1600 www.jfklibrary.org
Immerse yourself in all things JFK, and get a glimpse into the life and legacy of the 35th President of the United States. T accessible by taking any Ashmont or Braintree bound train to the JFK/UMass stop. From there take the “JFK” shuttle (running every 20 minutes) to the library. Daily 9am–5pm.

The Museum of Fine Arts, Boston
465 Huntington Avenue  (617) 267-9300 www.mfa.org
Home to one of the most impressive collections of Impressionist painting in existence, the MFA recently opened the notable Art of the Americas and the Contemporary Art wings. They also feature a rich film program. T accessible by taking the Green Line E train outbound to the Museum of Fine Arts stop. Sat–Tue 10am–4:45pm, Wed–Fri 10am–9:45pm.
Host Committee Recommendations

The Museum of Science, Boston
1 Science Park  (617) 723-2500 www.mos.org
Dedicated to inspiring a life-long love and appreciation of science and technology, the Museum is home to permanent and traveling exhibits and contains the Mugar Omni Theatre, which regularly shows IMAX films on its 5-story tall dome screen. They also regularly project 3-D digital films. T accessible on the Green Line by taking any inbound Lechmere train. Exit at Science Park. Sat–Thu 9am–5pm, Fri 9am–9pm.

U.S.S. Constitution Museum
Charlestown Navy Yard  (617) 426-1812
www.ussconstitutionmuseum.org
Learn more about this Boston landmark, nicknamed “Old Ironsides,” and discover how the nation’s oldest commissioned ship has remained undefeated since 1797. Daily 10am–5pm.

SHOPPING

Charles Street
Across the Boston Public Garden and on the “flat” of Beacon Hill is Charles Street, running north to the Charles Street T stop on the Red Line and Massachusetts General Hospital. This six-block stretch includes tony boutiques and restaurants, galleries, gift shops, antique stores, a chocolate shop, a hardware store, pizza joints, and bakeries. At the far end of Charles Street, you’ll find Savenor’s, a tiny, high-end grocery store. Walk up Mt. Vernon Street toward the State House for a peek at the brownstones on exclusive Louisburg Square. 85 Mt. Vernon served as the location of Steve McQueen’s house in the original version of The Thomas Crown Affair.

Copley Place
100 Huntington Ave www.simon.com/Mall/?id=784
Located about four blocks west of the Park Plaza Hotel, Copley Place is an upscale urban shopping mall anchored by Neiman Marcus and Barneys New York and houses other retailers such as Tiffany, Coach, and Williams-Sonoma. The western end of the complex runs through the Marriott Hotel and connects to the Prudential Center (see below) allowing for a good deal of walking protected from the elements. Retail hours are Mon–Sat 10am–8pm, Sun 12pm–6pm.

Harvard Square www.harvardsquare.com
People often rue the changes the Square has undergone over the years, but it’s still home to a Harvard Book Store, one of the last great independent book shops in the Boston area, the Harvard Coop, the Grolier Poetry Book Shop, and The Million Year Picnic, an excellent comic shop. Clothing stores and gift shops are interspersed with swank restaurants and cheap eats, as well as specialty shops like Burdick’s Chocolates, Leavitt & Pierce Tobacconists, and Black Ink. From the Arlington station take the Green Line T inbound to Park Street and switch to the Red Line to Alewife to get to Harvard Square. Travel time is approximately 25 minutes.

Newbury Street www.newbury-st.com
Running west from the Boston Public Garden eight blocks to Massachusetts Avenue, Newbury Street is lined with galleries, boutiques, restaurants, and coffee shops. Ranging from the high end (Chanel, Zegna, Armani) to the mid-range shops (Banana Republic, H&M), you will even find a few consignment stores sprinkled into the mix. To get to Newbury Street, exit the hotel on the Arlington Street side, and walk three blocks north to Newbury. There are many restaurants on the street including cheap pizza shops, modestly price cafes, Thai and sushi joints, to more upscale spots, such as La Voile. Whether your intent is to stimulate the economy by doing some shopping or to simply stretch your legs and do some people watching, Newbury Street is a great place to get the feel of Boston.

The Shops at the Prudential Center
800 Boylston St www.prudentialcenter.com
Lord & Taylor and Saks Fifth Avenue are the largest retailers in this complex, which is home to many other clothing stores, specialty stores, and boutiques. There is a food court in the mall that includes Boston Chowda, Gourmet India, Pizzeria Regina and more. Restaurants at the Prudential Center range from reasonably priced chains (5 Napkin Burger, Wagamama, California Pizza Kitchen), to mid-level options (Sel de la Terre, Legal Seafood), to one of Boston’s most exclusive fine dining establishments (L’Espalier). The Shops at the Prudential Center are accessible through Copley Place (see above), or on Boylston Street. Mon–Sat 10am–9pm, Sun 11am–6pm.
Host Committee Recommendations

JUST FOR KIDS

Boston Children’s Museum
308 Congress Street  (617) 426-6500 www.bostonkids.org
Many hours of fun for kids of all ages. There’s an energy-burning climbing structure, a messy bubble-making activity, and a Japanese house. There’s only one exit, so you can let your older kids roam free while you drink coffee by the door. Eat lunch at the Au Bon Pain in the Museum or at nearby kid-friendly restaurants. Daily 10am – 5pm. Open until 9pm on Fridays.

Harvard Museum of Natural History and the Peabody Museum of Archeology and Ethnography
26 Oxford St, Cambridge  (617) 495-3045
www.hmnh.harvard.edu
Located on the Harvard campus, these museums are full of cool old things from around the world, many in beautiful glass cases. T accessible, take the Red Line to Harvard Square. Daily 9am – 5pm.

The Museum of Science, Boston
See Museums/Attractions

Playground on the Boston Common
There is a great playground near the Frog Pond in the Northeast quadrant of the Common, walking distance from the hotel. It is often full of children, which creates good opportunities for socializing and pleasing mayhem.

Make Way for Ducklings Sculpture, Public Garden
The Public Garden is adjacent to the Common and is bounded by Charles, Beacon, Arlington, and Boylston Streets. The sculpture is near the corner of Charles and Beacon, walking distance from the hotel. Fun for little kids who know Robert McCloskey’s classic Make Way for Ducklings, which is a must-read for any child visitors to the city.

Puppet Showplace Theatre
32 Station Street, Brookline (617) 731-6400
www.puppetshowplacetheatre.org
For 37 years, the Puppet Showplace Theatre has delighted audiences of all ages with award-winning puppet shows. Located in Brookline Village near an array of lovely restaurants and cafes, this is a great weekend outing for the whole family. T accessible on the outbound D line. Exit at the Brookline Village Station. Shows at 1 and 3pm on weekends.

WHILE WE ARE IN TOWN

Winter Restaurant Week - Boston

Restaurant Week Boston® is brought to you by the Greater Boston Convention & Visitors Bureau and American Express. Twice a year in March and again in August, area restaurants design special 3-course prix fixe menus for lunch and dinner.

Prices are per person and exclude beverages, tax, and gratuities.

Diners can choose from old favorites to the latest culinary hot spots, from nationally known chain restaurants to local chef owned bistros, from Asian or Argentinean fare to French, Italian, tapas, and sushi, from the award-winning restaurants of Boston and Cambridge to the gourmet gems in the suburbs north, west, and south of the city.

For more information about Restaurant Week, see visit http://www.bostonusa.com/faqs.
Instructions
FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes.

2. When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.

3. Audience members are rightfully upset when there is no time to ask questions.

4. Papers should be no longer than 8 double-spaced pages for a 20-minute talk, and fewer pages if there are clips. If your panelists have more than this, ask them to cut down in advance.

5. We are finding that technology problems are cutting into panel time. Please have the panelists check their technology (DVDs, laptops, thumbdrives) in advance.

6. Please check that all visuals and sound function before your session begins.

7. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.

8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.

9. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.
TO ALL SCMS MEMBERS

You’re Invited!

Please plan to attend the upcoming meetings and events.

ORIENTATION FOR NEW MEMBERS
Thursday March 22, 11:00am – 12:45pm, and Friday March 23, 2:15 – 4:00pm
Statler, Level 2

If you are new to SCMS, please plan to attend one of the two orientation sessions for new members. You will learn more about the Society, the conference, the journal, the website, and other benefits of membership.

MEMBERS’ BUSINESS MEETING
Friday, March 23, 11:00am – 12:00noon
Statler, Level 2

All SCMS members are encouraged to attend the annual Members’ Business Meeting to learn more about SCMS and current strategic planning processes. Members will also meet the officers and Board members, the newly elected Secretary and Board members, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

AWARDS CEREMONY
Friday, March 23, 4:15 – 5:30pm
Plaza Ballroom, Level 2

Please help us to acknowledge and honor this year’s awards recipients.

RECEPTION
Friday, March 23, 5:30 – 7:30pm
Imperial Ballroom, Level 2

Celebrate this year’s awards recipients, out-going SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.
**SESSION A**

**A1**

**Political Cinema from the “Periphery”**

**ROOM** Alcott

**CHAIR:** Bruce Williams ✦ William Paterson University

Leslie Marsh ✦ Georgia State University ✦ “Postmemory, Violence, and Trauma in *La teta asustada* (2009) and *Quase Dois Irmãos* (2004)”

Alex Lykidis ✦ Montclair State University ✦ “Allegories of Peripheral Modernity in Giorgos Lanthimos’ *Dogtooth”*

Ali Sengul ✦ University of Texas, Austin ✦ “Transnationality and the Geopolitics of Kurdish Cinema”

Bruce Williams ✦ William Paterson University ✦ “In the Heat of Agitprop: The Global Fires of *The Hour of the Furnaces”*

**A2**

**Cyborgs, Avatars, Immigrant Terminators**

**ROOM** Back Bay

**EYE-JABBING AESTHETICS AND THE CINEMATIC BODY**

**CHAIR:** Katarzyna Marciniak ✦ Ohio University

**RESPONDENT:** Neda Atanasoski ✦ University of California, Santa Cruz


Bruce Bennett ✦ Lancaster University ✦ “An Eye-Watering Aesthetic: *Avatar* and the Technological Fantasies of 3-D Cinema”

Katarzyna Marciniak ✦ Ohio University ✦ “Immigrant Rage Fantasy and Mexican Terminators: Robert Rodriguez’s *Machete”*

**A3**

**WORKSHOP**

**Teaching the Moving Target**

**ROOM** Beacon Hill

**CHAIR:** Craig Dietrich ✦ University of Southern California

**WORKSHOP PARTICIPANTS:**

Virginia Kuhn ✦ University of Southern California

Vicki Callahan ✦ University of Wisconsin, Milwaukee

Sean O’Sullivan ✦ Ohio State University

Anne Moore ✦ Tufts University

Craig Dietrich ✦ University of Southern California

**SPONSOR:** Media Literacy and Pedagogical Outreach Scholarly Interest Group

**A4**

**Masculinity and the National Body**

**ROOM** Board Room

**CHAIR:** Aaron Magnan-Park ✦ University of Notre Dame

Man Fung Yip ✦ University of Oklahoma ✦ “Embodied Modernities: Corporeal Representation and Colonial-Capitalist Imaginaries in Hong Kong Martial Arts Cinema”

Katarzyna Paszkiewicz ✦ University of Barcelona ✦ “Clowns, Gender, and Genre in *The Last Circus* (2010) by Álex de la Iglesia”

Victoria Kearley ✦ University of Southampton ✦ “Popular Genre Pastiche, Masculinity, and Mexican Ethnic Identity in Robert Rodriguez’s *El Mariachi”*

Aaron Magnan-Park ✦ University of Notre Dame ✦ “Chivalrous Nationalism: Chang Cheh and the ‘Youxia’ (Chinese Knight Errant) Revival”
SESSION A

10:00 – 11:45am

A5
ROOM Brandeis

The Television Procedural
Early Precedents and Contemporary Manifestations

CHAIR: Jonathan Nichols-Pethick ✦ DePauw University
Kathryn VanArendonk ✦ Stanford University ✦ “Bones, the Victorian Procedural, and the Problem of Sequence: Episodic Mystery in the Nineteenth-Century and on Television”
Claudia Calhoun ✦ Yale University ✦ “The Story You Are About to Hear Is True: Civic Architecture and Civic Instruction in Postwar Police Procedurals”
Jonathan Nichols-Pethick ✦ DePauw University ✦ “The Multiple Logics of the 21st-Century Television Police Drama”

SPONSOR: Video Game Studies Scholarly Interest Group

A6
ROOM Cabot

Gendering Animation/ Animating Gender

CHAIR: Lora Mjolsness ✦ University of California, Irvine
Forrest Greenwood ✦ Independent Scholar ✦ “Mechanical Girls and Postmodern Animals: Interrogating the Function of Female Characters in Otaku-Oriented Media”
Andrea Wood ✦ Winona State University ✦ “Boys Will Be Girls and Girls Will Be Boys: Gender Identity Expression and Bodies in Transition in Takako Shimura’s Wandering Son”
Michele Torre ✦ Southern Illinois University, Carbondale ✦ “Animating Archer, Sterling Archer: Bad Ass Spy or the Ultimate Mama’s Boy?”

SPONSOR: Animated Media Scholarly Interest Group

A7
ROOM Cambridge

Harder Than You Think
The Difficulty and Digital Games

CHAIR: Felan Parker ✦ York University
Felan Parker ✦ York University ✦ “No One Shall Live: The Idea of Difficulty in Digital Games”
Bobby Schweizer ✦ Georgia Institute of Technology ✦ “Easy, Normal, Hard: Superficial Difficulty Settings in Videogames”
Mariam Asad ✦ Georgia Institute of Technology ✦ “Proceduralizing Difficulty: Reflexive Play Practices in Masocore Games”

SPONSOR: Video Game Studies Scholarly Interest Group

A8
ROOM Charles River

Cinema and Community/Cinema as Community

CHAIR: Colleen Kennedy-Karpat ✦ Bilkent University
Jennifer Malkowski ✦ Smith College ✦ “It’s Not Your Story’: Ethnography, Community, and Collaboration in Ten Canoes”
Megan Vrolijk ✦ University of California, Berkeley ✦ “Codependent Lesbian Space Aliens Coming to a Town Near You: Community Building as a Road to Distribution”
Mark Hain ✦ Indiana University ✦ “Community History Is Film History’: Remembering through Repurposing in Echo Park Film Center’s Youth Filmmaking Project Edendale Follies”
Colleen Kennedy-Karpat ✦ Bilkent University ✦ “Bringing Hollywood Home: Maintaining Movie Connections in Rural Pennsylvania”

SPONSOR: Animated Media Scholarly Interest Group
SESSION A

10:00 – 11:45am

A9
Korean Cinema Cultures

ROOM
Constitution

CHAIR: Mariam Lam ✦ University of California, Riverside
Marc Raymond ✦ Kyungwon University ✦ “Contaminating the Cleanest Race: Politics and Sexuality in the Films of Hong Sang-soo”
Hyung-Sook Lee ✦ Ewha Womans University ✦ “From Hallyu Stars to World Stars: The Transnational Careers of Korean Actors”
Hyongshin Kim ✦ University of Southern California ✦ “The New Generation on Screen: Youth Culture and Youth Cinema in South Korea since the 1990s”
Mariam Lam ✦ University of California, Riverside ✦ “The Wave of the Future: Korean-Vietnamese Media Networks and Transnational Co-Productions”

A10
Film and Video Cultures in Africa

ROOM
Emerson

CHAIR: Suzanne Gauch ✦ Temple University
Michael Laramee ✦ Lasell College/University of Miami ✦ “Not Just for the Nigerian Video Houses: Visual Aesthetics, Aurality, and Orality in the Work of Tunde Kelani and Izu Ojukwu”
Gareth McFeely ✦ Boston University ✦ “Film Exhibition in Mid-Twentieth Century Ghana”
Suzanne Gauch ✦ Temple University ✦ “Algerian Cinema after 2002”

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

A12
Music and Media Shifts

ROOM
Gloucester

CHAIR: Carol Vernallis ✦ Arizona State University
Kyle Stevens ✦ University of Pittsburgh ✦ “Singing the Pretty: Woman’s Voices and the Classical Hollywood Musical”
Daniel Bishop ✦ Indiana University ✦ “Sounding the Past in Arthur Penn’s Bonnie and Clyde”
Andrew Ritchey ✦ University of Iowa ✦ “Moving in Time: The Musical Analogy and the Emergence of Avant-Garde Film”
Carol Vernallis ✦ Arizona State University ✦ “Unruly Media: YouTube, Music Video in the New Digital Cinema”

A13
Index, Ontology, and the Digital 1

ROOM
Holmes

CHAIR: Vinicius Navarro ✦ Georgia Institute of Technology
James Boman ✦ San Francisco State University ✦ “Bodies in Evidence: Art, Death, and Document in Stan Brakhage’s Autopsy Film”
Lindsey Lodhie ✦ Harvard University ✦ “Re-siting the Real: Eric Baudelaire’s Sugar Water”
Heidi Rae Cooley ✦ University of South Carolina ✦ “Reality Augmented: Index, Record, Biopower”
Vinicius Navarro ✦ Georgia Institute of Technology ✦ “Circuits of the Real: Nonfictional Media, Network Connections, and the Limits of Representation”
## Session A

### Law, Censorship, and Copyrights

**Room:** Lexington  
**Chair:** Jennifer Petersen  
**University of Virginia**  
Andrew Scahlill  
George Mason University  
Kevin John Bozelka  
Austin College  
Jennifer Petersen  
University of Virginia  

### Med Hondo and the Cinematic Representation of History

**Room:** Newbury  
**Chair:** Aboubakar Sanogo  
**Carleton University**  
**Co-Chair:** Jude Akudinobi  
**University of California, Santa Barbara**  
**Respondent:** Mamadou Diouf  
**Columbia University**  
Jude Akudinobi  
University of California, Santa Barbara  
“Expanding Horizons: History, Entanglements, and Watani, A World Without Evil”  
Frank Ukadike  
Tulane University  
“Fatima, L’Algerienne De Dakar: The Manifestations of Quintessential African Aesthetics?”  
Aboubakar Sanogo  
Carleton University  
“Soleil O, Les bicots nègres, and the Trembling of History”  
**Sponsors:**  
African/African American Caucus  
French and Francophone Scholarly Interest Group

### Shall We Laugh? Intentional and Unintentional Comedies

**Room:** St. James  
**Chair:** Adrienne L. McLean  
**University of Texas, Dallas**  
Dan Hassoun  
University of Minnesota  
“Remembering Travolta’s Dreadlocks: ‘Bad’ Cinema as Imagined Community”  
Karen Williams  
New York University  
“The Male Complaint: The Intimate Public of Neoliberal Masculinity in Modern Family”  
Nilo Couret  
University of Iowa  
“Timing Is Everything: Sandrini’s Stutter and the Representability of Time”  
Adrienne L. McLean  
University of Texas, Dallas  
“If Only They Had Meant to Make a Comedy: Laughing at Black Swan”

### Hybridity and Transnationalism

**Room:** Stanhope  
**Chair:** Serena Formica  
**University of Derby**  
Regena Pauketat  
University of Southern California  
“‘Bending’ the National: Avatar. The Last Airbender and Transnational Hybridity”  
Austin Fisher  
University of Bedfordshire  
“Italian Americanisms: Popular Italian Cinema in the Light of the Transnational”  
Serena Formica  
University of Derby  
“When Hercule Poirot Met Japanese Animation: An Exploration of the 2004 Series No Meitantei Poirot”
SESSION A

10:00 – 11:45am

A18
Revising Classical Assumptions
New Takes on Classical Hollywood Film

CHAIR: Philippa Gates  Wilfrid Laurier University
CO-CHAIR: Patrick Faubert  Wilfrid Laurier University
Patrick Faubert  Wilfrid Laurier University  “Warner Bros. Presents: A Midsummer Night’s Dream (1935) and Studio Adaptation”
Chris Cagle  Temple University  “Hollywood Mannerism”
Robert Spadoni  Case Western Reserve University  “Film Atmosphere and Narrative”

A19
Rethinking the Biopic
Temporality, Performance, Identity

CHAIR: Belen Vidal  King’s College London
Belen Vidal  King’s College London  “The New Biopic’s Compressed Frame”
Rebecca Sheehan  Harvard University  “The Present as History: The Contemporary Biopic and Immediation”
Alastair Phillips  University of Warwick  “Cinematic Boundaries: Alexander Sokurov’s The Sun (2005) as Liminal Biopic”
Robert Burgoyne  University of St. Andrews  “Gainsbourg: Pantomime, Puppetry, and Masquerade in the Musical Biopic”

A20
A Shock to the System
Material Politics of Media

CHAIR: Amy Herzog  Queens College, CUNY
Elena del Rio  University of Alberta  “Biopolitical Violence in the Cinema of Michael Haneke”
Alessandra Raengo  Georgia State University  “Barely Stitched Together: Claire Denis’s Ectopography”
Angelo Restivo  Georgia State University  “Landscape and Deterritorialization in Yellow Earth”
Amy Herzog  Queens College, CUNY  “Renderings, Ruins, Rats: Architectural Planning, Digital Media, and the Territorialization of Urban Space”

A21
Hitchcock and the Complexities of Adaptation

CHAIR: Mark Osteen  Loyola University, Maryland
Leslie Abramson  Independent Scholar  “Stranger(s) Than Fiction: Adaptation, Modernity, and the Menace of Fan Culture in Hitchcock’s Strangers on a Train”
John Bruns  College of Charleston  “The Proper Geography: Hitchcock’s Adaptation of Daphne du Maurier’s The Birds”
Russell Kilbourn  Wilfrid Laurier University  “The Second Look, the Second Death: W. G. Sebald’s Orphic Adaptation of Hitchcock’s Vertigo”
Mark Osteen  Loyola University, Maryland  “Extraordinary Renditions: DeLillo’s Point Omega and Hitchcock’s Psycho”
A22
Trauma, Memory, and Representation

ROOM Winthrop

CHAIR: Julian Daniel Gutierrez-Albilla + University Southern California
James Gilmore + University of California, Los Angeles + “Processing the Image Event: Scarred Cityscapes in Post-9/11 American Cinema”
Wendy Sung + University of Michigan + “Rehabilitating Rodney King: Celebrity Rehab, Reinscription, and Cultural Memory”
Stephan Hilpert + University of Cambridge + “Germany through the Windshield: The Motif of Cars in Christian Petzold’s Wolfsburg”
Julian Daniel Gutierrez-Albilla + University Southern California + “Inscribing/Scratching the Past on the ‘Surface’ of the ‘Skin’: Reading Trauma and Memory in Almodóvar’s La mala educación through Graphic Design, Fashion, and Performance Theory”

A25
Media, Technology, and the Dead

ROOM Longfellow

CHAIR: Katharina Loew + University of Oregon
Murray Leeder + Carleton University + “There Are No Tame Ghosts: Double Exposures and the Supernatural in Silent Cinema”
Steven Pustay + Georgia State University + “Digital Death: Verisimilitude and Viscerality in Contemporary Images of Death”
Ryan Conrath + University of Rochester + “Everything but the Body: Montage Affects”
Katharina Loew + University of Oregon + “The Spirit of the Vampire: Special Effects in Nosferatu (1921)”
Coal Country
Phylis Geller, USA, 2009, 84 min

Television programs, like Spike TV’s Coal, represent workers as vanishing noble savages, as the real lives and concerns of miners and their communities are obscured from view. As high-profile tragedies befalling miners in the past year attest, they continue working under unsafe conditions, as corporations degrade the environment in search of profits. One of labor’s most significant historical sites, Blair Mountain, is slated for the mountain top removal (MTR) method of mining. This film documents the ongoing struggles of those who fight the exploitation of workers in the mines and the destruction of the very mountains providing their livelihood. This “new civil war” has divided communities between those supporting “clean coal” industry initiatives and miners and activists resisting MTR in Appalachia. It is vital that the controversy over the environment, clean coal, MTR, and worker rights becomes a matter of public discussion. This film is a step in bringing these issues to a wider public.

Sponsors: Caucus on Class
Documentary Studies Scholarly Interest Group

Coal Face
Alberto Cavalcanti, UK, 1935, 12 min

This classic short film explores the life of British miners. It was produced by Britain’s General Post Office Film Unit of Night Mail (John Grierson, 1936) fame.

Sponsors: Caucus on Class
Documentary Studies Scholarly Interest Group

Audiences for these films may be interested also in Uprising of ’34 (Session R) and in panels B15 “Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies,” D25 “Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema,” E8 “From Workers’ State to Owners’ State: Representations of Work in Baltic Cinemas,” F15 “Depictions of Poverty in American Cinema,” and L14 “Lensing Labor: Representing Work in Contemporary Film and Television.”
**Session B**  
12:00noon – 1:45pm

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**B1**  
**ROOM**  
**Alcott**  
**Private Parts**  
Shame and Star Identities

**Chair:** Colleen Glenn  
University of Kentucky

**Co-Chair:** Rebecca Bell-Metereau  
Texas State University

Nina Martin  
Connecticut College  
“Does This Film Make Me Look Fat?: Celebrity, Gender, and I’m Still Here”

Rebecca Bell-Metereau  
Texas State University  
“Baby, It’s Cold Outside the Closet”

Alison Hoffman-Han  
California State University, Long Beach  
“Blood, Freckles, and Tears: Sissy Spacek’s Surface Subversions”

Colleen Glenn  
University of Kentucky  
“Which Woody Allen?”

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**B2**  
**ROOM**  
**Back Bay**  
**Horrors without Borders**

**Chair:** L. Andrew Cooper  
University of Louisville

Vartan Messier  
Queensborough Community College CUNY  
“The Play and Place of Horror in Michael Haneke’s Funny Games”

Cathy Hannabach  
University of Pittsburgh  
“Between Blood and the Bomb: Vampires and Atomic Cities in Todd Reeves’s Let Me In”

Dale Hudson  
New York University, Abu Dhabi  
“Becoming Undead: Necropolitics and Transnational Spaces of Horror”

L. Andrew Cooper  
University of Louisville  
“Demon Media: Horrific Representations of Globalized Violence”

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**B3**  
**ROOM**  
**Beacon Hill**  
**Form and Feeling in Television**

**Chair:** Karen Lury  
University of Glasgow

**Respondent:** Misha Kavka  
University of Auckland

Amy Holdsworth  
University of Glasgow  
“In Between Poetry and Television”

Karen Lury  
University of Glasgow  
“The Corpse, Blooper, or Gag: Desire and Epistephilia in the TV ‘Out-take’”

Alexia Smit  
University of Cape Town  
“Bodies of Knowledge: Performative and Experiential Models of Pedagogy in Television Science”

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**B4**  
**ROOM**  
**Board Room**  
**60s Experimental Cinema and Eccentric Embodiment**

**Chair:** Juan Suarez  
University of Murcia

**Co-Chair:** Ara Osterweil  
McGill University

Lucas Hilderbrand  
University of California, Irvine  
“Sex Out of Sync: Christmas on Earth’s Queer Soundtrack”

Ara Osterweil  
McGill University  
“Yoko Ono: Philosophy in the Bedroom”

Juan Suarez  
University of Murcia  
“Film Grain and the Queer Body: Tom Chomont”

**Sponsors:** Queer Caucus  
Experimental Film and Media Scholarly Interest Group
SESSION B

12:00noon – 1:45pm

B5
ROOM Brandeis

“Reality,” Simulacras, and New Media

CHAIR: Courtney Baker✦ Connecticut College

Jacob Hustedt✦ University of Texas, Austin✦ “A Dance of Signs: Reflections on Public Executions, New Media, and the Death of Osama bin Laden”

Colleen Montgomery✦ University of Texas, Austin✦ “Cartoon Wasteland: The Aesthetics and Economics of Digitextuality in Disney’s Epic Mickey”

Brent Fujioka✦ Brown University✦ “Snake Is Hiding: Cultural Hybridity, Pacifism, and Subversion In Hideo Kojima’s Metal Gear Solid Series”

Courtney Baker✦ Connecticut College✦ “Imprisoned Viewers: Prison Valley and the Simulacrum of Interaction”

B6
ROOM Cabot

Occupied Cinemas
A Transnational Perspective

CHAIR: Chika Kinoshita✦ Shizuoka University of Art and Culture

RESPONDENT: Barton Byg✦ University of Massachusetts, Amherst

Jie Li✦ Harvard University✦ “A National Cinema for a Puppet State: The Manchurian Motion Picture Association”

Tobias Nagl✦ University of Western Ontario✦ “Re-birthing a Nation: German Cinema after World War I, the Rhineland Occupation, and the ‘Black Horror’ Campaign”

Chika Kinoshita✦ Shizuoka University of Art and Culture✦ “Abortion and Democracy: Gender, Sexuality, and Reproductive Rights in Japanese Films under the Allied Occupation”

B7
ROOM Cambridge

Media Environments and Mid-century Design

CHAIR: Kenneth White✦ Stanford University

CO-CHAIR: Fred Turner✦ Stanford University

Erica Robles✦ New York University✦ “The Powers of Ten: Charles and Ray Eames and the Politics of Scale”

Lynn Spigel✦ Northwestern University✦ “Media Walls: From Mid-century Domesticity to Smart Home Environments”

Kenneth White✦ Stanford University✦ “Cultural Engineer: Tom Sherman between Data and Information”

Fred Turner✦ Stanford University✦ “The Pepsi Pavilion and the Politics of Multimedia in Cold War America”

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

B8
ROOM Charles River

Cold War, Hot Media
East German Cinema

CHAIR: Benita Blessing✦ University of Massachusetts, Amherst

Claudia Sandberg✦ University of Southampton✦ “The Chilean Family in German Exile – A Comparative Reading of Isabel auf der Treppe (1984) and Aus der Ferne seh ich dieses Land (1978)”

Victoria Rizo Lenshyn✦ University of Massachusetts, Amherst✦ “From International Solidarity to Solitary Lives: Hannelore Unterberg’s Isabel auf der Treppe”

Lesley Pleasant✦ University of Evansville✦ “The Wizard of Ossi”

Benita Blessing✦ University of Massachusetts, Amherst✦ “Sex and Love in Far-Away Fairy Tale Films”
**SESSION B**

**B9**

**Index, Ontology, and the Digital 2**

**ROOM**

**Constitution**

**CHAIR:** Ruth Johnston ✦ Pace University

Laura Frahm ✦ Bauhaus University, Weimar ✦ “On Cinema and Cybernetics: Three ‘Reflexive Films’ by Ottomar Domnick”

Drew Ayers ✦ Georgia State University ✦ “Fast, Cheap & Out of Control: A Baroque Mapping of Digital Experience”

Stephanie Tripp ✦ University of Tampa ✦ “Algorithmic Filmmaking in Jeff Shore and Jon Fisher’s Cliffranger”

Ruth Johnston ✦ Pace University ✦ “Technologies of Vision and Memory in Blade Runner”

**SPONSOR:** Film and Media Festivals Scholarly Interest Group

**B10**

**Visualizing Cinematic Technologies**

**ROOM**

**Emerson**

**The Problem of Self-Reflexivity in North Indian Cinema**

**CHAIR:** Meheli Sen ✦ Rutgers University

**RESPONDENT:** Sangita Gopal ✦ University of Oregon

Anupama Kapse ✦ Queens College, CUNY ✦ “Film as Madness: Phalke, Cinema, and The Dream Factory”

Neepa Majumdar ✦ University of Pittsburgh ✦ “Staging the Screen, Screening the Stage: The Problem of Self Reflexivity in Indian Cinema (1930s to 50s)”

Meheli Sen ✦ Rutgers University ✦ “Very Filmi: Industry, Spectators, and Desire in 70s and 80s Hindi Cinema”

**B11**

**Teaching the City**

**ROOM**

**Franklin**

**WORKSHOP**

**Pedagogical Issues in Urban Cinema and Media Studies**

**CHAIR:** Brendan Kredell ✦ University of Calgary

**CO-CHAIR:** Paula Massood ✦ Brooklyn College, CUNY

**Workshop Participants:**

Amy Corbin ✦ Muhlenberg College

Sabine Haenni ✦ Cornell University

Shannon Mattern ✦ The New School

Mary N. Woods ✦ Cornell University

**SPONSOR:** Urban Studies Scholarly Interest Group

**B12**

**Film Festival Studies**

**ROOM**

**Gloucester**

**CHAIR:** Raz Yosef ✦ Tel Aviv University

Boaz Hagin ✦ Tel Aviv University ✦ and Raz Yosef ✦ Tel Aviv University ✦ “Gay Vampires, Orthodykes, and Festival Exotism: Israeli Queer Cinema in a Global Context”

Michael Talbott ✦ New York University ✦ “Placing Prestige: Institutional Values vs. Personal Preferences and Category A Film Festival Juries”

**SPONSOR:** Film and Media Festivals Scholarly Interest Group
**SESSION B**

**B13**
**Alt Reception Practices**

**ROOM** Holmes

**CHAIR:** Marianna Martin ✦ University of Chicago

- Casey McCormick ✦ McGill University ✦ “An ‘Uncommon Commentary’: Demystifying Joss Whedon’s *Dr. Horrible’s Sing-Along Blog*”
- Cynthia Felando ✦ University of California, Santa Barbara ✦ “Cinema Brief: Short Films and Festivals”
- Marianna Martin ✦ University of Chicago ✦ “The Narrative Aesthetics of the Incomplete in Joss Whedon’s *Dollhouse*”
- Bjorn Ingvoldstad ✦ Bridgewater State University ✦ “Jonas Mekas’ Web Archive: ‘Reality Hunger’ Before and After the Internet”

**B14**
**Discerning Auteur Concerns**

**ROOM** Lexington

**CHAIR:** Andrew Horton ✦ University of Oklahoma

- Lisa Siraganian ✦ Southern Methodist University ✦ “Dystopic Communities: Atom Egoyan’s Critique of Diaspora”
- Sam B. Girgus ✦ Vanderbilt University ✦ “The Multiple Journeys of Woody Allen on Love, Death, and God”
- Gabriel Paletz ✦ Prague Film School ✦ “Tracking Trans-media Creativity through Orson Welles”
- Andrew Horton ✦ University of Oklahoma ✦ “Long Live Slow Cinema: Theo Angelopoulos and the Significance of Extended Shots”

**B15**
**Reel Work**

**ROOM** Newbury

**CHAIR:** Derek Nystrom ✦ McGill University

- Nathan Godfried ✦ University of Maine ✦ “Millard Lampell and *The Inheritance* (1964): Organized Labor’s Use of Film in Historical Context”
- Jennifer Borda ✦ University of New Hampshire ✦ “‘Nuts and Sluts,’ or Women on the Verge of Revolution”

**B16**
**The Shifting Valence of Verité**

**ROOM** St. James

**CHAIR:** Augusta Palmer ✦ Filmmaker and Independent Scholar

**WORKSHOP**

**DOCUMENTARY IN DIVERSE HISTORICAL AND CULTURAL CONTEXTS**

**Workshop Participants:**

- Gerald Sim ✦ Florida Atlantic University
- Heather MacGibbon ✦ Independent Scholar
- Stephen Charbonneau ✦ Florida Atlantic University
- Daniel Miller ✦ Independent Scholar
- Dennis Hanlon ✦ Beloit College
**SESSION B**

**B17**  
**ROOM** Stanhope  
**Early and Transitional Cinema**

**CHAIR:**  
Derek Long  
University of Wisconsin, Madison

**Diana Anselmo-Sequeira**  
University of California, Irvine  
“‘The Apparitional Girl’: Early American Film, Spiritualism, and the Emergence of Female Adolescence”

**Karolina Kendall-Bush**  
University College London  
“Putting the Screen through Its Paces: Walking on the Streets and in the Cinema”

**Kohki Watabe**  
University of Tokyo  
“Representational Convention of Water Transportation in Moving Panorama and Travelogue Silent Cinema in the Early Twentieth Century: *Down the Old Potomac* (1917) as a Specific Case”

**Derek Long**  
University of Wisconsin, Madison  

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**B18**  
**ROOM** Stuart  
**Eisenstein**  
Movement, Stasis, Rhythm

**CHAIR:**  
Vincent Bohlinger  
Rhode Island College

**Maria Belodubrovskaya**  
Harvard University  
“The Kino-Fist: Eisenstein’s Expressive Movement and the Science of Mirror Neurons”

**Vincent Bohlinger**  
Rhode Island College  
“Eisenstein and the Development of the Soviet Single-Shot Aesthetic”

**Lea Jacobs**  
University of Wisconsin, Madison  
“A Lesson with Eisenstein: Rhythm and Pacing in *Ivan the Terrible, Part I*”

**Katarina Mihailovic**  
Concordia University  
“Sergei Mihailovich ‘Mak’ and the Montage of Attractions”

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**B19**  
**ROOM** Thoreau  
**Cineglobalities**

**CHAIR:**  
Bishnupriya Ghosh  
University of California, Santa Barbara

**Bishnupriya Ghosh**  
University of California, Santa Barbara  
“Unhomely Globalities: The ‘Flat Cinema’ of Bollywood”

**Joshua Neves**  
University of Toronto  
“Cine-exhibition and Chinese Globalities”

**John Sniadecki**  
Harvard University  
“Sensory Ethnography, Site-Specificity, and the Spaces of Cineglobality”

**Bhaskar Sarkar**  
University of California, Santa Barbara  
“Manipuri Cinema, the Korean Wave, and the Plasticity of Resistance”

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**B20**  
**ROOM** White Hill  
**Blockbusters, Genres, and Serials**  
Commercial Cultures of Production beyond the US/UK

**CHAIR:**  
Courtney Brannon Donoghue  
University of Texas, Austin

**RESPONDENT:**  
Aswin Punathambekar  
University of Michigan

**Amanda Landa**  
University of Texas, Austin  
“Cruel Stories of Youth: Contemporary Psychological Thriller/Horror Films and the Representation of Japanese Youth Culture”

**Tarik Elseewi**  
Vassar College  
“Shifting Selves as the Arab Spring Turns to Fall: Transnational Media and the Production of National Identity in the Arab World”

**Courtney Brannon Donoghue**  
University of Texas, Austin  
“The Brazilian Blockbuster: How Franchises, Sequels, and Big Opening Weekends Are Changing a National Cinema”

**SPONSOR:**  
Media Industries Scholarly Interest Group
SESSION B

12:00 noon – 1:45pm

B21 Representing Queer Time, Engaging Queer Theory

Chair: Theresa L. Geller ♦ Grinnell College
Co-Chair: Adrian Khactu ♦ University of Pennsylvania
Vance Byrd ♦ Grinnell College ♦ “Queer Temporalities and Geographies in Ulrike Ottinger’s Bildnis einer Trinkerin”
Jess Issacharoff ♦ University of Iowa ♦ “Queer Temporality and National Narratives in Isaac Julien’s Frantz Fanon: Black Skin, White Mask”
Lokeilani Kaimana ♦ University of Texas, Austin ♦ “Processing Christenee through the Rear End of Camp”
Theresa L. Geller ♦ Grinnell College ♦ “Is Queer Theory Film Theory? Or, Everything I Know About Queerness I Learned at the Movies”

Sponsor: Queer Caucus

B22 Cinema Therapy, Trauma, and Affect

Chair: Brenda Austin-Smith ♦ University of Manitoba
Ben Sher ♦ University of California, Los Angeles ♦ “Clinical Cinephilia: Cinema Therapy and Processing Domestic Trauma”
Janice Loreck ♦ Monash University ♦ “Returning the Gaze: Intersubjective Spectatorship in Antichrist and Trouble Every Day”
Amanda Fleming ♦ Indiana University ♦ “Loving Dexter: Showtime’s Controversial Original Series and Its Killer Fans”
Brenda Austin-Smith ♦ University of Manitoba ♦ “Modernity, Cinema Memory, and ‘Weepies’: Ethnographies of Affective Spectatorship”

B25 The Political, After Life

Chair: Jeffrey Menne ♦ Oklahoma State University
Respondent: Justus Nieland ♦ Michigan State University
James McFarland ♦ Vanderbilt University ♦ “The Cannibal, the Pirate, the Zombie Horde”
Jennifer Fay ♦ Vanderbilt University ♦ “The Aesthetics of Hunger”
Jeffrey Menne ♦ Oklahoma State University ♦ “Politics without Form”
The Same River Twice
Robb Moss, USA, 2003, 78 min

In 1978, filmmaker (and Harvard professor) Robb Moss and a close-knit group of free-spirited friends and lovers took a month-long trip through the depths of the Grand Canyon—a breathtaking white-water rafting adventure down the Colorado River. Cutting between footage of their youthful — often naked — live-in-the-moment existences and the complex realities of their adulthood today, the film travels the road from peyote to Prozac, creating a compelling portrait of cultural metamorphosis and the struggle to find one’s place in the world. From running rapids to running for mayor, The Same River Twice is an intimate depiction of those baby-boomers who took the Sixties seriously, and then grew up.

SPONSOR: Documentary Studies Scholarly Interest Group

Voice Unknown
Jinhee Park, USA, 2011, 32 min

Faith Kim (Alias) is a North Korean refugee living in Syracuse, NY. Her personal and emotional journey from North Korea to the US through China, Cambodia, and Thailand will lead the viewers to reflect on experiences of exile across generations and will spark discussions about contemporary migration and borderless identities.

Audiences for these films may also be interested in panels C18 “Contingencies of the Visible Past,” D22 “Local and Small-scale Cinema,” M17 “Small Gauge Cinema,” and P17 “Representation and Diasporic Activism.”
**SESSION C**

**C1**

**ROOM Alcott**

**Scaling Data’s Many Faces**
Data Mining, Information Visualization, and Other Non-Optical Vistas

**CHAIR:** Kristopher Fallon  University of California, Berkeley

**CO-CHAIR:** Alenda Chang  University of California, Berkeley

**Kristopher Fallon**  University of California, Berkeley  "The Optic-less Unconscious: Data Journalism and the Quest for Visible Evidence"

**Alenda Chang**  University of California, Berkeley  "Exponential Vision and the *Powers of Ten*

**David Bering-Porter**  Brown University  "Screening the Genome: Visualization, Speculation, and Uncanny Vitality"

**Lyn Goeringer**  University of Rhode Island  "Emote = Ping: Data Mining Emotion as Conceptual Art Practice"

**SPONSOR:** Media Literacy and Pedagogical Outreach Scholarly Interest Group

**C2**

**ROOM Back Bay**

**Violence in Contemporary Latin-American Cinema**

**CHAIR:** Melissa Molloy  University of Florida

**CO-CHAIR:** Gerardo Muñoz  University of Florida

**Melissa Molloy**  University of Florida  "Sex, Brutality, and Childhood in Films of the Argentine Countryside"

**Luis M. García-Mainar**  University of Zaragoza  "The Global Logic of Local Violence in Pablo Larraín’s *Tony Manero*"

**Gerardo Muñoz**  University of Florida  "Violence as Potentiality: The Case of Aristarain’s *Tiempo de Revancha*"

**Oscar Jubis**  University of Miami  "Claudia Llosa’s Engagement with Indigenous Perú"

**SPONSOR:** Latino/a Caucus

**C3**

**ROOM Beacon Hill**

**Beyond Film**
The Video Art of Ernie Gehr

**CHAIR:** Haden Guest  The Harvard Film Archive

**RESPONDENT:** Ernie Gehr  Harvard University

**Ken Eisenstein**  University of Chicago/Mount Holyoke College  "A Drenching Radiance: The ? of Ernie Gehr"

**J. Carlos Kase**  University of North Carolina, Wilmington  "We Are Drifting: Metaphrasis, Nostalgia, and Abstraction in the Videos of Ernie Gehr"

**Haden Guest**  The Harvard Film Archive  "Ernie Gehr: Towards a Prehistory of Cinema’s Future"

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

**C4**

**ROOM Board Room**

**Documentary**
Politics and Advocacy

**CHAIR:** John Trafton  University of St Andrews

**Andrew Covert**  Concordia University  "Rush to Judgment and The Murder of Fred Hampton: Documentary Violence and Political Agitprop"

**Christine Cornea**  University of East Anglia  "Discursive Dissonance and Life After People"

**Diane Waldman**  University of Denver  "Filmmakers, Subjects, and New Legal Restraints on Documentary Advocacy: The Case of Crude"

**J. Scott Oberacker**  Johnson & Wales University  "Commitment Issues: Michael Moore, Political Documentary, and Journalistic Film Discourse"
SESSION C

2:00 – 3:45pm

C5

Il Bandito/a
Class, Crime, and International Film Noir

CHAIR: Dennis Broe  Long Island University
Dennis Broe  Long Island University  “Un Greve Sanglante et Poetic (A Strike Bloody and Poetic): French Film Noir and the Defeat of the Popular Front”
Rebecca Prime  Hood College  “Radical Hollywood and the Transatlantic Film Noir”
Hyun Seon Park  University of California, Irvine  “Allegorizing Noir Sensibility in Korean Cinema”

SPONSOR: Caucus on Class

C6

Art, Capital, or Both?
Media Management and Creative/Commercial Tensions

CHAIR: Kimberly Owczarski  Texas Christian University
Erin Copple Smith  Denison University  “What Does ‘Organic’ Mean, Anyway?: Product Placement and Creativity”
Kimberly Owczarski  Texas Christian University  “The Dark Knight (Marketing Campaign) Rises: Creative/Commercial Clashes in Marketing a Studio Blockbuster”
Caroline Leader  University of Texas, Austin  “The Lovers and Dreamers Go Corporate: What Disney Means for Jim Henson’s Muppets”
Darcey West  Georgia State University  “What Happens When It Isn’t Actually TV at All?: A Case Study of HBO Go”

SPONSOR: Media Industries Scholarly Interest Group

C7

WORKSHOP
The Undergraduate TV Paper

CHAIR: Ethan Thompson  Texas A&M University, Corpus Christi
CO-CHAIR: Suzanne Scott  Occidental College

Workshop Participants:
Daniel Marcus  Goucher College
Jeremy Butler  University of Alabama
Derek Kompare  Southern Methodist University
Kevin Sandler  Arizona State University
Benjamin Aslinger  Bentley University

SPONSOR: Television Studies Scholarly Interest Group

C8

A Million Screens a Medium Make?
Thinking through Machinima and Filmmaking in Virtual Worlds

CHAIR: Jenna Ng  University of Cambridge
Henry Lowood  Stanford University  “Machinima: A Documentary Medium?”
Sarah Higley  University of Rochester  “Inside and Outside: Machinima, Looking, and the Non-Diegetic Camera”
Peter Krapp  University of California, Irvine  “Economedia: Machinima and the Claims of Convergence”
Jenna Ng  University of Cambridge  “Three Spars of the Virtual Camera Trestle: Image, Mobility, Avatar”
SESSION C

C9
The Culture and Practice of the Sound Image in Japan around 1930

Chair: Michael Raine  University of California, Berkeley
Respondent: James Lastra  University of Chicago
Masaki Daibo  Theatre Museum of Waseda University
"Before Reimei: Early Attempts to Produce Talking Japanese Cinema through the Phonograph"
Michael Raine  University of California, Berkeley
"‘No Interpreter, Full Volume’: The Benshi and the Sound Image in Early 1930s Japan"
Johan Nordstrom  Waseda University
"The Sound Image in Early Japanese Musicals"

Sponsors: Asian/Pacific American Caucus
Sound Studies Scholarly Interest Group

C10
Cinema and the Remaking of Art

Chair: Kaveh Askari  Western Washington University
Natasha Ritsma  Indiana University  Pioneering the Films on Art Movement: Art Film Festivals and Non-theatrical Exhibition Practices in the Postwar Era
Amy Beste  School of the Art Institute  The Avant-Garde in the New World: Media Education at the Institute of Design
Kaveh Askari  Western Washington University  “Never Told Tales of a Studio: Lejaren á Hiller, Early Educational Cinema, and the Scene of Painting"

Sponsors: Nontheatrical Film and Media Scholarly Interest Group
CinemArts: Film and Art History Scholarly Interest Group

C11
Unorthodox Stardoms

Chair: Steven Rawle  York St John University
Steven Rawle  York St John University  Performance and the Indie Film Star: Negotiating Hollywood, Television, and Independent Cinema Labour Structures
Steven Kapica  Northeastern University  Representing The Queen of Curves: The Multivalent Nature of The Notorious Bettie Page
Landon Palmer  Indiana University, Bloomington  Stardust Onscreen: David Bowie and the Manufacturing of the Popular Musician as Movie Star

C12
European Cinema Histories

Chair: Erik Hedling  Lund University
Maya Michaeli  Tel-Aviv University  “Je m’appelle Aurélia Steiner . . . J’écris” — Fictional Testimony of the Holocaust in the Films of Marguerite Duras
Jennifer Zale  Indiana University  The Career of Vera Karalli and the Role of Ballet Artists in the Formation of Acting Style in Prerevolutionary Russian Cinema
Mari Laaniste  Estonian Literary Museum  Somewhere in the Alps: The Soviet Fantasy of the Contemporary West as Presented in Hukkunud Alpinisti hotell
Erik Hedling  Lund University  Joseph Goebbels, Kristina Söderbaum, and Jud Süß (1940): Seventy Years Later
C13

Room Holmes

Televiusal and Cinematic Representations From Refugees and the Supernatural to War Veterans

Chair: Jun Okada + State University of New York, Geneseo

Jun Okada + State University of New York, Geneseo + “Bromance and the Yellow Peril: Globalization and the Contemporary Refugee Film”

Megan Biddinger + University of Michigan + “Season of the Witch: Religion, Identity, and Difference in HBO’s True Blood”

Mark Kligerman + University of Michigan + “Selling the War in the Gulf: Televisual Fantasy and the Pleasures of the Imperial Imaginary”

Gayatri Devi + Lock Haven University + “I See Dead People: Ghosts in the Global Market Place in Alejandro Inarritu’s Biutiful”

C14

Room Lexington

Bodies That Matter

Representations of Motherhood in US Media

Chair: Amanda Rossie + Ohio State University

Margaret Hames + Marymount Manhattan College + “The Poor Substitute: Representations of the Adoptive Mother, the Stepmother, and the Absent Mother in Cinema”

Jorie Lagerwey + University of Notre Dame + “Public Pregnant Bodies on Reality TV”

Christopher Smit + Calvin College + “Mother Monster: Lady Gaga and the Sign of Motherhood in ‘Born This Way’”

Amanda Rossie + Ohio State University + “Murderous Monster or Misguided Mother?: Constructing Casey Anthony in Televised News Media”

C15

Room Newbury

Landscapes of Silent-Era US Exhibition

Chair: Eric Dewberry + Independent Scholar

Co-Chair: Jeremy Groskopf + Georgia State University

Jeffrey Klenotic + University of New Hampshire + “Women’s Business: The Female Film Exhibitor in New Hampshire During the 1910s”

Jeremy Groskopf + Georgia State University + “Advertising without Antagonizing: Silent Era Theaters and the Place of Marketing Messages”

Paul Moore + Ryerson University + “Testing the Viability of Local Films in Mainstream Cinema: American Vitagraph’s Itinerant Shows in 1904 and 1905”

Eric Dewberry + Independent Scholar + “The Georgia Theater Company, the Genteel, and the Vaude-Film Transition”

C16

Room St. James

Your Ethnicity Has Been Televised

Televisual Representations of Italian Americans

Chair: Jonathan J. Cavallero + University of Arkansas

Co-Chair: Laura Ruberto + Berkeley City College


Laura Ruberto + Berkeley City College + “Make that Riff Staccato: Johnny Staccato and the Making of an Italian American Ethnicity”

Frank P. Tomasulo + City College of New York, CUNY/Sarah Lawrence College + “‘Chick TV’: Rizzoli & Isles – Ethnicity, Gender, Genre, and Intertext”

John Gennari + University of Vermont + “All in the Family: Gangster Sh*tick, Sentimental Ethnicity, and the Italian-American College Basketball Coach”
SESSION C

C17

Audiovisual Archives in the Digital Age

ROOM Stanhope

CHAIR: Jennifer Bean ✦ University of Washington
Jasmijn Van Gorp ✦ Utrecht University and Marc Bron ✦ University of Amsterdam ✦ “Unavailable Audiovisual Material, No Research? Improving Data Collection in the Audiovisual Archive”
Nanna Verhoeff ✦ Utrecht University and Giovanna Fossati ✦ EYE Film Institute, Netherlands ✦ “Visual Archives on the Move: Locative Media for Digital Heritage”

C18

Contingencies of the Visible Past

ROOM Stuart

CHAIR: Catherine L. Preston ✦ University of Kansas
Sandra Ristovska ✦ University of Pennsylvania ✦ “Nostalgia, National Identity, and the Case of Montevideo, Taste of a Dream”
Daniel Mauro ✦ University of Texas, Austin ✦ “Of National ‘Significance’: Politicizing the Home Movies of the National Film Registry”
Sohyun Lee ✦ Dongguk University ✦ “The Politics of Collective Visual Memory and the Korean Comfort Women”

C19

Rebooting the Music Industry

ROOM Thoreau

CHAIR: Tim Anderson ✦ Old Dominion University
Alyxandra Vesey ✦ University of Wisconsin, Madison ✦ “Women’s Work: Gendering the Music Supervisor, Mainstreaming Indie Culture”
Andrew deWaard ✦ University of California, Los Angeles ✦ “The Cultural Capital Project: Radical Monetization of the Music Industry”
Tim Anderson ✦ Old Dominion University ✦ “From Background Music to Above-the-Line: A System Analysis of the Newfound Importance of the Music Supervisor in Film and Television”

C20

Workshop

Where Is Film Theory Today?

ROOM White Hill

CHAIR: Scott Richmond ✦ Wayne State University

Workshop Participants:
Homay King ✦ Bryn Mawr College
John Rhodes ✦ University of Sussex
Philip Rosen ✦ Brown University
Damon Young ✦ University of California, Berkeley

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C21

**TV Myths and the Writing of Television History**

**ROOM:** Whittier

**Chair:** Kate Newbold ♦ Northwestern University

**Respondent:** Aniko Bodroghkozy ♦ University of Virginia

**Alexander Thimons** ♦ Northwestern University ♦ “Shrinking the World, Roaming the Nation: The Space of Television Immediacy in *Wide Wide World*”

**Kate Newbold** ♦ Northwestern University ♦ “The ‘New, Fresh Meaning’ of Broadcast Programming: Early Television Merchandise and the Myth of Ephemerality in TV Historiography”

**Allison Perlman** ♦ University of California, Irvine ♦ “The Strange Career of Public Television: The Intersection between Civil Rights History and Public Broadcasting Historiography”

**Sponsor:** Television Studies Scholarly Interest Group

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C22

**Gluttony and Excess**

**Visions of Depravity and Consumption from Hoarders and Cannibals to Human Centipedes**

**ROOM:** Winthrop

**Chair:** Gwendolyn Audrey Foster ♦ University of Nebraska, Lincoln

**Maisha Wester** ♦ Bowling Green State University ♦ “Cannibal Capitalism and Savage Materialism: Visual Excess in the Consumption of the Other”

**Christopher Sharrett** ♦ Seton Hall University ♦ “The Legacy of *Salo* and the Critique of Excremental Culture: *The Human Centipede* and After”

**Gwendolyn Audrey Foster** ♦ University of Nebraska, Lincoln ♦ “Capitalism Eats Itself: Gluttony in *Hoarding*, Food Porn, Christmas Excess, and Merchandising American Patriotism”

**A. Ian Olney** ♦ York College of Pennsylvania ♦ “Unmanning *The Exorcist*: Female Excess in the 1970s Euro-horror Possession Film”

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C25

**Politics and Classical Hollywood**

**ROOM:** Longfellow

**Chair:** Catherine Jurca ♦ California Institute of Technology

**Robert Miklitsch** ♦ Ohio University ♦ “The Red and the Black: Chiaroscuro and HUAC, Bad Blondes, and Flower Carriers in *I Married a Communist*”

**Rebecca Burditt** ♦ University of Rochester ♦ “Daddy Long Legs and the Childishness of American Musicals”

**Catherine Jurca** ♦ California Institute of Technology ♦ “Capra, Monopoly, and Free Speech”

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**MEETING**

**ROOM:** Stanbro, Level 4

**2:00 – 3:45pm**

**Sound Studies Scholarly Interest Group**
Criminal Queers
Eric Stanley and Chris Vargas, USA, 70 min

(Work in progress) Criminal Queers visualizes a radical transgender/queer struggle against the prison-industrial complex and toward a world without walls. Remembering that prison breaks are both a theoretical and material practice of freedom, this film imagines what spaces might be opened up if crowbars, wigs, and metal files become tools for transformation. Follow Yoshi, Joy, Susan, and Lucy as they fiercely read everything from the Human Rights Campaign and hate crimes legislation to the “non-profitization” of social movements. Criminal Queers increases our collective liberation by working to abolish the multiple ways our hearts, genders, and desires are confined.

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Queer Caucus
Caucus on Class

Camp
Alexis Mitchell, Canada, 2010, 25 min

Camp is a video essay exploring the secrets that underscore director Alexis Mitchell’s personal relationship to Jewish history and culture. Through a look at three camp environments, Mitchell engages with a queer re-telling of the traditional Purim story, the censored passages in Anne Frank’s diary, and a haircut given to by her grandfather in order to reveal the ways in which secrets haunt the surface of our cultural moments. Camp is framed through a play on the word “camp,” utilizing a camp sensibility amidst an analysis of temporary built environments. Through this frame, Mitchell engages with what we choose to keep hidden in these contemporary moments, and points to a larger fear of speaking out against injustice as a cause for silence.

SPONSORS:
Queer Caucus
Documentary Studies Scholarly Interest Group

Poised and in the Throes
David Jones, USA, 2008, 5 min

A stop-motion animation piece constructed from found photographic sources pays homage to Kenneth Anger, Jack Smith, Jean Genet, and Fassbinder’s Querelle.

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Queer Caucus
Animated Media Scholarly Interest Group

The Secret Loves of Jesse James
David Jones, USA, 2009, 5 min

An animated meditation on the theme of satyriasis, the excessive and often uncontrollable sexual desire in men. Through the archetypal discourse of the cowboy code, The Secret Love of Jesse James explores how the masculine discourse of the West is balanced upon a razor’s edge of intimacy and violence.

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Queer Caucus
Caucus on Class
Animated Media Scholarly Interest Group

Audiences for these films may be interested in Angst Essen/Eat Fear (Session Q), Pirated (Session E), Untitled (Session E), Working Girls (Session K), I Am (Session M), Contemporary (In)appropriations (Session F), Film Socialisme (Session D), and A Movie by Jen Proctor (Session F), as well as in panels A4 “Masculinity and the National Body,” A6 “Gendering Animation/Animating Gender,” B21 Representing Queer Time, Engaging Queer Theory,” J16 “Be the Media: Radical Film, New Media, and Social Formations,” K3 “Gay Expectations: Popular Culture Hails the Queer Unconscious,” P6 “New Media and Transgender Networks,” and R13 “De-Politicizing the Radical Gesture.”
**SESSION D**

**D1**

**Room Alcott**

**Pornography Across Media**

**Chair:** Jeff Scheible ✦ University of California, Santa Cruz

**Peter Allilunas** ✦ University of Michigan ✦ “Going All the Way: Vivid Video and the Economics of ‘Quality’ Adult Films”

**Joshua Kitching** ✦ Rice University ✦ “Cleaning Up the Smut Capital (For Your Protection and Entertainment): 1970s TV Cops and the Criminal Spectacle of Pornography”

**Sho Ogawa** ✦ University of Kansas ✦ “Imaginary Bodies and Masturbatory Desires: The Representation and Reception of Intersexuality in Japanese Pornographic Comics”

**Jeff Scheible** ✦ University of California, Santa Cruz ✦ “ASCII pr0n: Textuality, Pornography, and the History of the Internet”

**SPONSOR:** Women’s Caucus

**D2**

**Room Back Bay**

**A Case for Criticism**

**Journalism, TV Studies, and the Television Critic**

**Chair:** Myles McNutt ✦ University of Wisconsin, Madison

**Respondent:** Greg Smith ✦ Georgia State University

**Christine Becker** ✦ University of Notre Dame ✦ “‘Britain Can’t Do The Wire’: British Critics and American Television”

**Karen Petruska** ✦ Georgia State University ✦ “The Television Critic and the Middlebrow: Taste, Quality, and The Waltons”

**Cory Barker** ✦ Bowling Green State University ✦ “‘Why Is This Being Reviewed?: Taste, Distinction, and Online Television Criticism”

**Myles McNutt** ✦ University of Wisconsin, Madison ✦ “Television Criticism as Contemporary History: The Influence of Post-air Analysis”

**SPONSOR:** Television Studies Scholarly Interest Group

**D3**

**Room Beacon Hill**

**Digital Domesticities**

**Television, Female Audiences, and the Changing Rhythms of Reception**

**Chair:** Emily Yochim ✦ Allegheny College

**Co-Chair:** Julie Wilson ✦ Allegheny College

**Alice Leppert** ✦ University of Minnesota ✦ “Selling Sparkle and Schadenfreude: TLC’s Paradoxical Feminine Address”

**Elana Levine** ✦ University of Wisconsin, Milwaukee ✦ “Productive Pleasures? Feminized Popular Culture of the Convergence Era”

**Maureen Ryan** ✦ Northwestern University ✦ “The Feminist, the Housewife, and the Blogger: Lifestyle Media in Convergence Culture”

**Emily Yochim** ✦ Allegheny College ✦ and Julie Wilson ✦ Allegheny College ✦ “Mommy Media: Productivity, Pleasure, and Politics”

**SPONSOR:** Women’s Caucus

**D4**

**Room Board Room**

**Terrence Malick, Film Form, and Meaning**

**Exploring the Last Three Films**

**Chair:** Chuck Maland ✦ University of Tennessee

**Respondent:** Walter Metz ✦ Southern Illinois University

**Clint Stivers** ✦ University of Tennessee, Knoxville ✦ “‘What’s Your Name Kid?: The Enigmatic Voiceover in The Thin Red Line”

**Lloyd Michaels** ✦ Allegheny College ✦ “Text, Author, Meaning: Reading the ‘Extended Cut’ of The New World”

**Anders Bergstrom** ✦ Wilfrid Laurier University ✦ “Voice-Over, Focalization, and the Cinematic Memory Image in Terrence Malick’s The Tree of Life (2011)”
The Ghost in the Machine
Technologies for Creating, Conjuring, and Capturing the Supernatural in Media

Chair: Chera Kee  Wayne State University
Co-Chair: Dawn Fratini  Chapman University
Chera Kee  Wayne State University  “It’s Only True If the Camera Sees It: Personal Experience, Recording Devices, and Ghost Hunting on TV”
Brian Hauser  Union College  “Evidence of What?: Harry Price’s and Upton Sinclair’s Most Haunted House”
Dawn Fratini  Chapman University  “You’ll Believe in Ghosts Too When You See Them through the New ‘Ghost Viewer’: William Castle and Spine-Tingling Technology”
Janani Subramanian  University of Southern California  “Fairly Normal Activity: Horror and the Static Camera”

Gender, Sexuality, and Race in Contemporary TV

Chair: Heather Osborne-Thompson  California State University, Fullerton
Bryant Murakami  University of Hawai‘i  “Fight Fraternities: Homosociality and Masculinity in The Ultimate Fighter”
Evan Brody  University of Southern California  “Cable Gayzing: A (Short) History of Modern LGBT Cable Networks”
Mabel Rosenheck  Northwestern University  “Buses Are A-Comin’: Citizenship, History, and PBS’s Freedom Riders”
Heather Osborne-Thompson  California State University, Fullerton  “Motherhood and IVF in Contemporary Reality TV”

Organizing Narrative

Chair: Carol Siegel  Washington State University, Vancouver
Scott Wilson  Unitec Institute of Technology  “Masking the Eye of Cinema: Looking at Not Looking”
Sean O’Sullivan  Ohio State University  “Theorizing the Serial Whole: Six Feet Under”
Scott Higgins  Wesleyan University  “Infernal Playgrounds: Narration, Suspense, and Participation in the Sound Serial Cliffhanger”
Carol Siegel  Washington State University, Vancouver  “Demarks, Disidentification, and Perversion in Tim Burton’s Films”

The Aesthetic Turn in Radio Studies

Chair: Neil Verma  University of Chicago
Co-Chair: Shawn VanCour  University of South Carolina
Allison McCracken  DePaul University  “Whispers and Pops: Microphone Singing and the Invention of the Intimate Aesthetic, 1920s”
Shawn VanCour  University of South Carolina  “Reconstructing Early Radio Genres: The Case of Musical Variety”
Neil Verma  University of Chicago  “Impossible Scenes: The Fall of the City and the Problem of Representation in Radio Drama”
Elena Razlogova  Concordia University  “Radio Noise as Social Perception: From Wireless to Radio”
SESSION D

4:00 – 5:45pm

**D9**

**ROO M**

**Constitution**

**Humor, Comedy, and Satire in Iranian Cinema Historical Texts and Current Contexts**

**CHAIR:** Gayatri Devi  
University of Wisconsin, Milwaukee

**RESPONDENT:** Jean Ma  
Stanford University

**Guo-Juin Hong**  
Duke University  
“From Rootlessness to Rootedness: Constructed Homeland in Taiwan Cinema”

**Menghsin Horng**  
University of California, Berkeley  
“Lost at the Crossroads: Two Versions of *Not Coming Home Tonight*, 1969 and 1996”

**CHAIR:** Shelleen Greene  
University of Wisconsin, Milwaukee

**Sponsor:** Middle East Caucus

**D10**

**ROO M**

**Emerson**

**Cinemas of Central and Southern Europe**

**Sponsor:** Experimental Film and Media Scholarly Interest Group

**CHAIR:** Shelleen Greene  
University of Wisconsin, Milwaukee

**Sponsor:** Middle East Caucus

**D11**

**ROO M**

**Franklin**

**Home, Sweet Home**

**History and Politics of Home-Space in Taiwan Cinema**

**CHAIR:** Kai-man Chang  
Tulane University

**RESPONDENT:** Jean Ma  
Stanford University

**Guo-Juin Hong**  
Duke University  
“From Rootlessness to Rootedness: Constructed Homeland in Taiwan Cinema”

**Menghsin Horng**  
University of California, Berkeley  
“Lost at the Crossroads: Two Versions of *Not Coming Home Tonight*, 1969 and 1996”

**CHAIR:** Chris Robinson  
University of Kansas

**Sponsor:** Middle East Caucus

**SPONSOR:** Asian/Pacific American Caucus

**D12**

**ROO M**

**Gloucester**

**Institutions of Art and Film**

**CHAIR:** Chris Robinson  
University of Kansas

**Laura Ivins-Hulley**  
Indiana University  
“Amateurs, Artists, and Radicals: U.S. Experimental Cinema in the 20s and 30s”

**Kristen Alfaro**  
Concordia University  
“Networks of the American Avant-Garde: Anthology Film Archives, Fluxus, and the Experimental Film”

**SPONSOR:** Experimental Film and Media Scholarly Interest Group
**D13** Room Holmes

The Non-Theatrical Military Film, 1942 to 1965

**Chair:** Doug Cunningham  † United States Air Force Academy
Elizabeth Rawitsch  † University of East Anglia  † “A Free World and a Slave World: The Divided Far East in The Battle of China (1944)”
Anna Froula  † East Carolina University  † “Strictly G.I.: The Containment of Military Women in World War II Training and Recruitment Films”
Kevin Hamilton  † University of Illinois  † and Ned O’Gorman  † University of Illinois  † “A Nuclear Synthesis: Science, America, and Hollywood in the Films of the USAF’s Lookout Mountain Laboratory”
Doug Cunningham  † United States Air Force Academy  † “Learn and Live!”: Masculinity in the Aircraft Survival Films of the Army Air Forces First Motion Picture Unit”

**Sponsor:** Nontheatrical Film and Media Scholarly Interest Group

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**D14** Room Lexington

Re-evaluating Early Film Theory

**Chair:** Eric Schaefer  † Emerson College
Muneaki Hatakeyama  † Waseda University  † “Eisenstein’s Void—On the Third Element of Eisenstein’s Dialectics”
Ryan Pierson  † University of Pittsburgh  † “The Express Elevator and the Prophet-Wizard: Vachel Lindsay on the Promise of Animation”
Jonah Horwitz  † University of Wisconsin, Madison  † “Melodrama and French ‘Impressionism’: Narrative Convention, Emotion, and Photogénie”
Felipe Pruneda Senties  † University of Pittsburgh  † “‘Silencio,’ ‘Sobriedad,’ and Other Latin American Cousins of ‘Photogénie’: The Film Theory of Horacio Quiroga”

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**D15** Room Newbury

Violence, Cruelty, and the Cinematic

**Chair:** Ipek Celik  † Brown University
Ipek Celik  † Brown University  † “Cannes 2009: Corporal Violence, Financial Crisis, and Post-Foucauldian Society”
Mark Bernard  † Bowling Green State University  † “‘The Only Monsters Here Are the Filmmakers’: Animal Cruelty and Death in Italian Cannibal Films”
Shilyh Warren  † North Carolina State University  † “Cinemas of Love and Hate: Spectatorship and Violence Against Women”

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**D16** Room St. James

Save to Continue

The State of Video Game Archiving and Preservation

**Chair:** Matthew Payne  † University of Alabama

**Workshop Participants:**
Henry Lowood  † Stanford University
Judd Ruggill  † Arizona State University

**Sponsor:** Video Game Studies Scholarly Interest Group
SESSION D

D17 Negotiating Cinematic Spaces

ROOM Stanhope

CHAIR: Burlin Barr • Central Connecticut State University

Donna Kornhaber • University of Texas, Austin • “Griffith at Biograph, Chaplin at Keystone: Consolidation and Resistance in the Development of Classical Style”

Adam Hart • University of Chicago • “Inside and Outside the Fortress: Space and Place in Contemporary Action and Horror Films”

Isolde Vanhee • Sint-Lucas Visual Arts Ghent • “Staging the Family: An Analysis of the Domestic Architecture in Terrence Malick’s The Tree of Life (2011)”

Burlin Barr • Central Connecticut State University • “Mambety’s Emergent Subjectivities: Contras’ City and Badou Boy”

D18 Food for Thought

The Cultural Significance of Food in Film and TV

ROOM Stuart

CHAIR: Peri Bradley • Southampton Solent University

CO-CHAIR: Shaun Kimber • Bournemouth University

Sarah Murray • University of Wisconsin, Madison • “The Chew Replaces All My Children’: Democracy, Distinction, and Daytime TV”

Breendon Wocke • EMJD Cultural Studies in Literary Interzones • “Gourmandise and Jouissance: From La Grande Bouffe to Julie & Julia”

Abigail Loxham • University of Queensland • “Digesting the Image: Carnal Appetites in the Films of Bigas Luna”

Shaun Kimber • Bournemouth University • “Meats Meat, and a Man’s Gotta Eat’ (Motel Hell, 1980): Food and Eating within Contemporary Horror Film and Horror Film Cultures”

D19 Explorations of National and Racial Identities

ROOM Thoreau

CHAIR: Steven Peacock • University of Hertfordshire

Katie Moylan • University of Leicester • “Televising Shame: Interrogating Irish Institutional Abuse”

Janice Haynes • Xavier University of Louisiana • “African American Audiences’ Interpretations of Race and Family of The Blind Side”


Steven Peacock • University of Hertfordshire • “The Impossibility of Isolation in the Modern Swedish Crime Series: Wallander and Millennium”

D20 The Future of Film on Film

Booking, Borrowing, and Screening Archival Prints

ROOM White Hill

CHAIR: Mark Betz • King’s College London

Workshop Participants:

May Haduong • Academy Film Archive

Rebecca Meyers • ArtsEmerson

Lonny Jennings • Boston Light
SESSION D

4:00 – 5:45pm

D21

ROOM Whittier

Multiculturalism Gone Awry

CHAIR: Anthony Reed ♦ Loyola Marymount University
RESPONDENT: Katarzyna Marciniak ♦ Ohio University
Caetlin Benson-Allott ♦ Georgetown University ♦ “Fast, Furious Globalization: Conflicting Trans- and National Fantasies in Contemporary Car Films”
Anthony Reed ♦ Yale University ♦ “The Only Way Out Is In: Girl 6 and the Color Line”
Neda Atanasoski ♦ University of California, Santa Cruz ♦ “Anxious Multiculturalism: Terror and Faith in 25th Hour and On the Path”
SPONSOR: Contemporary Theory Scholarly Interest Group

D22

ROOM Winthrop

Local and Small-Scale Cinema

CHAIR: Allyson Field ♦ University of California, Los Angeles
Linda Liu ♦ Brown University ♦ “Near, Common, and Familiar: Quotidian Spectacle in Mitchell and Kenyon’s Local Films”
Alex Kupfer ♦ New York University ♦ “An Ambivalent Acceptance of Sport and Spectacle’: Notre Dame and Educational Films Beyond the Classroom, 1924–1931”
Allyson Field ♦ University of California, Los Angeles ♦ “To Show the Industrial Progress of the Negro Along Industrial Lines’: Early African American Motion Picture Production in Boston (1900s–1910s)”
SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

D25

ROOM Longfellow

Transnational Representations of Labor
Work, Affect, and Precarity in Recent European Cinema

CHAIR: Aine O’Healy ♦ Loyola Marymount University
CO-CHAIR: Marguerite Waller ♦ University of California, Riverside
Alice Bardan ♦ University of Southern California ♦ “The New European Cinema of Precarity: A Transnational Perspective”
Aine O’Healy ♦ Loyola Marymount University ♦ “Imaging Affect: Immigrant Labor in Europe’s Precarious Households”
Marguerite Waller ♦ University of California, Riverside ♦ “The Dignity of Work and the Repression of Labor: A sud di Lampedusa and Il sangue verde”
Adrian Martin ♦ Monash University ♦ “The Most Important Thing Is Work”
SPONSOR: Caucus on Class

* This is a note, not a part of the main content.
The latest and perhaps last film of Jean-Luc Godard is a three-part meditation on the filmmaker’s ongoing interrogation of the relationship between present and past. He searches for a new mode of dismantling classical film form by engaging the history of film art through the technological present and future. A beautiful film with hallmark Godardian conventions, Film Socialisme carries us along a Mediterranean cruise, an encounter with a French couple and their children, and a tour of famous sites of antiquity, replete with obtuse narrative structures, elliptical dialogue, “Navajo” subtitles, and celebrity cameos (Patti Smith!). Godard’s suggestion that consumerism and escapism can be surmounted by expanded video formats carves a path through the modern(ist) media jungle of contemporary western society. Characteristic of the reception of Godard’s films, the film both elicited rave reviews and prompted walk-outs during its screening at Cannes. Godard’s melding of poetic aesthetics and political commentary remains as simple and elusive as ever.

**SPONSORS:**
- Caucus on Class
- French and Francophone Scholarly Interest Group
- Media Literacy and Pedagogical Outreach Scholarly Interest Group

Audiences for this film may be interested in Working Girls (Session K), Criminal Queers (Session C), Angst Essen/Eat Fear (Session Q), and Maquilapolis: A City of Factories (Session L), as well as panels C12 “European Cinema Histories” and S19 “European Cinema.”
**E1**  
**Topics in Film Criticism 1**  
Cinephilia and the Mediums of Criticism  
**CHAIR:** Steven Rybin  
**RESPONDENT:** Girish Shambu  
**Steven Rybin**  
+ Georgia Gwinnett College  
**“The Language of Community in Film Criticism”**  
**Peter Lurie**  
+ University of Richmond  
**“Cinephilia and the Archive: ‘American Movie Critics,’ Cultural Tradition, and the Body”**  
**Zoe Constantinides**  
+ Concordia University  
**“Film Criticism On the Air: Popular Authority on Radio and Television”**

**E2**  
**Science Fiction**  
Tastes and Philosophies  
**CHAIR:** Kathleen McHugh  
**Marc Furstenau**  
+ Carleton University  
**“Science Fiction Autobiography: Terrence Malick’s The Tree of Life and the Philosophy of Popular Culture”**  
**Javier O’Neil-Ortiz**  
+ University of Pittsburgh  
**“The Digital Chimera: “Postanimal” Melodrama from Monkey Shines to Splice”**  
**Eliot Chayt**  
+ University of Texas, Austin  
**“The Rise of the Hollywood Science Fiction Prestige Picture”**  
**Kathleen McHugh**  
+ University of California, Los Angeles  
**“From Epic Apes to Domestic Cats: Visual Temporalities in 2001 and The Future”**

**E3**  
**Directorial Gestures**  
**CHAIR:** Thomas Dorey  
**Murray Pomerance**  
+ Ryerson University  
**“Hitchcock’s Directorial Gestures”**  
**Linda Ruth Williams**  
+ University of Southampton  
**“The Child in Spielberg”**  
**George Toles**  
+ University of Manitoba  
**“The Sledgehammer of Eros: Emergence in Punch-Drunk Love”**  
**Thomas Dorey**  
+ York University  
**“Framing in Futura: Text as Gesture in the Films of Wes Anderson”**

**E4**  
**Tuning Back In**  
Fifties American Television History  
**CHAIR:** Deborah Jaramillo  
**RESPONDENT:** Ethan Thompson  
**Quinn Miller**  
+ Northwestern University, Qatar  
**“Archive Rehab: The 1950s Sitcom Spectrum and Queer Recovery”**  
**Max Dawson**  
+ Northwestern University  
**“Reception Problems: Postwar Television and the Amateur Experimenter”**  
**Miranda Banks**  
+ Emerson College  
**“Tales of a Shotgun Marriage: Film vs. TV Scribes and the Formation of the Writers Guild of America”**  
**Deborah Jaramillo**  
+ Boston University  
**“Genre Killers: The NARTB, the FCC, and the Evils of TV Astrology”**  
**SPONSOR:** Television Studies Scholarly Interest Group
SESSION E

9:00 – 10:45am

E5
Social Media, State Power, and Censorship

Chair: Niki Akhavan ✦ Catholic University of America
Niki Akhavan ✦ Catholic University of America ✦ “State of Digital Distress: New Media, State Power, and the Manufacture and Management of Crisis”
Hossein Khosrowjah ✦ California College of Arts ✦ “Two Hands of Censorship: Re-framing the Question of Media Censorship and Resistance to It in Iran”
Fakhri Haghani ✦ Rutgers University ✦ “Gender Relations and the Global Social Media”

Respondent: Antonia Lant ✦ New York University
Sheena Scott ✦ University College London ✦ “Feeling the Screen: The Changing Textures of the 1950s French Movie Theatre”
Lindsey Dolich ✦ Stanford University ✦ “Performing the Avatar Body: Motion-Capture and Haptic Visuality”
Katheryn Wright ✦ Champlain College ✦ “Touch Screen Technology and the Politics of Framing in Contemporary Visual Culture”

E6
Media Textures
Haptical Themes Onscreen and Off

Chair: Alexandra Seibel ✦ University of Vienna
Mark Benedetti ✦ Indiana University ✦ “Watching the Avant-Garde: Pedagogical Reception on Ubuweb”
Elizabeth Affuso ✦ Pitzer College ✦ “Bootleg Culture: Authorship and Ownership in the Work of Douglas Gordon”
Anne Ciecko ✦ University of Massachusetts, Amherst ✦ “Moving Images and Trademarks: The ‘Cinemagraph’ as Retro-fashionable Reinvention of New/Old Media”

E7
The Avant-Garde, Art, and the Internet

Chair: Anne Ciecko ✦ University of Massachusetts, Amherst
Mark Benedetti ✦ Indiana University ✦ “Watching the Avant-Garde: Pedagogical Reception on Ubuweb”
Elizabeth Affuso ✦ Pitzer College ✦ “Bootleg Culture: Authorship and Ownership in the Work of Douglas Gordon”
Anne Ciecko ✦ University of Massachusetts, Amherst ✦ “Moving Images and Trademarks: The ‘Cinemagraph’ as Retro-fashionable Reinvention of New/Old Media”

E8
From Workers’ State to Owners’ State
Representations of Work in Baltic Cinemas

Chair: Maruta Vitols ✦ Emerson College
Maruta Vitols ✦ Emerson College ✦ “From Workers’ State to Owners’ State: Representations of Work in Baltic Cinemas”
Bjorn Ingvoldstad ✦ Bridgewater State University ✦ “From Workers’ State to Owners’ State”
Eva Naripea ✦ Estonian Literary Museum ✦ “Accumulation of Dispossession: Approaching Work in Post-Soviet Estonian Auteur Cinema”
Renata Sukaityte ✦ Lithuanian Culture Research Institute ✦ “The Representations of Smugglers, Dealers, and Gamblers in Contemporary Lithuanian Film”
SESSION E

9:00 – 10:45am

E9
Bad Films/Películas Malas/ Filmes Ruins

ROOM Constitution

CHAIR: Maria-Nuria Triana-Toribio + University of Manchester
Jeffrey Geiger + University of Essex + “Nollywood Style: Nigerian Movies and ‘Perceptions of Worth’”
Stephanie Dennison + University of Leeds + “Globofilmes and ‘Bad’ Brazilian Movies”
Maria-Nuria Triana-Toribio + University of Manchester + “Not Fit for Export: The Torrente Saga (1998–2011)”

E10
On the (Re)Death of Radio
Continuities and Changes in Radio in the 21st Century, Part I: Technologies

ROOM Emerson

CHAIR: Alexander Russo + Catholic University of America
Tona Hangen + Worcester State University + “Troubleshooting the Wayback Machine: When Radio Goes Online”
Kathleen Griffin + University of Brighton + “Shifting Sands: The Changing Power Relations Between Listeners and Programme Makers”
Abigail Wincott + University of Brighton + “Shifting Sands: The Changing Power Relations Between Listeners and Programme Makers”
Andrew Ó Baoill + Cazenovia College + “Degrees of Freedom: How Community Radio Stations Are Responding to New Distribution Channels”
Christina Dunbar-Hester + Rutgers University + “The Symbolic Value of Technical Practice in 21st-Century Radio Activism”

E11
Imagined “China,” Imagined “Hong Kong”
Socio-political Fissures and the Redefinitions of “Chinese” and “Hong Kong” Cinemas

ROOM Franklin

CHAIR: Victor Fan + McGill University
Victor Fan + McGill University + “Cantonese Cinema: Industrial Crisis and Reconstruction, 1937-54”
Jennifer Feeley + University of Iowa + “Re-masculating Hong Kong: Gender and Popular Youth Culture in Late 1960s Mandarin Musicals”
Wei Yang + University of the South + “Life and Nothing But: The Decompressed Time and Space in Ann Hui’s The Way We Are”
Yanhong Zhu + Washington and Lee University + “Representing Cultural and Political Trauma: The Discourse of AIDS in Gu Changwei’s Love for Life”

E12
Media Alternatives and Appropriations

ROOM Gloucester

CHAIR: William Boddy + Baruch College, CUNY
Deborah Macey + University of Oregon + “Anatomy of a Twitter Spat: Reel Grrls and Comcast/NBC”
Brian Fauteux + Concordia University + “Canadian Campus Radio and Local Musical Activity”
Michael Green + Arizona State University + “The Indie Infused Blockbuster: Contemporary Hollywood’s Appropriation of the 1990s Independent Cinema Aesthetic”
E13  Global Media and Regional Production Centers
ROOM Holmes

CHAIR: Edward Larkey  University of Maryland, Baltimore County

Dong Hoon Kim  University of Oregon  “Television Destinations: Location Shooting and Tourism in Korea-Japan TV Co-Productions”

Olof Hedling  Lund University  “Too Many Doing Too Little—On Contemporary European Film Production Cultures”

Zainab Saleh  University of Rochester  “Drawing Dubai: A Politics of Humor in Emirati Television Show Freej”

Edward Larkey  University of Maryland, Baltimore County  “Narrating Identities through TV Format Adaptation: A Transcultural Comparison of All in the Family (US) and Ein Herz und eine Seele (Germany)”

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E14  (State) Violence and Identity Politics
ROOM Lexington

CHAIR: Peter X. Feng  University of Delaware

Jay Steinmetz  University of Oregon  “Threat of Liberalism, Threat of Race: The People Under the Stairs and Candyman in American Political Culture”

Brittany Farr  University of Southern California  “Rape as Revenge: The ‘Millennium Trilogy’ and Rape-Revenge Films”

Michael Renov  University of Southern California and Dean Wilson  University of Social Sciences and Humanities, Hanoi  “Tran Van Thuy’s The Story of Kindness: Spirituality and Political Discourse”

Zachary Ingle  University of Kansas  “The Border Crossed Us’: Machete and the ‘Latino Threat Narrative’”

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E15  Production Histories
ROOM Newbury

CHAIR: Hester Baer  University of Oklahoma

Maria Vinogradova  New York University  “‘People’s Film Studios’ in Leningrad in the 1980s”

Elizabeth Galindo  Local 892 and University of California, Davis  “Headaches, Heartaches and Euphoria in Creating Authentic Historical Costumes for Two 21st-Century Hollywood Films”

Stephen Charbonneau  Florida Atlantic University  “Fogo in the City: The State, Participatory Experiments, and ‘Exercise in Democracy’”

Hester Baer  University of Oklahoma  “A Producer’s Cinema: Bernd Eichinger and German Film History”

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E16  The Cultural Politics of the Film Festival
ROOM St. James

CHAIR: Cindy Wong  CUNY, Staten Island

Ana Gilbert  Oswaldo Cruz Foundation  “Disability Film Festivals: A Heterotopia?”

Tilottama Karlekar  New York University  “‘Portable Publics’ in Parallel Realities: Tracking Documentary and Alternative Festivals in India’s ‘Globalization’”

Roger Almendarez  Northwestern University  “Mapping the Chicago Latino Film Festival: The Borderlands of Transmedia”

Cindy Wong  CUNY, Staten Island  “Creative Cinematic Geographies through the Hong Kong International Film Festival”

SPONSOR: Film and Media Festivals Scholarly Interest Group
SESSION E 9:00 – 10:45am

E17  ROOM Stanhope  

Spatiality 1  
Distance/Nearness  

CHAIR: Michael Meneghetti ✦ Brock University  
Rick Warner ✦ University of Pennsylvania ✦ “Fantasies of Wit: Spectator Address in the German Audio-visual Essay”  
Caroline Godart ✦ Rutgers University ✦ “Feminist Spatiality: Jane Campion and the Aesthetics of Distance”  
Michael Meneghetti ✦ Brock University ✦ “Style as Thought: Acting as ‘Affective Thought’ in Contemporary Hollywood’s Histories”

E18  ROOM Stuart  

Managing Cinema’s Economy  

CHAIR: Lee Grieveson ✦ University College London  
Lee Grieveson ✦ University College London ✦ “The State of Extension”  
Charlie Keil ✦ University of Toronto ✦ “Bi-coastal Management in the Early Hollywood Era”  
Mark Cooper ✦ University of South Carolina ✦ “The Artwork in the Age of Accounting”

E19  ROOM Thoreau  

WORKSHOP  
Should Studying the Politics of Representation Be History?  

CHAIR: Ron Becker ✦ Miami University  
CO-CHAIR: Julia Himberg ✦ University of Southern California  

Workshop Participants:  
Herman Gray ✦ University of California, Santa Cruz  
Bambi Haggins ✦ Arizona State University  
Lynne Joyrich ✦ Brown University  
Ellen Seiter ✦ University of Southern California  
Brenda Weber ✦ Indiana University  

E20  ROOM White Hill  

Youth Looks at the World  
Reception Study and Film Education in the U.S., 1928 to 1942  

CHAIR: Lisa Rabin ✦ George Mason University  
RESPONDENT: Kathryn Fuller-Seeley ✦ Georgia State University  
Mark Lynn Anderson ✦ University of Pittsburgh ✦ “Observations of the Disorganized Boy: Problems of Star Reception in 1930s Film Studies”  
Lisa Rabin ✦ George Mason University ✦ “East Harlem Youth and the Movies, 1929–1934”  
SPONSOR: Nontheatrical Film and Media Scholarly Interest Group
SESSION E

E21
ROOM Whittier

WORKSHOP
Digital Methodologies for Screen Histories
Performing Research in the 21st Century

CHAIR: Paul Moore ✦ Ryerson University

Workshop Participants:
Richard Abel ✦ University of Michigan
Janet Bergstrom ✦ University of California, Los Angeles
Ross Melnick ✦ Oakland University
Jan Olsson ✦ Stockholm University
James Steffen ✦ Emory University

E22
ROOM Winthrop

Media Industries in Transition
Redefining Television, Comics, and Film in the Postwar Era

CHAIR: Ken Provencher ✦ University of Southern California

Zachary Campbell ✦ Northwestern University ✦ “The Geography of Early Video: Between ‘Live’ and ‘Canned’ in 1950s US Television”
Shawna Kidman ✦ University of Southern California ✦ “Men in Tight Places: How The Comic Book Industry Collapsed and Lived to Tell about It”
Ken Provencher ✦ University of Southern California ✦ “Not a Roman Holiday: 1950s Runaway Production in Japan”
Edward Timke ✦ University of Michigan ✦ “America’s Changing Media Industries of the 1950s through French Eyes”

E25
ROOM Longfellow

Cinema as Archive

CHAIR: Paula Amad ✦ University of Iowa

Constance Balides ✦ Tulane University ✦ “‘Data, Data, Data’: Sherlock Holmes as Archive”
Alexandra Bevan ✦ Northwestern University ✦ “Remaking the Cleavers: Archiving Television in Film Adaptations of the Boomer Era Family Sitcom”
Mal Ahern ✦ Yale University ✦ “‘Weird Things Go On Off-Camera’: Gossip, the Archive, and Narrative Space in Warhol’s Screen Tests”
Paula Amad ✦ University of Iowa ✦ “Tears in Time: Bazin and Kracauer on Nicole Védrès’ Paris 1900 (1947)”

MEETING
ROOM Stanbro, Level 4

9:00 – 10:45am
Animated Media Studies Scholarly Interest Group
**SCREENINGS**

**A Place to Live: The Story of Triangle Square**  
Carolyn Coal and Cynthia Childs, USA, 2008, 82 min  

What does it mean to be a gay senior citizen trying to survive on limited resources in America? *A Place to Live* explores this issue by chronicling the development and construction of Triangle Square Hollywood, the country’s first affordable housing facility for LGBT seniors.

*Winner of the Audience Award at Outfest 2008: Los Angeles Gay and Lesbian Film Festival,* *A Place to Live* follows the journey of seven individuals as they attempt to secure a home in Triangle Square. Since demand far exceeded the number of available units, a lottery system was established to select who would live in the complex—not everyone would be chosen. *A Place to Live* is a moving portrait of gay and lesbian seniors on the fringe of their community and of the triumphant opening of this historic building.

**SPONSOR:**  
Documentary Studies Scholarly Interest Group

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**Pirated**  
Hoang Tan Nguyen, USA, 2000, 11 min

Trauma and erotica conflate in the revisionist memories of a Vietnamese filmmaker who encountered Thai pirates as a young refugee.

**SPONSORS:**  
Queer Caucus  
Documentary Studies Scholarly Interest Group

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**Untitled**  
Hoang Tan Nguyen, USA, 4 min

(Work in Progress) A collection of screen names and headless torsos from online cruising sites comprise this experimental meditation on contemporary gay Asian male sexuality.

**SPONSOR:**  
Queer Caucus

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Audiences for these films may also be interested in *Criminal Queers, Camp, Poised and in the Throes,* and *The Secret Loves of Jesse James* - all in Session C.

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**11:00am – 12:45pm**

**ORIENTATION FOR NEW MEMBERS**

**ROOM:**  
Statler, Level 2

Learn more about the Society, the conference, *Cinema Journal,* and other benefits of membership.
SESSION F

11:00am – 12:45pm

F1
Revisiting the Musical
Board Room
Alcott

Chair: John Trenz + University of Pittsburgh
Martha Shearer + King’s College London + “The Hollywood Musical and the Postwar Transformation of New York”
Jenny Oyallon-Koloski + University of Wisconsin, Madison + “Someone Who Could Stop a Man by Just Sticking Up Her Leg’: Dancing Femme Fatales in the Classical Hollywood Musical”
Frances Smith + University of Warwick + “’This Is a Life of Illusion’: The Role of the Carnival in Grease (Dir. Randal Kleiser, 1978)”
John Trenz + University of Pittsburgh + “Footloose Across Media: Transcending the Film Musical”

F2
Revisiting Global Television Formats
Board Room
Back Bay

Chair: Tasha Oren + University of Wisconsin Milwaukee
Co-Chair: Sharon Shahaf + Georgia State University
Tasha Oren + University of Wisconsin Milwaukee + “Judges’ Table: Formats and Contemporary Food Television (or All about Food Network’s Turn from Gastro-porn to Foodie S&M)”
Yeidy Rivero + University of Michigan + “Anatomy of a Protest: Audience Expectations, Colombia’s A Corazón Abierto and Grey’s Anatomy”
Sharon Shahaf + Georgia State University + “American Dreams, Israeli Formats: Lessons from the Successes and Failures of US Adaptations”

F3
Hitchcock and Film Authorship
Board Room
Beacon Hill

Chair: John Hellmann + Ohio State University
Respondent: Thomas Leitch + University of Delaware
Richard Allen + New York University + “Hitchcock and the Wandering Woman”
John Hellmann + Ohio State University + “The Leading Man of Marnie”
Susan Smith + University of Sunderland + “The Child in Hitchcock”

F4
Still/Moving
Board Room

Chair: Tina Wasserman + Tufts University
Christopher Rowe + University of Melbourne + “Dynamic Statues and Dilated Time: Cinematic Adaptations of Comic Books”
Joel Burges + University of Rochester + “Time and Description: Mini-Series and the Duration of The Winds of War and War and Remembrance”
Sarah Keller + Colby College + “Cinematic Paranoia: Theories of Movement vs. Stasis”
Tina Wasserman + Tufts University + “Repeated Time: Remembering and Reenactment in Wanda Jakubowska’s Ostatni Etap”
**F5**

**Singular Plural**

Japanese Media Inside Out and Outside In

**Room:** Brandeis

**Chair:** Thomas Lamarre ✦ McGill University

Marc Steinberg ✦ Concordia University ✦ “Environment Theory: Animation Cultures and Media Theory in Japan”

Mark Nornes ✦ University of Michigan ✦ “Calligraphy in Japanese Cinema”

Alexander Zahlten ✦ Dongguk University, Seoul ✦ “Romantic Technology: Transmedia and Recent Media Theory in Japan”

Thomas Lamarre ✦ McGill University ✦ “The Anime Screen: Toward a Media Ecology of Animation”

**Sponsor:** Animated Media Scholarly Interest Group

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**F6**

**Gender, Genre, and Sexuality**

**Room:** Cabot

**Chair:** Robert Kilker ✦ Kutztown University of Pennsylvania

HyunHee Park ✦ University of Chicago ✦ “Korean Women Tearing the Imperial Screen – Gender, Melodrama, and Cultural Politics in Chosŏn Strait (1943)”

David Gerstner ✦ CUNY Graduate Center/College of Staten Island ✦ “Philippe Vallois’ Johan: Intermingling Gay-Male Bodies with Cinematic Form”

Robert Kilker ✦ Kutztown University of Pennsylvania ✦ “Melodrama and Gender Performance in The Wrestler”

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**F7**

**Signal Traffic**

Researching Media Infrastructures

**Room:** Cambridge

**Chair:** Cristina Venegas ✦ University of California, Santa Barbara

Lisa Parks ✦ University of California, Santa Barbara ✦ “Beaming the Audiovisual: Toward a Theory of Media Infrastructures”

Jonathan Sterne ✦ McGill University ✦ “Audible Infrastructures and Telephone Effects”

Nicole Starosielski ✦ Miami University ✦ “Disappearing Infrastructures: Undersea Cables and Narratives of Connection”

Shannon Mattern ✦ The New School ✦ “Deep Time of Media Infrastructure”

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**F8**

**Citizenship, Identity, and Documentary**

**Room:** Charles River

**Chair:** Sheila Petty ✦ University of Regina

Daniel Miller ✦ University of Oregon ✦ “Citizen Media and Documentary Story Power: Julia Bacha’s Budrus, Just Vision, and Nonviolent Protest in Palestine”

Veena Harihara ✦ University of Southern California ✦ “Queer Subjectivities and the First-Person Documentary in India”

Anat Zanger ✦ Tel Aviv University ✦ “The Anamnesis of the Border: Israeli and Palestinian”

Sheila Petty ✦ University of Regina ✦ “Reterritorialization in African Documentary Films: Arlit: Deuxième Paris and Sacred Places”
SESSION F

11:00am – 12:45pm

F9 ROOM Constitution

**Turkey Cinema or New Cinema of Turkey?**
Transformation of National Cinema

**CHAIR:**
- Deniz Bayrakdar  Kadir Has University

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**Deniz Bayrakdar**  Kadir Has University  “Silence of Sound and Image in the New Cinema in Turkey”

**Ayca Ciftci**  Royal Holloway University of London  “Kurdish Cinema Movement in Turkey: Text, Context, Intertext”

**Enis Dinc**  University of Amsterdam  “Old Names, New Heroes: Re-presenting National History in Turkish Film and Television”

**Elif Kahraman**  Kadir Has University  “Arm-Wrestling a Super Power: The Ugly American in Turkish Comedy Films”

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F10 ROOM Emerson

**On the (Re)Death of Radio**
Continuities and Changes in Radio in the 21st Century, Part II: Programming

**CHAIR:**
- Christina Dunbar-Hester  Rutgers University

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**Cynthia Conti**  New York University  “Localizing Localism: The Complexities of LPFM Broadcasting”

**Alexander Russo**  Catholic University of America  “Beyond the Terrestrial?: Distribution, Formats, and the Place of the Local in Satellite Radio”

**Bill Kirkpatrick**  Denison University  “With Time’s the Match? The Changing Rituals of English Premier League Soccer Supporters”

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F11 ROOM Franklin

**Sports Media**

**CHAIR:**
- Adam Rugg  University of Iowa

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**Samantha Sheppard**  University of California, Los Angeles  “Sports, Courts, and Critical Memory: Documentary, Black Performativity, and Embodied Archives of History”

**Kate Ranachan**  University of Minnesota  “What Time’s the Match? The Changing Rituals of English Premier League Soccer Supporters”

**Adam Rugg**  University of Iowa  “Nodes of Play: The Multiplatform Reality of the NFL”

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F12 ROOM Gloucester

**Aesthetics and Politics**

**CHAIR:**
- Scott Nygren  University of Florida

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**Stanton McManus**  East Tennessee State University  “The Politics of Belonging: Melodrama, Modernity, and Democracy”

**Michele Pierson**  King’s College London  “Drama and Abstraction: A Problem in the Making for Thomas Wilfred’s Lumia”

**Mark Minett**  University of Wisconsin, Madison  “They Are Not Who They Are: Allegorical Structure and the Invasion of the Body Snatchers Films”

**Scott Nygren**  University of Florida  “Animals, Communists, and Caves: Benjaminian Time in Weerasethakul’s Uncle Boonmee Who Can Recall His Past Lives (2010)”
**Session F**

**F13**
**Room Holmes**

**Reconfiguring Word and Image Relations Before and After the Russian Revolution**

*Chair:* Cristina Vatulescu ✦ New York University

- Daria Khitrova ✦ University of California, Los Angeles ✦ and
- Yuri Tsvian ✦ University of Chicago ✦ “Illustrations on the Run: Pushkin’s *Queen of Spades* (1834) in the Lens of Book Illustrations by Aleksandr Benois (1911) and the 1916 Screen Version by Yakov Protazanov”

- Michael Kunichika ✦ New York University ✦ “Image Thinking and the East: S. Veltman, the Image, and Soviet Cinema in 1920s”

- Cristina Vatulescu ✦ New York University ✦ “The Illegible Close-up: Soviet Era Secret Police Files and Films”

**F14**
**Room Lexington**

**Spatiality 2**

**Mapping Postmodernity**

*Chair:* Steven Shaviro ✦ Wayne State University

- Noel Kirkpatrick ✦ Georgia State University ✦ “Signs of Love: Superflat Social Worlds in Shin Megami Tensei: Persona 4”

- Mark Bartlett ✦ University of the Creative Arts ✦ “The Postmodern Event and Its Documentary Effect”

- Steven Shaviro ✦ Wayne State University ✦ “Post-continuity”

**F15**
**Room Newbury**

**Depictions of Poverty in American Cinema**

*Chair:* Melanie Brunell ✦ University of Florida

- Elissa Nelson ✦ University of California, Santa Barbara ✦ “Ideologies of Success: Class Disparity as Narrative Conflict and Personal Agency as Resolution in the Teen Film”

- Galen Wilson ✦ Texas A&M University ✦ “‘I Liked You Better as a Bum’: Tramping as Masculine Rite in *It Happened One Night* and *Sullivan’s Travels*”

- Wylie Lenz ✦ University of Florida ✦ “Cinematic Solutions to Economic Crisis”

- Melanie Brunell ✦ University of Florida ✦ “Paradise Lost, Hope Regained: The Tramp’s Final Journey in *Modern Times*”

**F16**
**Room St. James**

**Workshop**

**Cooperative Play, Multiplayer R&D**

**Encouraging Effective Collaboration in Games Research and Development**

*Chair:* Nina Huntemann ✦ Suffolk University

**Workshop Participants:**

- Mia Consalvo ✦ Concordia University

- Darius Kazemi ✦ bocoup

- Eric Gordon ✦ Emerson College

- Bill Shribman ✦ WGBH

- Sara Verrilli ✦ MIT GAMBIT Game Lab

**Sponsor:** Video Game Studies Scholarly Interest Group

**Thursday, March 22, 2012**
**SESSION F**

**F17**  
**ROOM Stanhope**  
**LGBT Youth Identity and Online New Media**  
Agency, Vulnerability, and Physical Space

**Chair:**  
Christopher Pullen ✦ Bournemouth University

**Respondent:**  
Daniel Morgan ✦ University of Pittsburgh

**Doron Galili ✦ Oberlin College**  
“Still a New Columbus: Intermedial Thinking in Classical Film Theory”

**David Rodowick ✦ Harvard University**  
“On the History of Classical Film Theory”

**Erica Carter ✦ University of Warwick**  
“The Visible Woman In and Against Béla Balázs”

**Johannes von Moltke ✦ University of Michigan**  
“Out of the Past: Transdisciplinary Lessons from Classical Film Theory”

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**F18**  
**ROOM Stuart**  
**Topics in Film Criticism 2**  
Pauline Kael, Technological Change, and Cultural Authority

**Chair:**  
Jason Kelly Roberts ✦ Northwestern University

**Respondent:**  
Greg Taylor ✦ Purchase College, SUNY

**Jason Kelly Roberts ✦ Northwestern University**  
“Movies on Television: Pauline Kael and the Film Generation”

**Katherine Kinney ✦ University of California, Riverside**  
“Why Kael”

**Rachel Thibault ✦ University of Massachusetts, Amherst**  
“Criticism, Controversy, and Cultural Authority: Pauline Kael and Penelope Gilliatt at The New Yorker”

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**F19**  
**ROOM Thoreau**  
**Workshop Early Cinema in South Asia**  
Crises, Methods, and Initiatives

**Chair:**  
Anupama Kapse ✦ Queens College, CUNY

**Workshop Participants:**  
Neepa Majumdar ✦ University of Pittsburgh

Manishita Dass ✦ Royal Holloway, University of London

Ramesh Kumar ✦ New York University

Sudhir Mahadevan ✦ University of Washington

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**F20**  
**ROOM White Hill**  
**What’s New in Classical Film Theory**

**Chair:**  
Johannes von Moltke ✦ University of Michigan

**Respondent:**  
Daniel Morgan ✦ University of Pittsburgh

**Doron Galili ✦ Oberlin College**  
“Still a New Columbus: Intermedial Thinking in Classical Film Theory”

**David Rodowick ✦ Harvard University**  
“On the History of Classical Film Theory”

**Erica Carter ✦ University of Warwick**  
“The Visible Woman In and Against Béla Balázs”

**Johannes von Moltke ✦ University of Michigan**  
“Out of the Past: Transdisciplinary Lessons from Classical Film Theory”
SESSION F

11:00am – 12:45pm

F21

ROOM
Whittier

American Independent Cinema

CHAIR:  Caroline Frick ✦ University of Texas, Austin

Michael Z. Newman ✦ University of Wisconsin, Milwaukee ✦ “Movies for Hipsters”

Caroline Frick ✦ University of Texas, Austin ✦ “Preserving Independence: Archival Collections and Defining American Independent Film”

Thomas Schatz ✦ University of Texas, Austin ✦ “British Cinema and the American Indie Film Movement”

Alisa Perren ✦ Georgia State University ✦ “Last Indie Standing: The Special Case of Lionsgate in the New Millennium”

F22

ROOM
Winthrop

Genre Issues
Deconstruction and Hybridity

CHAIR:  Leger Grindon ✦ Middlebury College

Wyatt Phillips ✦ New York University ✦ “Uncle Josh Goes to the Movies: Genre and Appropriation in Early American Cinema”

Joanne Morreale ✦ Northeastern University ✦ “The Donna Reed Show and the ‘Hollywood Sitcom’”

Christopher Sieving ✦ University of Georgia ✦ “I Don’t Know If This Is a Comedy or a Tragedy: A Woman Is a Woman and Questions of Genre Deconstruction”

Leger Grindon ✦ Middlebury College ✦ “Cycles and Clusters: The Shape of Film Genre History”

MEETING

ROOM: Stanbro, Level 4

11:00am – 12:45pm

Film and Media Festivals
Scholarly Interest Group

F25

ROOM
Longfellow

Media Rejection
Practices and Discourses of Non-Consumption and Resistance

CHAIR:  Laura Portwood-Stacer ✦ New York University

Rivka Ribak ✦ University of Haifa ✦ and Michele Rosenthal ✦ University of Haifa ✦ “Parsing the Aesthetic of Media Ambivalence: Field Notes from Unplugged”

Louise Woodstock ✦ Ursinus College ✦ “Status Not Updated: Resisting New Communication Technologies”

Laura Portwood-Stacer ✦ New York University ✦ “Quitters, Hold-outs, and Suicides: Practices of Refusal among (Non)Consumers of Social Media”

D. Travers Scott ✦ Clemson University ✦ “Convulsions of Gender: Media Struggle in Possessed and Ringu Offshoots”
Contemporary (In)appropriations: New Experimental Found Footage Films
Various makers, various countries, 2009-11, 92 min

Whether you call it collage, compilation, found footage, or recycled cinema, the incorporation of previously shot materials into new works is a practice that generates novel juxtapositions of elements, producing 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. The past decade has seen the emergence of a wealth of new sources for audiovisual materials that can be appropriated and repurposed to give them new meanings and resonances. The Festival of (In)appropriation is a yearly showcase of contemporary short audiovisual works that appropriate film or video footage and repurpose it in “inappropriate” and inventive ways. This year’s program contains fourteen works and is curated by Jaimie Baron, Andrew Hall, and Lauren Berliner. For more details, see http://festivalofinappropriation.org/?page_id=463.

SPONSORS: Experimental Film and Media Scholarly Interest Group
Documentary Studies Scholarly Interest Group

A Movie by Jen Proctor
Jennifer Proctor, USA, 2010, 12 min

A remake of Bruce Conner’s seminal 1958 found footage film A Movie using appropriated material from YouTube and LiveLeak. As a remake, the video provides a parallel narrative that explores the changes in historical and visual icons from 1958 to 2010—as well as those images that remain the same. It also comments on the way disparate threads in online databases can be assembled to create “a movie.”

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

Audiences for these films may be interested in the screenings of Film Socialisme (Session D), Angst Essen/Eat Fear (Session Q), Pirated (Session E), Untitled (Session E), Poised and In the Throes (Session C), and The Secret Loves of Jesse James (Session C), as well as in panels E7 “The Avant-garde, Art, and the Internet,” H9 “Citation and Appropriation: Film Remembers (through) Film,” and L4 “Authorship, Appropriation, Archive: Experiments with Found Footage Then and Now.”
New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

highlighting

The National Center for Jewish Film

The National Center for Jewish Film is a unique, independent nonprofit motion picture archive, distributor, curator, resource center, and exhibitor. Founded in 1976, NCJF owns the largest collection of Jewish-content film in the world, outside of Israel, with more than 14,000 reels of film dating from 1903 to the present. NCJF’s priority is the preservation and restoration of rare and endangered film materials. To date, the Center has restored more than 100 orphan films that document the diversity and vibrancy of Jewish culture, including 43 Yiddish and silent feature films, rescuing these invaluable cultural and artistic artifacts from oblivion. Recognized as a world leader in the collection, restoration, and exhibition of Jewish art and culture, the Center provides programming and research consultation to 5,000 filmmakers, artists, and educators each year. NCJF is also a major distributor of films with Jewish content. In addition to its own restored materials, the Center represents 150 independent filmmakers. More than 300 restored classics and new films are available for public exhibition and DVD purchase. NCJF is located on the campus of Brandeis University. www.jewishfilm.org

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
SESSION G
1:00 – 2:45pm

G1
ROOM Alcott
21st-Century Celebrity and the Politics of Gender
Scandal, Sexuality, Saints, and Spirits
CHAIR: Lara Bradshaw ✦ University of Southern California
Dana Heller ✦ Old Dominion University ✦ “Party for a Living: Queer Television Celebrity”
Kirsten Pike ✦ Stockholm University ✦ “Father Haunts Best: Bindi the Jungle Girl, Steve Irwin, and the Politics of Postmortem Celebrity”
Misha Kavka ✦ University of Auckland ✦ “Celebrity Damage”

G2
ROOM Back Bay
Women and Comedy
CHAIR: Victoria Sturtevant ✦ University of Oklahoma
Elizabeth Gailey ✦ University of Tennessee ✦ “Every Joke a Revolution? Strategies of Racial and Sexual Subversion in Margaret Cho’s Television Comedy”
Linda Mizejewski ✦ Ohio State University ✦ “Kathy Griffin and the Comedy of the D List”
Victoria Sturtevant ✦ University of Oklahoma ✦ “Contemporary Pregnancy Comedies and the Gross-out Aesthetic”
Caroline Claiborn ✦ University of Oregon ✦ “Blindness and Prejudice in Sarah Silverman’s Jesus Is Magic”

G3
ROOM Beacon Hill
Queer Aesthetics/Global Politics
CHAIR: Karl Schoonover ✦ Michigan State University
Rosalind Galt ✦ University of Sussex ✦ “Cinema of Default: Queer World Cinema and the Argentine Economic Crisis”
Patricia White ✦ Swarthmore College ✦ “Circumstantial Lesbianism: Arthouse Sexuality and Transnational Spectatorship”
Karl Schoonover ✦ Michigan State University ✦ “Queer or Human?: LGBT Film Festivals and the Liberalism of Global Culture”
Homay King ✦ Bryn Mawr College ✦ “Keys to Turing”
SPONSOR: Queer Caucus

G4
ROOM Board Room
You Are What You Eat
Media and Diet
CHAIR: Lara Bradshaw ✦ University of Southern California
Lara Bradshaw ✦ University of Southern California ✦ “The Unhealthful Encounter: Negotiating Embodiment, Disease, and Temporality in Jamie Oliver’s Food Revolution”
Steven Doles ✦ Syracuse University ✦ “Food, Obesity, and Reality Television: From Embodied Affect to Social Structure”
Alexandra Bush ✦ University of Southern California ✦ “The Postfeminist Network: How the Food Network Reasserts Gender Binaries—and Why It Matters”
Michael Litwack ✦ Brown University ✦ “Making Television Live: Obesity, Mediality, Biopolitics”
SESSION G

1:00 – 2:45pm

G5

Identities and Agency Online

ROOM Brandeis

CHAIR: Adriane Brown  Ohio State University
Lara Schweller  University of California, Irvine  “Reconnecting the Village: Interactivity as ‘Women’s Work’ on the Mommy Blog”
Elizabeth Ellcessor  University of Wisconsin, Madison  “Service-y: Identity, Instruction, and Participation in Online Communities of People with Disabilities”
Adriane Brown  Ohio State University  “‘You Are the Best Thing That’s Ever Been Mine’: Queer Fandom and Heterosexual Melancholia on TaylorSwift.com Message Boards”

G6

Gendering Fandoms

ROOM Cabot

CHAIR: Darlene Hampton  University of Oregon
Jing Zhao  University of Wisconsin, Milwaukee  “Popular Cultural Capital Matters: A Comparative Study of ‘Queered’ Chinese Online Fandom”
Anne Gilbert  Rutgers University  “When Twilight Comes to Comic-Con: Gender Divisions in Popular Fandom”
John Vanderhoef  University of California, Santa Barbara  “Canon Fodder: Taste, Gender, and Video Game Culture”
Darlene Hampton  University of Oregon  “Pure Communities: The Radicalizing Potential of Intimacy in Fan Communities”

G7

WORKSHOP

Action Studies Now

ROOM Cambridge

CHAIR: Christine Holmlund  University of Tennessee
Workshop Participants:
Yvonne Tasker  University of East Anglia
Lisa Purse  University of Reading
Scott Higgins  Wesleyan University
Lisa Coulthard  University of British Columbia

SPONSOR: Media Literacy and Pedagogical Outreach Scholar Interest Group

G8

Of Borders and Places

ROOM Charles River

CHAIR: Laura Podalsky  Ohio State University
Deborah Shaw  University of Portsmouth  “Guillermo del Toro: A Transnational Trans-genre Filmmaker”
Juan Vargas  University of Guadalajara  “The Child’s Gaze in del Toro’s Hispanic Trilogy: Between the Real and the Fantastic”
Ann Davies  Newcastle University  “Guillermo del Toro’s Monsters: Matter Out of Place”
Laura Podalsky  Ohio State University  “To Hell and Back: Border Crossing in del Toro’s English Language Films”

SPONSOR: Latino/a Caucus
SESSION G
1:00 – 2:45pm

G9
ROOM
Constitution

Page to Screen: Aspects of Adaptation

CHAIR: Cynthia Lucia ★ Rider University
Natalie Ryabchikova ★ University of Pittsburgh ★ “From Vampire to Class Enemy: A Soviet Film Adaptation of Prosper Mérimée’s Lokis”
Scott Vangel ★ University of Massachusetts, Amherst ★ “Post-’68 Paris and the Spirit of Dostoevsky’s Underground in Robert Bresson’s Four Nights of a Dreamer”
Adrienne Domasin ★ Chapman University ★ “The Dude vs. The Duke: The Hollywood Western and the Adaptations of True Grit”
Shelley Cobb ★ University of Southampton ★ “Adapting Authority: Contemporary Female Stars and Film Production”

SPONSOR: French and Francophone Scholarly Interest Group

G10
ROOM
Emerson

Nollywood in the Context of Globalization

CHAIR: Carmela Garritano ★ University of St. Thomas
Moradewun Adejunmobi ★ University of California, Davis ★ “Nollywood and New Templates for Minor Transnational Film”
Carmela Garritano ★ University of St. Thomas ★ “Minor-to-Minor Competition and Collaboration: An Analysis of Nigeria/Ghana Co-productions”
Akin Adesokan ★ Indiana University ★ “How Nollywood Films Imagine the World”

SPONSOR: African/African American Caucus

G11
ROOM
Franklin

Cold War Politics and East Asian Cinema Reconsidered

CHAIR: Ying Xiao ★ University of Florida
RESPONDENT: Christina Klein ★ Boston College
Sangjoon Lee ★ University of Michigan ★ “Codename Red: Interpol, CIA, and the Red Complex in Cold War East Asian Cinema”
Minhwa Ahn ★ Cornell University ★ “Broken Motherhood: Between National Allegories and Americanization in Korean, Japanese Melodrama during the Early Cold War Period”
Ying Xiao ★ University of Florida ★ “From Body Crossing to Border Crossing: Refiguring Gender, Genre, and Transnational Imaginary in Postwar Chinese Cinema”

SPONSOR: Asian/Pacific American Caucus

G12
ROOM
Gloucester

Rethinking French History and Theory Today

CHAIR: Jonathan Buchsbaum ★ Queens College, CUNY
Sylvie Thouard ★ University Paris-Est ★ “Distraction and Shared Spaces”
Laurent Creton ★ New Sorbonne University ★ “Thinking the Political Economy of Film: Historical Perspectives and Combined Views”
Laurent Jullier ★ Nancy 2 University ★ “Problems of Interdisciplinarity in French Film Theory”

SPONSOR: French and Francophone Scholarly Interest Group
SESSION G

G13
ROOM Holmes

The Extra-Cinematic Stage
Back and Beyond

CHAIR: Dean Allbritton  Colby College
Selmin Kara  Ontario College of Art and Design  “From the Kinoki to the Crowd: Crowd-Sourced Documentaries and the Spectatorial Vision”
Dean Allbritton  Colby College  “Remembering Nothing: War, Violence, and Documenting Whispers in Dies d’agost”
Camilla Reestorff  Aarhus University  “Contesting Mediality in the Oslo Massacre”

G14
ROOM Lexington

Moving Images/
Movie Environments
From Screen Titles to Screening Locations

CHAIR: Wheeler Winston Dixon  University of Nebraska, Lincoln
David Richler  Carleton University  “On the Paratextual Significance of Titles”
James Crawford  University of Southern California  “Title Design in the Shadow of Saul Bass—Binder, Brownjohn, Ferro, Frankfurt”
Hunter Vaughan  Oakland University  “Moving Images and the Environment”
Wheeler Winston Dixon  University of Nebraska, Lincoln  “Gently Down the Stream: The New Era of the Moving Image”

G15
ROOM Newbury

Spanish, English, and Spanglish Language TV Networks
New Challenges and Cultural Citizenship

CHAIR: Chad Beck  Randolph College
Kristin Moran  University of San Diego  “Contesting ‘LatINation’: Audience Response to Bicultural Programming”
Mari Castaneda  University of Massachusetts, Amherst  “Contested Notions of Citizenship and Public Service in Translocal Spanish-Language Television”
Juan Pinon  New York University and Viviana Rojas  “The New Latina/o-Oriented Television Networks’ Landscape: Commodifying Border Cultures and Hybrid Identities”

G16
ROOM St. James

Fashioning Performance
Gender, Style, and the Silent Screen

CHAIR: Deborah Tudor  Southern Illinois University, Carbondale
RESPONDENT: Michele Torre  Southern Illinois University, Carbondale
April Miller  University of Northern Colorado  “Silent Fashion Crimes: Real-to-Reel Marketing of Molls and ‘Murderesses’”
Kristen Anderson Wagner  University of Southern California  “Learning to Be a Lady: Gender and Consumer Desire in Makeover Comedies”
Vicki Callahan  University of Wisconsin, Milwaukee  “Mabel Normand: A ‘Gibson Girl’ Brings Her Casual Style to the Screen”

SPONSOR: Women’s Caucus
SESSION G

G17
SESSION
ROOM
Stanhope

Spatiality 3

Orientations in Media Space

1:00 – 2:45pm

CHAIR: Scott Ruston  ✦ Arizona State University
Maja Manojlovic  ✦ University of California, Los Angeles  ✦ “Inside 3D: In the Interstices of Werner Herzog’s The Cave of Forgotten Dreams (2011)”
Lisa Broad  ✦ New York University  ✦ “Sea of Contradictions: Raúl Ruiz and the Limits of Logical Space”
Ingrid Hoelzli  ✦ University of Oslo  ✦ “MoMA DIY Day – A New Take on New Media Art via Mobile Augmented Reality”
Scott Ruston  ✦ Arizona State University  ✦ “Dial ‘N’ for Narrative / Dial ‘N’ for Networked”

G18
SESSION
ROOM
Stuart

Film Festivals in Latin America, Latin America at Film Festivals

CHAIR: Tamara Falicov  ✦ University of Kansas
Carlos Gutierrez  ✦ Cinema Tropical  ✦ “Film Festivals in Latin America: A Historical Overview”
Laura Isabel Serna  ✦ University of Southern California  ✦ “The Los Angeles International Latino Film Festival: Screening Global Latinidad in Chicano/a L.A.”
Bruce Paddington  ✦ Trinidad and Tobago Film Festival  ✦ “The Trinidad and Tobago Film Festival (TTF)’
Tamara Falicov  ✦ University of Kansas  ✦ “Films in Progress (Cine en Construccion): Shaping Latin American Films for a Global Film Market”

SPONSORS: Latino/a Caucus and Film Media Festivals Scholarly Interest Group

G19
SESSION
ROOM
Thoreau

WORKSHOP

Experimental Film and Video in Massachusetts

CHAIR: Federico Windhausen  ✦ California College of the Arts

Workshop Participants:
Saul Levine  ✦ Massachusetts College of Art and Design
Stephen Anker  ✦ California Institute of the Arts
Abraham Ravett  ✦ Hampshire College
Robert Todd  ✦ Emerson College

SPONSOR: Experimental Film and Media Scholarly Interest Group

G20
SESSION
ROOM
White Hill

Art as Commerce

Specialty Film Distribution

CHAIR: Lisa Dombrowski  ✦ Wesleyan University
Jon Lewis  ✦ Oregon State University  ✦ “Pornography, Murder, Mergers and Acquisitions, and Presidential Politics: The Short, Strange Story of Artisan Entertainment”
Lisa Dombrowski  ✦ Wesleyan University  ✦ “Ticket or Click It? Competing Models of Specialty Film Distribution”
Cliff Hilo  ✦ University of California, Los Angeles  ✦ “Summit Entertainment and Constantin Film: Flexible Culture, or Between Art Cinema and Blockbusters”
Andrew Douglas  ✦ Bryn Mawr Film Institute/Ursinus College/Cabrini College  ✦ “Racking Focus Features: An Art House Divergence”
**SESSION G**

1:00 – 2:45pm

**G21 ROOM Whittier**

**WORKSHOP**

Sound Thinking

Rick Altman and Sound Studies

**CHAIR:** Jay Beck  +  Carleton College

**CO-CHAIR:** Norma Coates  +  University of Western Ontario

**Workshop Participants:**

- John Belton  +  Rutgers University
- Donald Crafton  +  University of Notre Dame
- Michele Hilmes  +  University of Wisconsin, Madison
- Amy Lawrence  +  Dartmouth University
- Jonathan Sterne  +  McGill University

**SPONSOR:** Sound Studies Scholarly Interest Group

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**G22 ROOM Winthrop**

**G22 Animating Space and Scalar Travels**

**CHAIR:** Sylvie Bissonnette  +  University of California, Davis

**Jihoon Kim**  +  Nanyang Technological University  +  “Remediating Panorama on the Small Screen: Scale and Spectatorship in the Software-Driven Panoramic Photography”

**Jennifer Lynde Barker**  +  East Tennessee State University  +  “Tilt-Shift Flânerie: Minimizing the Globe”

**Olivia Banner**  +  Rice University  +  “Animating Life”

**Sylvie Bissonnette**  +  University of California, Davis  +  “Scalar Travels: Animating the Limits of the Body and Life”

**SPONSOR:** Animated Media Scholarly Interest Group

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**G25 ROOM Longfellow**

Narratives of Finance and Financial Crisis

**CHAIR:** Sarah Banet-Weiser  +  University of Southern California

**David Maynard**  +  Independent Scholar  +  “Form and Financialization: Satirizing the Crisis”

**Owen Lyons**  +  Carleton University  +  “The Stock Exchange as a Space of Modernity”

**Sara Bernstein**  +  University of California, Davis  +  and

**Elise Chatelain**  +  University of California, Davis  +  “Performance Review: Nostalgia, Genre, and Labor Identities in The Help and Larry Crowne”

**Sarah Banet-Weiser**  +  University of Southern California  +  “Branding the Crisis: Brand Culture, Advertising, and Consumer Citizenship”

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**MEETING ROOM Stanbro, Level 4**

1:00 – 2:45pm

Asian/Pacific American Caucus
**Veritas: Everybody Loves Harvard**  
Eun-jung Shin, Korea/USA, 2011, 81 min  

“The best and the brightest” is how Harvard University is described today. People all over the world admire Harvard. But Harvard is not an Ivory Tower. It is an organ of the American ruling class and has been very influential in U.S. foreign policy. This documentary critically examines Harvard’s historical role and global impact. As a training ground for the international elite, Harvard has maintained close ties with the U.S. government and provided crucial dimensions of state ideology, particularly during the Cold War. Harvard people have been involved in many wars and interventions, including the Vietnam War. The documentary questions what the real purpose of education should be. It contains interviews with many progressive American intellectuals, including Professor Noam Chomsky. Other interviewees include Michael Ansara (Harvard Class of 1968), co-chair for SDS, John Trumpbour, author of *How Harvard Rules*, and Richard Levins, Professor at Harvard Medical School.

**SPONSORS:**  
Caucus on Class  
Documentary Studies Scholarly Interest Group

**Speaking of Baghdad**  
George Larkin, USA/Iraq, 2010, 28 min

An acclaimed international cast performs stories about life during the war written by Iraqi writers in Baghdad over the course of the last seven years. We get a chance to hear about the ongoing, devastating war from Iraq’s own artists performed by a diverse cast of actors from around the world.

Starring C.S. Lee (*Dexter, Chuck*), Rex Lee (*Entourage*), Silas Weir Mitchell (*Prison Break, My Name is Earl, Rat Race*), Navid Negahban (*Charlie Wilson’s War, 24, The Closer*), Geoffrey Owens (*The Cosby Show*), Keith Szarabajka (*We Were Soldiers, Angel, The Dark Knight*), and Michael Urie (*Ugly Betty*). *Speaking of Baghdad* and a short taken from it have played at seven film festivals (including the Starz-Denver and the Napa-Sonoma Film Festivals), on Link TV, at the US Air Force Academy’s Conference on War, Literature, & the Arts, and six times with Amnesty International.

**SPONSOR:**  
Caucus on Class

Audiences for this film may also be interested in panels A1 “Political Cinema from the ‘Periphery’” and O22 “The Global Southie: Boston and the Cinema of Class.”
New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College’s Paramount Center
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

WGBH Media Library and Archives

WGBH went on the air with radio in 1951 and TV in 1955 and has been a major producer since, creating fully one-third of the content broadcast on PBS, including Masterpiece Theater, Antiques Roadshow, as well as popular children’s programs such as Arthur, Zoom, and Between the Lions. WGBH also has an award winning Interactive department that is the number one producer for the sites on PBS.org. The WGBH Archives holds over 300,000 hours of moving image and sound content dating back fifty years, as well as over 8,000 linear feet of related documentation and still images. The collection consists of final broadcast programs and the media elements created for the programs. Researchers find finished documentary films from our flagship productions (Frontline, NOVA, and American Experience), but, more importantly, all of the production elements that go into the making of these films. A great strength of the WGBH Archives is its collection of interviews with world leaders and historians on historic foreign policy decisions from award-winning programs and series such as The Advocates, Crisis in Central America, Mexico, The Americas, People’s Century, and War and Peace in the Nuclear Age. http://openvault.wgbh.org/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
SESSION H
3:00 – 4:45pm

H1
ROOM Alcott

Eco-horror, Defined

CHAIR: Drew Beard ✦ University of Oregon
Stephen Rust ✦ University of Oregon ✦ “Postmodern Eco-horror and Youth Dysculture in The Wall (1982)”
Tiffany Deater ✦ State University of New York, Oswego ✦ “From Supernatural to Unnatural: The Rise of Eco-horror”
Drew Beard ✦ University of Oregon ✦ “Defining Eco-horror, or, Why It’s Always Shark Week”

H2
ROOM Back Bay

Constructing Nonfictional Spaces
Documentary in a New Media and Digital World

CHAIR: Kristen Fuhs ✦ University of Southern California
Ohad Landesman ✦ New York University ✦ “Interactions in Virtual Space: Experiencing Places in Web Documentaries”
Bella Honess Roe ✦ University of Surrey ✦ “3D Documentary: The Spectacular Space of Reality”
Kristen Fuhs ✦ University of Southern California ✦ “Documentary Outreach and Digital Distribution: The Case of Presunto Culpable”

H3
ROOM Beacon Hill

Imagining the Future
Special Effects Then and Now

CHAIR: Barbara Klinger ✦ Indiana University
Julie Turnock ✦ University of Illinois, Urbana-Champaign ✦ “Designed for Everyone Who Looks Forward to Tomorrow!: 1970s Blockbuster Filmmaking and the ‘Optimistic Futurism’ Movement”
Ariel Rogers ✦ Colby College ✦ “‘Positively Palpable’: 3-D Cinema and Embodiment”
Lina Aguirre ✦ Ohio State University ✦ “Old Technologies—New Experiences: Stop-motion Animation in the Visual Production of Globalized Chile”
Barbara Klinger ✦ Indiana University ✦ “From Cave of Forgotten Dreams to Fright Night: The Summer Movies of 2011 and Emerging 3D Styles”

H4
ROOM Board Room

Interrogating the “Indian” and the “American” in Transnational Media Cultures

CHAIR: Madhavi Mallapragada ✦ University of Texas, Austin
Jigna Desai ✦ University of Minnesota ✦ and Rani Neutill ✦ Johns Hopkins University ✦ “Bollywood’s Global Claim to Terror”
Shilpa Dave ✦ Brandeis University ✦ “Calling the Working South Asian: American Accents and Outsourced”
Madhavi Mallapragada ✦ University of Texas, Austin ✦ “Constructing Indian American Masculinities in Network Cultures”
H5  Rewriting the National

Chair: Hector Amaya  University of Virginia

Mariana Lacunza  Ohio State University  "(De)constructing Bolivian Marginal Subjectivities in Digital Documentary Film"

Andre Carrington  New York University  "Color Against the Real in the Bande Dessinée—Aya"

Samhita Sunya  Rice University  "That's So Filmi, Yaar': The Ludic Techn-ontology of Romance in Popular Hindi-Urdu Cinema"

Hector Amaya  University of Virginia  "Authorship and Death: Narco-violence in Mexico and the New Aesthetics of Nation"

H6  Programming a Block Party

Chair: David Gurney  Texas A&M University, Corpus Christi

Matthew Payne  University of Alabama  "I Hope You Can See This Because I’m Doing It as Hard as I Can': The Stylistic Excesses of (adult swim)’s Cult Programming"

David Gurney  Texas A&M University, Corpus Christi  "‘Put These in Your Ear-Holes’: The Sonic Assemblages of (adult swim)"

Evan Elkins  University of Wisconsin, Madison  "Cultural Politics and Subcultural Forums: The Case of (adult swim)"

Susan Pearlman  University of East Anglia  "Intended for Mature Audiences Only?: Adolescence and Maturity in (adult swim) Programming"

H7  Playing With Feelings 1

Chair: Aubrey Anable  University of Toronto

Seth Mulliken  North Carolina State University, Raleigh  "The Order of Hardness: Rhythm-Based Games and Sonic Affect"


Allyson Shaffer  University of Minnesota, Twin Cities  "Playing Life, Managing Play"

Aubrey Anable  University of Toronto  "Casual Games, Serious Play, and the Affective Economy"

H8  Technologies without Bodies

Chair: Rene Bruckner  University of Southern California

Respondent: Angelo Restivo  Georgia State University

Gordon Sullivan  University of Pittsburgh  "The Three-Sided Mirror: Bergson, Epstein, Deleuze"

Adam Cottrel  Georgia State University  "A Vision Always Virtual"

Kalling Heck  University of Wisconsin, Milwaukee  "Smoothing the Striated: Rethinking Deleuze and Guattari through Phil Solomon’s Still Raining, Still Dreaming"

Sponsor: French and Francophone Scholarly Interest Group
H9
Citation and Appropriation
Film Remembers (through) Film

Chair: Shota Ogawa  University of Rochester
David Laderman  College of San Mateo  “Remixing Tyranny: Human Remains and Reflexive Compilation Documentaries”
Lisa Zaher  University of Chicago  “Picturing History: Hollis Frampton’s Magellan at the Gates of Death”
Shota Ogawa  University of Rochester  “Can Found Footage Speak?: Oh Deok-soo’s Zainichi”

H10
Media Peripheries and Para-spaces

Chair: Daniel Chamberlain  Occidental College
Respondent: Joshua Neves  University of Toronto
Philip Hallman  University of Michigan  “From Drive-In to Drive-Thru: How Drive-In Theaters Changed Where (and What) We Eat”
Daniel Herbert  University of Michigan  “A Different Middle of Nowhere’: Video Rental in the American Deep South”
Daniel Chamberlain  Occidental College  “Sharing Media on College Campuses: Promises, Practices, and Pitfalls”

H11
The Paradoxes of Truth and Evidence
The Work of Dennis Tupicoff

Chair: Kevin Sherman  University Of Florida
Respondent: Bill Nichols  San Francisco State University
Kevin Sherman  University Of Florida  “Dennis Tupicoff’s Chainsaw and the Politics of Location”
Todd Jurgess  University of Florida  “Texture as Gesture in His Mother’s Voice”
Dennis Tupicoff  Independent Filmmaker  “The First Interview”
Sponsor: Animated Media Scholarly Interest Group

H12
Asian Screen Cultures in Collision
China, Hong Kong, Malaysia, the World

Chair: Mark Gallagher  University of Nottingham
Mark Gallagher  University of Nottingham  “Industrial Intermediaries in China’s Globalized Production Culture”
Adam Knee  Nanyang Technological University  “Gender, Religion, and Nation in the New Malaysian Horror Film”
SESSION H
3:00 – 4:45pm

H13
Creativity and Control in Media Industries
ROOM Holmes
CHAIR: Melis Behlii ♦ Kadir Has University
RESPONDENT: Patrick Vonderau ♦ Stockholm University
Melis Behlii ♦ Kadir Has University ♦ “Jacks of All Trades?: Scriptwriter / Director / Producers of Turkey’s New Cinema”
Alejandro Pardo ♦ University of Navarra ♦ “Balancing Creativity and Business: Producers as Project Managers”
Eva Redvall ♦ University of Copenhagen ♦ “‘One Vision’ from The Kingdom to The Killing: A European Take on the Showrunner in Danish Television Drama”

H14
Belly of the Beast
Queer Cinema and Media Studies on Conservative and Religious Campuses
ROOM Lexington
CHAIR: Dan Humphrey ♦ Texas A&M University
CO-CHAIR: Caetlin Benson-Allott ♦ Georgetown University
Workshop Participants:
Kevin Ohi ♦ Boston College
Kathryn Bond Stockton ♦ University of Utah
Christopher Smit ♦ Calvin College
Pamela Wojcik ♦ University of Notre Dame
SPONSOR: Queer Caucus

H15
Residual Hierarchies
Spanish Cinema and Latin American Culture, 1950–2010
ROOM Newbury
CHAIR: Kathleen Newman ♦ University of Iowa
Marvin D’Lugo ♦ Clark University ♦ “El Deseo Co-produces a Cinematic Latin America”
Marina Díaz López ♦ Instituto Cervantes ♦ “Transatlantic Imaginaries: Spanish and Latin-American Film Audiences and Markets in the 1950s”
Kathleen Vernon ♦ Stony Brook University ♦ “Desperately Seeking Cecilia (Roth’s Argentine Voice): Accent, Identity, and Cultural Meaning in Spanish Cinema”
Kathleen Newman ♦ University of Iowa ♦ “Bollaín in Bolivia: Cinema and Empire in 2010”
SPONSOR: Latino/a Caucus

H16
The Miscast Actor
ROOM St. James
CHAIR: Krin Gabbard ♦ Stony Brook University
Susan White ♦ University of Arizona ♦ “Farley Granger: Courage and Paradox”
R. Barton Palmer ♦ Clemson University ♦ “Julia Roberts: Cultural Phenomenon”
Krin Gabbard ♦ Stony Brook University ♦ “‘Throw It Away’: Abbey Lincoln in Hollywood”
SPONSOR: Latino/a Caucus
**H17**

**ROOM** Stanhope

**Workshop**

**The Body Electric**

The Search for the Corporeal in Contemporary Media

**Chair:** Joshua Moss ✦ University of Southern California

**Participants:**

- China Medel ✦ Duke University ✦ “The Ghost in the Machine: Spectral Labor, the Migrant Body and the Imaginary of the Digital Screen in Alex Rivera’s Sleep Dealer”
- Hye Jean Chung ✦ Massachusetts Institute of Technology ✦ “Virtual Mobility of Bodies at Work”
- Joshua Moss ✦ University of Southern California ✦ “Pregnant Pause: The Transgressive Fetus and the Crisis of the Un/Born”
- Marsha Cassidy ✦ University of Illinois, Chicago ✦ “Ruth Eats, Betty Vomits: Phenomenology, Bioculture, and the Embodied Television Viewer”

**Sponsor:** African/African American Caucus

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**H18**

**ROOM** Stuart

**Workshop**

Girls’ and Women’s Media Production

Old Challenges, New Opportunities

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

**Participants:**

- Kukhee Choo ✦ Tulane University ✦ “Sleeping with the Enemy: The Formation of Underground Girls’ Comic Book Culture by Female Artists in South Korea”
- Mary Celeste Kearney ✦ University of Texas, Austin ✦ “Melting the Celluloid Ceiling: Training Girl Filmmakers, Revolutionizing Media Culture”
- Jessalynn Keller ✦ University of Texas, Austin ✦ “Becoming Feminist: Girls’ Media Activism and the Politics of Identity”
- Heather McIntosh ✦ Boston College ✦ “Women’s Advocacy Documentaries and Contemporary Distribution: A Look at Sin by Silence and Sex Crimes Unit”

**Sponsor:** Women’s Caucus

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**H19**

**ROOM** Thoreau

**Workshop**

Teaching the Negative Representation

Blackness and Disreputable Media

**Chair:** Racquel Gates ✦ College of Staten Island, CUNY

**Workshop Participants:**

- TreaAndrea Russworm ✦ University of Massachusetts, Amherst
- Samantha Sheppard ✦ University of California, Los Angeles
- Jacqueline Smith ✦ University of Texas, Austin
- Kristen Warner ✦ University of Alabama

**Sponsor:** African/African American Caucus

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**H20**

**ROOM** White Hill

**Workshop**

Revisioning History/Imagining Nation

**Chair:** Louise Spence ✦ Kadir Has University, Istanbul

**Co-Chair:** Levent Soysal ✦ Kadir Has University, Istanbul

**Workshop Participants:**

- John Jackson ✦ University of Pennsylvania
- Marsha Kinder ✦ University of Southern California
- Louise Spence ✦ Kadir Has University, Istanbul
- Robert Burgoyne ✦ University of St. Andrews
H21
Cinema, Architecture, Space

ROOM Whittier

CHAIR: Lucy Fischer  University of Pittsburgh
Giuliana Bruno  Harvard University  “Surface Matters: The Architecture of the Screen”
Lucy Fischer  University of Pittsburgh  “Art Nouveau, Antonio Gaudi, and the Cinema”
Ranjani Mazumdar  Jawaharlal Nehru University  “Bombay’s Retro Imagination in Contemporary Cinema”
Maureen Turim  University of Florida  “Designs of Spaces One Survives with Difficulty”

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

H22
On the Job Training
Media Industries and the Cultivation of Labor

ROOM Winthrop

CHAIR: Jonathan Cohn  University of California, Los Angeles
Kate Fortmueller  University of Southern California  “When a Star Isn’t Born: Extras as Hollywood’s Most Reliable Temporary Workers”
Jonathan Cohn  University of California, Los Angeles  “All Work and No Play: Guilds, Contests and the Cultivation of Labor through Mashups”

H25
Something Missing
Transnational Discourses and Practices of War, Embodiment, and Vision

ROOM Longfellow

CHAIR: Maryam Monalisa Gharavi  Harvard University
Linda Dittmar  University of Massachusetts, Boston  “Traumas of Convenience: Phantom Memory in Waltz with Bashir”
Neta Alexander  Columbia University  “War, Cinema, and the ‘Olfactory Unconscious’”
Simona Schneider  University of California, Berkeley  “Early Cinema as ‘Crusade’? The First Cinematic Representation of Muslim Prayer and the Guillotine Effect”
Maryam Monalisa Gharavi  Harvard University  “The Covered Face and the Warscapes of Fashion”

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**SCREENING**

**Forest of Bliss**  
Robert Gardner, USA, 1986, 90 min

*Forest of Bliss* one of the greatest of all poetic documentaries, was shot by Boston filmmaker Robert Gardner in Benares, India, in the 1980s. Without voiceover commentary or explanatory titles, the film immerses viewers in the everyday life of India's oldest and most sacred city, spread along the River Ganges in Uttar Pradesh. It is desirable to die in Benares and be cremated on the ghats by the river. City life as we see it in the film comes to focus more and more on the enterprise of hospices for the dying, the making of litters, and gathering of marigolds for use in funerals, the harvesting of wood and—sometimes rancorous—selling of sacred fire, and the actual cremations with their corpses, flames, and smoke. Gardner has edited his beautiful and disturbing images and sounds to form a meditation on cycles of life, on earthiness and transcendence, and on the abundance of human energy and creativity in face of the starkest reality.

**SPONSORS:**  
Documentary Studies Scholarly Interest Group  
Urban Studies Scholarly Interest Group

Audiences for this film may be interested in *The Eclipse at Taregna* (Session I), as well as panels B11 “Teaching the City: Pedagogical Issues in Urban Cinema and Media Studies,” B16 “The Shifting Valence of Verité: Documentary in Diverse Historical and Cultural Contexts,” I5 “Cinematic Cities: Beyond the Metropolis,” and QS “Documentary Film in Boston and Beyond.”

**MEETING**

**MEETING**

**Central/East/South European Cinemas Scholarly Interest Group**

**MEETING**

**Queer Caucus**
SESSION I

5:00 – 6:45pm

ROOM Alcott

Singing, Dancing, and Film Stardom

CHAIR: Jehanne-Marie Gavarini  ♦  University of Massachusetts, Lowell

Kin-Yan Szeto  ♦  Appalachian State University  ♦  “The Coolness of Being Faye: A Study of Faye Wong’s Screen Personae”

Susie Trenka  ♦  University of Zurich  ♦  “Potential Pioneer: The Film Career of Jeni LeGon”

Oriana Nudo  ♦  University of Southern California  ♦  “Gotta Dance! A Study of the Initial Critical and Popular Reception of Gene Kelly’s Dream Ballets at MGM”

ROOM Back Bay

Music on Television

CHAIR: Matt Delmont  ♦  Scripps College

Mikal Gaines  ♦  Emmanuel College  ♦  “Undead Carnival: Monsters, Magic, and Black Self-Making in Michael Jackson’s Thriller”

Norma Coates  ♦  University of Western Ontario  ♦  “How Commercial Is Too Commercial? Hootenanny and the Struggle over Folk Authenticity”

Matt Delmont  ♦  Scripps College  ♦  “They’ll Be Rockin’ on Bandstand in Philadelphia, PA’: Imagining National Youth Culture on American Bandstand”

ROOM Beacon Hill

Theorizing Mock-Documentary Television

CHAIR: Jason Middleton  ♦  University of Rochester

RESPONDENT: Cynthia J. Miller  ♦  Emerson College

Craig Hight  ♦  University of Waikato  ♦  “From Docusoap to Mockusoap: Performance, Authenticity, and a Call to Play”

Cynthia Chris  ♦  College of Staten Island, CUNY  ♦  “What’s in a Name? The Mock, the Real, and the $#%! My Dad Says”

Jason Middleton  ♦  University of Rochester  ♦  “The Magnitude of The Office”

ROOM Board Room

The Camera’s Share: The Camera in Theory and Practice

CHAIR: Alyson Hrynyk  ♦  University of Chicago

Jake Ivan Dole  ♦  Carleton University  ♦  “The Embodied Spectator: Roaming Cameras and Metafiction in Hollywood Cinema”

Alla Gadassik  ♦  Northwestern University  ♦  “Kitten on the Shoulder: Aaton’s Camera Design and the Ethics of Postwar Cinematography”

Alyson Hrynyk  ♦  University of Chicago  ♦  “‘What the Film Itself Makes Perceptible’: Strategies of Mediation and Collage in the Feminist Camera Practice of Carolee Schneemann”

Hannah Frank  ♦  University of Chicago  ♦  “The Invisible Visible and the Inaudible Audible: Testing the Limits of Vertov’s Kino-Eye”

95
SESSION

5:00 – 6:45pm

I5

ROOM Brandeis

Cinematic Cities
Beyond the Metropolis

CHAIR: Lawrence Webb  King’s College London

Lawrence Webb  King’s College London  *Up in the Air: Post-crisis Hollywood and the City as Infrastructural Resource*

Sabine Haenni  Cornell University  *Narrating the Center in the Peripheral City*

Arunima Paul  University of Southern California  *Another Countryside: New Dexterities in Bollywood’s Provincial Cop Film*

Donna Deville  Concordia University  *Blue Sunshine: A Case Study of Microcinema in Montreal*

SPONSOR: Urban Studies Scholarly Interest Group

I6

ROOM Cabot

Émigré Directors in Hollywood
New Perspectives on (Mutual) Influence

CHAIR: Harlow Robinson  Northeastern University

RESPONDENT: Inez Hedges  Northeastern University

Harlow Robinson  Northeastern University  *Lewis Milestone and the Soviet Film Tradition: Bringing Montage to Hollywood*

Jonathan Skolnik  University of Massachusetts, Amherst  *Imitation of Life: Mimesis, Race and Exile in Film*

I7

ROOM Cambridge

Pushing the Boundaries of Horror

CHAIR: Brenna Wardell  University of Oregon

Lisa Schmidt  Bishop’s University  *Television: Horror’s ‘Original’ Home*

Joshua Vasquez  Indiana University  *Occulted Space, Occulted Self: The Melancholic Wanderer and the Borderlands of Remembrance in Vincent Gallo’s The Brown Bunny*

Jennifer Dare  University of Oregon  *Demons in the Rational World: The Demon Antagonist Narrative, Religious Faith, and the Limits of Masculine Power*

Brenna Wardell  University of Oregon  *‘What’s in Your Basket, Little Girl?’: Re-examining Gender, Narrative, and Place in Little Red Riding Hood and The Company of Wolves*

I8

ROOM Charles River

“Time to Smile”
Conceptualizing the Form and Place of Radio Comedy in the 1930s

CHAIR: Cynthia Meyers  College of Mount Saint Vincent

CO-CHAIR: David Weinstein  National Endowment for the Humanities

Cynthia Meyers  College of Mount Saint Vincent  *“Resist the Usual”: Young & Rubicam’s Soft Sell Strategies in Radio Comedy Programming*

David Weinstein  National Endowment for the Humanities  *“The Apostle of Pep’ Tackles the Airwaves: Eddie Cantor and Broadway Style in 1930s Radio”*

Kathryn Fuller-Seeley  Georgia State University  *“Reinventing Jack Benny: Developing the Character-Focused ‘Comedy Situation’ for Radio”*

Jennifer Wang  Independent Scholar  *“Why Women Aren’t Funny?: The Marginalization of Comedy in 1930’s Daytime Radio”*
**SESSION**

### Room 19

**The Magnitude of Colonial Legacies in Postwar East Asian Cinema**

_Co-Chair:_ Roxanne Samer ✦ University of Southern California

**Respondent:** Brett de Bary ✦ Cornell University

_Noboru Tomonari_ ✦ Carleton College ✦ “Postcoloniality and Masculinity in the Borderlands: Lee Sang-il’s Villain”

_Naoki Watanabe_ ✦ Musashi University ✦ “War Propaganda and Entertainment: An Investigation of Japan-Korea Collaboration Films, Suicide Squad in the Watchtower and Love and Pledge, and Imai Tadashi”

_Young Jae Yi_ ✦ Sungkyunkwan University ✦ “Making Resistance History and the Invention of the Outlaw: Manchuria in Korean Action Films”

_Yuko Shibata_ ✦ Saint John’s University ✦ “Validating and Invalidating National Mobilization of Sentiment: War Propaganda and Victim Narratives in Kamei Fumio’s Shanghai and Still It’s Good to Live”

**Sponsor:** Asian/Pacific American Caucus

### Room 110

**Another Media Studies**

**Exploring Technology, Representation, and Subject through the Figure of the Laboratory**

_Co-Chair:_ Mark Martinez ✦ University of Minnesota

**Chair:** Mark Martinez ✦ University of Minnesota

_Kyle Stine_ ✦ University of Iowa ✦ “Cinematic Testing Grounds: The Environment as Laboratory and the Case of Ghost Bird (2009)”

_Emanuelle Wessels_ ✦ Augsburg College ✦ “Contagion Experiments: Fringe Communication and the Conspiratorial Excesses of New Media Practices”

_Rembert Hueser_ ✦ University of Minnesota ✦ “Architectural Labs: Film and Media Studies Department Buildings as Notational Systems”

_Mark Martinez_ ✦ University of Minnesota ✦ “A Mangle of Media and Practice: Science and Technology Studies and Reconsidering the Media Subject”

### Room 111

**Playing With Feelings 2**

**Medium, Immersion, and Affect**

_Co-Chair:_ Tony Fong ✦ University of Toronto

**Chair:** Daniel Reynolds ✦ University of California, Santa Barbara

_Daniel Reynolds_ ✦ University of California, Santa Barbara ✦ “Radical Embodiment and Affective Interactivity”

_Virginia Kuhn_ ✦ University of Southern California ✦ “One More Time with Feeling: Can Agency and Immersion Co-exist?”

_Chaz Evans_ ✦ University of Illinois, Chicago ✦ “The Brechtian Video Game (and Other Theatrical Conceptions of Software-based Experience)”

**Sponsor:** Video Game Studies Scholarly Interest Group

### Room 112

**The Autobiographical I/Eyes of the Cinema**

_Co-Chair:_ Michael Renov ✦ University of Southern California

**Chair:** Roxanne Samer ✦ University of Southern California

_Roxanne Samer_ ✦ University of Southern California ✦ “Picturing Lesbian Families in Su Friedrich’s Hide and Seek”

_William Verrone_ ✦ University of North Alabama ✦ “The Subjective ‘Self’ in the Films of Guy Maddin”

_Tony Fong_ ✦ University of Toronto ✦ “Unlocking the ‘I’ in Julian Schnabel’s The Diving Bell and the Butterfly”
SESSION I

5:00 – 6:45pm

I13 ROOM Holmes

Cinematic Identity Formation
The Ethics of Representation in Historical Fiction Films

CHAIR: Lauren Glenn ✦ University of Florida

Kristy Rawson ✦ University of Michigan ✦ "'Te amo Means I Love You': Wolf Song (1929) and the Romancing of New Mexico History"

Charles Hamilton ✦ Northeast Texas Community College ✦ "The Reel Pancho Villa"


Lauren Glenn ✦ University of Florida ✦ "You Know You Can Shoot People Here": American Cinematic Identity in Post 9/11 Combat Films"

I14 ROOM Lexington

Confronting Change
Film Exhibition and the American Media Industries, 1948–1979

CHAIR: Deron Overpeck ✦ Auburn University

Bryan Sebok ✦ Lewis and Clark College ✦ "Headline Hollywood: A Discourse Analysis of Variety Writings on 1950s Technological Shifts in the Exhibition Sector"

Joshua Gleich ✦ University of Texas, Austin ✦ "The Lost Studio of Atlantis’: Norman Bel Geddes’ Failed Revolution in Television Production and Exhibition"

Jennifer Porst ✦ University of California, Los Angeles ✦ "The Menace of 40 Million Little Home Theatres: Exhibitors Reaction to Hollywood’s Feature Films on Early Television"

Deron Overpeck ✦ Auburn University ✦ "Make Mine a Movie! In a Movie Theater! (Unless, Of Course, You Have a Better Option): Theater Owners and Cable Television, 1966–1979"

I15 ROOM Newbury

Feminist Interventions into Contemporary Techno-cultures of Surveillance

CHAIR: Carrie Rentschler ✦ McGill University

RESPONDENT: Rachel Hall ✦ Louisiana State University

Carrie Rentschler ✦ McGill University ✦ "Gender Violence, the Problem of Bystanding, and the Covert Seeing Eye of Intervention"

Amy Hasinoff ✦ McGill University ✦ "Privacy, Surveillance, and Marginalization: Media Discourses and Legal Debates about New Sexting Laws"

I16 ROOM St. James

Remake, Replay, Re-enactment
Repetition Effects in Postwar German Cinema

CHAIR: Jennifer Kapczynski ✦ Washington University, St. Louis

CO-CHAIR: Michael Richardson ✦ Ithaca College

RESPONDENT: Christina Gerhardt ✦ University of Hawai‘i

John Davidson ✦ Ohio State University ✦ "Remakes and Remakers: The Return of Pre–1945 Films in Post–1950s West Germany"

Jennifer Kapczynski ✦ Washington University, St. Louis ✦ "Total Replay: Documentary Citation in the Early Postwar Cinema of East and West Germany"

Michael Richardson ✦ Ithaca College ✦ "Reenacting Evil: Truth and Affect in Holocaust Documentary Film"
SESSION

5:00 – 6:45pm

I17
Abjection, Disability, and Embodiment

ROOM
Stanhope

CHAIR: Angela Smith ♦ University of Utah

Jennifer Lynn Jones ♦ Indiana University ♦ “Beyond Precious: Gabourey Sidibe and the Limits of Identity in Hollywood”

Priscilla Layne ♦ University of North Carolina, Chapel Hill ♦ “Policing and Transgressing the Borders of the Berlin Republic in Doris Dörrie’s Die Friseuse (2010)”

Angela Smith ♦ University of Utah ♦ “Precious Bodies: Virtuous Reality, Virtuosic Virtuality, and Cinematic Disability”

I18
Rethinking Film History from the Archives Out

ROOM
Stuart

CHAIR: Jan-Christopher Horak ♦ UCLA Film and Television Archive

Jacqueline Stewart ♦ Northwestern University ♦ “Mining the Archives of Archives: Doing Historical Research on Black Moving Image Collections”

Marsha Orgeron ♦ North Carolina State University ♦ “Discovering Sam Fuller’s 1950s The Big Red One Location Scouting Footage”

Alice Lovejoy ♦ University of Minnesota ♦ “Silent Village, Models of Propaganda, and Internationalism”

Yvonne Zimmermann ♦ New York University ♦ “Of Stockmarkets and Ovaltine: Hans Richter’s 1930s Sponsored Films”

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

I19
WORKSHOP
The Queer Life of a Gay Film

ROOM
Thoreau

The Boys in the Band

CHAIR: David Gerstner ♦ CUNY Graduate Center/College of Staten Island

Workshop Participants:

Joe McElhaney ♦ Hunter College, CUNY

Adrian Martin ♦ Monash University

Paula Massood ♦ Brooklyn College, CUNY

Matt Bell ♦ Bridgewater State University

Crayton Robey ♦ Independent Filmmaker

I20
Cultures of Inequality?

ROOM
White Hill

Gender and Genre in Recession-Era Film and Television

CHAIR: Linda Mizejewski ♦ Ohio State University

Diane Negra ♦ University College Dublin ♦ “Gender Bifurcation in the Recession Economy: Extreme Couponing and Gold Rush Alaska”


Tim Snelson ♦ University of East Anglia ♦ “The (Re)possession of the American Home: Negative Equity, Gender Inequality, and the Paranormal Activity Franchise”

Yvonne Tasker ♦ University of East Anglia ♦ “Masculinity, Redundancy, Makeover: The Company Men and Corporate Melodrama”

SPONSOR: Caucus on Class
SESSION | 5:00 – 6:45pm

I21 | WORKSHOP
Teaching Film and Media Industry Studies (Outside of Los Angeles)

ROOM: Whittier

CHAIR: Daniel Herbert ✦ University of Michigan

Workshop Participants:
Janet Wasko ✦ University of Oregon
Eileen Meehan ✦ Southern Illinois University, Carbondale
Karen Petruska ✦ Georgia State University
Bella Honess Roe ✦ University of Surrey

SPONSOR: Media Industries Scholarly Interest Group

I22 | WORKSHOP
Race and Classical Hollywood

ROOM: Winthrop

CHAIR: Ryan Friedman ✦ Ohio State University

Calvin McMillin ✦ University of California, Santa Cruz ✦ “The Yellowface Double: Racial Masquerade, the Uncanny, and Model Minority Discourse in the Charlie Chan Film Series”

Christina Lane ✦ University of Miami ✦ “Racial Subversion in Third Finger, Left Hand: Marriage, Race, and Thirties Romantic Comedy”

Althea Wasow ✦ University of California, Berkeley ✦ “A Stacked Deck: Performing Blackness and Policing Black Bodies in Bert Williams’s A Natural Born Gambler (1916)”

Ryan Friedman ✦ Ohio State University ✦ “Cinematic Universal History: Deleuzean Unanism and Ford’s The Iron Horse”

I25 | WORKSHOP
Video Essays
Film Scholarship’s Emergent Form

ROOM: Longfellow

CHAIR: Girish Shambu ✦ Canisius College

Workshop Participants:
Christian Keathley ✦ Middlebury College
Catherine Grant ✦ University of Sussex
Benjamin Sampson ✦ University of California, Los Angeles
Craig Cieslikowski ✦ University of Florida

MEETING | 5:00 – 6:45pm

ROOM: Stanbro, Level 4

French and Francophone Scholarly Interest Group

MEETING | 5:00 – 6:45pm

ROOM: Statler, Level 2

Scholarly Interest Group Coordinating Committee
**Blazing the Trail: The O’Kalems in Ireland**  
Peter Flynn, USA/Ireland, 2011, 86 min

In 1910 the New York based Kalem Film Company made history by sending its leading filmmakers—director Sidney Olcott and screenwriter/actress Gene Gauntier—to Ireland. While there, they made *The Lad from Old Ireland*, the first fiction film to be made in Ireland and the first American film made outside the continental U.S. The film was an immediate hit, and Olcott and Gauntier returned to Ireland again and again over the next several years, producing a series of groundbreaking films celebrated for their authentic Irish settings.

*Blazing the Trail* tells the story of Olcott and Gauntier’s adventures in Ireland. It recounts how they made films without electricity, using locals as actors; how they provoked the condemnation of a local priest and ran afoul of the British authorities. It tells the story of two of the cinema’s earliest mavericks, of the people and culture they immortalized on film, and of the emerging Hollywood system that ultimately eclipsed them.

**The Eclipse at Taregna**  
Rakesh Chaudhary, India, 2011, 21 min

Mr. Pathak is a retired civil engineer and lives in Taregna, a small town in India. He is worn out by life’s many setbacks and is indifferent to his family—his daughter-in-law Laxmi and 8-year old grandson Roshan. The announcement by NASA that the best place to witness an upcoming solar eclipse will be Taregna has no impact on Pathak. However, Roshan’s curiosity for the celestial event of a lifetime is boundless. When Pathak finally realizes that Roshan desperately needs a father figure, he can no longer remain a bystander to life.

SCREENING HISTORY (highlights): Palm Springs International ShortFest 2011; Indian International Film Festival of Tampa 2011; Queens World Film Festival 2011 (Winner – Founder’s Choice & Best Actor – Male); Indian Film Festival of Los Angeles 2011 (Winner – Grand Jury Prize for Best Short Film); East Harlem International Film Festival 2011 (Winner – Best Short Film); International Documentary and Short Film Festival of Kerala 2011.

Audiences for these films may be interested in *Forest of Bliss* (Session H) and *A Place to Live: The Story of Triangle Square* (Session E), as well as in panels B10 “Visualizing Cinematic Technologies: The Problem of Self-reflexivity in North Indian Cinema,” P12 “Conceptualizing the Irish Cinematic Atlantic,” and workshop Q13 “The Use of an Archive: the O’Kalem Project from a Value Perspective.”
The Visual and Environmental Studies Department and The Harvard Film Archive are pleased to welcome the legendary experimental film and video-maker Ernie Gehr (b. 1943) for an evening of recent work, including the world premiere of three new videos. A luminary figure of the American avant-garde, Gehr has been dazzling audiences since the late 1960s with his visionary expansion of cinema. Celebrated for such pioneering structuralist films as *Serene Velocity* (1970) and *Side/Walk/Shuttle* (1991), Gehr shifted to video in 1999, bringing his daring inventiveness, offbeat humor and fascination with film history into the digital realm. Currently a Visiting Professor of Visual and Environmental Studies at Harvard, Gehr is also a respondent to an SCMS panel on his work, “Beyond Cinema: The Video Art of Ernie Gehr”, (C3, Beacon Hill Room).

The event will begin at 7:00pm with reception for all SCMS conference participants followed by a screening at 8:00pm of new works by Ernie Gehr followed by Ernie Gehr in person, in conversation with VES Professor and Chair David Rodowick and HFA Director Haden Guest.

To Attend: The reception is open to all SCMS conference participants. The screening is free to registered SCMS conference participants with your badge, but tickets are required. Tickets are available at The Harvard Film Archive box office (located in the basement of the Carpenter Center) on a first-come, first-served basis starting at 7 pm.

Directions: Take the Green Line T inbound from the Arlington Street Station to Park Street. Change to any Alewife-bound Red Line Train and take it to the Harvard Square Station. Upon exiting the train, walk down the ramp and leave through the main Harvard Square Station entrance. As you exit the station walk past the Starbucks and Cambridge Savings Bank to your left. This will have you walking southeast on Massachusetts Avenue for several blocks. (You will pass an Au Bon Pain, Leavitt & Peirce Tobacconists, Harvard Book Store.) At the intersection of Bow Street (Grafton Street Pub), take a left across Massachusetts Avenue and Harvard Street onto Quincy Street. Proceed two blocks down Quincy Street to the Carpenter Center, on your right. Travel time approximately 45 mintues.
**SESSION J**

**J1**

**Singing Across Places and Spaces**  
The Temporal and Contextual Fluidity of the Hollywood Musical

**CHAIR:** Michele Schreiber  
Emory University

Blair Davis  
DePaul University  
“Singing Sci-Fi Cowboys and Genre Amalgamation in *The Phantom Empire* (1935)”

Kelli Marshall  
DePaul University  
“Gene Kelly in the Twenty-First Century”

Laurel Westrup  
University of California, Los Angeles  
“Scraping the Past: OutKast’s *Idlewild*”

**ROOM**  
Alcott

**J2**

**Media Labor and Media Advocacy in the Digital Age**

**CHAIR:** Kevin McDonald  
California State University, Northridge

Kevin McDonald  
California State University, Northridge  
“Rendering VFX: Below-the-Line Labor in the Age of High-Tech Entertainment”

Josh Jackson  
University of Wisconsin, Madison  
“YouTube Stars and the Labor of Monetizing Independent Internet Video”

Danny Kimball  
University of Wisconsin, Madison  
“Media Advocacy and Internet Access Policy”

**SPONSORS:** Caucus on Class  
Media Literacy and Pedagogical Outreach Scholar Interest Group

**ROOM**  
Back Bay

**J3**

**The Banality of Existence**  
Poetics and Politics in Béla Tarr’s Films

**CHAIR:** Lilla Toke  
Rochester Institute of Technology

Lilla Toke  
Rochester Institute of Technology  
“Insular Spaces: Meanings of Silence in Béla Tarr’s Films”

Eva Cermanova  
Princeton University  
“Visualizing Disaster: Apocalyptic Landscapes in the Films of Béla Tarr”

**ROOM**  
Beacon Hill

**J4**

**The Exchange between China and Hollywood**  
New Production and Consumption Patterns

**CHAIR:** Li Yang  
Lafayette College

Li Yang  
Lafayette College  

Andrew Stuckey  
University of Colorado, Boulder  
“The World Outside: Globalizing Genre and Popular Culture in *Perhaps Love*”

Aynne Kokas  
University of California, Los Angeles  

**ROOM**  
Board Room
SESSION J
9:00 – 10:45am

J5
Female Star Acting in Studio Era Hollywood
ROOM: Brandeis
CHAIR: Martin Shingler ✦ Sunderland University
Cynthia Baron ✦ Bowling Green State University ✦ “Lynn Fontanne: A Model for Stardom and Star Acting in Hollywood Cinema”
Martin Shingler ✦ Sunderland University ✦ “Ruth Chatterton: Star Actor at Warner Bros. in the Early 1930s”
Linda Berkvens ✦ University of Sussex ✦ “Columbia’s ‘Natural’: Giving Everything She’s Got in a Performance that Reaches Genius!”
Tamar Jeffers McDonald ✦ University of Kent ✦ “A New Doris Day: Performance, Critical Response, and Midnight Lace”

J6
The iPad for Cinema and Media Studies
ROOM: Cabot
A Hands (and Fingers)-on Workshop
CHAIR: Andrew Miller ✦ Sacred Heart University
CO-CHAIR: Judd Ruggill ✦ Arizona State University
Workshop Participants:
Michael Aronson ✦ University of Oregon
Elizabeth Ellcessor ✦ University of Wisconsin, Madison
Phoebe Bronstein ✦ University of Oregon
Dan Leopard ✦ Saint Mary's College of California
Heidi Rae Cooley ✦ University of South Carolina

J7
Publicity, Promotion, and Public Culture
The Visibility of Women’s Film Work
ROOM: Cambridge
CHAIR: Shelley Stamp ✦ University of California, Santa Cruz
Jennifer Horne ✦ Catholic University of America ✦ “Welcome to the Nanny State: The U.S. Children’s Bureau and the Spectacular Task of Child-Saving”
Shelley Stamp ✦ University of California, Santa Cruz ✦ “Women’s Labor, Creative Control, and ‘Independence’ in Early Hollywood: The Case of Lois Weber Productions”
Mary Desjardins ✦ Dartmouth College ✦ “As Told To’: Helen Ferguson and the Role of the Female Publicist in Studio-era Hollywood”

J8
Problematic Pregnancies
Childbirth and Abortion in American Cinema
ROOM: Charles River
CHAIR: Megan Minarich ✦ Vanderbilt University
Megan Minarich ✦ Vanderbilt University ✦ “Ghost Children: The Ethics of Eugenic Abortion in Where Are My Children? and The Black Stork/ Are You Fit to Marry?”
Lindsay Giggey ✦ University of California, Los Angeles ✦ “Everybody Is Taking My Baby from Me’: Star and Studio Negotiation in Susan Slade Discourse”
Michelle Robinson ✦ University of North Carolina, Chapel Hill ✦ “UnBorn, Again?: Persons and Things in Todd Solondz’s Palindromes”
**SESSION J**

**J9**

**Reconsidering Alternative and Local Cinema**

**ROOM** Gloucester

**9:00 – 10:45am**

**CHAIR:**  
Nico Baumbach  
Columbia University

**Alison Wielgus**  
University of Iowa  
“Excavating Underground Cinema: The Films of the No Wave”

**Zeynep Yasar**  
Indiana University, Bloomington  
“Moviegoing Meets Cultural Activism: Policy and Urban Space in the Case of Emek Movie Theater”

**Zeynep Cetin Erus**  
Marmara University  
“Third Cinema and Young Cinema Movement in Turkey”

**Nico Baumbach**  
Columbia University  

**SPONSORS:**  
Film and Media Festivals Scholarly Interest Group  
Urban Studies Scholarly Interest Group

**J10**

**Contemporary Media Fandom Fan Practices**

**ROOM** Emerson

**9:00 – 10:45am**

**CHAIR:**  
Paul Booth  
DePaul University

**Michael Lachney**  
Independent Scholar  
“What Would Sagan Do’: The Fandom and Anti-Fandom of Carl Sagan”

**Kathryn Thompson**  
Indiana University  

**Paul Booth**  
DePaul University  
“Returning to Fandom 1.0? Contemporary Fan Offline Practices”

**J11**

**Animation Thinks Film**

**ROOM** Franklin

**9:00 – 10:45am**

**CHAIR:**  
Andrew Johnston  
Amherst College

**RESPONDENT:**  
Donald Crafton  
University of Notre Dame

**Karen Beckman**  
University of Pennsylvania  
“Animating Postwar Art Cinema”

**Andrew Johnston**  
Amherst College  
“Re-animating the Past: Intervals, Movement, Technology”

**James Hodge**  
Duke University  
“Animation and Technics”

**SPONSOR:**  
Animated Media Scholarly Interest Group

**J12**

**The Host City 1 Comparative Studies of Media Festivals and Urban Spaces**

**ROOM** Gloucester

**9:00 – 10:45am**

**CHAIR:**  
Michelle Stewart  
SUNY, Purchase College

**Roya Rastegar**  
University of California, Santa Cruz  
“Arabian Nights – Competing Cinema in the Middle East”

**Michelle Stewart**  
SUNY, Purchase College  
“North African Screens: French-Maghrebi Film Exhibition in Marseille”

**Robert Peaslee**  
Texas Tech University  
“‘Where Buzz Is Born’ vs. ‘Lubbock or Leave It’: A Tale of Two (Host) Cities”

**Brendan Kredell**  
University of Calgary  
“From City Branding to City Building: The International Film Festival as Urban Development Strategy”

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Film and Media Festivals Scholarly Interest Group  
Urban Studies Scholarly Interest Group
SESSION J

9:00 – 10:45am

J13
Room Holmes

Framed Lives and Screened Deaths
Representations of Honor Killings in World Cinema

Chair: Flavia Laviosa + Wellesley College
Respondent: Maruta Vitols + Emerson College
Eylem Atakav + University of East Anglia + “Representation, Religious Identity and Gender Politics in Turkey: Is ‘Honour Everything for Muslims’?”
Daniel Cutrara + Arizona State University + “The Tormented Psyche of Islam: Honor Killing in Atef Hetata’s The Closed Doors”

Sponsor: Women’s Caucus

J14
Room Lexington

Indigenous Cinema in North America

Chair: Ute Lischke + Wilfrid Laurier University
Co-Chair: David McNab + York University
David McNab + York University + “Kinomagewakpung, ‘The Rocks that Teach’: Indigenous Knowledge and Memory in Documentary Films in Ontario”
Maureen Riche + York University + “Indigenous ‘Dogumentary’: Telling the Story of Sled Dogs in Film”
Ute Lischke + Wilfrid Laurier University + “Decolonization, Empowerment, and Activism through Indigenous Storytelling: Is Indigenous Cinema the New National Cinema?”
Katherine Quanz + Wilfrid Laurier University + “Collecting, Distributing, and Exhibiting Aboriginal Experimental Cinema in Canada”

J15
Room Newbury

Case Studies in Media Studies

Chair: Charles Acland + Concordia University
Paul Monticone + University of Texas, Austin + “A Case Study in Intermedial Hollywood History: Adapting 1930s Theatrical Realism to the Classical Mode of Production and Style”
Andrew Myers + University of California, Los Angeles + “Remaking the Making of Planet Earth: Industrial Reflexivity and Disney’s Marketing of Disneynature: Earth”
Amanda Keeler + Bucknell University + “The ABC After School Specials: Young Adult Television during the Network Era”
Charles Acland + Concordia University + “Taste and Technology in the Blockbuster Economy”

J16
Room St. James

Be The Media
Radical Film, New Media, and Social Formations

Chair: Chris Robe + Florida Atlantic University
Akiva Gottlieb + University of Michigan + “The Film Is Rebellion!: Varieties of Individual and Collaborative Resistance in William Greaves’ Symbiopsychotaxiplasm: Take One”
Debbie James + Governors State University + “Control and Access Embedded in the Code: Screening Communities of Social Justice”
Angela Aguayo + Southern Illinois University + “Cultural Modes of Popular Documentary Production and Activist Media Formations: Re-thinking Documentary Theory through the Framework of Practice”
Chris Robe + Florida Atlantic University + “Suturing Working-Class Subjectivities: Media Mobilizing Project and Digital Production as Organizing Tool”

Sponsor: Caucus on Class
**SESSION J**

**J17**

**ROOM** Stanhope

**Geisha Girl**

**CHAIR:** Miyoko Shimura ✦ Waseda University

Rea Amit ✦ Tokyo Geijtsu Daigaku ✦ "Japanese Woman of the Arts: Between Western and Eastern Forms of Oriental Cinematic Aesthetics"

Chie Niita ✦ Waseda University ✦ "Geisha Girl and Her Body in Dancing—As Seen in Memoirs of a Geisha (2005)"

Yuka Kanno ✦ Kyoto University ✦ "The Panpan Girls and the Postwar Female Continuum: Girls of Dark (1961)"

Lori Hitchcock Morimoto ✦ Independent Scholar ✦ "The Loquacious Geisha: Lotus Blossom and the Hidden Transcript of Teahouse of the August Moon"

**J18**

**ROOM** White Hill

**WORKSHOP**

**Teaching Film Studies in a Broadcast Environment**

**CHAIR:** Harry Benshoff ✦ University of North Texas

**Workshop Participants:**

- Vanessa Ament-Gjenvick ✦ Georgia State University
- David Coon ✦ University of Washington, Tacoma
- David Lugowski ✦ Manhattanville College
- Eric Freedman ✦ Florida Atlantic University
- Steven Rawle ✦ York St. John University

**J19**

**ROOM** Thoreau

**Film Industry Historiography**

**CHAIR:** Alison Trope ✦ University of Southern California

George Larkin ✦ University of California, Berkeley ✦ "Engineering Art: The Motion Picture Engineers and the Emergence of Aesthetic"

Anne Morey ✦ Texas A&M University ✦ "The Gland School: Gertrude Atherton and the Two Black Oxen"

Alison Trope ✦ University of Southern California ✦ "Giving Credit: The Permanent Charities Committee and Hollywood Philanthropy"

**J20**

**ROOM** White Hill

**Compilation Film 2.0**

**Evolving Creative Practices in Remix Culture**

**CHAIR:** Patricia Aufderheide ✦ American University

Patricia Aufderheide ✦ American University ✦ "That Fascinating Frisson of Fear: Copyright Romanticism in Remix Culture"

Francesca Coppa ✦ Muhlenberg College ✦ "Building a Remix Video Coalition"

Richard Edwards ✦ Indiana University/Purdue University Indianapolis ✦ "A Remix of Attractions: Compilation Films, Self-Consciousness, and Potential Criticism"
SESSION J

9:00 – 10:45am

**J21**
**ROOM** Whittier

**Beyond Saturday Night**  
*Saturday Night Live* and American Television Culture

- **CHAIR:** Nicholas Marx  
  University of Wisconsin, Madison
- **Amber Watts**  
  Texas Christian University  
  “Live From New York, It’s a Train Wreck: Disaster Guests and the Aesthetics of Liveness”
- **Nicholas Marx**  
  University of Wisconsin, Madison  
  “Beyond Saturday Night: The SNL Franchise and the American Television Heritage”
- **Racquel Gates**  
  College of Staten Island, CUNY  
  “Don’t Be Too Sure . . . They Might Be Black: Eddie Murphy and Black Performativity in 1980s Popular Culture”
- **Matt Sienkiewicz**  
  University of Wisconsin, Madison  
  “Saturday Night Live and Irony from 9/11 to Barack Obama”

**SPONSOR:** Television Studies Scholarly Interest Group

**J22**
**ROOM** Winthrop

**Ecocinema 1**  
Objects, Objectives, Objections

- **CHAIR:** Salma Monani  
  Gettysburg College
- **Salma Monani**  
  Gettysburg College  
  “From Cuts to Dissolves? The Evolving Field of Ecocinema Studies”
- **Andrew Hageman**  
  Luther College  
  “Ecocinema, Ideology, and Dreams of a Clockwork Green”
- **Adrian Ivakhiv**  
  University of Vermont  
  “From Environmental Films to Eco(philosophical) Cinema”

**SCREENING**  
**ROOM** Tremont, Level 4

*These Amazing Shadows*  
Paul Mariano and Kurt Norton, USA, 2011, 88 min

What do the films *Casablanca*, *Blazing Saddles*, and *West Side Story* have in common? Besides being popular, they have also been deemed “culturally, historically or aesthetically significant” by the Library of Congress and listed on the National Film Registry. *These Amazing Shadows* reveals the history and importance of the Registry, a roll call of American cinema treasures that reflects the diversity of film and, indeed, the American experience itself. The current list of 550 films includes selections from every genre—documentaries, home movies, Hollywood classics, the avant-garde, newsreels, and silent films. *These Amazing Shadows* reveals how “American movies tell us so much about ourselves . . . not just what we did, but what we thought, what we felt, what we aspired to, and the lies we told ourselves.”

**SPONSORS:**  
Media Archives Committee  
Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels C17 “Audiovisual Archives in the Digital Age,” E25 “Cinema as Archive,” H9 “Citation and Appropriation: Film Remembers (through) Film,” I18 “Rethinking Film History from the Archives Out,” and M20 “Teaching the Archive.”

11:00am – 12:00noon

**MEMBERS’ BUSINESS MEETING**  
**ROOM:** Statler, Level 2

Come learn more about SCMS’ current and future activities and meet Board members and Caucus and Scholarly Interest Group chairs. All conference participants are welcome.
SESSION K
12:15 – 2:00pm

K1
ROOM Alcott
Documentary in an Expanded Field
CHAIR: Paige Sarlin ✦ Brown University
Roger Hallas ✦ Syracuse University ✦ “Moving Still/Still Moving: The Photographic and the Cinematic in Web Documentary”
Irina Leimbacher ✦ Keene State College ✦ “Omer Fast: Documentary Trapped in the Museum”
Paige Sarlin ✦ Brown University ✦ “Any-Interview-Whatever:: The Commodification of Discourse on the Web”

K2
ROOM Back Bay
Beyond the Uncanny
Psychoanalyzing Contemporary Horror
CHAIR: Hilary Neroni ✦ University of Vermont
Hugh Manon ✦ Clark University ✦ “Paranormal Activity: The Revenge of the Mulveyan Male Gaze”
Sheila Kunkle ✦ Metropolitan State University ✦ “M. Night Shyamalan and the Horror of our Apocalyptic Demise”
Brian Wall ✦ Binghamton University ✦ “Je veux mourir: Drive and Desire in Trouble Every Day (2001)”
Hilary Neroni ✦ University of Vermont ✦ “Teetering on the Abyss of Enjoyment: Torture Porn and Biopolitics”

K3
ROOM Beacon Hill
Gay Expectations
Popular Culture Hails the Queer Unconscious
CHAIR: Lisa Henderson ✦ University of Massachusetts, Amherst
Matthew Tinkcom ✦ Georgetown University ✦ “It Can Get Great’: Queer Video Biography and the ‘It Gets Better’ Campaign”
Ramzi Fawaz ✦ George Washington University ✦ “Consumed by Hellfire: Demonic Possession and Queer Desire in American Superhero Comics of the 1980s”
Ryan Watson ✦ University of Iowa ✦ “Lewis Klahr’s Pony Glass: Queer Collage Animation, Retroactive Contingency, and the Everyday”
Robert Alford ✦ University of California, Berkeley ✦ “Queering Community: Divergent Strategies in The Band Wagon and Glee”
SPONSORS: Queer Caucus
Animated Media Scholarly Interest Group

K4
ROOM Board Room
Styles of Global Authorship
CHAIR: Jeffrey Middents ✦ American University
Verena Kick ✦ University of Washington ✦ “Objective Faces and Facial Objects: Jan Švankmajer’s Use of the Close-Up”
Bjorn Nordfjord ✦ University of Iceland ✦ “The Extroverted Scandinavian: Contemporary Auteurs Susanne Bier and Lukas Moodysson”
Brandon Colvin ✦ University of Wisconsin, Madison ✦ “Expressiveness and Discrepancy: Acting Styles in Andrei Rublev and Solaris”
Jeffrey Middents ✦ American University ✦ “Alfonso Cuarón as the Prisoner of Mex-kaban: The Transnational Auteur Meets the Franchise Film”
SESSION K
12:15 – 2:00pm

K5 ROOM
BRANDEIS

WORKSHOP
Teaching Comics Studies

CHAIR: Drew Morton ✦ University of California, Los Angeles

Workshop Participants:
Scott Bukatman ✦ Stanford University
Suzanne Scott ✦ Occidental College
Greg Smith ✦ Georgia State University
James Thompson ✦ Duke University
Matt Yockey ✦ University of Toledo

SPONSOR: Comics Studies Scholarly Interest Group

K6 ROOM
CABOT

Sonic Approaches to Genre

CHAIR: Mark Kerins ✦ Southern Methodist University

CO-CHAIR: William Whittington ✦ University of Southern California

Benjamin Wright ✦ University of Southern California ✦ “The Sonic Compass: Re-recording Mixing Choices and The Bourne Ultimatum”

Vanessa Ament-Gjenvick ✦ Georgia State University ✦ “How Would You Like To Work on a Monster Movie?: Bram Stoker’s Dracula, Technological Convergence, and Sound Design Authorship”

Mark Kerins ✦ Southern Methodist University ✦ “Genre Effects on Surround Sound Gaming”


SPONSOR: Sound Studies Scholarly Interest Group

K7 ROOM
BRANDEIS

Instructive Entertainment
Nontheatrical Screening Spaces before 1920

CHAIR: Caitlin McGrath ✦ University of Chicago

CO-CHAIR: Andy Uhrich ✦ Indiana University

Andy Uhrich ✦ Indiana University ✦ “Outside of a Few Inaccuracies’: The Illustrated Lecture as Precursor to the Educational Film”

Gregory Waller ✦ Indiana University ✦ “Nontheatrical Theaters: The Panama-Pacific International Exposition (1915)”

Caitlin McGrath ✦ University of Chicago ✦ “‘When You Thundered’: The Spectacular Anthropology of J. K. Dixon”

Alison Griffiths ✦ Baruch College, CUNY ✦ “Not Quite or More than Cinema? Film-going in the Penitentiary”

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

K8 ROOM
CHARLES RIVER

Art Films and the Politics of Taste

CHAIR: Ken Feil ✦ Emerson College

RESPONDENT: Harry Benshoff ✦ University of North Texas

Steven Carr ✦ Indiana University-Purdue University Fort Wayne ✦ “To Encompass the Unseeable’: Foreign Film, Taste Culture, and the American Encounter with the Postwar Holocaust Film”

Ken Feil ✦ Emerson College ✦ “Never on Sunday, Okay on Primetime, or, The Apartment in America’s Living Middlebrow Film Culture’s Impact on TV Sex Comedy of the Late 1960s”

Joan Hawkins ✦ Indiana University ✦ “The Auteur of Porn’: Catherine Breillat’s Anatomy of Hell and the Politics of Taste”
K9  
**Crisscrossing Boundaries**  
**Mexico and Cinema**  
**ROOM**  
**Emerson**  

**CHAIR:**  
Melvyn Stokes  
University College London

**CO-CHAIR:**  
Gilles Menegaldo  
University of Poitiers

**Raphaelle Costa de Beauregard**  
University Toulouse II  
France

**Talks:**
- Melvyn Stokes  
“La nuit du carrefour (1932) and Echoes from American Cinema”
- Gilles Menegaldo  
“Aspects of French Culture in Woody Allen’s Cinema”
- Alain Cohen  
“Displaced Metaphors of a Cinematic Revolution: Viva Zapata! (1952) at the Crossroads of Politics in the US and Mexico”
- Paul Willoquet-Mariconi  
“Media Technology, Ecocriticism, and the Sustainability Movement”

K10  
**East Asian Cinema, Urbanism, and Globalization**  
**ROOM**  
**Gloucester**  

**CHAIR:**  
Doug Dibbern  
Independent Scholar

**Doug Dibbern**  
Independent Scholar  
“Jia Zhang-ke and the Motifs of Travel and Performance: Globalization and the Aesthetics of the International Film Festival Circuit”

**Jiwei Xiao**  
Fairfield University  
“The Site of Memory: The Ruins in Jia Zhangke’s Films”

**Julian Cornell**  
New York University  
“Restructuring the Family Melodrama in Kiyoshi Kurosawa’s Tokyo Sonata”

**Rahul Hamid**  
New York University  
“Modernity and Moral Uncertainty in the Cinema of Lee Chang Dong”

K11  
**Ecocinema 2**  
**Eco-effects and Affects**  
**From Audience Cognition to Resource Consumption**  
**ROOM**  
**Franklin**  

**CHAIR:**  
Andrew Hageman  
Luther College

**CO-CHAIR:**  
Alexa Weik von Mossner  
University of Fribourg

**Alexa Weik von Mossner**  
University of Fribourg  
“Objects of Emotion: Cognitive Approaches in Cine-ecocriticism”

**Helen Hughes**  
University of Surrey  
“The Toxic Materiality of the Eco-Doc”

**Paula Willoquet-Mariconi**  
Marist College  
“Media Technology, Ecocriticism, and the Sustainability Movement”

K12  
**Hollywood and France**  
**Beyond National Cinema**  
**ROOM**  
**Gloucester**  

**CHAIR:**  
Melvyn Stokes  
University College London

**CO-CHAIR:**  
Gilles Menegaldo  
University of Poitiers

**Raphaelle Costa de Beauregard**  
University Toulouse II  
France

**Talks:**
- Melvyn Stokes  
“A Forgotten Early Renoir Noir Film: La nuit du carrefour (1932) and Echoes from American Cinema”
- Gilles Menegaldo  
“Aspects of French Culture in Woody Allen’s Cinema”
- Alain Cohen  

**SPONSOR:**  
French and Francophone Scholarly Interest Group
K13
ROOM Holmes

Gender, Race, and Family on Television

CHAIR: David Pierson • University of Southern Maine
Rebecca Jurisz • University of Minnesota • “They Don’t Call Me Poppycock for Nothing, Darling: Sexual Spectacle, Knowing Viewers, and Televisual Citizenship”
Julie Lavelle • Indiana University • “Waiting to Sexhale in the City’: Mara Brock Akil’s Girlfriends”
Kristina Busse • Independent Scholar • “I Don’t Hate the South’: Familial Blood and the Southern Vampire in True Blood and The Vampire Diaries”
David Pierson • University of Southern Maine • “Breaking Neo-liberal?: Contemporary Neoliberal Discourses and Policies in AMC’s Breaking Bad”

K14
ROOM Lexington

The Host City 2
Case Studies of Media Festivals and Urban Spaces

CHAIR: Robert Peaslee • Texas Tech University
RESPONDENT: Marijke de Valck • University of Amsterdam
Ran Ma • University of Hong Kong • “Celebrating the International, Disremembering Shanghai: The Curious Case of Shanghai International Film Festival (SIFF)”
Ioana Uricaru • University of Southern California • “Outgrowing the Stereotype: Transilvania International Film Festival, Cluj, Romania”
Iain Simons • Nottingham Trent University • “Games and the City”
SPONSORS: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group

K15
ROOM Newbury

Technology, Software, and Production Practices

CHAIR: Andrew Gay • University of Central Florida
Allan Cameron • University of Auckland • “Timelines and Time Zones: The Temporality of Video Editing Software”
Eric Freedman • Florida Atlantic University • “Engine: The Mechanics of Play”
Andrew Gay • University of Central Florida • “Screenwriting 2.0: The Impact of Digital Technologies and Web Discourse on the Future of the Screenplay”

K16
ROOM St. James

Home Is Where the War Is
American Media Culture Before and After 9/11

CHAIR: Tony Grajeda • University of Central Florida
Andrew Martin • University of Wisconsin, Milwaukee • “Narrating 9/11 in the 1990s”
James Castonguay • Sacred Heart University • “Domestic(ating) Conflict: Representations of the ‘Homefront’ in U.S. Television”
Tony Grajeda • University of Central Florida • “Post-war Postponed: War without End, Ceaseless Melodrama, and the Cultural Work of Grief”
SESSION K

12:15 – 2:00pm

K17

ROOM
Stanhope

Historical Fiction Film
Questions of Form and Ethics

CHAIR: Allison Rittmayer ✦ University of Florida
David Harvey ✦ University of Iowa ✦ “Bewitching History: Benjamin Christensen’s Häxan”
Jennifer Pearce ✦ University of California, Los Angeles ✦ “Ambiguities of Synthetic Realism in Documentary Film”
Alison Patterson ✦ University of Pittsburgh ✦ “The Draughtsman’s Views of History”
Allison Rittmayer ✦ University of Florida ✦ “The Unseen and the Unseeable: Using Ellipsis to Represent Torture”

K18

ROOM
Stuart

From Excess to Adaptation
Color’s Emergence in the Moving Image

CHAIR: Carolyn Kane ✦ Hunter College, CUNY
CO-CHAIR: Joshua Yumibe ✦ University of St. Andrews
Joshua Yumibe ✦ University of St. Andrews ✦ “Artistic Color and Intermedial Aesthetics in the New Cinema of the 1910s”
Sarah Street ✦ University of Bristol ✦ “Learning from the Past: The Role of Precedent in 1920s Color Experimentation”
Carolyn Kane ✦ Hunter College, CUNY ✦ “Mind-Expansion with Electronic Color and Video Synthesis, circa 1969”
John Belton ✦ Rutgers University ✦ “Color from Novelty to Norm”
SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

K19

ROOM
Thoreau

Youth and Age in Contrasting Contexts

CHAIR: Timothy Shary ✦ Independent Scholar
Timothy Shary ✦ Independent Scholar ✦ “Rad and Bad: Independent Cinema and Youth Films of the ’90s”
Christina Petersen ✦ University of Chicago ✦ “Crowd Control: The Payne Fund Studies’ Conception and Depiction of the Youth Film Spectator”
Nancy McVittie ✦ University of Michigan ✦ “Before Adult Meant ‘Adult’: Selling Generational Conflict in 1950s Hollywood”
Emily Mattingly ✦ University of California, Riverside ✦ “Queering Children’s Film”

K20

ROOM
White Hill

WORKSHOP
A Profession in Transition
Promises, Pitfalls, and Opportunities

CHAIR: Patrice Petro ✦ University of Wisconsin, Milwaukee

Workshop Participants:

Mary Francis ✦ University of California Press
Leslie Mitchner ✦ Rutgers University Press
Daniel Chamberlain ✦ Occidental College
Miriam Posner ✦ Emory University
Tara McPherson ✦ University of Southern California
SESSION K 12:15 – 2:00pm

K21
ROOM Whittier
Creative Labor in the Digital Age
TV Work-Worlds in Transition

CHAIR: Denise Mann  University of California, Los Angeles
Derek Johnson  University of Wisconsin, Madison
“Participation Is Magic: Legitimacy, Production Culture, and the Ponies Meme”

Denise Mann  University of California, Los Angeles
“Silicon Valley Start-Up Invades the Mouse-house! TV Work-Worlds in Transition”

Kevin Sandler  Arizona State University
Daniel Bernardi  San Francisco State University
“Branding Vic Mackey: The Failed Transmedia Properties of The Shield”

Serra Tinic  University of Alberta
“Globalizing Multi-Platform TV: Does the ‘National’ Still Matter in New Media Production?”

SPONSOR: Media Industries Scholarly Interest Group

K22
ROOM Winthrop
“How Is Life But a Dream”
Buddhist Frameworks for Visualizing Temporality and (Im)mortality

CHAIR: Angelica Fenner  University of Toronto
Francisca Cho  Georgetown University
“How to Tame a Ghost: Nang Nak and the Buddhist Gaze”

Angelica Fenner  University of Toronto
“Living Longitudinally: Buddhism and Documentary Form in Jennifer Fox’s My Reincarnation (2011)”

Ben Lenzner  University of Waikato
“This Is Just Batting Practice: A Tale About G.I. Joes, Tomato Boxes, Rivers & Reincarnation (A Critical Reflection on Integrating Buddhist Beliefs within Documentary Film)”

Sue Scheibler  Loyola Marymount University
“Terrence Malick’s Meditative Gaze”

SCREENING

ROOM: Tremont, Level 4

Working Girls
Lizzie Borden, USA, 1987, 93 min

This is a piercing look at one day in a Manhattan brothel, following several women and the madam who work in this upscale establishment. Written and directed by renowned feminist filmmaker Lizzie Borden (Born in Flames), the film was based on her research and won the best feature prize at the Sundance Film Festival. Noted for its subjective approach to the portrayal of the mundane aspects of prostitution, Working Girls remains daring, challenging, and fresh to this day.

SPONSORS: Caucus on Class
Women’s Caucus

Audiences for this film may also be interested in panel P18 “Women Make Movies at Forty: Cultures of Feminist Film”

MEETING

ROOM: Stanbro, Level 4

12:15 – 2:00pm

Video Game Studies
Scholarly Interest Group
12:15 – 2:00pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College's Paramount Center
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

highlighting

Northeast Historic Film

Northeast Historic Film is an independent regional moving image archives, collecting and making accessible the moving image heritage of northern New England: Maine, New Hampshire, Vermont, and Massachusetts. NHF is located in the historic 1916 Alamo Theater in Bucksport, Maine, home since 2000 to an annual Summer Symposium on nontheatrical topics. The NHF moving image holdings include two titles on the National Film Registry, amateur films dating from 1915 with particularly strong holdings in the 1930s, such as the work of Elizabeth Woodman Wright (family papers at Massachusetts Historical Society) and of Hiram Maxim, founder of the Amateur Cinema League. Other material of interest includes the only known U.S. instances of The Movie Queen (by itinerant women directors in the 1930s); all surviving Maine television collections and the WCVB-TV Boston newsfilm; early trade journals; a postcard collection of cinemas representing 49 states; and the Alan and Natalie Kattelle Collection of amateur cinema technology. Explore topical finding aids and collections at http://oldfilm.org/collection/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

2:15 – 4:00pm

ORIENTATION FOR NEW MEMBERS

ROOM: Statler, Level 2

Learn more about the Society, the conference, Cinema Journal, and other benefits of membership.
SESSION

L1
ROOM Alcott
The Cinema of Nicolás Guillén Landrián
Problems and Perspectives

CHAIR: Ruth Goldberg ♦ Empire State College, SUNY
Ernesto Livon-Grosman ♦ Boston College ♦ “Looking Out to
See In: Nicolasito Guillén Landrián’s Other Strategy”
Dylon Robbins ♦ Boston University ♦ “People, Production, and
Performance in the Work of Nicolás Guillén Landrián”
Ruth Goldberg ♦ Empire State College, SUNY ♦ “‘Resurrecting
Nicolásito’: Contemporary Independent Cinema in Cuba
and the Enduring Legacy of Nicolas Guillén Landrián”

L2
ROOM Back Bay
Historical Studies of Cinema in Turkey

CHAIR: Kaya Ozkaracalar ♦ Bahcesehir University
Özge Özyılmaz ♦ Istanbul University ♦ “Film Magazines in the
Early Republican Period of Turkey as Dream Factory: Did
Orient Star Lady Selma Exist or Not?”
Dilek Kaya Mutlu ♦ Bilkent University ♦ “Film Censorship in
Turkey from the 1930s to early 1970s
Kaya Ozkaracalar ♦ Bahcesehir University ♦ “The
Transformation of Film Distribution in Turkey in
1979-82”

L3
ROOM Beacon Hill
Bromantic Longings
History, Theory, and Context

CHAIR: Michael DeAngelis ♦ DePaul University
RESPONDENT: Alexander Doty ♦ Indiana University
Michael DeAngelis ♦ DePaul University ♦ “Queerness and
Futurity in Hollywood Bromance”
Jenna Weinman ♦ University of California, Irvine ♦ “Mediating
Man-Love: Paul Rudd as Bromantic Hero”
Nick Davis ♦ Northwestern University ♦ “I Love You, Hombre:
Y Tu Mamá También as Border-Crossing Bromance”

L4
ROOM Board Room
Authorship, Appropriation, Archive
Experiments with Found Footage
Then and Now

CHAIR: Jamie Baron ♦ University of California, Santa Barbara
Oliver Gaycken ♦ University of Maryland ♦ “Stock Footage”
Robin Blaetz ♦ Mount Holyoke College ♦ “The Source Material
of Joseph Cornell”
Rick Prelinger ♦ Prelinger Library and Archives ♦ “Background,
Foreground, and Template: Trajectories of Archival
 Appropriation, 1975–2015”
Jaimie Baron ♦ University of California, Santa Barbara ♦ “(In)
 Appropriation: Subversions of Meaning and Productions
 of Affect in Contemporary Experimental Found Footage
 Films”
SPONSOR: Experimental Film and Media Scholarly Interest Group
The Transnational and Diasporic

**L5**

**Room:** Brandeis

**Chair:** Brigitte Humbert  UNIVERSITY OF MIDDLEBURY COLLEGE

Philippe Meers  UNIVERSITY OF ANTWERP and Kevin Smets  UNIVERSITY OF ANTWERP

“Diaspora Cinemagoing and Urban Cultures: A Study on Turkish and Indian Film Audiences in Antwerp (Belgium)”

Dredge Kang  UNIVERSITY OF EMORY

“Channeling the Korean Wave: YouTube and the Crisis of Thai Masculinity”

Chiara Bucaria  UNIVERSITY OF Bologna

“Neither Here nor There: Exploring the Transnational Adaptation of TV Titles”

Acting Like a Child

**L6**

**Room:** Cabot

**Chair:** Jacob Smith  NORTHWESTERN UNIVERSITY

Michael Lawrence  UNIVERSITY OF THE WEST OF ENGLAND

“Juvenile Performance and International Cooperation in The Pied Piper (1942) and Heavenly Days (1944): Hollywood Cinema and the Children of the Nations during World War II”

Pamela Wojcik  UNIVERSITY OF NOTRE DAME

“Acting Urban: Children, Performance, and Space”

Jacob Smith  NORTHWESTERN UNIVERSITY

“The Essential Theatricality of Children’s Games” or Rediscovering the ‘Inner Child’ of the Postwar Culture of Spontaneity”

Bros, Guys, and Presidents

**L7**

**Room:** Cambridge

**Chair:** Eleanor Seitz  UNIVERSITY OF WISCONSIN, MADISON

Ron Becker  UNIVERSITY OF MIAMI

“Becoming Bromosexual: Straight Men, Gay Men, and Male Bonding on U.S. TV”

Amanda Lotz  UNIVERSITY OF MICHIGAN

“Jocularity and the Homosocial Space: Policing Masculinity through Humor”

Eleanor Seitz  UNIVERSITY OF WISCONSIN, MADISON

“Challenging JFK’s New Frontiersman Masculinity: Historical Television and the Case of The Kennedys”

Melissa Zimdars  UNIVERSITY OF IOWA

“Hey, Scrotum Face!: Juvenile Masculinity, Post-feminism, and Guy-centered Television Comedies”

Visualizing Class in Contemporary US and UK Reality Television

**L8**

**Room:** Charles River

**Chair:** Faye Woods  UNIVERSITY OF READING

Faye Woods  UNIVERSITY OF READING

“Tits, Tans, and Tears: Classed Femininity, Performance, and Camp in The Only Way Is Essex and Made in Chelsea”

Amanda Klein  EAST CAROLINA UNIVERSITY

“The Aesthetics of Class in MTV’s Reality Programming”

Jon Kraszewski  SETON HALL UNIVERSITY

“The New Enlightened Racism: Warping Multiracialism on Upwardly Mobile Lifestyle and Real Estate Reality Programming”

Melissa Click  UNIVERSITY OF MISSOURI

“Food Realities: Food and Individual Responsibility in US Reality TV”

**Sponsor:** Caucus on Class
**SESSION L**

**L9**

**ROOM** Constitution

**Food Media, Inc.**

**Chair:** Sylvia Chong  University of Virginia

**Heather Lee**  Brown University  “Is This Chinese? Representations of Cultures in 1930s New York City Chinese Restaurants”

**Min Song**  Boston College  “Soylent Green Is People: The Importance of Laughing at Disgusting Food”

**Anita Mannur**  Miami University  “Curry’s Currency: The Palatable Multiculturalism of South Asian Diasporic Romantic Comedy”

**Sylvia Chong**  University of Virginia  “Killer of Chickens: The Racial Politics of Animal Slaughter in Food, Inc. (2008)”

**SPONSOR:** Asian/Pacific American Caucus

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**L10**

**ROOM** Emerson

**DEFA and the Third World**

**DEFA Transnational**

**Chair:** Sebastian Heiduschke  Oregon State University

**Evon Torner**  University of Massachusetts, Amherst  “DEFA and the Third World: A Taxonomy of Transnationalisms”

**Sebastian Heiduschke**  Oregon State University  “Colonial East German Male Fantasies? Reading Lars Barthel’s Mein Tod ist nicht dein Tod”

**Madalina Meirosu**  University of Massachusetts, Amherst  “Constructing the New Woman in the Late Fifties in Die Windrose”

**Miranda Tedholm**  Indiana University, Bloomington  “Border Crossings and Boundaries in Two Cold War-Era Educational Films”

**CHAIR:** Zach Whalen  University of Mary Washington

**Sheila Murphy**  University of Michigan  “Parsing Code, Playing Games: A Mediation on Reading Video Games”

**Mark Sample**  George Mason University  “A Revisionist History of JFK Reloaded (Decoded)”

**Zach Whalen**  University of Mary Washington  “’//create magnetic children’: Game Code as Critical Paratext”

**Christopher Hanson**  Syracuse University  “Mapping Levels of Abstraction and Materiality: Structuralist Games?”

**SPONSOR:** Video Game Studies Scholarly Interest Group
**SESSION L13**

**Activism, Policy, and Textual Struggles for Representation**

**ROOM Holmes**

**Chair:** Catherine Benamou  University of California, Irvine

**Cecilia Joulain**  University of California, Irvine  “Star Crossed: Hollywood Stars and Activism during the Civil Rights Era”

**David Coon**  University of Washington, Tacoma  “In the Life Media: Using Television and the Web to Fight for LGBT Equality”

**Kyle Conway**  University of North Dakota  “Religion, Culture, and the Public Service Mandate: How Little Mosque on the Prairie Found Its Home at the Canadian Broadcasting Corporation”

**Catherine Benamou**  University of California, Irvine  “Real/Drama: Migrant Spectatorship and the Changing Stakes of Television Narrative”

**SESSION L14**

**Lensing Labor**

**Representing Work in Contemporary Film and Television**

**ROOM Lexington**

**Chair:** Susan Ryan  College of New Jersey

**Respondent:** Patricia Keeton  Ramapo College

**Jeffrey Masko**  San Francisco State University  “Who Are the Workers? Cyber-gentrification in Levi’s and John Hillcoat’s We Are the Workers”

**Susan Ryan**  College of New Jersey  “The Paradox of Labor in Reality TV”

**Sara Sullivan**  University of Iowa  “The Underemployed in Recent US Popular Culture”

**Joshua Gooch**  SUNY Plattsburgh  “Allegories of Labor’s Liminality in the Elite Corruption of Neoliberalism”

**Sponsor:** Caucus on Class

**SESSION L15**

**Realism and Film History**

**Twenty-First Century Perspectives**

**ROOM Newbury**

**Chair:** Paul Young  Vanderbilt University

**Angela Dalle-Vacch**  Georgia Institute of Technology  “Photographic Parthenogenesis, Contingency, and the Long Take in Assayas’ Summer Hours (2008)”

**Joshua Malitsky**  Indiana University  “From Reportage to Collective Imagination: Newsreels and the Desire for Subjecthood”

**Jennifer Peterson**  University of Colorado, Boulder  “Around the World with Orson Welles”

**Paul Young**  Vanderbilt University  “This Is Realism? Lois Weber’s Hypocrures, Victorian Realism, and Allegorical Continuity”

**SESSION L16**

**The Moving Image After Metaphysics**

**ROOM St. James**

**Chair:** Scott Krzych  Colorado College

**Eugenie Brinkema**  Massachusetts Institute of Technology  “Aryan Kaganof and Formalism After Presence”

**Scott Krzych**  Colorado College  “The World Skewed: Tilt-Shift Video and the Reality of Special Effects”

**Niels Niessen**  University of Minnesota  “Cinematic Realism, Realist Cinema”

**Brian Price**  University of Toronto  “Necessary Movement”

**Sponsor:** Contemporary Theory Scholarly Interest Group
L17  WORKSHOP  Bridging Disciplines in Media and Urban Studies

ROOM  Stanhope

CHAIR:  Joshua Gleich  University of Texas, Austin

Workshop Participants:

Mark Shiel  King’s College London
Merrill Schleier  University of the Pacific
Erica Stein  University of Arizona

SPONSOR:  Urban Studies Scholarly Interest Group

L18  WORKSHOP  Elements of the Movie House

ROOM  Stuart

CHAIR:  Catherine Clepper  Northwestern University

Co-CHAIR:  Jocelyn Szczepaniak-Gillece  Northwestern University

Kirsten Thompson  Wayne State University  “You Never Need a Ticket to the World’s Biggest Show!”: Douglas Leigh and Animated Advertising in Times Square

Jocelyn Szczepaniak-Gillece  Northwestern University  “Design for Illusion”: Perception, Regulation, and Immersion in Benjamin Schlanger’s Transcineum Theaters

Catherine Clepper  Northwestern University  “Cosmic Intercom: Stan VanDerBeek’s Movie-Drome and the Dome-Theatre Worldview”

Elena Gorfinkel  University of Wisconsin, Milwaukee  “Cinema and Smell: Aspirational Senses, Impossible Spaces”

L19  WORKSHOP  The Future of the Past

ROOM  Thoreau

Using Media Industry Studies to Reimagine Cinema and Media History

CHAIR:  Emily Carman  Chapman University

RESPONDENT:  Thomas Schatz  University of Texas, Austin

Emily Carman  Chapman University  “The Ultimate Publicity Hound: Carole Lombard and a Proactive Approach to Stardom in the Studio System”

Tom Kemper  Crossroads School  “Changing Channels: Talent Agents and the Social Networks in Media Industries”

Anne Helen Petersen  The Putney School  “Jackie-O and Dick & Liz: Celebrity, Conglomeration, and the Boom and Bust of the 1960s Gossip Industry”

Ross Melnick  Oakland University  “Hollywood on the Nile: American Film Exhibitors in Egypt in the 1940s and 1950s”

SPONSOR:  Media Industries Scholarly Interest Group

L20  WORKSHOP  Queer Theory/Queer Readings

ROOM  White Hill

Negotiating Normativity

CHAIR:  Julianne Pidduck  University of Montreal

Michele Aaron  University of Birmingham  “Passing Through: Queer Lesbian Film and Fremde Haut (Angelina Maccarone, 2005)”

Lisa Henderson  University of Massachusetts, Amherst  “Plausible Optimism”

Julianne Pidduck  University of Montreal  “Thinking the Audiovisual Relation: Su Friedrich’s Experimental Kinship Documents”

SPONSOR:  Queer Caucus
Maquilapolis: A City of Factories
Vicki Funari and Sergio De La Torre, USA/Mexico, 2006, 60 min

Maquilapolis documents the lives of women working in one of Tijuana’s 800 Maquiladoras, the multinational factories just over the Mexico-United States border. Their fight for justice in their workplaces and communities merge with non-traditional documentary conventions to blur the lines between art and activism. The bilingual film was developed in collaboration with the workers themselves and makes innovative use of on-screen text and performance. The film offers frank and honest portrayals of workers caught in the meshes of globalization, while offering insights into discussions of immigration, women’s rights, and the transnational economic crisis with its shifting labor markets. Hailed by scholars, media activists, and labor unions as an invaluable resource, this film should be seen by everyone concerned with investigating the human stories that surround the failure of capital to provide for those who sustain its advance. It should also be seen by those interested in exploring new forms of documentary.

SPONSORS: Caucus on Class, Latino/a Caucus
Documentary Studies Scholarly Interest Group

Made In Thailand
Eve-Laure Moros and Linzy Emery, USA, 1999, 33 min

Women in Thailand make up 90% of the labor force in garment and toy factories that produce for export by multinationals. This film about women factory workers in Thailand as they struggle to organize unions reveals the human cost of globalization.

SPONSORS: Caucus on Class
Documentary Studies Scholarly Interest Group

Audiences for these films may also be interested in Working Girls (Session K) and Coal Country (Session A), as well as in panels K10 “East Asian Cinema, Urbanism, and Globalization,” P14 “Cinema, Oil, Disaster: Ecological and Post-industrial Issues in Contemporary Media,” Q17 “Postmodern Cities and Cinema,” and R6 “Asian Film and Media Cultures.”
New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College’s Paramount Center
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

highlighting

The Harvard Film Archive

The Harvard Film Archive’s collection of 35 and 16mm material for approximately 16,000 titles, as well as its many posters, documents and ephemera, are accessible to faculty and students at Harvard, as well as to outside researchers. The film holdings include features, trailers, educational films, experimental cinema, propaganda, television programs, commercials, and home movies. Examples of entire collections received include Asian American Film Ephemera; the B.F. Skinner Collection; the Grove Press Film Collection; the Taipei Economic and Cultural Office Collection; and the Lothar and Eva Just Film Stills Collection of over 800,000 film stills, pressbooks, posters, and publicity and production stills from the classical studio era of the 1930s-1960s. The HFA also houses all of the films, papers, and related materials of several filmmakers, including documentarian Dick Fontaine, experimental filmmaker Hollis Frampton, cinematographer James E. Hinton, film and video artist George Kuchar, and animator Derek Lamb. Established with the assistance of the Luce Foundation and the National Endowment for the Humanities in 1979, the Harvard Film Archive has grown into an incomparably rich resource for scholars and filmmakers. http://hcl.harvard.edu/hfa/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
FRIDAY MARCH 23, 2012

4:15 – 5:30pm

AWARDS CEREMONY

ROOM: Plaza Ballroom, Level 2

PRESENTER: Chris Holmlund  ﴾ University of Tennessee  ﴾ SCMS President

STUDENT WRITING AWARD

1ST PLACE
Justin Horton  ﴾ Georgia State University  ﴾ “The Unheard Voice in the Sound Film”

2ND PLACE

3RD PLACE
Alla Gadassik  ﴾ Northwestern University  ﴾ “Dissecting and Re-animating the National Body: Medical Imaging in Animated Films”

DISSERTATION AWARD

Seung-hoon Jeong  ﴾ Yale University  ﴾ “Cinematic Interfaces: Retheorizing Apparatus, Image, Subjectivity”

HONORABLE MENTIONS

Laure Norma Brost  ﴾ University of California, Los Angeles  ﴾ “Color Moves: Diacritical, Kinetic, and Rhetorical Cinema Color”

Hye Jean Chung  ﴾ University of California, Santa Barbara  ﴾ “Media Heterotopias: Spectral Effects in Transnational Cinematic Space”

THE KATHERINE SINGER KOVÁCS ESSAY AWARD


HONORABLE MENTIONS


BEST ESSAY IN AN EDITED COLLECTION


HONORABLE MENTIONS


BEST EDITED COLLECTION


HONORABLE MENTION

Michele Pierson  ﴾ King’s College London  ﴾ and Paul Arthur  ﴾ Montclair State University  ﴾ Optic Antics: The Cinema of Ken Jacobs (Oxford University Press, 2011).

BEST FIRST BOOK AWARD


THE KATHERINE SINGER KOVÁCS BOOK AWARD

Timothy Corrigan  ﴾ University of Pennsylvania  ﴾ The Essay Film: From Montaigne, After Marker (Oxford University Press, 2011).

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Jussi Parikka  ﴾ University of Southampton  ﴾ Insect Media: An Archaeology of Animals and Technology (University of Minnesota Press, 2010).

SERVICE AWARD

Eric Schaefer  ﴾ Emerson College

PEDAGOGY AWARD

Marsha Cassidy  ﴾ University of Illinois, Chicago

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Vivian Sobchack  ﴾ University of California, Los Angeles
5:30 – 7:30 pm

RECEPTION

ROOM: Imperial Ballroom, Level 2

Come celebrate the 2012 awards recipients while rekindling old friendships and meeting new acquaintances.

8:15 pm

SPECIAL EVENT

ArtsEmerson Presents a Celebration of
Women Make Movies 40th Anniversary

A Screening of The Heretics (2009)
with Director Joan Braderman

LOCATION: Bright Family Screening Room at the Historic Paramount Theater
559 Washington Street

In celebration of Women Make Movies’ (WMM) 40th anniversary, ArtsEmerson screens The Heretics with award-winning New England video artist and Hampshire College Professor Joan Braderman’s in attendance. Tracing the influence of the Women’s Movement’s Second Wave on art and life, Braderman tells the exhilarating inside story of the New York feminist art collective that produced Heresies: A Feminist Publication on Art and Politics (1977-92). Charting the collective’s challenges to gender and power, and its history as a microcosm of the period’s broader transformations, The Heretics goes on the road from New Mexico to Italy, reconnecting with 28 other group members, including writer/critic Lucy Lippard, architect Susanna Torre, filmmaker Su Friedrich, and artists Ida Applebroog, Mary Miss, Miriam Schapiro, and Cecilia Vicuña. Still funny, smart, and sexy, the geographically dispersed participants revisit how and why they came together to explore women’s art and demand the right to be heard. “Upbeat and affirmative. . . the stories these women tell envision a radically different moment in art-world history, one in which questions of career and market are barely mentioned, and philosophical arguments are firmly grounded in street-level politics” (Ed Halter, ARTFORUM). Running time: 95 minutes.

Women Make Movies is the world’s leading distributor of films by and about women. For the past six years, films from WMM have won awards at the Sundance Film Festival and for five of the last six years have won or been nominated for an Academy Award, including last year’s Sun Come Up. From WMM’s humble beginnings as a women filmmakers’ collective in 1972 to today, with over 600 films in its catalog and a robust Production Assistance Program supporting 200 filmmakers, WMM has changed the landscape of movie making for women directors and producers. The 2012 celebration of WMM’s anniversary will include 40 screenings across the globe, from Dubai to Brazil.

To attend: SCMS members can obtain discounted tickets ($5) using code SCMS2012. Tickets can be purchased at the Paramount Center Box Office (559 Washington Street), online at http://www.artsemerson.org, or by calling (617) 824-8400.

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington you will see the Paramount marquee.
SESSION M

9:00 – 10:45am

M1
Packing (and Taking) Heat
Historical Understandings of the Female Action Hero

ROOM Alcott

CHAIR: Cristina Stasia ✦ University of Alberta
Liz Clarke ✦ Wilfrid Laurier University ✦ “Female Heroes On and Off the Screen: The Active Star and War Promotion in Silent American Film”
Heather Blackmore ✦ University of Southern California ✦ “Bombshells, Bullet Bras, and Booby Traps: Locating Power and Danger within the Female Body”
Margaret Bruder ✦ Western Carolina University ✦ “The Trouble with Angels: Jiggle Feminism and Bad Faith”
Cristina Stasia ✦ University of Alberta ✦ “(Dis)Arming Women: Female Firearm Ownership and the Female Action Film”

M2
“A New Archivist Has Been Appointed”
The Ingmar Bergman Archives

ROOM Back Bay

CHAIR: Jan Holmberg ✦ Ingmar Bergman Foundation
Eirik Frisvold Hanssen ✦ Norwegian University of Science and Technology ✦ “Audiences and the Auteur Archive: Letters to Ingmar Bergman”
Maaret Koskinen ✦ Stockholm University ✦ “Analog Ghosts: The Photograph, the Letter, and the Auteur”
Anna Sofia Rossholm ✦ Linnaeus University ✦ “The Creative Diary between Intimate and Public Realms”
Astrid Widding ✦ Stockholm University ✦ “Behind the Screen: Ingmar Bergman on the Set and in the Archives”

M3
In Living Color
Race, Politics, and Technology in 1950s-60s Television

ROOM Beacon Hill

CHAIR: Susan Murray ✦ New York University
Heather Hendershot ✦ Queens College/CUNY Graduate Center ✦ “A Bare-Knuckled Intellectual Brawl: William F. Buckley, Firing Line, and the Mainstreaming of Conservative Republicanism”
Benjamin Han ✦ New York University ✦ “‘Good Partners’: Latino/a Performers, Pan-Americanism, and Popular Music in the Post-good Neighbor Era”
Meenasarani Murugan ✦ Northwestern University ✦ “Prince Ali’s Magic Tube Come True!’ The Eastern and US Television as Imperial Project, 1940–1960”
Susan Murray ✦ New York University ✦ “Colortown: NBC’s Investment in Color in the 1950s”

M4
International Connections of Soviet Documentary Film

ROOM Board Room

CHAIR: John MacKay ✦ Yale University
Anastasia Fedorova ✦ Kyoto University ✦ “The Reception of Soviet Documentary Film in Japan, 1920s–1960s”
Irina Tcherneva ✦ School for Advanced Studies in the Social Sciences ✦ “Cultural and Technological Transfers in Soviet Non-fiction Film, 1950s–1960s”
Raisa Sidenova ✦ Yale University ✦ “Robert Flaherty and Soviet Documentary Film”
**SESSION M**

**M5**

**ROOM Brandeis**

**Getting Over the Wall**
East Asian Cinema, Hollywood, and the Cold War

**CHAIR:** Hiroshi Kitamura ✦ College of William and Mary
Christina Klein ✦ Boston College ✦ “Korean Cinema between Japan and Hollywood”
Michael Baskett ✦ University of Kansas ✦ “Japan’s Film Festival Diplomacy as Cold War Culture”
Hiroshi Kitamura ✦ College of William and Mary ✦ “Representing Mao: The Chairman and the Making of Detente Culture”

**SPONSOR:** Asian Pacific/American Caucus

**M6**

**ROOM Cabot**

**Why Apps Can’t Argue . . . Or Can They?**
The Critical Essay, Screen Cultures, and the Digital Humanities

**CHAIR:** James Tobias ✦ University of California, Riverside
James Tobias ✦ University of California, Riverside ✦ “Histories and Futures of the Critical Audiovisual Essay: Kit Literatures, Audiovisual Composition, and Scholarly Uses of Vernacular Media”
Holly Willis ✦ University of Southern California ✦ “The Letter and the Line: Text in Film and Video”
Steve Anderson ✦ University of Southern California ✦ “Technologies of Critical Writing: On the War between Data and Images”
Ian Ross ✦ University of California, Riverside ✦ “Hardware as Argument: Finding the Essayistic in Hardware Modding Considered as Material Semiotic Practice”

**M7**

**ROOM Cambridge**

**Cosmopolitan Cinema**

**CHAIR:** Heather Latimer ✦ University of Manchester
Felicia Chan ✦ University of Manchester ✦ “Backstage/Onstage Cosmopolitanism: Jia Zhangke’s The World”
Jackie Stacey ✦ University of Manchester ✦ “The Uneasy Cosmopolitans of Code Unknown”
Heather Latimer ✦ University of Manchester ✦ “Pregnant Possibilities: Cosmopolitanism and Reproductive Futurism in Maria Full of Grace”

**M8**

**ROOM Charles River**

**Contemporary Exploitation Cinema**

**CHAIR:** Bradley Schauer ✦ University of Arizona
Bradley Schauer ✦ University of Arizona ✦ “Uwe Boll’s Auschwitz and the Limits of Social Critique in Exploitation Cinema”
Charlie Michael ✦ University of Miami ✦ “From Paris with Love: Exploitation, Belatedness, and Contemporary French Action Cinema”
Andrew Owens ✦ Northwestern University ✦ “Amending the Margins of Taste: Lars von Trier’s Antichrist and the New Exploitative Art-House”
SESSION M

9:00 – 10:45am

M9
National Cinemas
Genres, Stars, and Fans

ROOM Constitution

CHAIR: Karen Backstein ✦ Sterling Publishing
Javier Ramirez ✦ Indiana University ✦ “Brazilian Neo-Noir: Foreign Land and the Aesthetic of Violence”
Ganga Rudraiah ✦ University of Western Ontario ✦ “Cinema of the Social: Stars, Fans, and the Standardization of Genre in Tamil Cinema”
Karen Backstein ✦ Sterling Publishing ✦ “Documenting Musica Brasileira: Culture, History, Memory in the Brazilian Music Documentary”

SPONSOR: Latino/a Caucus

M10
Archaeologies of the Future
Popular Cinema and Film History in the Age of Digital Technologies

ROOM Emerson

CHAIR: Jason Sperb ✦ Michigan State University
Bob Rehak ✦ Swarthmore College ✦ “We Have Never Been Digital: CGI and the New ‘Clumsy Sublime’”
Chuck Tryon ✦ Fayetteville State University ✦ “After Avatar: Digital 3D, Cinematic Revolution, and Digital Projection”
Kristen Whissel ✦ University of California, Berkeley ✦ “Digital 3-D: Emergence, Immersion, and the Re-activation of Melodramatic Mise-en-scène”

M11
Computer Games and Virtual Forms

ROOM Franklin

CHAIR: Lori Landay ✦ Berklee College of Music
Brent Strang ✦ Stony Brook University ✦ “Red Dead Remediation: Sandbox Games, Anti-environments and Digital Adolescence”
Juan F. Belmonte Avila ✦ University of Murcia ✦ “Tactility in Computer Games: Non-Visual Mediations in Digital Discourses”
Mark J. P. Wolf ✦ Concordia University, Wisconsin ✦ “BattleZone and the Origins of First-Person Shooting Games”
Lori Landay ✦ Berklee College of Music ✦ “Virtually There: Presence, Agency, Spectatorship, and Performance in Interactive Media”

SPONSOR: Video Game Studies Scholarly Interest Group

M12
Trash, Contamination, and Dirt on Screen

ROOM Gloucester

CHAIR: Kara Andersen ✦ Brooklyn College
John Powers ✦ University of Wisconsin, Madison ✦ “Contamination and Intentional Allegory: The Strange Case of Todd Haynes’ Safe”
Kara Andersen ✦ Brooklyn College ✦ “The Demiurge of the Discarded: Mr. Stain on Junk Alley”
Chelsey Crawford ✦ Oklahoma State University ✦ “Coveting Imperfection in the Digital Age”
David Lerner ✦ University of Southern California ✦ “Smells Like Lowbrow: Odorama in John Waters’ Polyester”
SESSION M

9:00 – 10:45am

M13

ROOM Holmes

Violent Images

CHAIR: Ora Gelley + North Carolina State University
Asbjorn Gronstad + University of Bergen + “Archives of Violence”
Julian Hanich + Free University of Berlin + “Suggestive Verbalizations: Evoking Cinematic Violence through Words”
Ora Gelley + North Carolina State University + “Narrative Form, Violence, and the Female Body”

M14

ROOM Lexington

The Place of the Festival and Its Impact on Local and Global Film and Media Arts Communities

CHAIR: Skadi Loist + University of Hamburg
Rob Drew + Saginaw Valley State University + “Hell’s Half Mile: Media Festivals and Community—Renewal in the Post-industrial Heartland”
Vera Zambonelli + University of Hawai’i + and Katia Balassiano + Iowa State University + “The ARTS at Marks Garage”
Ratheesh Radhakrishnan + Rice University + “Zanussi’s Betrayal: Film Festival, Kerala, and the ‘International’”
Dorota Ostrowska + Birkbeck, University of London + “Non-Urban Film Festival Locations: Cinema’s Gardens of Eden”

SPONSORS: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group

M15

ROOM Newbury

Post-Millennial Struggles, the Global South, and Transnational Media

CHAIR: Shelley Bradfield + Colorado State University
Shelley Bradfield + Colorado State University + “Migrant Reception of National Television in South Africa in the Age of the Transnational”
Chad Beck + Randolph College + “Ethnoracial Identity Production, Telemundo, and mun2”
Spring-Serenity Duvall + University of South Carolina, Aiken + “Hope for Haiti?: Transnational Celebrity Activism and Humanitarian Interventions in the Aftermath of the 2010 Earthquake in Haiti”
Assem Nasr + Indiana University-Purdue University Fort Wayne + “Al-Jazeera and the Arab Uprisings: The Language of Images and a Medium’s Intersubjectification”

SPONSOR: Television Studies Scholarly Interest Group

M16

ROOM St. James

Experimental Animation

CHAIR: Emily Murphy + University of Florida
RESPONDENT: Alla Gadassik + Northwestern University
Emily Murphy + University of Florida + “The Politics of Play in John and Faith Hubley’s Windy Day”
Kerry McArthur + University of Calgary + “A-Courting Mr. Frog: The Biographical and Artistic Life Work of Evelyn Lambart”
Vanessa Chang + Stanford University + “MUTO: Urban Space as Spectacular Encounter”

SPONSOR: Animated Media Scholarly Interest Group
M17
Small Gauge Cinema

CHAIR: Haidee Wasson ✦ Concordia University
Dino Everett ✦ University of Southern California ✦ “Lost Films on Lost Guages: The 1912 Edison 22mm Release of Charles Dicken’s Martin Chuzzlewit”
Peter Lester ✦ University of British Columbia ✦ “Small-gauge Circulation: 16mm Distribution in Canada, 1936–1945”
Steve Wurtzler ✦ Colby College ✦ “Domestic Cinema and Film Theory: A Report from the Film Theory Classroom”
Haidee Wasson ✦ Concordia University ✦ “The Portable War Machine: Designing the Small Film Projector at Mid-Century”

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

M18
Activism, Media Art, Film Culture, and Social Media in the Recent Arab Uprisings

CHAIR: Nezar Andary ✦ Zayed University
Samirah Alkassim ✦ Anne Arundel Community College ✦ “Connecting the Dots: From Graffiti Art to Films Preceding History in Egypt”
Dina Ramadan ✦ Bard College ✦ “Between Martyr and Artist: Egyptian Art after the Revolution”
Merlyna Lim ✦ Arizona State University ✦ “Journey to Tahrir: Social Media and Popular Movements in 2011 Egypt Revolt”
Nezar Andary ✦ Zayed University ✦ “The Springs in Arab Film Culture”

SPONSOR: Middle East Caucus

M19
W O R K S H O P
Hate Is a Strong Word
Disciplinarity and Distaste

CHAIR: Max Dawson ✦ Northwestern University
Workshop Participants:
- Michael Z. Newman ✦ University of Wisconsin, Milwaukee
- Melissa Click ✦ University of Missouri
- Derek Johnson ✦ University of Wisconsin, Madison
- Melissa Zimdars ✦ University of Iowa
- Amber Watts ✦ Texas Christian University

M20
W O R K S H O P
Teaching the Archive

CHAIR: Constance Balides ✦ Tulane University
Workshop Participants:
- Robert Allen ✦ University of North Carolina, Chapel Hill
- Mark Cooper ✦ University of South Carolina
- Dudley Andrew ✦ Yale University
- Christine Gledhell ✦ New York University

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group
SESSION M
9:00 – 10:45am

M21
ROOM Whittier
Mixed Meanings
Racial Ambiguity in American and Transnational Media Culture
CHAIR: Mary Beltran ✦ University of Texas, Austin
Camilla Fojas ✦ DePaul University ✦ “Mixed Race State: Hawai’i and 1960s Tourist Films”
Mary Beltran ✦ University of Texas, Austin ✦ “The Politics of Honeyface: SNL and the Case of Fauxbama”
Leilani Nishime ✦ University of Washington ✦ “The Tiger Woods Scandal and the Spectacle of Race”

M22
ROOM Winthrop
Mediated Futures
CHAIR: Troy Rhoades ✦ Concordia University
CO-CHAIR: Timothy Holland ✦ University of Southern California
Firoza Elavia ✦ York University ✦ “The Shifting Folds of Future Media: Narrative, Temporality, Spatiality”
Timothy Holland ✦ University of Southern California ✦ “New Media Futures: On Egypt’s ‘Facebook Revolution’”
Troy Rhoades ✦ Concordia University ✦ “The Folding Dynamism of Time: Experiencing ‘Asynchronous Realtime’ through VJ Performance”
SPONSOR: Contemporary Theory Scholarly Interest Group

MEETING
ROOM: Stanbro, Level 4
9:00 – 10:45am
Caucus on Class

EVENT
ROOM: Statler, Level 2
9:00 – 10:45am
Media Literacy and Pedagogical Outreach Scholarly Interest Group Outreach Event
FOR K-12 TEACHERS
**SCREENINGS**

**I Am**  
Sonali Gulati, USA/India, 2010, 71 min  

*I Am* chronicles the journey of an Indian lesbian filmmaker who returns to Delhi after eleven years to re-open what was once home and finally confronts the loss of her mother to whom she never came out. As she meets and speaks to parents of other gay and lesbian Indians, she pieces together the fabric of what family truly means, in a landscape where being gay was until recently a criminal and punishable offense.

**SPONSORS:**  
Queer Caucus  
Documentary Studies Scholarly Interest Group

**Two Sides of the Moon: The Honor Killing of Hatun Aynur Surucu**  
David L. Gould, USA, 2011, 33 min  

Hatun Aynur Surucu was a Kurdish woman living in Berlin who was murdered by her youngest brother, Ayhan. Hatun and Ayhan were very close, but somehow on February 7, 2005, Ayhan felt compelled to shoot his sister three times in the head. The murder was quickly classified as an honor killing. Hatun’s story is that of a woman caught between two cultures. Ironically, had she broken free from her family, she would have lived. Had she not questioned her family and culture, she likely would have been kept safe. It was having a foot in both worlds that sealed her fate.

**SPONSORS:**  
Women’s Caucus  
Documentary Studies Scholarly Interest Group

Audiences for these films may be interested in *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Poised and in the Throes* (Session C), and *The Secret Loves of Jesse James* (Session C), as well as in panels B21 “Representing Queer Time, Engaging Queer Theory,” I12 “The Autobiographical I/Eyes of the Cinema” and J13 “Framed Lives and Screened Deaths: Representations of Honor Killings in World Cinema.”
SESSION N

11:00am – 12:45pm

N1

Celebrity Activism
Industry, Culture, Society

CHAIR: Courtney White ✦ University of Southern California
CO-CHAIR: Elena Bonomo ✦ University of Southern California
Elena Bonomo ✦ University of Southern California ✦ “A Vocal Minority: Star Activists in the 1960s and 1970s”
Courtney White ✦ University of Southern California ✦ “You Are What You Eat: Natalie Portman and Ethical Consumption”
Michael Hammond ✦ University of Southampton ✦ “Sean Penn: Acting Authentic”

N2

Regarding Jacques Cousteau, Regarding the World

CHAIR: James Cahill ✦ University of Toronto
RESPONDENT: Jennifer Fay ✦ Vanderbilt University
James Cahill ✦ University of Toronto ✦ “Periscopophilia (Cousteau, Bazin, Césaire)”
Janine Marchessault ✦ York University ✦ “Reflections on the Umwelt in the Science Films of Painlevé and Cousteau”
Jason Zuzga ✦ University of Pennsylvania ✦ “The Violent, Silent World: Affect, History, and Ethical Orientation on Screen and at Sea”
SPONSOR: French and Francophone Scholarly Interest Group

N3

Unforgettable
Popular Music and Memory on Film

CHAIR: Katherine Spring ✦ Wilfrid Laurier University
CO-CHAIR: Russell Kilbourn ✦ Wilfrid Laurier University
RESPONDENT: Jeff Smith ✦ University of Wisconsin Madison
Sangeeta Marwah ✦ University of Southern California ✦ “The Hindi Film Song: Narrative, Cultural Memory, and Identity”
Ethan de Seife ✦ Hofstra University ✦ “Old Times Were Good Times: Neil Young Remembers Greendale”
SPONSOR: Sound Studies Scholarly Interest Group

N4

From Spectators to Auteurs
Digital Technologies and Audiences

CHAIR: Megan Ankerson ✦ University of Michigan
Joe Tompkins ✦ University of Minnesota ✦ “Horror 2.0: Digital Cinema, Subcultural Distinction, and Horror Fandom”
Tonia Edwards ✦ Georgia State University ✦ “From the Nickelodeon to Google+ Hangouts: Digitizing Social Viewing Practices in a Web 2.0 World”
Sarah Sinwell ✦ Northeastern University ✦ “From Amateurs to Auteurs: Life in a Day, YouTube, and the Future of Global Documentary”
Megan Ankerson ✦ University of Michigan ✦ “Constructing a ‘Cool’ Commercial Web: Storytelling, Sharing, and Social Media in the Mid–1990s”
SESSION N

11:00am – 12:45pm

N5

Indian Television in a Time of Transition
The Unknown 1980s

CHAIR: Pavitra Sundar ✦ Kettering University
RESPONDENT: Ranjani Mazumdar ✦ Jawaharlal Nehru University
Sangita Gopal ✦ University of Oregon ✦ “Indian TV in the 1980s or the Second Coming of ‘Parallel Cinema’”
Manishita Dass ✦ Royal Holloway, University of London ✦ “Thinking Outside the Box: Primetime Television, Political Cinema, and Popular Entertainment in the Doordarshan Era”
Aswin Punathambekar ✦ University of Michigan ✦ “Make Room for Television Comedy: Television and the Making of an Urban Middle Class in 1980s India”

N6

Civilian Cinema in the Shadows of War and National Strife

CHAIR: Dorit Naaman ✦ Queen’s University
RESPONDENT: Linda Dittmar ✦ University of Massachusetts, Boston
Yael Munk ✦ Open University of Israel ✦ “The Holocaust’s Obscene Cinematic Representations in Post-national Israeli Cinema: The Influence of European Fascist Aesthetics on Three Autobiographical Films”
Nava Dushi ✦ Lynn University ✦ “Forward Nostalgia—Renegotiating the National in Three Minor Films: From a Past Imperfect to the Unforeseeable Future of a Peoples to Come”
Dorit Naaman ✦ Queen’s University ✦ “Ajami, Syriana, and Before the Rain: The ‘Hyperlink Film’ as Effective Subversion of Reel Politics”

N7

Fragmented Bodies
Horror across Region, Nation, and Visual Media

CHAIR: Dana Och ✦ University of Pittsburgh
CO-CHAIR: Kirsten Strayer ✦ University of Pittsburgh
Darren Kerr ✦ Southampton Solent University ✦ “Telling Tales between Film and Television: The Enforced Impression of Takeshi Miike’s Imprint (2006)”
Melissa Lenos ✦ Donnelly College ✦ “‘My Boyfriend Is a Vampire’: Undead Lovers and Their Functions”
Kirsten Strayer ✦ University of Pittsburgh ✦ “Experiment and Sensation: The Circulation of Art Cinema as Horror Text”
Dana Och ✦ University of Pittsburgh ✦ “The Sheep Are Revolting: Becoming Animal in the Post-colonial Zombie Comedy”

N8

Reception, Perception, Deception?
Queerly Changing the Terms of Readership and Genre

CHAIR: R. Bruce Brasell ✦ Independent Scholar
Dan Humphrey ✦ Texas A&M University ✦ “Covert Homosexual Content?: Amici per la pelle and Its Queer Fans”
R. Bruce Brasell ✦ Independent Scholar ✦ “Degeneracy, Urban Space, and Readership Taking a Walk on the Wild Side”
David Lugowski ✦ Manhattanville College ✦ “Where Queer Authorship Meets Concerned, Offended, or Delighted Readership: Pastiche and Politics in the Comedies of James Whale”
Steven Cohan ✦ Syracuse University ✦ “Crashing (in) Hollywood: Reading the Emergence of Crazy Female Stardom in the Backcamera Film”

SPONSOR: Queer Caucus
SESSION N

N9
ROOM Constitution

**INNER/OUTER SPACE**
Negotiating the Interior and Exterior in Experimental Film and Media

**CHAIR:** Gregory Zinman † New York University

**Gregory Zinman** † New York University † “Experimental Intermedia, Interiority, and the Cosmos”

**J. J. Murphy** † University of Wisconsin, Madison † “Come Blow Your Mind: Andy Warhol’s Expanded Cinema and Outer and Inner Space”

**Jennifer Proctor** † University of Michigan, Dearborn † “Appropriating Memory: Home Movies and Smart Montage”

**Leo Goldsmith** † New York University † “Science Non-fiction: Space Footage and Appropriation in Experimental and Documentary Cinema”

**SPONSORS:** Experimental Film and Media Scholarly Interest Group
CinemArts: Film and Art History Scholarly Interest Group

N10
ROOM Emerson

**SUBJECTIVITY AND AFFECT**
in Soviet Montage Film

**CHAIR:** Karla Oeler † Emory University

**Herbert Eagle** † University of Michigan † “Affect in Soviet Montage Film”

**Karla Oeler** † Emory University † “Does Poetry Matter (as a Film Genre)?”

**Luka Arsenjuk** † University of Maryland † “The Subject of Montage”

**Elizabeth Papazian** † University of Maryland † “Illegibility and Subjectivity in ‘Poetic’ Cinema”

N11
ROOM Franklin

**THE POLITICS OF THE MEDIUM**
Crisis, Technology, and Intermediality through Japan

**CHAIR:** Yuriko Furuhata † McGill University

**RESPONDENT:** Karen Beckman † University of Pennsylvania

**Akira Lippit** † University of Southern California † “Medium Disaster 311”

**Yuriko Furuhata** † McGill University † “Recopying the Copy: Japanese Media Discourse on Technological Reproduction”

**Miryam Sas** † University of California, Berkeley † “Transcultural Media Theory and Practice in the 1960s”

N12
ROOM Gloucester

**EROTICISM IN SPANISH CINEMA**
From Franco to Present Day

**CHAIR:** Santiago Fouz-Hernandez † Durham University

**Tatjana Pavlovic** † Tulane University † “Erotic and Political Landscapes: Geraldine Chaplin and Carlos Saura”

**Brad Epps** † Harvard University † “Morbidity Unveiled: Sexuality and Dis-ease in the Cinema of the Spanish ‘Transition’”

**Jorge Pérez** † University of Kansas † “The Erotic Allure of Innocence: The Children of Almodóvar and the Re-sexualization of Biopolitical Bodies”

**Santiago Fouz-Hernandez** † Durham University † “Triggering the Senses: Eroticism and Haptic Visuality in the Recent Work of Bigas Luna”

**SPONSOR:** Latino/a Caucus
SESSION N

11:00am – 12:45pm

N13

The Ethics of Labor in Contemporary Cinema
Working Bodies and Gendered Affects

CHAIR: Tamao Nakahara ✦ Independent Scholar
CO-CHAIR: Aga Skrodzka-Bates ✦ Clemson University
RESPONDENT: Matthew Tinkcom ✦ Georgetown University

Joseph Mai ✦ Clemson University ✦ “Work, Maternity, and Levinasian Ethics in the Dardenne Brothers”

Aga Skrodzka-Bates ✦ Clemson University ✦ “The Worker: Subjectivity and the Ethics of Duty in Michael Mann’s Cinema”

Tamao Nakahara ✦ Independent Scholar ✦ “Butterfly Affect: Protestant Ethic and Melodramatic Performances from Modern Times to Ugly Betty”

Barbara Mennel ✦ University of Florida ✦ “Potiche: Camp and Reproductive Labor”

N14

Capital, Distinction, and Film Festivals
On Adaptations of Pierre Bourdieu’s Work to the Study of Film Festivals

CHAIR: Marijke Valck ✦ University of Amsterdam

Marijke de Valck ✦ University of Amsterdam ✦ “Film Festivals, Bourdieu, and the Economization of Culture”

Diane Burgess ✦ University of British Columbia ✦ “Why Whistler Will Never Be Sundance, and What This Tells Us About the Field of Cultural Production”

Su-Anne Yeo ✦ Goldsmiths, University of London ✦ “Themed Film Festivals and Alternative Capital: Re-imagining the Work of Pierre Bourdieu”

Ger Zielinski ✦ Trent University ✦ “On the Play of Distinction in Lesbian and Gay Film Festivals”

SPONSORS: Caucus on Class
Film and Media Festivals Scholarly Interest Group

N15

WORKSHOP
A Scholarship of Audiovision
Theory/Praxis/Production in the 21st Century

CHAIR: Brigitta Wagner ✦ Indiana University, Bloomington

Workshop Participants:
Brigitta Wagner ✦ Indiana University, Bloomington
Charles Musser ✦ Yale University
Gabriel Paletz ✦ Prague Film School
Hanna Shell ✦ Harvard University
Jesse Shapins ✦ Harvard University

N16

The B-Film
New Histories and Contexts

CHAIR: Kyle Edwards ✦ Oakland University

RESPONDENT: Jerome Christensen ✦ University of California, Irvine


Andrea Comiskey ✦ University of Wisconsin, Madison ✦ “From B to A?: Domestic Distribution of the Hollywood Western, 1935–1945”

Kyle Edwards ✦ Oakland University ✦ “A Measure of Independence: King Bros. Productions and Monogram Pictures Corporation”
N17  
**Psycho-cinema**  
Technologies of Modern Affect  

**CHAIR:** Ana Olenina  
**CO-CHAIR:** Jeremy Blatter  

- **Jeremy Blatter**  
  Harvard University  
  “Psycho-cinematic Experiments: Moving Pictures in Experimental Psychology, 1897–1917”

- **Ana Olenina**  
  Harvard University  
  “The Pulse of the Film: Psychophysiological Studies of Spectators in the 1920’s”

- **Abraham Geil**  
  Duke University  
  “Mirror Neurons — Beyond Good and Evil”

- **Sal Anderson**  
  London College of Communication  
  “Neuroscientific Interventions in Film Practice: Case Studies of Interdisciplinary Collaboration in Cinematic Representation of Neurological Conditions”

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N18  
**Rethinking Space**  
Theory and Practice  

**CHAIR:** Stephen Monteiro  
**CO-CHAIR:** Helen Morgan Parmett  

- **Helen Morgan Parmett**  
  University of Minnesota  
  “Towards a Theory of Media as Spatial Practice”

- **Amy Corbin**  
  Muhlenberg College  
  “Traveling through Cinema Space: The Film Spectator as Tourist”

- **Murray Forman**  
  Northeastern University  
  “Visualizing Place, Representing Age: Converging Themes in Contemporary Hip-Hop”

- **Andrea Kelley**  
  Indiana University  
  “From the Factory to the Ferry: Soundies’ Sites of Exhibition”

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N19  
**Film Form and Politics in Contemporary Multiplex Cinema**  

**CHAIR:** Sudhir Mahadevan  
**CO-CHAIR:** Ulka Anjaria  

- **Ulka Anjaria**  
  Brandeis University  
  “No One Killed the Bollywood Social”

- **Anuja Jain**  
  New York University  

- **Sudhir Mahadevan**  
  University of Washington  
  “‘Dhan Te Nan!’: Onomatopoeia and Other Deployments of Film Sound in Contemporary Multiplex Cinema”

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N20  
**Strategies for Researching and Writing Media Industry Studies**  

**CHAIR:** Jennifer Porst  
**CO-CHAIR:** Erin Hill  

- **Miranda Banks**  
  Emerson College  
  - Workshop Participants:
    - **John Caldwell**  
      University of California, Los Angeles  
    - **Michael Curtin**  
      University of California, Santa Barbara  
    - **Tom Kemper**  
      Crossroads School  
    - **Vicki Mayer**  
      Tulane University

- **Sponsor:**  
  Media Industries Scholarly Interest Group
SESSION N

N21
ROOM Whittier

Historical Perspectives on Media and Copyright

CHAIR: Eric Hoyt ♦ University of Southern California
RESPONDENT: Jane Gaines ♦ Columbia University
Ian Christie ♦ Birkbeck College, University of London ♦ “Creating Film Copyright: Early Movements toward Protection in Europe and the US, 1895–1914”
Eric Hoyt ♦ University of Southern California ♦ and Nitin Govil ♦ University of California, San Diego ♦ “The Thief of Bombay: Douglas Fairbanks, Colonial Copyright, and Film Piracy in India, 1927–1935”
Peter Decherney ♦ University of Pennsylvania ♦ “Hollywood and the Public Domain”

N22
ROOM Winthrop

Expanded Cinema

CHAIR: Anthony Kinik ♦ Okanagan College
Rebecca Harrison ♦ University College London ♦ “Images in Transit: From Agit-Prop Trains to the British Postwar Cinema Coaches”
Ian Peters ♦ Georgia State University ♦ “The Extra-viewing Immersive Experience: The Doctor Who Experience and the Pop-Cultural Theme Park/Museum Hybrid”
Anthony Kinik ♦ Okanagan College ♦ “Multi-screen Metropolis: Expanded Cinema and the Vision of Montreal at Expo 67”

N23
ROOM Statler

WORKSHOP “You Are Who, Exactly?”
A Workshop on Working with Non-traditional Scholars

CHAIR: Joan Saab ♦ University of Rochester

Workshop Participants:
Art Blake ♦ Ryerson University
Jennifer Stoever-Ackerman ♦ SUNY, Binghamton
Philip Leers ♦ University of California, Los Angeles
Nicholas Sammond ♦ University of Toronto
Filmed on location in Boston, director Joan Micklin Silver’s film *Between the Lines* is a dramedy about a struggling local independent newspaper and stars a young ensemble cast, including Lindsay Crouse, Jill Eikenberry, Jeff Goldblum, John Heard, Marilu Henner, and Gwen Welles. This film is rarely screened and only last year finally became available on DVD. Micklin Silver was part of the generation of women directors making commercially oriented films in and around Hollywood during the 1960s and ’70s. Statistically a small group, these films were important in that they marked the first significant increase of female filmmakers after the singular examples of Arzner and Lupino in the era from the 1930s to the early 1960s. *Between the Lines* captures the complex dynamics of a group of friends/co-workers wrestling with the fading social and political idealism of the 1960s. Set in 1977, this story of the commercial struggle of independent media retains powerful urgency 35 years on.

**SPONSORS:**  
Women’s Caucus  
Caucus on Class

Audiences for this film may be interested in *The Memorial* (Session P), *Errol Morris: A Lightning Sketch* (Session P), and *Uprising of ’34* (Session R), as well as in panels AB “Cinema and Community/Cinema as Community” and J16 “Be the Media: Radical Film, New Media, and Social Formations.”
Laughter That "Encounters a Void?"  
On Humor and Cinema in the Middle East

Chair: Hossein Khosrowjah  •  California College of Arts  
Perin Gurel  •  Dickinson College  •  "America, the (Oppressively) Funny: Humor and Anti-Americanisms in Modern Turkish Cinema"  
Roberta Di Carmine  •  Western Illinois University  •  "Israeli Comedy’s Multiple Voices/Languages in The Band’s Visit"  
Elise Burton  •  Harvard University  •  "Ethnic Humor, Stereotypes, and Cultural Power in Israeli Cinema"  

Sponsor: Middle East Caucus

After the Revolution  
Violence, Gender, and the Limits of Cinematic Form after May ‘68

Chair: Chris Dumas  •  Independent Scholar  
Co-Chair: Jonathan E. Haynes  •  University of California, Berkeley  
Respondent: Alice Craven  •  American University of Paris  
Claire King  •  Vanderbilt University  •  "Altered Altars: Sacrificial Trauma in Robert Kramer’s Ice"  
Chris Dumas  •  Independent Scholar  •  "A Sickness and a Cure: Bertolucci’s Partner and the Revolution of Schizophrenia"  
Jonathan Haynes  •  University of California, Berkeley  •  "Love on the Rocks: Billy le Kid at ‘le fin du cinéma’"  
Amy Rust  •  University of South Florida  •  "Twin Images: Sisters, Conjoined Media, and the Limits of Visual Pleasure"  

Barbara Stanwyck  

Chair: Catherine Russell  •  Concordia University  
Scott Bukatman  •  Stanford University  •  "Honest Crooks: The Stanwyck Paradox"  
Diane Carson  •  St. Louis Community College, Meramec  •  "Barbara Stanwyck: The Ball of Fire in Ball of Fire"  
Joe McElhaney  •  Hunter College, CUNY  •  "Barbara Stanwyck: German Actress?"  
Catherine Russell  •  Concordia University  •  "The Barbara Stanwyck Show: Melodrama and the Media Archive"  

New Media, Activism, and Political Control

Chair: Daniel Smith-Rowsey  •  Folsom Lake College  
Jia Tan  •  University of Southern California  •  "Provincializing Globalism: Cantonese Digital Activism and Participatory Culture in Southern China"  
Lindsay Palmer  •  University of California, Santa Barbara  •  "‘Vetted by CNN’: i-Reporting the Iranian Protests of 2009"  
Gloria Kim  •  University of Rochester  •  "The Medium Is the Medicine: Communicable Mobility and Mobile Communications in Global Public Health"  
Daniel Smith-Rowsey  •  Folsom Lake College  •  "Where the Smartphones Have No Name: Some Spatial and Temporal Boundaries of ‘Clicktivism’"
SESSION 0
1:00 – 2:45pm

05
ROOM Brandeis

Hollywood Animation
Yesterday and Today

CHAIR: Mark Langer ✦ Carleton University

Suzanne Buchan ✦ University for the Creative Arts ✦ “Theatrical Cartoon Comedy: From Animated Portmanteau to Beckett’s risus purus”

Daniel Bashara ✦ Northwestern University ✦ “Stillness in Motion: Architectural Animation in the Mid-Century American Cartoon”

Tanine Allison ✦ Emory University ✦ “Savion Glover’s Happy Feet: Racial (In)visibility in Motion Capture and Animation”

Mark Langer ✦ Carleton University ✦ “The Rotoscope and the Avatar: Dave Fleischer and Ko-Ko the Clown”

SPONSOR: Animated Media Scholarly Interest Group

06
ROOM Cabot

“The Medium Is the Medium”
WGBH Boston and the Rise of Experimental Television

CHAIR: Kris Paulsen ✦ Ohio State University

Kris Paulsen ✦ Ohio State University ✦ “The Year Television Broke”

William Kaizen ✦ Northeastern University ✦ “Participation Television: Models of Expanded Media in the 1960s”

Erica Levin ✦ University of California, Berkeley ✦ “The Media Is Life: Stan VanDerBeek at WGBH”


SPONSOR: Experimental Film and Media Scholarly Interest Group

07
ROOM Cambridge

Navigating the Academic Job Market

CHAIR: Ashley Elaine York ✦ University of Alberta

Workshop Participants:
Beretta Smith-Shomade ✦ Tulane University
Bhaskar Sarkar ✦ University of California, Santa Barbara
Aaron Baker ✦ Arizona State University
Rosalind Galt ✦ University of Sussex
Meghan Sutherland ✦ University of Toronto

08
ROOM Charles River

Contemporary Latin American Cinema and the New Latin American Cinema:
Aesthetic and Ethical Continuities and Discontinuities

CHAIR: Cynthia Tompkins ✦ Arizona State University

RESPONDENT: Claudia Ferma ✦ University of Richmond

Ana Forcinito ✦ University of Minnesota ✦ “Almost a Voice Over: Echoes and Distortions in the New Argentina Cinema Directed by Women”

Cynthia Tompkins ✦ Arizona State University ✦ “Experimentation in Paz Encina’s Hamaca Paraguaya (Paraguayan Hammock) (2008)”

Gabriela Coptertari ✦ Case Western University ✦ “State Violence, Private Vengeance, and Political Alliances: Argentine Cinema in the New Millennium”

SPONSOR: Animated Media Scholarly Interest Group
09  Sound across Media and Genre

Room: Emerson

Chair: Todd Decker  Washington University, St. Louis

Kristen Hatch  University of California, Irvine  “Harlem in Hollywood: The ‘Negro Vogue’ of the Early Sound Era”

Hannah Allen  Michigan State University  “The Obscene Scream: Aurality in The Texas Chainsaw Massacre”

Michelle Puetz  University of Chicago  “Projecting Sound as Image”

Todd Decker  Washington University, St. Louis  “Elegies in Waltz Time: Meter, Memory, and Remembrance in Band of Brothers (2001)”

Sponsor: Sound Studies Scholarly Interest Group

010  Place and Imagination

Room: Emerson

Chair: Kevin Hagopian  Pennsylvania State University


Daniel Faltesek  University of Iowa  “Aestheticizing the Weathermap: Televisuality, New Media, and Science”

Kevin Hagopian  Pennsylvania State University  “Obama and Orpheus: Destabilizing the Romance of the Happy Favela in the Liberal Imagination”

Derek Foster  Brock University  “Star Trek Enshrined in Stone: Postmodern Temporality, Place Branding, and Popular Culture in Rural Alberta”

011  New Configurations of Melodrama in Postwar Japan

Room: Franklin

Chair: Diane Lewis  Harvard University

Phil Kaffen  New York University  “Eyes Which Gaze and Which Weep: The Melodrama of Fascism in Postwar Japan”

Diane Lewis  Harvard University  “Politics of Space: Post-Shingeki Theater and Double Suicide”

Ayako Saito  Meiji Gakuin University  “From Melodrama to Horror: Comparing Two Film Adaptations of The Broken Commandment”

Mitsuyo Wada-Marciano  Carleton University  “Love Is a Many-Splendored Thing in Postwar Agrarian Reform Cinema: Mikio Naruse’s Herringbone Clouds (1958)”

012  Sex and Television

Room: Gloucester

Chair: Luke Stadel  Northwestern University

Co-Chair: Leigh Goldstein  Northwestern University

Respondent: Lynne Joyrich  Brown University

Leigh Goldstein  Northwestern University  “Broadcasting Sex Ed: Sexual Counseling on Postwar Television”

Candace Moore  University of Michigan  “Blue and Lavender TV: Accessing Sex and Sexuality on Manhattan Cable’s Channel J”

Luke Stadel  Northwestern University  “Cable, Pornography, and the Reinvention of Television”

Sponsors: Queer Caucus
Women’s Caucus
Television Studies Scholarly Interest Group
013 New Perspectives in Cinema and Multilingualism

ROOM Holmes

Chair: Tijana Mamula + John Cabot University
Co-Chair: Peter Sarram + John Cabot University

Brian Hochman + Georgetown University + “Plains Indian Sign Language and the Protocinematic Aesthetic”

Charles Linscott + Ohio University + “The Talking Money Order: Mandabi and the Languages of Globalization”

Mara Matta + University of Rome ‘La Sapienza’ + “Talking Back: The Issue of Multilingualism in Northeast Indian Cinema”

Jaap Verheul + New York University + “Divided in Unity: European Integration versus Regional Language in Dutch and Flemish Cinema”

014 Can Screen Industry Studies Engage with Screen Industries?

ROOM Lexington

Chair: Catherine Johnson + University of Nottingham

Paul McDonald + University of Nottingham + “Screen Industries v. Screen Industry Studies: Divergence and Engagement”

Roberta Pearson + University of Nottingham + “What Will You Learn That You Don’t Already Know?: An Interrogation of Industrial Television Studies”

Paul Grainge + University of Nottingham + “‘Brand Arnold’ In Transition, In Place”

015 Dynamics of Film Viewing

ROOM Newbury

Chair: Moya Luckett + New York University

Beth Corzo-Duchard + Northwestern University + “Savages Howling and Fleeing in Impotent Terror’: Primitivism and Early Cinema Promotion”

Annie Fee + University of Washington + “Male Cinéphiles and Female Movie-Fans: Cinéa and the Gendered Construction of Avant-Garde Film Culture in 1920s France”

Paul McEwan + Muhlenberg College + “The Birth of a Nation and the Development of Film Clubs, 1945–1975”

Moya Luckett + New York University + “Fashioning the Female Spectator: Fan Magazines, Detail, and Feminine Literacy”

016 Global Action Stars

ROOM St James

Spectacular Bodies in a Changing World

Chair: Russell Meeuf + University of Idaho

Lauren Steimer + University of California, Riverside + “Spectacle through Crisis: Hong Kong Action Cinema as Mode in Thai Action Stardom”

Russell Meeuf + University of Idaho + “Bollywood Bad Boy: Salman Khan’s Turn to Action and Transnational Masculinities”

Christine Holmlund + University of Tennessee + “‘Brand Arnold’ In Transition, In Place”
SESSION 0

017
ROOM Stanhope

**The World According to UN Visual Information Campaigns**

CHAIR: Charles Acland ✦ Concordia University
Zoe Druick ✦ Simon Fraser University ✦ “Visualizing the World: The British Documentary at UNESCO”
Regina Longo ✦ University of California, Santa Barbara ✦ “Christ Did Not Stop at Eboli: UNESCO’s Visual Campaign to Combat Illiteracy”
Luca Caminati ✦ Concordia University ✦ “Roberto Rossellini’s A Question of People: The Clash of a Documentary Auteur and the United Nations Fund for Population Activities”

018
ROOM Stuart

**“Indie” Politics**

POLITICAL FILMMAKING AND CONTEMPORARY US INDEPENDENT CINEMA

CHAIR: Yannis Tzioumakis ✦ University of Liverpool
Yannis Tzioumakis ✦ University of Liverpool ✦ “‘Americans, Anti-Americans in Love’: Gender Politics and Global Geopolitics in Whit Stillman’s Barcelona (1994)”
Claire Molloy ✦ University of Brighton ✦ “Environmental Politics in the Age of ‘Indie’ Eco-entertainment”

019
ROOM Thoreau

**WORKSHOP**

SPORTS MEDIA IN CINEMA AND MEDIA STUDIES

FROM RESEARCH TO THE CLASSROOM

CHAIR: Travis Vogan ✦ St. Anselm College

Workshop Participants:
Victoria Johnson ✦ University of California, Irvine
Jon Kraszewski ✦ Seton Hall University
Joshua Malitsky ✦ Indiana University

020
ROOM White Hill

**Remembering Sidney Lumet**

CHAIR: Stephen Prince ✦ Virginia Tech University
Sarah Kozloff ✦ Vassar College ✦ “The Life of the Author”
Joanna Rapf ✦ University of Oklahoma ✦ “Family Business and Some of the Million Things Sidney Lumet Admired”
Lester Friedman ✦ Hobart and William Smith Colleges ✦ “Image as History/History as Image: Sidney Lumet’s The Pawnbroker”
Stephen Prince ✦ Virginia Tech University ✦ “Design as Metaphor: The Choreography of Style”
SESSION 0

021
ROOM Whittier

Crossing Media
From the Cinematic Close-up to the Sonic/Digital Zoom

CHAIR: Karen Tongson ✦ University of Southern California
Mary Ann Doane ✦ University of California, Berkeley ✦ “Cinematic Scale, Perspective, and the Modern Sublime”
Kara Keeling ✦ University of Southern California ✦ “Between a Tracking Shot and a Panoramic Shot: Deleuze’s Bartleby’s America and the Spaces of Sonic Afrofuturism”
Wendy Chun ✦ Brown University ✦ “Zooming to Nowhere: Obsessive Mapping and the Promise of Digital Media”
SPONSOR: Contemporary Theory Scholarly Interest Group

022
ROOM Winthrop

The Global Southie
Boston and the Cinema of Class

CHAIR: Carlo Rotella ✦ Boston College
Derek Nystrom ✦ McGill University ✦ “Hollywood’s Haute-Bourgeois Precariat, or, Why The Company Men Takes Place in Boston”
Andrew Hoberek ✦ University of Missouri ✦ “‘White People Do This to Other White People All the Time’: Thinking Class through the Contemporary Boston Movie”
Amy Monaghan ✦ Clemson University ✦ “It’s Complicated: Class, Veritas, and Status Updates in The Social Network”

SCREENING
ROOM: Tremont, Level 4

Land of Opportunity
Luisa Dantas, USA, 2011, 97 min

From front porches to the frontlines, Land of Opportunity captures the struggle to rebuild New Orleans, one of America’s most beloved and emblematic cities. Juxtaposing the perspectives of protagonists from different walks of life, from urban planners to immigrant workers to public housing residents, this documentary reveals how the story of post-Katrina New Orleans is also the story of urban America. The story of how democratic processes can fail us, how economic crisis can pull the rug out from under us, and how migration and displacement can prove to be complicated bargains. This is a ground-level view of a situation that has been widely discussed but rarely seen with such texture and complexity.

SPONSORS: Latino/a Caucus
Documentary Studies Scholarly Interest Group
Urban Studies Scholarly Interest Group

Audiences for this film may also be interested in Q17 “Postmodern Cities and Cinema.”

MEETING
ROOM: Stanbro, Level 4

1:00 – 2:45pm
Women’s Caucus
**SESSION P**

**P1**

**ROOM** Alcott

**Horror as Aesthetic and Genre**

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

**Hans Staats** + Stony Brook University, SUNY + “Adventures into the Unknown: Horror Cinema and Media Studies”

**Anthony Bleach** + Kutztown University + “Mutant Screens: The Aesthetics of Shot-on-Video Horror”

**Kartik Nair** + New York University + “Cottage Industry of Terror: Ramsay Brothers and Bombay’s Horror Cinema”

**Charlene Regester** + University of North Carolina, Chapel Hill + “Disguising Black Trauma as Black Horror: Precious and the Horrific”

**P3**

**ROOM** Beacon Hill

**Cinematernity Extended**

**Representations of Pregnancy and Motherhood from the Archive to Contemporary Cinema**

**CHAIR:** Shira Segal + Indiana University

**RESPONDENT:** Robin Blaetz + Mount Holyoke College

**Shira Segal** + Indiana University + “The Mythology of ‘Woman’ as Artist and Mother in Avant-Garde Cinema and Online”

**Irene Lusztig** + University of California, Santa Cruz + “The Motherhood Archives—Excerpts from an Essay Film in Progress”

**Lindsey Frank** + Syracuse University + “Having it All(?): Mothering Modes and Sexuality in Contemporary Comedic Cinema”

**SPONSOR:** Women’s Caucus

**P2**

**ROOM** Back Bay

**Forgotten Stories of the Transnational Avant-garde**

**Interwar Modernism in Germany and China**

**CHAIR:** Gerd Gemunden + Dartmouth College

**CO-CHAIR:** Xinyu Dong + University of Chicago

**Nicholas Pavkovic** + Independent Scholar + “Ernst Toch’s Der Fächer: A Weimar Zeitoper Engages China”

**Chunjie Zhang** + Montclair State University + “Connected by Water: The Global Left and Avant-Garde Filmmakers from Germany and China in the 1930s”

**Xinyu Dong** + University of Chicago + “Metropolitan Scenes (1935): A Brechtian Musical Comedy Made in Shanghai”

**P4**

**ROOM** Board Room

**Imagining, Imaging, and Remembering the Method in the 21st Century**

**CHAIR:** Justin Rawlins + Indiana University

**RESPONDENT:** Cynthia Baron + Bowling Green State University

**Terence Hartnett** + Indiana University + “The Method and Identity Politics: Performing Black Masculinity from Sidney Poitier to Mos Def”


**Justin Rawlins** + Indiana University + “In the Absence of Time, Value is Destroyed: Imagining James Dean and a Method Identity through the Perpetual Postmortem”
SESSION P 3:00 – 4:45pm

**P5**

**ROOM** Brandeis

**New Perspectives on Canonical Auteurs**

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

Matthew Von Vogt ✦ University of Chicago ✦ “Fritz Lang’s *The Tiger of Eschnapur/ The Indian Tomb*: The Downfall of Cinema and Modernity”

Dimitrios Pavlounis ✦ University of Michigan ✦ “When a Player Gets Played: Robert Altman and the Art of the Comeback”

Philip Leers ✦ University of California, Los Angeles ✦ “Looking Behind the Great Man: Jeannie MacPherson’s Collaboration with Cecil B. DeMille”

Arthur Knight ✦ College of William and Mary ✦ “Style, Urbanity, Authorship, and Expanded Community: Spike Lee’s Performance Documentaries”

**P6**

**ROOM** Cabot

**New Media and Transgender Networks**

**CHAIR:** Quinn Miller ✦ Northwestern University, Qatar

**CO-CHAIR:** Marty Fink ✦ Concordia University

Avery Dame ✦ University of Kansas ✦ “For Your Viewing Pleasure: The Role of the Audience in the Transition Vlog”

Cee Strauss ✦ McGill University ✦ “‘Until Then, Be Sweet’: Transgender Prisoner Representation in Penpal Personal Ads”

Erica Rand ✦ Bates College ✦ “Trans Athletes, Race Matters, New Media, Old News”

Marty Fink ✦ Concordia University ✦ “Feygelehs, Crips, and Digital Dandies: Transgender Communities Emerging Online”

**P7**

**ROOM** Charles River

**DVDs Unpacked**

Tales of Glocal Piracy and Stardom

**CHAIR:** Monika Mehta ✦ University of Binghamton, SUNY

Jasmine Trice ✦ National University of Singapore ✦ “Action Stars and Indie Cinema: Global Media Piracy and Local Cultural Production in the Philippines”

Suzanne L. Schulz ✦ University of Texas, Austin ✦ “Law, Order, and the DVD: On the Containment of Discs in India”

Monika Mehta ✦ University of Binghamton, SUNY ✦ “DVD Compilations of Hindi Film Songs: (Re) Shuffling Sound, Stardom, and Cinephilia”

**P8**

**ROOM** Constitution

**Dirty Ethics**

The Meaning of Trash

**CHAIR:** Eugenie Brinkema ✦ Massachusetts Institute of Technology

Christine Evans ✦ University of Kent ✦ “Good Objects and Bad Trash: A&E’s *Hoarders* and the Economy of Worth”

Tina Kendall ✦ Anglia Ruskin University ✦ “The (Inhuman) Ethics of Waste: Harmony Korine’s *Trash Humpers*”

Lisa Coulthard ✦ University of British Columbia ✦ “Dirty Sound: The Ethics of Noise in the New Extremity”
P10
ROOM Emerson

A Face Was Not Born, But Made
Physiognomies in Cinema

CHAIR: Frank Meyer ✦ University of Siegen
Frank Meyer ✦ University of Siegen ✦ “A Face Was Not Born, But Made: The Face in Cinema”
Yun Peng ✦ University of Hawai‘i Manoa ✦ “Apathetic, Exotic, Sublime: The Problematic Face of Chinese Visual Modernity”
Yiman Wang ✦ University of California, Santa Cruz ✦ “From Photogenie to ‘Yellow Yellowface’ – Rethinking Yellowface in Hollywood”
Aaron Pellerin ✦ Wayne State University ✦ “Zidane’s Face: The Physiognomics of Sensation”

P11
ROOM Franklin

No Laughing Matter
Humor in Recent Arab Cinema

CHAIR: Najat Rahman ✦ University of Montreal
Robert Lang ✦ University of Hartford ✦ “Strategies of Subversion in Ben Ali’s Tunisia: Allegory and Satire in Moncef Dhouib’s The TV Is Coming (2006)”
Sariel Birnbaum ✦ Binghamton University ✦ “Egyptian Comedies and 2011 Revolution, Or: Why Didn’t Egyptian Comedies Predict the Revolution, While Dramas Did?”
SPONSOR: Middle East Caucus

P12
ROOM Gloucester

Conceptualizing the Irish Cinematic Atlantic

CHAIR: Diane Negra ✦ University College Dublin
Maria Pramaggiore ✦ North Carolina State University ✦ “Crossing Over Genre, Ethnicity, and the Boundaries of Good Taste: Ryan and the O’Neals”
Gwenda Young ✦ University College Cork ✦ “‘A Far Down Shanty Irish’: Marshall Neilan and Constructions of Irishness in Early Hollywood”
Emma Radley ✦ University College Dublin ✦ “Dis-quieting Experiences: The American in Contemporary Irish Horror Cinema”

P13
ROOM Holmes

Cinema and the Law

CHAIR: Roopa Singh ✦ New York University
Brett Service ✦ University of Southern California ✦ “Killer of Sheep and the Racial Politics of Music Copyright”
SESSION P

3:00 – 4:45pm

P14
Cinema, Oil, Disaster
Ecological and Post-industrial Issues in Contemporary Media

CHAIR: Claudia Springer ♦ Framingham State University
Mona Damluji ♦ University of California, Berkeley ♦ “Big Oil on the Big Screen: The Anglo-Iranian Oil Company’s Persian Story”
Jen Caruso ♦ Minneapolis College of Art and Design ♦ “Eco-Disaster, Post-industrial Aesthetics, and The Road”
Claudia Springer ♦ Framingham State University ♦ “Eco-Disaster and Creative Re-use: From Road Warrior to Garbage Warrior”

P15
Beyond Blaxploitation, 1970–1975

CHAIR: Gerald Butters ♦ Aurora University
RESPONDENT: Mark Reid ♦ University of Florida
Gerald Butters ♦ Aurora University ♦ “Sweetback in Chicago”
Novotny Lawrence ♦ Southern Illinois University, Carbondale ♦ “A White Film for a Blaxploitation Audience?: Examining the Making and Marketing of Detroit 9000”
Sharon Joseph ♦ Southern Illinois University, Carbondale ♦ “Accidental Blaxploitation: The Liberation of L. B. Jones and the Sexual Politics of the Pre-civil Rights South”
Nina Cartier ♦ Northwestern University ♦ “Supa Soul Cinema: Blaxploitation Narration”
SPONSOR: African/African American Caucus

P16
Workshop
Film Festival Pedagogy
Using the Film Festival as Film Course

CHAIR: Eric Pierson ♦ University of San Diego
CO-CHAIR: Roger Pace ♦ University of San Diego

Workshop Participants:
Skadi Loist ♦ University of Hamburg
Ger Ziebinski ♦ Trent University
Dorota Ostrowska ♦ Birkbeck, University of London
Lindiwe Dovey ♦ University of London
Logan Walker ♦ University of California, Santa Cruz

SPONSORS: Film and Media Festivals Scholarly Interest Group
Media Literacy and Pedagogical Outreach
Scholarly Interest Group

P17
Representation and Diasporic Activism

CHAIR: Nadia Yaqub ♦ University of North Carolina
Linda Mokdad ♦ University of Iowa ♦ “Tanks, Curfews, and Roadblocks: Looking for Comedy in the Palestinian-Israeli Conflict”
Avi Santo ♦ Old Dominion University ♦ “‘Is It a Camel? Is It a Turban? No, It’s The 99’: Marketing Islamic superheroes as Global Cultural Commodities”
Nadia Yaqub ♦ University of North Carolina ♦ “Cinema, Subjectivity, and the New Palestinian Activism”
**P18**  
**Room: Stuart**  
**Workshop: Women Make Movies at Forty**  
**Cultures of Feminist Film**  

**Chair:** Shilyh Warren  
North Carolina State University

**Workshop Participants:**
- Kristen Fallica  
University of Pittsburgh
- Roya Rastegar  
University of California, Los Angeles
- Patricia White  
Swarthmore College
- Debra Zimmerman  
Women Make Movies
- B. Ruby Rich  
University of California, Santa Cruz

**Sponsor:** Women’s Caucus

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**P19**  
**Room: Thoreau**  
**Representing the Post-industrial City**  
Film, Television, and the Geography of Unproductive Urban Centers

**Chair:** Stanley Corkin  
University of Cincinnati

**Stanley Corkin**  
University of Cincinnati  
“Free Markets, Free Drugs, and Post-industrial Baltimore in *The Wire*”

**Nathan Holmes**  
University of Chicago  
“Synthesizing the Post-industrial City: Location and Form in *Detroit 9000* (1973)”

**Mark Shiel**  
King’s College London  
“Post-industrialism and the Cinematic Landscape of Los Angeles”

**Sponsor:** Urban Studies Scholarly Interest Group

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**P20**  
**Room: White Hill**  
**The Fans Strike Back**  
Responses to Media Industry Strategies

**Chair:** Janet Staiger  
University of Texas, Austin

**Margaret Rossman**  
Indiana University  
“Not What I Pictured: The Paratextual Power of ‘Fan Casting’ in Audience Reception of Film Adaptations”

**Monique Bourdage**  
University of Michigan  
“Still Those Women?: Hope, Melancholy, and Identity in Feminist Fans’ Reception of *Mad Men*”

**Janet Staiger**  
University of Texas, Austin  
“Nuking the Fridge: Great Expectations and Affective Reception”

**Sponsor:** Women’s Caucus

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**P21**  
**Room: Whittier**  
**Mad Men**  
Industry, Programming, and Audiences

**Chair:** Will Scheibel  
Indiana University

**Respondent:** Tim Anderson  
Old Dominion University

**Will Scheibel**  
Indiana University  
“A Twinge in Your Heart’: Reception, Nostalgia, and Retro American Styles of *Mad Men*”

**Mimi White**  
Northwestern University  
“Palimpsests of Gender in *Mad Men*”

**Gary Edgerton**  
Old Dominion University  
“JFK, Don Draper, and the New Sentimentality”
**P22**

**ROOM:** Winthrop

**“Foreign” Filmmaking**

Cinema and the Making of National Identities

**CHAIR:** Brian McIlroy + University of British Columbia

Han Sang Kim + Seoul National University + “Whose Authenticity? Exhibiting Local Cultural Heritages through Films of the USIA”

Brian McIlroy + University of British Columbia + “American Flags, Fallen Women, and Other Undesirables: Censored American Films in British Columbia, 1914–1920”

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**SCREENINGS**

**ROOM:** Tremont, Level 4

**Errol Morris: A Lightning Sketch**

Charles Musser, USA, 2011, 72 min

The centerpiece of this documentary is a one-day visit to Fourth Floor Productions—Errol Morris’s studio—soon after Tabloid has wrapped up. We meet his staff, see his taxidermy, and watch him at work conducting a phone interview. For a substantial portion of the film, Errol talks freely about a range of subjects: writer’s block, the death penalty, his relation with Stephen Hawking, social media, dealing with Robert McNamara, the reception of Standard Operating Procedure, and so forth. Pressed, Errol admits, “I am a Gates of Heaven character.”

**SPONSOR:** Documentary Studies Scholarly Interest Group

**The Memorial**

Alan Marcus, UK, 2010, 30 min

This experimental film presents an observational study of one of the country’s most unique memorials—the New England Holocaust Memorial in downtown Boston. Situated on what is a greened traffic island, the memorial’s six glass towers are adjacent to The Freedom Trail, with a six-lane road on one side and a string of restaurants and bars on the other. These include “America’s oldest restaurant” and “America’s oldest tavern.” Eschewing interviews, narration, and non-diegetic music, the film seeks to pose questions about the symbolic nature of Holocaust memorialization in an American setting and its relationship to Boston’s numerous American Revolution historical sites and memorials along “The Trail.” The Memorial is one of a series of four films that comprise the “In Time of Place” research project that explores the impact of tourism and the banal on sites of historical stature associated with Jewish identity, the Diaspora, and the Holocaust.

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

Audiences for these films may also be interested in G19 “Experimental Film and Video in Massachusetts.”

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**MEETING**

**ROOM:** Cambridge, Level 4

**3:00 – 4:45pm**

Media Industries Scholarly Interest Group

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**MEETING**

**ROOM:** Stanbro, Level 4

**3:00 – 4:45pm**

CinemArts: Film and Art History Scholarly Interest Group
SESSION  Q

5:00 – 6:45pm

Q1
ROOM Alcott
Perspectives on Kelly Reichardt
Genre, Aesthetics, and Ethics

CHAIR: Nicole Seymour  ♦  University of Louisville
CO-CHAIR: Katherine Fusco  ♦  Vanderbilt University
Matthew Holtmeier  ♦  University of St. Andrews  ♦  “Kelly Reichardt’s Slow Cinema, An Ethics of Apprehension”
Robert Silberman  ♦  University of Minnesota  ♦  “Kelly Reichardt’s Landscapes of the Lost”
Mike Phillips  ♦  CUNY Graduate Center  ♦  “Meek’s Cutoff: A Feminist Western?”

SPONSOR: Women’s Caucus

Q2
ROOM Back Bay
Sing-a-longs and Dance-a-thons
Re-visioning the Contemporary Musical on Film and Television

CHAIR: Aviva Dove-Viebahn  ♦  University of Northern Colorado
Kenneth Chan  ♦  University of Northern Colorado  ♦  “Swinging and Swaying the Body Cultural Politics: Musicalizing the Already Musical hairspray”
Jesse Schlotterbeck  ♦  Denison University  ♦  “Notorious and the Apparent Contradictions of the Contemporary Musical Biopic”
Tamar Ditzian  ♦  University of Florida  ♦  “Transgender’s Transgressions Undone in Hedwig and Rocky Horror: Reviewing Queerness in the Glam Rock Musical”
Kyra Glass von der Osten  ♦  University of Wisconsin, Madison  ♦  and Amanda McQueen  ♦  University of Wisconsin, Madison  ♦  “Musical Marriage: The Mash-Up as Governing Principle in Glee”

Q3
ROOM Beacon Hill
Beyond the Sunday Night Lineup
40 Years of HBO (1972–2012)

CHAIR: Shayne Pepper  ♦  Northeastern Illinois University
RESPONDENT: Avi Santo  ♦  Old Dominion University
Shayne Pepper  ♦  Northeastern Illinois University  ♦  “HBO’s Cultural and Public Service Programming in the 1980s”
Ashley Elaine York  ♦  University of Alberta  ♦  “Moving to Mondays: Enlightened and HBO’s ‘Ladies Night’”

Q4
ROOM Board Room
Rethinking Embodiment
Object, Medium, Affect

CHAIR: Margaret Schwartz  ♦  Fordham University
Jennifer Clark  ♦  Fordham University  ♦  “Bored to Death: Banality and At-Risk Female Celebrities”
Gina Giotta  ♦  California State University, Northridge  ♦  “Death Becomes Her: Hillary Clinton, the War Room, and the Evidentiary Feminine Gaze”
Margaret Schwartz  ♦  Fordham University  ♦  “Evita Vive: The Body Politic in Contemporary Argentina”
Erica Stein  ♦  University of Arizona  ♦  “Mae West as Star, Defendant, and Camera”
**SESSION Q**

**Q5**
**DOCUMENTARY FILM IN BOSTON AND BEYOND**

**Chair:** William Rothman  
University of Miami

Charles Warren  
Boston University/Harvard University  
“Robert Gardner and Stanley Cavell"

Diane Stevenson  
Independent Scholar  
“Internal Exile: What Edward Said Has to Teach Us about Ross McElwee”

Gilberto Perez  
Sarah Lawrence College  
“Shoah as Documentary”

William Rothman  
University of Miami  
“Documentary Film in Boston in the 1970s and 1980s”

**Q6**
**PROMOTIONAL PARATEXTS AND THE CONSTRUCTION OF FEMALE AUDIENCES**

**Chair:** Colleen Laird  
University of Oregon

Lindsay Garrison  
University of Wisconsin, Madison  
“Disney Channel Is the Girly Channel: Gender and the Construction of the Tween Demographic”

Colleen Laird  
University of Oregon  
“Directors Served à la Carte: The Gendered Paratexts of Trendy Production Company Paradise Café”

Erin Cole  
University of Minnesota  
“The Man Your Man Could Sell Like: Audience Involvement and Paratexts in a Commercial Campaign”

Andrew Bottomley  
University of Wisconsin, Madison  
“Branding Network TV: Conceptions of Taste and Gender in the Marketing of Friday Night Lights”

**Q7**
**THE BERLIN SCHOOL AND ITS CONTEXTS**

**Chair:** Christina Gerhardt  
University of Hawai’i

Brad Prager  
University of Missouri  
“The (Non)sense of an Ending: Cinema Historical Tendencies and Unresolved Narratives in the Filmmaking of Germany’s New Wave”

Eric Rentschler  
Harvard University  
“The Prehistory of the Berlin School”

Gerd Gemunden  
Dartmouth College  
“Eclectic Affinities”

Jasmin Krakenberg  
University of Washington, Seattle  
“Mobile Immobility, Or: What Christian Petzold Learned From Andy Warhol”

**Q8**
**BOLLYWOOD DOES HOLLYWOOD**

**Chair:** Richard Ness  
Western Illinois University

Richard Ness  
Western Illinois University  
“Mr. Smith Goes to Mumbai: Class, Caste, and Karma in Indian Versions of Frank Capra Films”

Iain Smith  
Roehampton University  
“‘Who Is Ghajini?’: Tracing the Memento Meme from Hollywood to Bollywood”

Gohar Siddiqui  
University of Syracuse  
“From Remake to Pastiche: Bollywood, Hollywood, and the Global Travel of Noir”
**Q9**

**Politics and Latin American Cinema after “Utopia”**

**CHAIR:** Laura-Zoe Humphreys + University of Chicago  
**CO-CHAIR:** Sarah Barrow + University of Lincoln  
**RESPONDENT:** Ana Lopez + Tulane University  
Laura-Zoe Humphreys + University of Chicago + “Love Plots and the Displacement of Politics in Post-Soviet Cuban Cinema”  
Sarah Barrow + University of Lincoln + “Allegories and Legacies of Violence: Portrayals of ‘The Shining Path’ in Peruvian Fiction Cinema”  
Salome Skvirsky + University of Massachusetts, Boston + “Domestic Film: Servants at the Turn of the Twenty-First Century”  
**SPONSOR:** Latino/a Caucus

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**Q10**

**Film Philosophy**

**ROOM:** Emerson  
**Old and New Media**

**CHAIR:** Michael Walsh + University of Hartford  
**Mario Slagan + University of Chicago + “Some Thoughts on Cavell’s Ontology of Film”**  
**James Tweedie + University of Washington + “The Cinephile and His Remote Control: Serge Daney, Old Media, and the Late Twentieth Century”**  
**Daniel Morgan + University of Pittsburgh + “Virtual Camera Movements, Rear Projection, and the Turn to Phenomenology”**  
**Michael Walsh + University of Hartford + “The Empty Set: Duration in the Film Avant-Garde of the 1960s/1970s”**

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**Q11**

**Video Game Industry Studies**

**ROOM:** Franklin  
**CHAIR:** Sheila Murphy + University of Michigan  
**CO-CHAIR:** Julia Lange + University of Michigan  
**RESPONDENT:** Nina Huntemann + Suffolk University  
Benjamin Aslinger + Bentley University + “Redefining the Console for the Digital, Global, and Networked Era”  
Kathryn Frank + University of Michigan + “Imagining the Cult Media Audience: Comics and Video Game Industrial ‘Synergy’”  
Julia Lange + University of Michigan + “E3 or Not E3?: The Video Game Industry Online and In-person”  
**SPONSOR:** Video Game Studies Scholarly Interest Group

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**Q12**

**Materialities of Film Sound**

**ROOM:** Gloucester  
**CHAIR:** Delia Konzett + University of New Hampshire  
**Delia Konzett + University of New Hampshire + “Sound in War/Combat Film”**  
**Walter Metz + Southern Illinois University + “‘Here’s to Ben!’: Visual Sound in the Films of David Lynch”**  
**Michael Wutz + Weber State University + “Notes toward a Media-Historical History of Sound in Film”**
Q13
ROOM Holmes
WORKSHOP
The Use of an Archive
The O’Kalem Project from a Value Perspective
CHAIR: Peter Flynn  ✦ Emerson College
Workshop Participants:
Peter Flynn  ✦ Emerson College
Harvey O’Brien  ✦ University College Dublin

Q14
ROOM Lexington
WORKSHOP
Healthy Proto-citizens?
Youth Media, Capacity, and The Risky Business of Neoliberalism
CHAIR: Stephanie Schulte  ✦ University of Arkansas
CO-CHAIR: Michael Faucette  ✦ Caldwell Community College
RESPONDENT: Vicki Mayer  ✦ Tulane University
Bärbel Göbel-Stolz  ✦ University of Kansas  ✦ “Poor Is the New Wonderful: Family Ethics in Television Comedy and Drama”
Hannah Hamad  ✦ Massey University  ✦ “I’ve Felt What the Unemployed Feel’: Post-recession Reality TV and the Affective Labor of The Fairy Jobmother”
Michael Faucette  ✦ Caldwell Community College  ✦ “We Used to Make Something Here’: Hollywood’s Portrayal of the Recession and the Representation of Contemporary American Masculinities”

Q15
ROOM Newbury
WORKSHOP
Representing the Recession
The Financial Crisis and the Media
CHAIR: Bärbel Göbel-Stolz  ✦ University of Kansas
CO-CHAIR: Michael Faucette  ✦ Caldwell Community College
RESPONDENT: Vicki Mayer  ✦ Tulane University
Bärbel Göbel-Stolz  ✦ University of Kansas  ✦ “Poor Is the New Wonderful: Family Ethics in Television Comedy and Drama”
Hannah Hamad  ✦ Massey University  ✦ “I’ve Felt What the Unemployed Feel’: Post-recession Reality TV and the Affective Labor of The Fairy Jobmother”
Michael Faucette  ✦ Caldwell Community College  ✦ “We Used to Make Something Here’: Hollywood’s Portrayal of the Recession and the Representation of Contemporary American Masculinities”

Q16
ROOM St. James
WORKSHOP
Collective Scholarship in Digital Contexts
CHAIR: Kristina Busse  ✦ Independent Scholar
Workshop Participants:
Kathleen Fitzpatrick  ✦ Modern Language Association
Richard Edwards  ✦ Indiana University-Purdue University Indianapolis
Louisa Stein  ✦ Middlebury College
Francesca Coppa  ✦ Muhlenberg College

SPONSOR: Caucus on Class
**SESSION Q**

### Q17 Postmodern Cities and Cinema

**Chair:** Philippe Gauthier  
University of Montreal/University of Lausanne  

**Respondent:** Philippe Rosen  
Brown University  

- **Gary McDonogh**  
Bryn Mawr College  
  “Staging Chinatowns: Place, Visibility and Otherness in Contemporary European Film”

- **Dennis Lo**  
University of California, Los Angeles  
  “Towards the Limits of the National: The Poetics of Traveling in Jia Zhangke’s Platform and Hou Hsiao Hsien’s Dust in the Wind”

- **Pamela Flores**  
University of the North, Colombia  
  “Representations of Bogota in Contemporary Cinema: The Unrevealed City of In-between Spaces”

- **Phoebe Bronstein**  
University of Oregon  
  “Dis/Locating New Orleans: Tourists Traps and Mapping Treme’s New Orleans”

**Sponsor:** Media Literacy and Pedagogical Outreach Scholar Interest Group

### Q18 Pasolini’s Queer Theory

**Chair:** Louis-Georges Schwartz  
Ohio University  

- **Damon Young**  
University of California, Berkeley  
  “Pasolini avec Hocquenghem, or Teorema’s Death Drive”

- **John Rhodes**  
University of Sussex  
  “Queer Catachresis: Pasolini’s Film Theory and the Figure of History”

- **Alessia Ricciardi**  
University of California, Berkeley  
  “Pasolini’s Queer Biopolitics”

- **Louis-Georges Schwartz**  
Ohio University  
  “Queer Potentials, or Pasolini’s Life/Death Quartet and Art’s Outside”

**Sponsor:** Contemporary Theory Scholarly Interest Group

### Q19 Workshop Teaching Film and Media Studies at Liberal Arts Colleges

**Chair:** Elizabeth Nathanson  
Muhlenberg College  

- **Carol Donelan**  
Carleton College  

- **James Prakash Younger**  
Trinity College  

- **Paul McEwan**  
Muhlenberg College  

- **Sarah Keller**  
Colby College  

- **Elizabeth Nathanson**  
Muhlenberg College  

**Sponsor:** Media Literacy and Pedagogical Outreach Scholar Interest Group

### Q20 The “Disciplinary History” and the Identity of an Academic Discipline

**Chair:** Philippe Gauthier  
University of Montreal/University of Lausanne  

- **Philippine Gauthier**  
University of Montreal/University of Lausanne  
  “The 1978 Brighton Congress and Traditional Film History’ as Founding Myths of the ‘New Film History’”

- **Michael Zryd**  
York University  
  “Toward a Historiography of Experimental Film Studies Scholarship”

- **William Uricchio**  
Massachusetts Institute of Technology  
  “History and Its Double”

- **Andre Gaudreault**  
University of Montreal  
  “The Future History of a Vanishing Media”

**Sponsor:** Media Literacy and Pedagogical Outreach Scholar Interest Group
Q21
ROOM
Whittier

Beyond Strawmen, Misrepresentations, and Caricatures
Elucidating a Critical Political Economy of Media

CHAIR: Philip Drake ✦ University of Stirling
RESPONDENT: Philippe Meers ✦ University of Antwerp
Eileen Meehan ✦ Southern Illinois University, Carbondale (and Janet Wasko ✦ University of Oregon ✦ “The Misrepresentation of Critical Political Economy of Media”
Randall Nichols ✦ Bentley University ✦ “Manufacturing the Xbox: The Other Video Labor Problem”
Andre Sirois ✦ University of Oregon ✦ “Advertising and Avatars: Investing in Subcultural Capital and Selling Authenticity in the Case of DJ Hero”

Q22
ROOM
Winthrop

U.S. Sports Media and Culture

CHAIR: Seth Friedman ✦ DePauw University
RESPONDENT: Aaron Baker ✦ Arizona State University
David Jenemann ✦ University of Vermont ✦ “‘Better than a Seat on the First Base Line’: The Construction of a Televisual Aesthetic”
Travis Vogan ✦ St. Anselm College ✦ “A Tradition of Masculine Nostalgia: CBS’ One Shining Moment”
Doug Battema ✦ Western New England University ✦ “Playing the Games: The Olympics in a Changing Media Landscape”

SCREENINGS

The Dove on the Roof (Die Taube auf dem Dach)
Iris Gusner, GDR/Federal Republic of Germany, 1973, 82 min
Linda Hinrichs (Heidemarie Wenzel), an engineer on a construction site, falls in love with not one but two of the male workers on her team: the old-school “Brigadier” and the earnest young Daniel, who interrupts workers’ partying to collect donations for North Vietnam. With a strikingly laconic and elliptical narrative structure—far from the mandated “socialist realism”—the film challenges the socialist glorification of work and conventional depictions of love and happiness. It also critiques both the official and popular views of international solidarity—with Angela Davis, Vietnam, and the Middle East. This was the debut film of Iris Gusner, one of only a handful of female feature film directors in East Germany (who recently co-authored a book with Helke Sander from the West). Banned and considered lost, a B&W duplication of the color original was restored in 2009 and was greeted by critics as “Nouvelle Vague” from the GDR.

Angst Essen/Eat Fear
Ming Wong, USA, 2008, 27 min
Angst Essen/Eat Fear is a reconstruction of a Fassbinder movie, Angst essen Seele auf, which tells the story of Emmi, an elderly cleaning woman from Munich who falls in love with a younger Moroccan immigrant worker named Ali. In Angst Essen/Eat Fear, director Ming Wong plays all the roles from the Fassbinder film. Speaking an approximate German, he embodies up to five persons at the same time, relentlessly switching between various identities defined by gender, age, or nationality. By playing all the protagonists in an unfamiliar language, Ming redirects the arrows of antagonism back onto every single one of the characters, thus turning each figure into an “other” or a “stranger.” Beyond a reflection on identity and alterity, Ming’s work is enlivened by a deeply funny and entertaining dimension, which reveals the positive options unlocked by a playful state of “in-betweenness”: in between ethnicities, languages, and genders.

Audiences for these films may also be interested in B8 “Cold War, Hot Media: East German Cinema” and L10 “DEFA and the Third World: DEFA Transnational.”
8:00pm

SPECIAL EVENT

SCMS and Emerson College Present

The Alloy Orchestra Performing a Live Musical Accompaniment for Josef von Sternberg’s The Last Command (1928)

LOCATION: The Historic Paramount Theater, 559 Washington Street

The Alloy Orchestra

Comprised of Terry Donahue (junk, accordion, musical saw, vocals), Ken Winokur (director, junk percussion, and clarinet), and Roger Miller (keyboards), the Boston-based Alloy Orchestra is a musical ensemble that since 1990 has specialized in composing and performing original scores for classic silent cinema. Among their 28 feature-length compositions are scores for Strike (1925), Metropolis (1927), and Steamboat Bill, Jr. (1928). Film critic Roger Ebert has praised the group’s soundtracks for their “amazing bandwidth of music and sound effects.” Many will be acquainted with the Alloy Orchestra from the soundtracks on Kino video and DVD releases. This is an extraordinary opportunity to see and hear the trio perform live.

The Last Command

Produced at Paramount Pictures, directed by Josef von Sternberg, and top-lining German film star Emil Jannings, The Last Command tells the story of a former White Russian general reduced to working as a $7.50-a-day extra in Hollywood—until he lands a screen role as a version of his former self. An embryonic Hollywood-on-Hollywood melodrama and a legacy of the fertile cross-pollination between Berlin and Hollywood, the lush costume drama blends grand orchestrations of Bolshevik uprisings with intense close-ups on psychic torment. “A really fine photoplay,” raved Variety, “though there may be too many whiskers in it for the girls and not enough mush for the simps.” For his performance in this and The Way of All Flesh (1927), Jannings received the first Best Actor award from the recently formed Academy of Motion Picture Arts and Sciences. The film also stars William Powell and Evelyn Brent; title cards written by Herman J. Mankiewicz. Running time: 88 minutes.

The Paramount Theater: Built in 1932 as a 1,700-seat art deco movie palace, the Paramount was once the centerpiece of Boston’s entertainment district. After closing its doors in 1976 it fell into serious disrepair. Millennium Partners restored the façade in 2002, and in 2005 Emerson College announced plans to renovate the property. The Paramount Center opened in 2010 and consists of a black box theater, screening room, teaching facilities, and a residence hall. Tonight’s performance will take place in the 590-seat live theater that was reconstructed based on the design of the original Paramount auditorium.

To Attend: A portion of the house will be available on a first-come,first-served basis to SCMS participants with conference badges. Admission is free. Please arrive at least 20 minutes prior to show time, after which unclaimed SCMS-reserved seats will be offered to the public.

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
SESSION R

R1

Production and Exhibition of Sponsored Films

ROOM Alcott

CHAIR: Marina Dahlquist ✦ Stockholm University
Michelle Kelley ✦ New York University ✦ “Visions of Equality: National Urban League Film Production After World War II”
Kit Hughes ✦ University of Wisconsin, Madison ✦ “From Black Tie Dinners to Costumed Pageants: Romance of the Reaper and Event Exhibition”
Marina Dahlquist ✦ Stockholm University ✦ “Hookworms in Kentucky — The Rockefeller Foundation and Mediated Health”

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

R2

Film Comedy and the Limits of Representation

ROOM Back Bay

CHAIR: Margaret Hennefeld ✦ Brown University
Rob King ✦ University of Toronto ✦ “What Price Violence? The Three Stooges, Television, and the Child Audience”
Nicholas Sammond ✦ University of Toronto ✦ “Like Workin’ Wit Mercury: The ‘New’ Blackface and Performances of Post-racialism”
Margaret Hennefeld ✦ Brown University ✦ “Women and Slapstick in Silent Cinema: Feminist Film Theory and Comedic Critique”
Caroline Eades ✦ University of Maryland ✦ “French Comic Film: From Boulevard to Gutter”

R3

Men in Motion

Masculinity, Agency, and the Moving Image

ROOM Beacon Hill

CHAIR: Nathan Blake ✦ University of California, Irvine
CO-CHAIR: Norman Gendelman ✦ University of California, Berkeley
Katherine Fusco ✦ Vanderbilt University ✦ “Squashing the Bookworm: Representations of Male Reading in U.S. Silent Film”
Nathan Blake ✦ University of California, Irvine ✦ “The Sets of The Set-Up: Framing the Boxer’s Fight against Urban Corruption”
Molly Schneider ✦ Northwestern University ✦ “Upward Mobility: Space/Travel, the Uncanny, and the Alienated Male Subject inGattaca”

R4

Issues in Media Studies

ROOM Board Room

CHAIR: Laine Nooney ✦ Stony Brook University
Chris Dzialo ✦ University of Southern California ✦ “It’s Dr. House Calling: Entertainment-Education, Hollywood Television, and Public Health”
Barton Byg ✦ University of Massachusetts, Amherst ✦ “Landscapes of Redemption: ‘Late Works’ of Patricio Guzmán, Terrence Malick, and Jean-Marie Straub”
Laine Nooney ✦ Stony Brook University ✦ “Calculating the Kitchen: Domestic Space as Computer History”
SESSION R
9:00 – 10:45am

R5
ROOM Brandeis
Doubles, Chiasmus, and Narrative

CHAIR: Caroline Bem ✦ McGill University
Mark Betz ✦ King’s College London ✦ “Apichatpong’s Diptych as Structure and Figure”
Caroline Bem ✦ McGill University ✦ “The Revenge Contract: Mirroring, Repetition, and Masochism in Quentin Tarantino’s Death Proof”

R6
ROOM Cabot
Asian Film and Media Cultures

CHAIR: Namhee Han ✦ University of Chicago
Michelle Ton ✦ University of California, Los Angeles ✦ “2 or 3 Things I Know About Vietnamese Cinema”
Ji-Hyun Ahn ✦ University of Texas, Austin ✦ “Mixed-Race Koreans on Television: The Politics of Mixed-Race and the Formation of Racial Order in Korean Media”
Yung Bin Kwak ✦ University of Iowa ✦ “Toward a Permanent State of Exception: The Lure of the Tragic in Contemporary Korean Cinema”
Namhee Han ✦ University of Chicago ✦ “Wide Screens before Widescreen Cinema: Postwar Japan and Widescreen Film Culture”

R7
ROOM Cambridge
The Trouble with Britishness

CHAIR: Jerod Hollyfield ✦ Louisiana State University
Katharina Bonzel ✦ University of Melbourne ✦ “Let Us Praise Famous Men’: Creating Myth, Nostalgia, and Memory in Chariots of Fire”
Mark Reid ✦ University of Florida ✦ “Many Rivers to Cross with Christian and Muslim Flows”
Jerod Hollyfield ✦ Louisiana State University ✦ “Epic Multitudes: Postcolonial Genre Politics in Shekhar Kapur’s The Four Feathers”

R8
ROOM Charles River
Inventing Hollywood
The Early Years of Motion-Picture Production and Promotion in Los Angeles

CHAIR: Luci Marzola ✦ University of Southern California
CO-CHAIR: Charlie Keil ✦ University of Toronto
Hilary Hallett ✦ Columbia University ✦ “A Star Is Born: Re-Reading Hollywood’s First Sex Scandal”
Brian Jacobson ✦ Oklahoma State University ✦ “Fantastic Functionality: Early Studio Architecture and Its Photographic Representations”
Denise McKenna ✦ University of California, San Diego ✦ “Respectability and the Civic Role of Celebrity”
Luci Marzola ✦ University of Southern California ✦ “Hollywood at the Fair: Promoting Los Angeles at the Motion Picture Industrial Exposition of 1923”
### Session R9
**Networked Societies**

**Chair:** Michael Kackman  
University of Texas, Austin

**Burcu Bakioglu**  
Lawrence University  
“Cultural Production in the Network Society: How YouTube, ARGs, and Community Built Lonelygirl15”

**Hannah Ellison**  
University of East Anglia  
“Fanon vs. Canon: Tumblr and Multimedia TV Shipping Wars, a Glee Case Study”

**Meredith Bak**  
University of California, Santa Barbara  
“The Succor and Style: The Mom Blog Community as a Gift Economy”

**Michael Kackman**  
University of Texas, Austin  
“The ‘Lunatic Fringe’ – The Patriot Movement Meets Media Studies”

**Sponsor:** Middle East Caucus

### Session R10
**Documenting the Middle East**

**Chair:** Terri Ginsberg  
International Council for Middle East Studies

**Sarah Barkin**  
Syracuse University  
“Expanding the Realm of the Domestic: The Mother as an Authenticating Political Force in Michal Aviad’s The Women Next Door (1992) and For My Children (2002)”

**Laurel Ahnert**  
Georgia State University  
“The Veil as a Lens: An Examination of Three Photographic Works by Mona Hatoum, Jannane Al-Ani, and Lalla Essaydi”

**Rebecca Adelman**  
University of Maryland  
“That Was Mean, Motari’: Spectatorship, Sympathy, and Animal Suffering in Wartime”

**Sponsor:** Middle East Caucus

### Session R11
**Higher Powers: Religion and Spirituality**

**Chair:** Cynthia Erb  
Independent Scholar

**Gerald Sim**  
Florida Atlantic University  
“It’s Not About Grace at All: Genre, Modernity, and Religion in True Grit”

**Jeff Heinzl**  
University of Pittsburgh  
“Apichatpong Weerasethakul: Surrealism, Science, Spirituality”

**Miriam Petty**  
Northwestern University  
“Testifying in the Dark: Tyler Perry and the Problem of Genre”

**Cynthia Erb**  
Independent Scholar  
“The Varieties of Religious Experience in Close Encounters of the Third Kind (1977)”

### Session R12
**Global Stars, Global Franchises**

**Chair:** Helle Kannik Haastrup  
Roskilde University

**Derek Kane-Meddock**  
New York University  
“Global Hollywood’s ‘Ideal Balance of Familiar and New’: Fast Five and the Evolution of a Multiracial Action Franchise”

**Mihaela Mihailova**  
Yale University  
“You Were Not So Very Different from a Hobbit Once’: Motion Capture as an Estrangement Device in Peter Jackson’s Lord of the Rings Trilogy”

**Helle Kannik Haastrup**  
Roskilde University  
“The Story of Success: The Magazine Interview as a Life-Style Genre”
**SESSION R**

**9:00 – 10:45am**

**R13**

**ROOM Holmes**

De-Politicizing the Radical Gesture

*CHAIR:* Curran Nault  
University of Texas, Austin

Leah Aldridge  
University of Southern California  
“Blackness Is the Product: Global Consumer Capitalism, Simulacra, and Black Cinematic Representations”

Heather Wintle  
University of East Anglia  
“A Man Alone: *Y: The Last Man* and the Deconstruction of Ideal Masculinity in ‘Last Man on Earth’ Narratives”

Curran Nault  
University of Texas, Austin  
“The Fashionable Terror of the Queer: Terrorist Chic in Contemporary Queer Cinema”

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**R14**

**ROOM Lexington**

Storytelling and Branding Across Media Platforms

*CHAIR:* Gregory Steirer  
University of Pennsylvania

Michael Lahey  
Indiana University  
“Remapping Everyday Interactions: Television and Social Media”

Aaron Calbreath-Frasier  
University of Nottingham  
“Disney’s Fragmented Brands: Media Franchises and Coherent Brand Identity”

Jennifer Gillan  
Bentley University  
“Television’s Friend Economy: The Value of Social Interactivity at Disney-ABC TV”

Gregory Steirer  
University of Pennsylvania  
“The Franchise as Narrative: Cumulative and Iterative Storytelling within and across Media”

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**R15**

**ROOM Newbury**

WORKSHOP Teaching the Eighties

*CHAIR:* Suzanne Leonard  
Simmons College

Workshop Participants:

Derek Kompare  
Southern Methodist University

F. Hollis Griffin  
Colby College

Allison Perlman  
University of California, Irvine

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**R16**

**ROOM St. James**

TV Teens  
Sex, Family, and School

*CHAIR:* Branden Buehler  
University of Southern California

Hunter Hargraves  
Brown University  
“Honesty, Quality, Homogeneity: *Friday Night Lights* at the Abortion Clinic”

Jennifer Fogel  
University of Michigan  
“Playing House: Teenage Parenthood and Imagining the ‘Right’ Kind of Family”

Anna Childs  
Independent Scholar  

Branden Buehler  
University of Southern California  
“The Consumable High School”
R17 Trans-National Aesthetics

Chair: Jenelle Troxell - Texas A&M University

- Irene Depetris Chauvin - Hamilton College - “Uses of Cliché and the Weariness of Language in Martín Rejtman’s Cinema”
- Jenelle Troxell - Texas A&M University - “Shock and ‘Perfect Contemplation’: Close Up’s Affective Transnationalism”

R18 Radio Dynamics

Chair: David Uskovich - University of Texas, Austin

- Mette Simonsen Abildgaard - Southern University Denmark - “Intimate Messages: A History of Interactions in Youth Radio”
- Catherine Martin - Boston University - “Re-imagining the City: Contained Criminality in The Radio Adventures of Sam Spade”
- Adrienne Foreman - Texas A&M University - “From Revolt to Style: Movements in Advertising and Text from The Maltese Falcon and The Adventures of Sam Spade”
- David Uskovich - University of Texas, Austin - “Programming Practice and Musical Genre: 1980s College Radio and the Shifting Meanings of ‘Alternative’”

R19 Millenial Trends in the Cinema

Chair: Elizabeth Haas - Fairfield University

- Matthias Stork - University of California, Los Angeles - “Chaos Cinema: The Aesthetics of the Modern Action Film”
- Yogini Joglekar - Languagability Consulting - “Bollywood and the Emergence of Millennial Indian Cinema”
- Charles Burnett - University of Western Ontario - “Complex Narrative and ‘Smart’ Love: Inception, the “Mind-Game” Film, and the Post-classical Family”
- Elizabeth Haas - Fairfield University - “Imaging War and Politics: The Rise of the American Political War Film”

R20 Revisiting Classic Auteurs

Chair: Victor Perkins - University of Warwick

- Raymond Watkins - Colgate University - “Cinema’s Gesture toward Art: The Film Paintings of Robert Bresson”
- Christine McCulloch - Emory University - “Reflecting on the Medium: Cuts and Collisions in King Vidor’s The Crowd”
- Diana Pozo - University of California, Santa Barbara - “Water Color: Radical Color Aesthetics in Julie Dash’s Daughters of the Dust”
- Victor Perkins - University of Warwick - “Jean Renoir’s Classicism in The Golden Coach”

Sponsor: French and Francophone Scholarly Interest Group
SESSION R

9:00 – 10:45am

R21

Institutions of Authority and Resistance
State Formations, Power, and Documentary after World War II

CHAIR: Ashish Chadha ✦ University of Rhode Island
CO-CHAIR: Josh Glick ✦ Yale University
Josh Glick ✦ Yale University ✦ “Studio Documentary in the Kennedy Era: Wolper Productions and New Frontier Television”
Ashish Chadha ✦ University of Rhode Island ✦ “Politics within the State: S. Sukhdev and the Making of Political Documentary in India”
Paul Fileri ✦ New York University ✦ “Documentary Voices in the Algerian War: State Violence, Colonial Bureaucratic Filmmaking, and the Figure of the Refugee”
Takuya Tsunoda ✦ Yale University ✦ “Educating the Nation: Iwanami Productions and Post-occupation Filmmaking in Japan”

R22

WORKSHOP
Science/Animation

CHAIR: Kirsten Ostherr ✦ Rice University

Workshop Participants:
Robert Lue ✦ Harvard University/BioVisions
Ariana Killoran ✦ 23andMe
Scott Curtis ✦ Northwestern University
Oliver Gaycken ✦ University of Maryland

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R25

Expanded Cinema in Four Dimensions
Origins, Senses, Interactivity, Publicness

CHAIR: Dimitrios Latsis ✦ University of Iowa
Dimitrios Latsis ✦ University of Iowa ✦ “Expanding Cinema: Genealogies of the Para-cinematic within American Avant-Garde Cinema”
Justus Nieland ✦ Michigan State University ✦ “‘The Scale Is the World’: Expanded Cinema and the Midcentury Sensorium”
Marina Hassapopoulou ✦ University of Florida ✦ “Interactive Cinema: Expanding and Updating Film Theory”
Annie Dell’ Aria ✦ CUNY Graduate Center ✦ “Critical Synthesis: Reading Krzysztof Wodiczko through Film Theory”

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MARCH 25, 2012
Uprising of ‘34
Judith Helfand, George Stoney, and Susanne Rostock, USA, 1995, 88 min

Considered one of the most important strikes in the last century, the 1934 Southern textile workers strike saw half a million walk off their jobs in the largest single-industry strike in the history of the United States. Some were murdered, many were blacklisted. David Whitman labeled this film a perfect example of the politically committed documentary. The filmmakers’ activist stance in producing and distributing the film brought the history of the strike to light throughout the southeastern United States. By utilizing a coalition-based production model, Stoney, Helfand, and Rostock were able to envision the potential uses of the film as a tool for further activism and organizing. Today it stands as a testament for filmmakers, activists, unions, and interested citizens who are looking for new ways to reach out and educate others about forgotten chapters in the history of organized labor.

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- Media Literacy and Pedagogical Outreach Scholarly Interest Group
- Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in Cool Country (Session A) as well as panels B15 “Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies,” D25 “Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema,” E8 “From Workers’ State to Owners’ State: Representations of Work in Baltic Cinemas,” and F15 “Depictions of Poverty in American Cinema.”
**Session S**

**11:00am – 12:45pm**

**S1 Sites and Signs of Melodrama**

**Room:** Alcott

*Chair:* Anna Siomopoulos  
Bentley University

**Thomas West**  
Syracuse University  
“Queen for a Day: Melodrama, History, and *The Other Boleyn Girl*”

**Despina Kakoudaki**  
American University  
“War and Meaning: Resisting Closure in *The Hurt Locker*”

**Anna Siomopoulos**  
Bentley University  
“Melodramatic Flow: Hollywood, the New Deal, and the Documentaries of Pare Lorentz”

**S2 Developing Emerging and Emerged National Cinemas**

**Room:** Back Bay

*Chair:* Richard Paterson  
British Film Institute

**Priyadarshini Shanker**  
New York University  

**Kiranmayi Indraganti**  
Ramoji Academy of Film and Television  

**Jade L. Miller**  
Tulane University  
“Movie Industry Development in a Globalizing World: Nollywood’s Beginnings”

**Richard Paterson**  
British Film Institute  
“Between Two Worlds: Comparing the Fitness Landscape of Firms in the UK Film and Television Production Sectors”

**S3 Interwar Sounds**

**Room:** Beacon Hill

*Chair:* Michael Slowik  
University of Iowa

**Jessica Fowler**  
University of California, Los Angeles  
“Open to Interpretation: Multiple Language Versions (MLVs) in the Early Sound Era”

**Matthew Perkins**  
University of California, Los Angeles  
“Can You Hear Me Now? Sound Department Creation and Personnel During the Transition to the Talkies”

**Brian Hanrahan**  
Cornell University  
“Radio, Film, Radio-Film: Intermedial Comparison in Discourses of Early German Broadcasting”

**Michael Slowik**  
University of Iowa  
“Why Max Steiner Was Wrong, Or: Re-recording and the Hollywood Film Score, 1929 to 1931”

**S4 Trauma and the Index**

**Room:** Board Room

*Chair:* Markos Hadjioannou  
Duke University

**Catherine E. Peiper**  
University of Southern California  
“Drawn Traumas: Conflicting Representational Modes and the Inclusion of the Indexical Sign in (Auto)Graphic Memoir”

**Amy Parziale**  
University of Arizona  
“As Little As Possible”: Trauma, Gender, and *Chinatown”*

**Dan Leopard**  
Saint Mary’s College of California  
“The Dogs (and Monkeys) of War: The Documentary Artifact and the Evocative Object in Anime”

**Markos Hadjioannou**  
Duke University  
“Reanimating Reality: *Waltz with Bashir*”

**Sponsor:** Sound Studies Scholarly Interest Group
SESSION S

11:00am – 12:45pm

S5

Bodies in Extremis

CHAIR: Adam Lowenstein ✦ University of Pittsburgh
Sara Orning ✦ University of California, Santa Cruz ✦ “Film and as Skin: Embodiment and Auto-cannibalism in Marina de Van’s In My Skin”
Surbhi Goel ✦ Panjab University ✦ “Constituting Bodies and Revitalizing the Gaze: Philippe Garrel’s Film Language and Themes”
Adam Lowenstein ✦ University of Pittsburgh ✦ “Questions of Surrealism and Spectatorship: Re-viewing Joseph Cornell’s Rose Hobart”

SPONSOR: French and Francophone Scholarly Interest Group

S6

The Politics of Southeast Asian Cinemas
Space, Gender, and Sexuality

CHAIR: Celine Parrenas Shimizu ✦ University of California, Santa Barbara
Reem Hilu ✦ Northwestern University ✦ “A Pioneering Game: The Oregon Trail and History Simulation”
Jose Capino ✦ University of Illinois, Urbana-Champaign ✦ “Lino Brocka’s Crime Films and the Marcosian State”
Chuong-Dai Vo ✦ Massachusetts Institute of Technology ✦ “Gendering the City and the Countryside in Vietnamese Cinema”
Hoang Nguyen ✦ Bryn Mawr College ✦ “Insects in the Backyard: Wer’ Aesthetics and the Remaking of Kinship”

S7

Video Games

CHAIR: Robert Buerkle ✦ Chapman University
Reem Hilu ✦ Northwestern University ✦ “A Pioneering Game: The Oregon Trail and History Simulation”
Frank Episale ✦ Graduate College CUNY ✦ “Roger Ebert vs. Jacques Rancière: Video Games, Art, and the Emancipated Spectator”

Surbhi Goel ✦ Panjab University ✦ “Questions of Surrealism and Spectatorship: Re-viewing Joseph Cornell’s Rose Hobart”

SPONSOR: French and Francophone Scholarly Interest Group

S8

Communities/Masses/Networks

CHAIR: Elizabeth Kessler ✦ Ursinus College
Ulrik Schmidt ✦ University of Copenhagen ✦ “Keaton and the Masses”
Anthony Coman ✦ University of Florida ✦ “Nev’s Dilemma, or the Coming Community of Catfish”
Paul Flaig ✦ Cornell University ✦ “‘The Cinéaste of the Future’: Buster in Weimar”
Elizabeth Kessler ✦ Ursinus College ✦ “Images of Community: The Early Films of Robert Frank”
### Session S9
**Technology Change in Experimental Practice**

**Chair:** Kevin Wynter  
University of California, Berkeley

**Erika Balsom**  
Carleton University  
“*The Novelty of Video Projection***

**Genevieve Yue**  
University of Southern California  
“*The Past Reformed: Three Digital Works by James Benning***

**Kevin Wynter**  
University of California, Berkeley  
“*Artifacting Horror: Nicolas Provost’s *Long Live the New Flesh***

**Anna Fisher**  
Brown University  
“*Task Masters*: Artist as Hostess in Barbara Campbell, Harrell Fletcher, and Miranda July”

### Session S10
**A Cinema Haunted by Writing**

**Chair:** David T. Johnson  
Salisbury University

**David T. Johnson**  
Salisbury University  
“*Cinephilia, Adaptation, and Academic Discourse: How One Subfield Might Learn from Another***

**Christian Keathley**  
Middlebury College  
“*Découpage* as Cinematic Writing***

**Rashna Richards**  
Rhodes College  

**Craig Cieslikowski**  
University of Florida  
“Writing Sounds: Cinematic Writing and Cinephilia”

### Session S11
**Movie Theatres and Public Space**

**Chair:** Veronica Paredes  
University of Southern California

**Kathleen Lotze**  
University of Antwerp  
“*Cinemas as *lieux de mémoire*: A Multimethod Approach to Cinema History in a European City’s Cultural Quarter (Antwerp-Belgium)”

**Brian Real**  
University of Maryland  
“The Rebirth of the Colonial: How Restoring a Movie Theatre Restored a Community”

**Veronica Paredes**  
University of Southern California  
“Broadway as Background: Interactive Cinemas of Walking”

### Session S12
**Beyond Backdrop: Psychological/Allegorical/Cultural Uses of Natural Setting in Cinema**

**Chair:** David Melbye  
New York Film Academy

**Co-Chair:** Susan Barber  
Loyola Marymount University

**David Melbye**  
New York Film Academy  
“Where the Sea Meets the Land: Shoreline Allegory in *The Shout***

**Susan Barber**  
Loyola Marymount University  
“Walkabout: Landscapes and the Dreamtime in the Australian Outback”

**Maurizia Natali**  
Rhode Island School of Design  
“*Avatar’s Uncanny Manner(ism)s*: An Iconological Game of Landscapes and Bodies”

**Amanda Konkle**  
University of Kentucky  
“Rescuing the Institution of Marriage from Niagara’s Noir Landscape”
SESSION S

11:00am – 12:45pm

S13

ROOM Holmes

Philosophy of History

CHAIR: Ted Hovet ✦ Western Kentucky University

Ivan Ross ✦ University of Chicago ✦ “Like a Film Strip Running Backwards: Philosophers of History on Film and Other Media”

James Hansen ✦ Ohio State University ✦ “Has-Been History: The Impossible Call and Response of Lewis Klahr’s Candy’s 16!”

Margaret O’Neill ✦ Northwestern University ✦ “It’s All Happening All at Once!—The Time of Memory between Sunrise and Sunset”

Nicholas Baer ✦ University of California, Berkeley ✦ “Fritz Lang’s Destiny (1921) and the ‘Crisis of Historicism’”

S14

ROOM Lexington

WORKSHOP

Media Industry Studies
Future Directions

CHAIR: Jennifer Holt ✦ University of California, Santa Barbara

Workshop Participants:

Amanda Lotz ✦ University of Michigan
Paul McDonald ✦ University of Nottingham
Alisa Perren ✦ Georgia State University
Nicole Starosielski ✦ Miami University Ohio
Patrick Vonderau ✦ Stockholm University

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S15

ROOM Newbury

“Cinematic Time” Today

CHAIR: Brooke Belisle ✦ University of California, Berkeley

Rebecca Gordon ✦ Reed College ✦ “The Girl with the Killer Archive”

Graig Alan Uhlin ✦ New York University ✦ “Everything, All At Once: A Temporal Logic of Compression and Accumulation”

Ted Kafala ✦ College of Mount Saint Vincent ✦ “Cinematic Strategies and Subjective Time in Peter Greenaway’s Films and Media Installations”

Brooke Belisle ✦ University of California, Berkeley ✦ “The Pixelation of Duration: Cinematic déjà-vu and the Digital Image”

SPONSOR: Contemporary Theory Scholarly Interest Group

S16

ROOM St. James

Representation and Historical Events

CHAIR: Philip Scepanski ✦ Northwestern University


Matthew Leggatt ✦ University of Southampton ✦ “The Culture of Apocalypse in Post 9/11 Cinema”

Inez Hedges ✦ Northeastern University ✦ “White Flash: Silence and Amnesia in Japanese A-Bomb Films”

Philip Scepanski ✦ Northwestern University ✦ “Too Soon?: Charting Discursive Liberty through Television Comedy”
SESSION S

S17
Race, Gender, and Family in Contemporary Cinema

CHAIR: Emily Fox-Kales ♦ Northeastern University
Louisa Schein ♦ Rutgers University ♦ and Bee Vang ♦ Brown University ♦ "Race, Gran Torino, and the Spurious Natural Actor"
Diane Shoos ♦ Michigan Technological University ♦ "Adoptees, Identity, and Kinship in Contemporary Cinema"

S18
Queer Cinema/Queer Theory and Spectatorship

CHAIR: Ryan Powell ♦ King's College London
Chia-chi Wu ♦ National Taiwan Normal University ♦ "The Girl Has a Childhood: On Zero Chou’s Lesbian-Themed Films"
Aniruddha Maitra ♦ Brown University ♦ "‘Narcissizing’ the Locally Global: Language, Image, and a ‘Touch’ of Untranslatability in Tsai Ming-liang’s I Don’t Want to Sleep Alone"
Patricia Nelson ♦ University of Southern California ♦ "Revisiting The Practice of Love: On the Queer Possibilities of Lesbian/Feminist Film Theory"
Ryan Powell ♦ King’s College London ♦ "Old Queer Cinema"
SPONSOR: Asian/Pacific American Caucus

S19
European Cinema

CHAIR: Graeme Stout ♦ Minneapolis College of Art and Design
Laura Horak ♦ Stockholm University ♦ "Love for Sale: Mauritz Stiller and the Politics of the Early Sex Comedy"
Tobias Gruenthal ♦ University of Washington ♦ "Capitalism with(out) Borders—Images of Europe in Early 21st-Century German Film"
Andre Puca ♦ Emerson College ♦ "Massimo Troisi—The Forgotten Neapolitan Actor/Director"
Graeme Stout ♦ Minneapolis College of Art and Design ♦ "The Image of the Terrorist/Gangster in Contemporary European Film"

S20
I’ve a Feeling We’re Not (Just) in Hollywood Anymore
Media Professionals Navigate Technological Change

CHAIR: Kevin Sanson ♦ University of California, Santa Barbara
RESPONDENT: Serra Tinic ♦ University of Alberta
Kevin Sanson ♦ University of California, Santa Barbara ♦ "Corresponding Geographies: Media Villages, Social Media, and the Creative Professional in Scotland"
F. Hollis Griffin ♦ Colby College ♦ "Out, On Sale, and Online: Labor, Affect, and Technological Change in Post New Queer Cinema"
Kristen Warner ♦ University of Alabama ♦ "When Race Means Everything and Nothing: The Pitfalls of Digital Casting in New Media, Post-race Hollywood"
Erin Hill ♦ University of California, Los Angeles ♦ "Blogfights, Flamewars, and Me: Understanding Media Industries through Online Skirmishes"
SESSION S

S21
ROOM Whittier

WORKSHOP
Teaching Ourselves to Teach
Developing Pedagogies of Cinema and Media Studies

CHAIR: Lindsay Garrison ♦ University of Wisconsin, Madison

Workshop Participants:
Bill Kirkpatrick ♦ Denison University
Matt Sienkiewicz ♦ University of Wisconsin, Madison

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S22
ROOM Winthrop

Genealogies of Reality and Public Access Television

CHAIR: Malgorzata Rymsza-Pawlowska ♦ Brown University

Kristen Galvin ♦ University of California, Irvine ♦ "TV Party, or, the Children of the Revolution Will Be Televised"
Daniel Marcus ♦ Goucher College ♦ "From Participatory Video to Reality Television"
Malgorzata Rymsza-Pawlowska ♦ Brown University ♦ "(Re)enacting Governmentality: Historical Reality Television and the Neoliberal Citizen"

S25
ROOM Longfellow

The Mediated City

CHAIR: James Deutsch ♦ Smithsonian Institution

Ian Robinson ♦ York University ♦ "History, the Cinematic City, and the Politics of Place"
Nate Brennan ♦ New York University ♦ "Poison in the Melting Pot: Cinema, Protest, and Public Sphere in New York City, 1933–1941"
Eric Gordon ♦ Emerson College ♦ "Location Aware Media and the Production of Urban Places"
James Deutsch ♦ Smithsonian Institution ♦ "Split-Screen Beantown: The Fragmentation of Boston in 1968 Cinema"

SPONSOR: Urban Studies Scholarly Interest Group
My Perestroika
Robin Hessman, USA, 2010, 88 min

My Perestroika follows five ordinary Russians living through extraordinary times—from their sheltered Soviet childhood to the collapse of the Soviet Union during their teenage years and on to the constantly shifting political landscape of post-Soviet Russia. Together, these childhood classmates paint a complex picture of the dreams and disillusionment of those raised behind the Iron Curtain. In this film, there are no “talking head” historians and no expert witnesses, nor is there an omniscient narrator telling viewers how to interpret events. Instead, the five share their personal stories. They take us on a journey through their Soviet childhoods and their youth during the country’s huge changes of Perestroika, and they allow us into their present-day lives. The film interweaves their contemporary world with rare home movie footage from the 1970s and ’80s in the USSR and official Soviet propaganda films that surrounded them at the time. Their memories and opinions sometimes complement each other, but together they paint a complex picture of the challenges, dreams, and disillusionment of this generation in Moscow today.

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Audiences for this film may also be interested in panels F13 “Reconfiguring Word and Image Relations Before and After the Russian Revolution” and M4 “International Connections of Soviet Documentary Film.”
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