2008 SCMS Conference Program
Architectures of the Moving Image
Loews Philadelphia
March 6-9, 2008
2008 SCMS Conference Program and Screening Synopses

Architectures of the Moving Image

Loews Philadelphia
March 6-9, 2008
Welcome to Philadelphia, the 2008 SCMS conference, and the fabulous Loews Hotel!

The Loews Hotel was designed by George Howe and William Lescaze and completed in 1932. It was the first skyscraper in the United States to represent the modernist, international style. To celebrate our unique conference site, this year’s theme is “Architectures of the Moving Image.” As you explore the conference program, you will find many papers that focus on issues of design in the media, from the center of the mainstream to the edges of the avant-garde, spanning production design in motion pictures, the construction of network television schedules, and the architecture of computer games and websites. In addition, you will see that we have organized an exciting plenary session for Saturday evening, featuring two outstanding scholars—Ackbar Abbas, comparativist and scholar of contemporary cultural globalization, and Anthony Vidler, architectural historian and theorist—who have written eloquently on issues directly related to our conference theme. Please join me on Saturday evening in welcoming these distinguished scholars to the Society for Cinema and Media Studies.

In advance of the plenary, I also encourage you to attend our annual Awards Ceremony on Thursday evening, which will be followed immediately by our opening reception. While the opening reception provides you with the opportunity to meet new friends and colleagues and reconnect with old ones, the Awards Ceremony showcases the outstanding achievements and contributions of members in our field.

This year’s recipient of our Honorary Lifetime Membership Award is Thomas Elsaesser, Research Professor of Media and Culture at the University of Amsterdam. It is a special privilege to honor Thomas Elsaesser this year and publicly to recognize his substantial, wide-ranging, and ongoing contributions to film and media studies. The author of several ground-breaking books, edited collections, and essays, Thomas Elsaesser’s writings have appeared in well over two hundred collections and anthologies, with essays translated into in French, German, Italian, Spanish, Portuguese, Danish, Dutch, Polish, Slovenian, Czech, Chinese, Japanese and Korean. This year’s conference and Awards ceremony precedes by only a few months his official retirement from the University of Amsterdam in June 2008. Although the committee was unaware of this fact when it voted unanimously to honor him with the Lifetime Achievement Award, we are very pleased that our tribute to his work comes at such an important point in his distinguished career. Upon receiving his award, Professor Elsaesser will address the membership, so please be sure to attend.

At our Awards Ceremony, we will also honor several other distinguished SCMS members, who have likewise made substantial and outstanding contributions to our field in the areas of publication, teaching, and service. Professor Diane Carson is the second recipient of our newly established Pedagogy Award. Distinguished Professor Lucy Fischer will receive the SCMS Service Award. This year’s Kovacs Book Award winner is Professor Bambi Haggins, for her book Laughing Mad: The Black Comic Persona in Post-Soul America (Rutgers University Press). The Kovacs Essay Award goes to Professor John MacKay for his essay entitled “Film Energy: Process and Metanarrative in Dziga Vertov’s The Eleventh Year (1928).” This year’s Dissertation Award winner is Charles Tepperman from the University of Chicago for his dissertation entitled “Communicating a New Form of Knowledge: Tracing the Amateur Cinema League and its Films (1926–1954).” The 2008 Student Writing Award winner is Nandana Bose from the University of Nottingham for her essay “Censor Board of India Correspondence (1992–2002): A Discursive Rhetoric of Moral Panic, ‘Public’ Protest and Political Pressure.” Please join us on Thursday evening to honor the achievements of these individuals and to celebrate their signal accomplishments.

I would be remiss if I did not take this opportunity to thank the many people that have contributed countless hours to making this conference a success. First and foremost, I want to thank Eric Schaefer, SCMS Secretary and this year’s Program Chair. In addition to his numerous and complex duties as Secretary, Eric took on the enormous logistical task of Program Chair; he is among the most efficient, congenial, and dedicated SCMS members with whom I have had the pleasure to work. As always, Jane Dye and Debbie Rush have provided enormous support to the Society, not just with registration, accounting, and administration, but with the detailed work of communicating with the many members who sent requests and inquiries to the SCMS Home Office. Leslie LeMond continues to do an outstanding job coordinating activities with exhibitors and the staff of the conference hotel. With Del LeMond, Leslie also designed the program brochure that will be essential to you for the next few days. Justin Wyatt was once again superb as our Conference Consultant.
Finally, I would like to take this opportunity to encourage everyone to become involved in the work of our Society, especially as we look forward to celebrating our fiftieth anniversary. To commemorate the founding of the Society in 1959, the SCMS will undertake a year-long event, beginning in Tokyo in the late spring of 2009 and ending in Los Angeles in March 2010. In recognition of the increasing international scope of SCMS and the growth of media studies as a discipline world-wide, we will begin the year of celebration by holding our annual conference at Josai International University in Tokyo from May 21–24, 2008. “SCMS at 50” will conclude in March 2010 when we hold our conference in Los Angeles, the historic home of the American film and television industries.

As always, our annual conferences are a collaborative effort and as we approach our ambitious plans for celebrating our fiftieth anniversary, we need your input and contributions more than ever before. I encourage all members to attend the SCMS Business meeting, which we have scheduled on Friday at noon in room Commonwealth B. A special planning session for both the Tokyo and Los Angeles conferences follows immediately at 1 p.m. These upcoming conferences will allow us to look back on the central role our organization has played in the development of film and media studies as a discipline and in the humanities at large. It will also serve as an important signal that SCMS is prepared to move into the next five decades as a dynamic professional organization, committed to international and cross-cultural collaborations.

Beyond conference planning, I also want to encourage you to be in touch with me or any other SCMS Board member if you have any concerns or issues you would like us to address. We are here to serve the membership and we welcome your comments, questions, criticisms, and concerns. Also please let me or any of the Board members know if you are interested in serving on any of our standing or annual committees, or if you have ideas to share regarding our upcoming conferences and plans for a truly memorable and successful 50th Anniversary celebration.

Once again, welcome to Philadelphia!

Sincerely,

Patrice Petro
President, SCMS
Welcome to Philadelphia! On behalf of the Conference Program Committee, I hope that you have a wonderful time at our annual meeting and in the City of Brotherly Love. This year’s theme, Architectures of the Moving Image, has inspired tremendous creativity and diversity in the program. I trust that you will find the panels and workshops, the screenings and other events to be intellectually stimulating, and that you will find that the Loews Philadelphia Hotel—the former Philadelphia Savings Fund Building—will inspire your thoughts on architecture and design as they relate to moving images.

Our conference only comes about as a result of the time invested by volunteers from our membership. My thanks go out to the members of the Board who served on the Conference Program Committee: Scott Curtis, Anne Friedberg, Michele Hilmes, Jenny Lau, Akira Mizuta Lippit, Priya Jaikumar, Charles Wolfe, and our IT officer, Jamie Poster. Deep gratitude also goes to the SCMS members who partnered with Board members in the many long hours of proposal reading and scoring: Ron Becker, José Capino, Beth Coleman, and Jacqueline Stewart.

In addition to the panels and workshops, we have a wide range of screenings that will run throughout the conference. Please take some time to look at the screening offerings in the program, and consider dropping by the sessions to experience films and videos that might enhance your teaching or research. Sincere thanks go to those who nominated screenings, and to the Screening Committee which made decisions and negotiated with distributors for the program: Nick Davis (Chair), Suzanne Gauch, Terri Ginsberg, Heidi Mau, and Jason Middleton. Our Philadelphia Host Committee has made every effort to make us all feel at home during our stay here, and to arrange a fascinating special event on Friday evening. Our thanks to Karen Beckman, Chris Cagle, Timothy Corrigan, Peter Decherney, Oliver Gaycken, Elena Gorfinkel, Jennifer Horne, Homay King, Meta Mazaj, Bob Rehak, and Patricia White. Kudos go to Bruce Brasell for building the conference program schedule, and to Shannon Atkins for developing and maintaining our online conference submission, administration, and registration system. Finally, let me convey my admiration to Jane Dye, Debbie Rush, and Leslie LeMond for all of the tireless work they put in to make this event happen, and to Patrice Petro and the Board for their unwavering support. If you run into any of these SCMS members at the conference, please give them a quick “thanks” for their efforts.

Chairing the Conference Program Committee is a unique experience, and it is a great honor. No other position permits an individual to see the depth and breadth of our field at a given moment in time. And I’m pleased to report to you that field of cinema and media studies is diverse, that it is vibrant, and that it is growing. When I chaired the 2002 Program Committee in Denver, we had 318 open call paper proposals, 76 panel proposals, and 21 workshop proposals. The entire conference was paper-based, and my living room floor was covered with proposals for weeks. In the intervening years we have moved to a web-based submission, scoring, and conference-building process that has made managing the event vastly easier. (You will note that SCMS is using less paper and eliminating registration packets as we try to reduce the Society’s carbon footprint.) At the same time, we have grown tremendously. This year we had 648 open call paper proposals, 192 panel proposals, and 36 workshop proposals – the size of our conference more than doubled in five or six years.

This growth is exciting, but it presents continuing challenges for the Board and the Society’s members. It requires more time and effort on the part of the Program Committee, the Home Office, and the Conference Coordinator to put our annual meeting together. For SCMS members, it becomes more of a logistical challenge to attend all of those panels, workshops, and screenings they might find of worthwhile. But I’m sure most will agree that it is better to have a wealth of options from which to choose, than it is to struggle to find a panel or workshop that is of interest.

As we embark on our 50th anniversary celebration, please be assured that your elected representatives on the Board, as well as staff in the Home Office, are committed to accommodating the growth of the field and the conference while maintaining an atmosphere that is welcoming to all members—whether senior professor, first year graduate student, or independent scholar. We strive to make the annual meeting both a rewarding and fun experience for you. If you have any comments or suggestions about the conference, please don’t hesitate to contact me, or any member of the Board of Directors, at the meeting or when you return home. Have a great time!

Sincerely,

Eric Schaefer
2008 Conference Program Chair
Society for Cinema and Media Studies Conference Program

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

Officers

Patrice Petro ★ University of Wisconsin, Milwaukee ★ President
Anne Friedberg ★ University of Southern California ★ President-Elect
Stephen Prince ★ Virginia Tech University ★ Past President
Eric Schaefer ★ Emerson College ★ Secretary
Amy Villarejo ★ Cornell University ★ Treasurer

Board of Directors

Akira Lippit ★ University of Southern California
Jenny Lau ★ San Francisco State University
Priya Jaikumar ★ University of Southern California
Charles Wolfe ★ University of California, Santa Barbara
Michele Hilmes ★ University of Wisconsin, Madison
Scott Curtis ★ Northwestern University
Hollis Griffin ★ Northwestern University
Heather Hendershot ★ Queens College, City University of New York ★ ex officio, Editor, Cinema Journal
Jamie Poster ★ University of Wisconsin, Milwaukee ★ ex officio, Information Technology Officer

Conference Organization

Program Committee

Eric Schaefer ★ Emerson College ★ Chair
Akira Lippit ★ University of Southern California
Beth Coleman ★ Massachusetts Institute of Technology
Charles Wolfe ★ University of California, Santa Barbara
Scott Curtis ★ Northwestern University
Anne Friedberg ★ University of Southern California
Jamie Poster ★ University of Wisconsin, Milwaukee
Jenny Lau ★ San Francisco State University
Jose Capino ★ University of Illinois, Urbana-Champaign
Priya Jaikumar ★ University of Southern California
Jacqueline Stewart ★ Northwestern University
Michele Hilmes ★ University of Wisconsin, Madison
Ron Becker ★ Miami University

Screening Committee

Nicholas Davis ★ Northwestern University ★ Chair
Suzanne Gauch ★ Temple University
Terri Ginsberg ★ North Carolina State University
Heidi Mau ★ Filmmaker/Independent Scholar
Jason Middleton ★ University of Rochester

Host Committee

Karen Beckman ★ University of Pennsylvania
Chris Cagle ★ Temple University
Timothy Corrigan ★ University of Pennsylvania
Peter Decherney ★ University of Pennsylvania
Oliver Gaycken ★ Temple University
Elena Gorfinkel ★ Bryn Mawr College
Jennifer Horne ★ The Catholic University of America
Homay King ★ Bryn Mawr College
Meta Mazaj ★ University of Pennsylvania
Bob Rehak ★ Swarthmore College
Patricia White ★ Swarthmore College

Conference Organizers

conference consultant: Justin Wyatt
conference coordinator: Leslie LeMond
registration and accounting (SCMS Office): Jane Dye and Debbie Rush ★ University of Oklahoma
student office assistant: LynAlise Tannery ★ University of Oklahoma
We would like to thank the following for their support and assistance with the 2008 conference:

**Shannon Atkins**  * SCMS Website  
Technician  
**Bruce Brasell**  * Special Assistant to  
Eric Schaefer  
**Chris Cagle**  
Jean Codamo  

**Nick Davis**  
Oliver Gaycken  
Jennifer Horne  
Chelena Jones  
Jack Knobel  

**Del LeMond**  
Chris J. McDonald  
Craig Nuel  
Paul Wermuth  
Justin Wyatt  

#### Thanks to Advertisers & Exhibitors

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

**Advertisers**

- Academy of Motion Picture Arts & Sciences
- Bedford/St. Martin’s
- Berghahn Books
- Columbia University Press
- Corrugated Films
- The Criterion Collection
- Documentary Educational Resources, Inc.
- Duke University Press
- Film and History Association of Australia and New Zealand
- Indiana University Press
- Intellect
- NYU Press
- Oxford University Press
- Palgrave Macmillan
- Routledge
- Rutgers University Press
- SCAD, Savannah College of Art and Design
- Southern Illinois University Press
- Stanford University Press
- SUNY Press
- Temple University Press
- University of California Press
- University of California Press Journals
- University Press of New England/Wesleyan University Press
- University of Chicago Press
- University of Illinois Press
- University of Minnesota Press
- University of Nebraska Press
- University of Texas Press
- University of Toronto Press
- University Press of New England
- W. W. Norton & Company
- Wallflower Press
- Wayne State University Press
- Wesleyan University Press
- Wiley-Blackwell

**Exhibitors**

- Anime: Masters and Masterpieces (Gorgeous Entertainment)
- Bedford/St. Martin’s
- Berghahn Books
- Columbia University Press
- Continuum Publishing
- The Criterion Collection
- DEFA Film Library
- Duke University Press
- The Edwin Mellen Press
- Flying Monkey Press
- Indiana University Press
- Latino/a Caucus
- The MIT Press
- NYU Press
- Oxford University Press
- Oxford Journals
- Palgrave Macmillan
- Project Muse
- ProQuest
- Routledge
- Routledge Journals
- Rutgers University Press
- The Scholar’s Choice
- Southern Illinois University Press
- SUNY Press
- University of California Press
- University of Chicago Press
- University of Illinois Press
- University of Minnesota Press
- University of Nebraska Press
- University of Texas Press
- University Press of New England/Wesleyan University Press
- W. W. Norton & Company
- Wallflower Press
- Wayne State University Press
- Wesleyan University Press
- Wiley-Blackwell

#### Please Note

There will be boards for Conference Updates, Personal Messages and Employment/Networking in the Exhibit Hall. Please check them daily for information.

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

Unless otherwise noted, all meetings, panels, workshops and events will take place at Loews Philadelphia Hotel.
Thanks to Filmmakers and Screening Distributors

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

Filmmakers

Kamal Aljafari
kamalajafari@hotmail.com
Thomas Comerford
www.thomascomerford.net
Jill Freidberg
www.corrugate.org
Lynn Hershman Leeson
www.strangeculture.net
www.lynnhershman.com
Caitlin Horsmon
caitlinhorsmon.com
Jason Livingston
www.jasonlivingston.com
Franklin Miller
soli.inav.net/~fmiller/
Michelle Mohabeer
www.bluinyou.com
Leighton Pierce
www.leightonpierce.com
Jennifer Proctor
www.jenniferproctor.com
Jonathan Rattner
www.mfacine.com/rattner/rattnerpage.html
Hanna Rose Shell
www.people.fas.harvard.edu/~shell/
Jenny Stark
www.jennystark.com

Distributors

Berkeley Media LLC
All for the Taking
2600 Tenth Street, Suite 626
Berkeley, CA 94710
www.berkeleymedia.com

California Newsreel
Ezra
Maquilapolis
500 Third Street, Suite 505
San Francisco, CA 94107
Ph: 415–284–7800, ext. 305
www.newsreel.org

The Cinema Guild
Period: The End of Menstruation?
115 West 30th Street, Suite 800
New York, NY 10001
Ph: 800–723–5522
www.cinemaguild.com
www.periodthemovie.com

Documentary Educational Resources
Cartoneros
101 Morse Street
Watertown, MA 02472
Ph: 617–926–0491
www.der.org

Dreams of a Nation
Three Shorts by Annemarie Jacir
602 Kent Hall, Mail Code 3928
1140 Amsterdam Avenue
Columbia University
New York, NY 10027
http://www.dreamsofanation.org/

Otmoor Productions
Mumia: A Case for Reasonable Doubt
9 Turret House
New High Street
Oxford OX3 7BA United Kingdom
www.otmoorproductions.com

The Scribe Video Center
The Bombing of Osage Avenue and
Precious Places Community History Project
4121 Chestnut Street 3rd Floor
Philadelphia, PA 19104
Ph: 212–222–4201
www.scribe.org

Small History Productions
The Last Slide Projector
237 Pleasant Street
Third Floor
Providence, RI 02906
Ph: 773–329–0899
www.smallhistory.org

Vtape
Reading the Water
401 Richmond Street West, Suite 452
Toronto, Ontario
Canada M5V 3A8
Ph: 416–351–1317
www.vtape.org
Schedule of Events at a Glance

Thursday, March 6
12:00 noon–1:45 pm  Session A
2:00–3:45 pm  Session B
4:00–5:45 pm  Session C
6:30–7:30 pm  Award Ceremony
7:30–9:00 pm  Reception

Friday, March 7
8:00–9:45 am  Session D
10:00–11:45 am  Session E
12:00 noon–1:00 pm  Members’ Business Meeting
1:15–3:00 pm  Session F
3:15–5:00 pm  Session G
5:15–7:00 pm  Session H

Saturday, March 8
8:00–9:45 am  Session I
10:00–11:45 am  Session J
12:00 noon–1:45 pm  Session K
2:00–3:45 pm  Session L
4:00–5:45 pm  Session M
6:15–7:30 pm  Plenary

Sunday, March 9
8:00–9:45 am  Session N
10:00–11:45 am  Session O
12:00 noon–1:45 pm  Session P

Exhibit Hours*

Room: Millennium Hall
Friday, March 7  10:00 am – 6:00 pm
Saturday, March 8  10:00 am – 6:00 pm
Sunday, March 9  8:00 am – 11:00 am

*Hours subject to change

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

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

2008 Audio Visual Policy

The following equipment will be “standard” in all rooms at the 2008 Conference:

VHS Player—NTSC—video standard for USA, Japan & Canada
DVD Player REGION 1—standard for USA & Canada
LCD Projector (with sound)

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

Thank you for your cooperation.
2008 Conference Sponsors

SCMS would like to extend special thanks for the generous support of our gold and silver sponsors

Gold

COLUMBIA UNIVERSITY PRESS

Silver

The Criterion Collection
Thursday, March 6
12:00 noon-1:45 pm

A1 Theories of the Digital
room: Adams—Third Floor
chair: Daniel Morgan * University of Pittsburgh
Tami Williams * University of Wisconsin, Milwaukee * "Sounding the Cyberspace Alarm: A Historical Look at Paul Virilio’s Gaze, from Architectural Trans-appearance to the Globalized Virtual Perceptron"
Zachary Blas * University of California, Los Angeles * "TransCoder: The softQueerBody"
Daniel Morgan * University of Pittsburgh * "Bazin in the Digital World"

A2 Media Landscapes
room: Adams—Third Floor
chair: Rae Strossen * Concordia University
Christina Lane * University of Miami * "Orientalism in the Twenties Cinematic Imagination: William Jennings Bryan, Ruth Bryan Owen, and Glenn Curtiss at Florida’s Doorstep"
Daniel Chanborlain * University of Southern California * "Field of Dreams: Media Spaces and the Futures of Cinema in Playa Vista"
Rae Strossen * Concordia University * "Between Sand and Snow: The Personal Landscape of My Saskatchewan"

A3 Contemporary Directors
room: Parker 2—Third Floor
chair: Linda Ruth Williams * University of Southampton
Kristi McKin * Hofstra University * "Cinematic Canonicity as Sensual History: Barthes, Benjamin, and The Dreamers (2003)"
Barry Langford * University of London * "Empire of the Gaze: Spielberg’s Didactic Cinema"
Sage Walton * Australian Centre for the Moving Image * "Face-to-Face: Baroque Gesture, Decis and the Cinema of Guy Maddin"
Linda Ruth Williams * University of Southampton * "Spielberg’s Embodied Children"

A4 The Sensational Salmagundi Selection
room: Hospitality Suite 413—Fourth Floor
chair: Corinn Columpar * University of Toronto
Amy Corbin * University of California, Berkeley * "The Frontier Comes Home to the Suburbs in The Swimmer and The Ice Storm"
Bart Beatty * University of Calgary * "Continuity and the Aging of Media Properties: Retroactive Continuity Changes"
Doron Galili * University of Chicago * "Visions of the Radio Eye: Dziga Vertov and Televizualita"
Corinn Columpar * University of Toronto * "Race, Violence, and the Politics of ‘Settlement’ in John Hillcoat’s The Proposition"

A5 Matters of Narrative
room: Hospitality Suite 414—Fourth Floor
chair: Scott Bukatman * Stanford University
Kimberly Conley * Wayne State University * "Digital Imagery as Evidence: Non-linear Editing as an Operational Research Tool for Historical Narrative Analysis"
Samuel Ford * Massachusetts Institute of Technology * "Understanding Vast Narratives and Immersive Story Worlds"
Elliot Panek * University of Michigan * "Enhanced Structuralism: Mapping the Range of Audience Knowledge Over the Course of a Film Narrative"
Scott Bukatman * Stanford University * "Creating Life in the Cinema: Uncanny Doubles vs. Sublime Transgressions"
Session A

A6  Media and the Environment
room:  Hospitality Suite 415—Fourth Floor
chair:  Eva Hayward ★ University of New Mexico
Nicole Starosielski ★ University of California, Santa Barbara ★ "Animating the Environment: Media Technologies and Temporalities in Ferngully: The Last Rainforest"
Stephen Rust ★ University of Oregon ★ "Penguins, Politics, and Performance in an Era of Global Climate Change: Luc Jacquet’s March of the Penguins (2005) and George Miller’s Happy Feet (2006)"
Debbie James Smith ★ Wayne State University ★ "The Politics of Global Warming: Media, Morality, and the Culture of Green in News Documentaries"
Eva Hayward ★ University of New Mexico ★ "And Say the Water Responded?"
B1. Designing Community: The Architecture of Media Activism

Room: Commonwealth A1—Second Floor
Chair: Karen Beckman * University of Pennsylvania

Louis Massiah * Scribe Video Center * "The Precious Places Community History Project—Scribe Video Center of Philadelphia Launches a Project to Assist Neighborhood Residents to Produce Short Documentaries about Historic Public Spaces and Analyze Issues of Community Importance"

Sarah Levine * Cune High School * "Representing and Reaching Out with Youth-produced Radio"

Elissa Perry * Leadership Learning Community * "Social Web, Social Movements and the Architecture of Change"

Respondent: Jonathan Kahan * New York University

Louis Massiah’s film with Toni Cade Bambara The Bombing of Osage Avenue will screen during Session K21. Selections from the Precious Places Community History Project will screen during Session F21. Louis Massiah will also be involved in the Special Offsite Event on Friday night at the Scribe Video Center.

B2. Asia / Architecture / Media

Room: Commonwealth A2—Second Floor
Chair: Shannon Matson * The New School

Jing Wu * Hong Kong Baptist University * "Home of Small Potatoes: Public Housing Estate in Hong Kong Cinema"

Yoni Braester * University of Washington * "Chinese Cinema as an Agent of Urban Policy: Media and Political Design"

Intan Paramawati * New York University * "The Forgetful and the Nostalgic: Architecture and National Memory in Contemporary Indonesian Cinema"

Shannon Matson * The New School * "Broadcasting Space: Koolhaas’s China Central Television Headquarters and the Architecture of State-controlled Media"

Sponsor: Asian/Pacific American Caucus

B3. Small Screen Feminism

Room: Commonwealth B—Second Floor
Chair: Jane Shattuc * Emerson College

Mary Pajaro * Northwestern University * "Reassessing the 1950s Single Girl: The Nascent Feminism of Our Miss Brooks and Private Secretary"

Kirsten Fike * Northwestern University * "Feminism, Femininity, and Teenage Girls in 1970s ABC After School Specials"

Cary Jones * Northwestern University * "Feminism in a Postmodern Landscape: Navigating Spaces of Difference in Buffy the Vampire Slayer and Veronica Mars"

Heather Osborne-Thompson * California State University, Fullerton * "From ‘Reluctant Action Hero’ to Cyborg: The Return of The Bionic Woman"

B4. The Reach of Reality Television

Room: Commonwealth C—Second Floor
Chair: Olaf Hoerschelmann * Eastern Illinois University

Marwan M. Kraidy * University of Pennsylvania * "Reality TV, Gender & Authenticity in Saudi Arabia"

Nandana Bose * University of Nottingham * "Race, Gender and Class Politics in Celebrity Big Brother (UK, 2007): The Case of Shilpa Shetty as a Post-colonial Celebrity"

David Raskin * Community College of Philadelphia * "Minimalist Celebrity: How Laguna Beach Circumvented Talent and Constructed Reality TV’s First A-list Star"

Olaf Hoerschelmann * Eastern Illinois University * "(Un)disciplined Subjects: Surveillance, Transgression, and Discipline on Reality TV"

B5. Where in the World Is Second Life?

Room: Commonwealth D—Second Floor
Chair: Eric Gordon * Emerson College

Eric Gordon * Emerson College * "Placeworlds: Using Virtual Worlds to Foster Civic Engagement"

Shaowen Bardzell * Indiana University * "The Experience of Embodied Space in Virtual Worlds: An Ethnography of a Second Life Community"

Richard Edwards * Indiana University/Purdue University, Indianapolis * "Learning without hype: The Place of Education in Second Life"
**Session B**

**B6**  
**David Lynch and Inland Empire**  
*Room:* Tubman—Third Floor  
*Chair:* Andrea Kelley  
*Indiana University*

- **Roger Cook**  
  *University of Missouri*  
  "The Affective Re-membering of Trauma: Designing Inland Empire"

- **Alanna Thain**  
  *McGill University*  
  "Rabbit Ears: Loco-motion in David Lynch’s Inland Empire"

- **Giovanna Chesler**  
  *American University*  
  "Organ Unrest: David Lynch's Body Shaking Sound Design in Inland Empire"

- **Andrea Kelley**  
  *Indiana University*  
  "We Are the Music Makers and We Are the Dreamers of Dreams: David Lynch and the Making of a Hollywood Musical"

Giovanna Chesler’s film, *Period: The End of Menstruation?* will be screened during Session 21.

**B7**  
**Mediation Nation**  
*Room:* Anthony—Third Floor  
*Chair:* Anustup Basu  
*University of Illinois, Urbana-Champaign*

- **Vincent Bohlinger**  
  *Rhode Island College*  
  "Printing a Legend: Film History According to Pravda upon the 15th Anniversary of Soviet Cinema"

- **Duncan Petrie**  
  *University of Auckland*  
  "New Zealand Cinema: Negotiating the Local and the Global"

- **Kin-Yan Szeto**  
  *Appalachian State University*  
  "Chinese Television Drama and the Myth of National Reunification"

**B8**  
**Intransitive Narratives and "Architectures of Play" in Cinema and New Media**  
*Room:* Adams—Third Floor  
*Chair:* Grace Epstein  
*University of Cincinnati*

**WORKSHOP PARTICIPANTS:**  
- **Ted Kafala**  
  *College of Mount Saint Vincent/Manhattan College*

- **Antoinette Larkin**  
  *University of Cincinnati*

- **Grace Epstein**  
  *University of Cincinnati*

**B9**  
**Architectures of Online Pedagogy**  
*Room:* Washington A—Third Floor  
*Chair:* Matthew Tinkcom  
*Georgetown University*

**Co-chair:** James Castonguay  
*Sacred Heart University*

**WORKSHOP PARTICIPANTS:**  
- **Michael Aronson**  
  *University of Oregon*

- **Andrew Miller**  
  *Sacred Heart University*

- **Sheila Murphy**  
  *University of Michigan*

- **Jamie Poster**  
  *University of Wisconsin, Milwaukee*

**Sponsor:** Information Technology Committee

**B10**  
**The Movies**  
**Industrial Considerations**  
*Room:* Washington B—Third Floor  
*Chair:* Claire King  
*Vanderbilt University*

- **Tom Kemper**  
  *Crossroads School*  
  "Culture Industry By Design: The Office of a Classical Hollywood Talent Agency"

- **Katherine Haenschen**  
  *University of Texas, Austin*  
  "’You’ll Have to Call Corporate’: The Death of Academic Audience Research"

- **John Connor**  
  *Harvard University*  
  "Late DreamWorks: Aesthetic Consequences of Hollywood Co-production"

- **Claire King**  
  *Vanderbilt University*  
  "It’s Alive Again: The Culture of Cinematic Trauma, Repression, and Re-makes"

**B11**  
**Uses of Ethnography and Anthropology**  
*Room:* Washington C—Third Floor  
*Chair:* Kathryn Ramey  
*Emerson College*

- **Paula Amad**  
  *University of Iowa*  
  "The Beginning of Ethnographic Film at the Ends of Postcolonial Theory: The Films of Father Aupiais in Dahomey 1929–1930"

- **Katherine Groo**  
  *Cornell University*  
  "Mysterious Unkillable Something: Rereading Josephine Baker and the Surface of Ethnographic Cinema"

- **Pooja Rangan**  
  *Brown University*  
  "Media Education as Auto-ethnography: Confessing Ethnicity and Liberal Itineraries in Born into Brothels"

- **Kathryn Ramey**  
  *Emerson College*  
  "Anthropologists, Animators and ‘Actions’: The Organic Machine in Sukampeap and the Films of the Quay Brothers"
Between 0 and 1
Digital Spaces

Markos Hadjioannou * King’s College London * "Photo-space, Digi-space, and the Architectures of Cinema: Reading Spatial Configurations and Relations as Images of Thought"
Brooke Belisle * University of California, Berkeley * "The Discontinuous Panoramas of Jules Spinatsch’s Temporary Discomfort IV"
Daniel Reynolds * University of California, Santa Barbara * "Virtual-world Naturalism"

AGING AMERICAN ACTORS

Timothy Shary * University of Oklahoma * "Going in the Style of Art Carney"
James Morrison * Claremont McKenna College * "Camp Horror and Aging Stars: The Case of Shelley Winters"
Philippa Gates * Wilfrid Laurier University * "Acting His Age: Hollywood’s Aging Action Stars"
Aaron Taylor * University of Lethbridge * "Arrested Adolescence, Aging, and Adam Sandler"

Architectures of the Flesh

Raphael Raphael * University of Oregon * "Freak Architecture: Michael Jackson, Ability and the Body of Transformation"
Sophia Harvey * Old Dominion University * "Mapping Cyborg Bodies, Shifting Identities, and National Anxieties in Cyberwars (2004)"
Michael Dillon * University of Southern California * " Bodies Unmade: Torture on the American Screen"
Miriam Posner * Yale University * "Cut to Measure: Walter Freeman and the Visual Culture of Lobotomy"

The Geography of Television

Jonathan Nichols-Pethick * DePauw University * " Charting the Geography of the Television Police Drama"
Benjamin Aslinger * University of Wisconsin, Madison * " Adventures in Toronto and Baltimore: Local Flavor, Popular Music, and Urban Cultural Geographies on American Television"
Jeremiah Donovan * Indiana University * " Place as an Avenue to Investigate Television as a Medium: The Case of Las Vegas TV"

The Premiere Peerless Potpourri Panel

HyeRyoung Ok * University of Southern California * " Take out TV: Mobile Screen and Nomad Viewer in Urban Space"
Murray Leeder * Carleton University * " M. Robert-Houdin Goes to Algeria: The Lessons of One French Magician’s Expedition in 1856"
Rene Bruckner * University of Southern California * " Flicker-time: The Time Machine, The Flicker, and the Mystic Writing Pad"
Jean Ma * Stanford University * " Tsai Ming-liang’s Haunted Movie Theater"

Storytelling in Film and Television

Janice Haynes * Xavier University of Louisiana * " Romance and Marriage Plots: Restoration of Family in Narratives of Female-headed Families"
Mary Wilson * University of Southern California * " Just the Good Parts: Fan Manipulation of the Soap Opera Narrative Structure through Elimination and Compilation of Storylines"
John Warton * George Fox University * " What's My Motivation?: Sexuality as Narrative Construct in Steven Soderbergh’s Schizopolis and Full Frontal"
Jennifer Lynde Barker * Stanford University * " Re-conceiving Cinematic and National Bodies: The Exquisite Corpse of Mysterious Object at Noon"
B18  Rebuilding the Public
Media Architectures of the U.S. State

room:  Hospitality Suite 415—Fourth Floor
chair:  Anna Siomopoulos  ★  Bentley College

Anna Siomopoulos  ★  Bentley College  ★  "Embodying the State: Federal Architecture and Masculine Transformation in Hollywood Films of the 1930s"  
Stefka Hristova  ★  University of California, Irvine  ★  "Imagining the State from Rogue to Failed"  
Chris Robe  ★  Florida Atlantic University  ★  "Screening Race: U.S. Popular Front Film Criticism, State Terror, and the Anti-lynching Film"  
Chuck Jackson  ★  University of Houston  ★  "America Inside Out: Framing State Violence and National Emergency in Night of the Living Dead and The Spook Who Sat By the Door"

B19  American Cinema in the Teens

room:  Hospitality Suite 416—Fourth Floor
chair:  Thomas Slater  ★  Indiana University, Pennsylvania

Joel Frykholm  ★  Stockholm University  ★  "Mapping Multi-reel Feature Film Exhibition: The Case of Philadelphia in 1914"  
Sue Collins  ★  New York University  ★  "Film Stars, Liveness, and World War I: Mechanisms of Governance"  
Alison Patterson  ★  University of Pittsburgh  ★  "Drawn Battle Lines: McCay’s Sinking of the Lusitania as Framed Historical Document"  
Thomas Slater  ★  Indiana University, Pennsylvania  ★  "June Mathis’s The Legion of Death (1918): Melodrama and the Realities of Women in World War I"

B20  Advertising and Cinema
Four Case Studies

room:  Jefferson Boardroom—Third Floor
chair:  Emma Robertson  ★  Sheffield Hallam University

John Welle  ★  University of Notre Dame  ★  "Performing and Promoting the Apparatus of Early Cinema: Leopoldo Fregoli and the Fregoligraph"  
Leslie Debauche  ★  University of Wisconsin, Stevens Point  ★  "Working for J. Walter Thompson, Billie Burke Sells Pond’s Vanishing Cream in 1917"  
Mark Langer  ★  Carleton University  ★  "Animation as Advertising: The Fleischer Advertising Cartoons"  
Susan Ohmer  ★  University of Notre Dame  ★  "Foote, Cone and Belding: Hollywood and the Ad Agency"

B21  Screening B
Strange Culture
Lynn Hershman Leeson, USA, 2007, 75 min

sponsors: Caucus on Class and Middle East Caucus
For more information see the Screening Synopses following the index.

B22  Meeting B

room:  Roberts Boardroom—Thirty-third Floor

Media Archives Committee
C1. Ethnic Authorship
room: Commonwealth A1—Second Floor
chair: Jonathan Cavallero * Penn State University
Laura Cook Keena * George Washington University * "The New Ethnicity and the Auteur: The Discursive Rendering of Martin Scorsese 1973-84"
Aaron Baker * Arizona State University * "Nuovomondo and the Immigration Debate"
Jonathan Cavallero * Penn State University * "Quentin Tarantino's Playfully Post-modern Treatment of Italian/American Ethnicity"
Frank P. Tomasulo * Florida State University * "The Guineas as Tragic Hero: The Complex Representation of Italian Americans in David Chase's The Sopranos"
respondent: Anthony Tamburi * Calandra Institute, Queens College, City University of New York

C2. Cinema in Eastern Europe
room: Commonwealth A2—Second Floor
chair: Maruta Vitols * Ohio State University
Pavel Skopal * Masaryk University * "The Letters to the Heroes: Reception of Hanzelka and Zikmund's Travelogues in Czechoslovakia of the 1950s"
Joshua First * University of Michigan * "Sergei Paradzhanov's Shadows of Forgotten Ancestors (1965) and the Carpathian Journey in Soviet Ukraine"
Lilla Toke * Stony Brook University * "Idiots and 'Kombinators': The Strategic Use of Szekism as a Survival Strategy in Eastern Europe"
Maruta Vitols * Ohio State University * "The Film Camera is My Weapon: Subversive Subtext in Juris Podnieks' Early Films"

C3. Diva Love
room: Commonwealth B—Second Floor
chair: Lisa Henderson * University of Massachusetts, Amherst
co-chair: Alexander Dony * Lehigh University
Melissa Bradshaw * DePaul University * "Punishing Janis"
Bradley Rogers * University of California, Berkeley * "Twilight of the Idol, or Katharine Hepburn's Revenge"
Marc Siegel * Freie Universität, Berlin * "Vaginal Davis's Gospel Truths"
Lisa Henderson * University of Massachusetts, Amherst * "Love and Fit: Meryl Streep"
sponsor: Queer Caucus

C4. The Business of Science Fiction Television
room: Commonwealth C—Second Floor
chair: Barbara Selznick * University of Arizona
Shawn Shinpach * University of Massachusetts, Amherst * "No Flights, No Tights: Doing Business with Superman"
Bob Rehak * Swarthmore College * "Strange New Worlds: The Incorporated Narratives of Science Fiction Transmedia"
Ina Kark * University of South Carolina * "The Business of Resurrecting Dead Science Fiction Television Shows"
Barbara Selznick * University of Arizona * "Distributing the Future: Science Fiction and Television Distribution"

C5. Designing Our Web 3.0 Lives
room: Commonwealth D—Second Floor
chair: Virginia Kuhn * University of Southern California
Vicki Callahan * University of Wisconsin, Milwaukee * "Asynchronous Real-time: The Temporality of Networked Aesthetics"
Holly Willis * University of Southern California * "Second Life and the Production of Space"
Heidi Cooley * University of South Carolina * "Thumbnails: On Living Inrelation"
Virginia Kuhn * University of Southern California * "Get a (Third) Life: The Virtual is the Real"
Ulrich Rauch * University of British Columbia * "The User as Architect: Building and Living in Participatory Virtual Environments"
**C6 Media of the Caribbean and South America**

Room: Tubman—Third Floor  
Chair: Ilene Goldman ★ University of Illinois, Chicago  
*Nicholas Balaisis* ★ York University ★ "Portrait of the Revolutionary as a Rural Spectator: Irony and Ambivalence in *For the First Time***  
*Ulrick Casimir* ★ University of Oregon ★ "Erasure and the Marginal Milieu: Revisiting Perry Henzell's *The Harder They Come***  
*Karen Backstein* ★ Independent Scholar ★ "From God to Men: Cidade dos Homens and Brazilian Culture, Politics, and TV***  
*Ilene Goldman* ★ University of Illinois, Chicago ★ "Can an Exile Go Home Again? Video Memoirs of Cuban and Argentine Return"  
*Sponsor:* *Latino/a Caucus*

**C7 Cinema and the Return of the Imperial Signifier**

Room: Anthony—Third Floor  
Chair: Peter Bloom ★ University of California, Santa Barbara  
Co-Chair: Brian Larkin ★ Barnard College  
*Peter Bloom* ★ University of California, Santa Barbara ★ "Mapping Post-colonial Body Techniques: Vovinam, Martial Arts & the Anti-colonial Visual Spectacle"  
*Brian Larkin* ★ Barnard College ★ "Imperial Infrastructures and the Political Exchange of Cinema"  
*William Mazzarella* ★ University of Chicago ★ "Comprehension and Susceptibility: Making Sense of the Cinema in Late Colonial India"  
*Respondent:* Priya Jaikumar ★ University of Southern California

**C8 Film and the Other Arts**

Room: Adams—Third Floor  
Chair: Karl Schoonover ★ Michigan State University  
Co-Chair: Angela Dalle Vacce ★ Georgia Institute of Technology  
*Workshop Participants:*  
Angela Dalle Vacce ★ Georgia Institute of Technology  
Karl Schoonover ★ Michigan State University  
Brigitte Peucker ★ Yale University  
Susan Felleman ★ Southern Illinois University, Carbondale  
Jennifer Wild ★ University of Chicago

**C9 Out of the Box**

Room: Washington A—Third Floor  
Chair: Daniel Chamberlain ★ University of Southern California  
Co-Chair: Max Dawson ★ Northwestern University  
*Workshop Participants:*  
James Bennett ★ London Metropolitan University  
Catherine Johnson ★ Royal Holloway, University of London  
L. S. Kim ★ University of California, Santa Cruz  
Lisa Parks ★ University of California, Santa Barbara

**C10 Architectures of the Industry**

Room: Washington B—Third Floor  
Chair: Miranda Banks ★ University of Southern California  
*Jennifer Holt* ★ University of California, Santa Barbara ★ "Media Policy and the Crisis of Convergence"  
*Kevin Sandler* ★ University of Arizona ★ "Bond in Bondage: Ratings Creep, Violence, and *Casino Royale***  
*Miranda Banks* ★ University of Southern California ★ "The State of the Unions: Hollywood, Labor, and the Strike"  
*Denise Mann* ★ University of California, Los Angeles ★ "Lost in (Corporate) Space: Authorism in the Age of Branded Entertainment"

**C11 Amateur Media Histories**

Room: Washington C—Third Floor  
Chair: Charles Tepperman ★ University of Calgary  
*Snowden Becker* ★ University of Texas, Austin ★ "Teaching from the Tip of the Iceberg: Using Amateur Films in the Classroom and for Research"  
*Magdalena Acosta* ★ Centro de Estudios en Ciencias de la Comunicación and Isabel Arredondo ★ State University of New York, Flattsburgh ★ "Amateur Cinema in Mexico in the Forties: Harry Wright’s Travelogues and Film Culture"  
*Dwight Swanson* ★ Drexel University ★ "Christmas Morning Movies: Examining Rituals of the Commonplace in Amateur Films"  
*Charles Tepperman* ★ University of Calgary ★ "Amateur Media and the Pragmatic Imagination"
**C12 Movies in the Digital Age**

room: Parlor 2—Third Floor

chair: Zoran Samardzija * University of Wisconsin, Milwaukee

Asbjørn Grønstad * University of Bergen * "Cinema and its Place in the Digital Era: The New Architecture of Image Studies"

Mary Nucci * Rutgers University * "Contesting Capture: The Impact of Digital Technology on Large Format Film"

Harrison Gish * University of California, Los Angeles * "Digital High Concept: Visual Style and Marketing in the Age of Digital F/X"

Zoran Samardzija * University of Wisconsin, Milwaukee * "David Lynch.com: The Auteur in the Age of The Internet and Digital Cinema"

---

**C13 The Hard Work of Screen Beauty in the 1970s**

room: Congress A—Fourth Floor

chair: Nick Davis * Northwestern University

Brian Herrera * University of New Mexico * "Translating Raquel"

Katherine Lehman * University of Miami * "Sexual Subjects and Space Cadets: Jane Fonda’s Articulations of Agency and Desire in Barbarella and Klute"

Tavia Nyongo * New York University * "Three Women"

Nick Davis * Northwestern University * "On Beauty and Being Just: Julie Christie and Vanessa Redgrave"

---

**C14 Queering the Movies**

room: Congress B—Fourth Floor

chair: Mark Hain * Indiana University

Andrew Scahill * University of Texas, Austin * "Demons are a Girl’s Best Friend: Queering the Revolting Child in The Exorcist"

Allison McGuffie * University of Iowa * "Queering the Revolution: The Political Force of Deviant Sexuality in Madchen in Uniform and V for Vendetta"

Mark Hain * Indiana University * "Just Be Yourself’: Queering the Platitude in Disney Animated Features"

---

**C15 Authorship in Cinema**

room: Congress C—Fourth Floor

chair: Mark Harper * Indiana University/Purdue University, Indianapolis

Brooks E. Hefner * City University of New York * "The End of the System and the Limits of Authorship: The Case of Ray Milland"

Mark Harper * Indiana University/Purdue University, Indianapolis * "The Bride Wore Black and Jeanne Moreau Wore Pierre Cardin: Navigating Stardom, High Fashion Design, and Authorship"


Evan Lieberman * Cleveland State University * "The Cinematographer as Auteur: Gabriel Figueroa and the Paradigm of Multiple Authorship"

---

**C16 “On the Whole, I’d Rather Be in Philadelphia”**

The Death Panel

room: Hospitality Suite 413—Fourth Floor

chair: Greg Smith * Georgia State University

Yuriko Furuhata * Brown University * "Against Death: Sequential Photography, the Freeze Frame, and Postwar Japanese Avant-garde Film"

Scott Selberg * New York University * "The Execution of Power: Sovereign Interiors: Architectures of Race in Panic Room and The People under the Stairs"

Amelia Guimarin * University of Southern California * "MyDeathSpace and the Revival/Immortalization of Early Cinematic Architecture"

Greg Smith * Georgia State University * "Seriality and Mortality: Death as a Narrative Principle in Oz"

---

**C17 American Dream / American Nightmare**

room: Hospitality Suite 414—Fourth Floor

chair: Elizabeth Heffelfinger * Western Carolina University

Katharina Bonzel * University of Melbourne * "‘It Ain’t Over, ’til It’s Over.’ The Rocky Films and the Evolving American Dream"

Carol Siegel * Washington State University, Vancouver * "Metaphoric Interiors: Architectures of Race in Panic Room and The People under the Stairs"

Melissa Lenos * Temple University * "‘Tell Me Everything You Saw’: Surveillance and Community in Rear Window and Disturbia"

Elizabeth Heffelfinger * Western Carolina University * "Screening the Corporate Soul: Economic Citizenship in In Good Company and Fun with Dick and Jane"
**Session C**

**C18** Cinematic Cities 1

- **room:** Hospitality Suite 415—Fourth Floor
- **chair:** Carina Yervasi, Swarthmore College

Andrew Covert, University of Michigan  
"Motor-city Modernity: Fritz Lang’s *Metropolis* and the Detroit Model"

Michele Torre, University of Southern California  
"Women on the Loose: Navigating Urban Landscapes in the Films of Evgenii Bauer"

Constantin Parvulescu, Washington University  
"Grotesque Modernity: Urban Landscapes in Dusan Makavejev’s *Love Affair: The Case of the Missing Switchboard Operator*

Carina Yervasi, Swarthmore College  
"The Dardenne Brothers’ Troubled Youth in Hostile Cities"

---

**C19** Peter Greenaway and Architecture

- **room:** Hospitality Suite 416—Fourth Floor
- **chair:** Steven Woodward, Bishop’s University

Steven Woodward, Bishop’s University  
"Going Down with the Ship: Peter Greenaway’s Heterotopias"

Ted Kafala, College of Mount Saint Vincent/Manhattan College  
"Mise-en-Scene Configurations in Peter Greenaway’s Films"

Michael Baumgartner, University of British Columbia  
"Architecture and Body, Fascism and Illness: The Music in Peter Greenaway’s *The Belly of an Architect*"

Anthony Purdy, University of Western Ontario  
Bridget Elliott, University of Western Ontario  
"The Stairs/Rome: The City as Postproduction"

---

**C20** The Acoustic Image

- **room:** Jefferson Boardroom—Third Floor
- **chair:** Hugh Manon, Oklahoma State University

Barry Salmon, The New School  
"Current of Music: Adorno, Benjamin and the Architecture of the Dialectical Acoustic Image"

Hye Jean Chung, University of California, Santa Barbara  
"Cinema as Archaeology: The Multiple Layering of Temporality and Spatiality through the Acousmatic Voice"

Kevin Donnelly, University of Southampton  
"Occult Aesthetics: Thinking Through Sound-image Synchronization"

Hugh Manon, Oklahoma State University  
"Lip Labor: Asynchronous Sound in Popular Film and Television"

---

**C21** Screening C

- **room:** Parlor 1—Third Floor

*Ezra*

Newton I. Aduaka, Nigeria, 2007, 110 min

Sponsor: African/African American Caucus

For more information see the Screening Synopses following the index.

---

**C22** Meeting C

- **room:** Roberts Boardroom—Thirty-third Floor

Women’s Film History Project
Thursday, March 6
6:30-7:30 pm
Award Ceremony

2008 SCMS Award Winners

Student Writing Award for Scholarly Writing—First Place
Nandana Bose * University of Nottingham * “Censor Board of India Correspondence (1992–2002): A Discursive Rhetoric of Moral Panic, ‘Public’ Protest and Political Pressure”

Student Writing Award—Second Place
Ellen Pullar * University of Otago, New Zealand * “A New Woman: The Promotional Persona of Anna Sten”

Student Writing Award—Third Place
William Thomas McClain * University of California, Los Angeles * “Film-Fiction: Fan Magazines, Narrative, and Spectatorship in the Transitional Film Era”

Dissertation Award
Charles Tepperman * University of Chicago * “Communicating a New Form of Knowledge: Tracing the Amateur Cinema League and its Films (1926–1934)”

Dissertation Award Honorable Mention

The Katherine Singer Kovacs Book Award

The Katherine Singer Kovacs Book Award Honorable Mention

The Katherine Singer Kovacs Essay Award
John MacKay * Yale University * “Film Energy: Process and Metanarrative in Dziga Vertov’s The Eleventh Year (1928),” October 121 (2007)

The Katherine Singer Kovacs Essay Award Honorable Mention
Elena Garfinkel * Bryn Mawr College * “Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere” Framework 47.2 (2006).

The Katherine Singer Kovacs Essay Award Honorable Mention

Pedagogy Award
Diana Carson * St. Louis Community College at Meramec

Service Award
Lucy Fischer * University of Pittsburgh

Honorary Lifetime Membership Award
Thomas Elsaesser * University of Amsterdam

Thursday, March 6
7:30-9:00 pm
Opening Reception

room: Commonwealth and Millennium Foyers—Second Floor
D1. Race and Gender in American Film

**Room:** Commonwealth A1—Second Floor
**Chair:** Alison Landsberg * George Mason University

- **Karen Beavers** * University of Southern California * "What Does the Black Man Want? The World, the Flesh and Devil and the Search for Black Male Identity"
- **Karla Fuller** * Columbia College, Chicago * "The Convergence of Asian Americaness in 1930s Hollywood: Anna May Wong and Susse Hayakawa in Daughter of the Dragon (1931)"
- **Sarah Projesky** * University of Illinois Urbana-Champaign and Kent A. Ono** * University of Illinois Urbana-Champaign * "Producing (Yellow?) Peril: Intersectionality and the Historical Production of Racialized/Gendered Fear in The Perils of Pauline"
- **Alison Landsberg** * George Mason University * "Gender Trouble on the Frontier: Interracial Love and the Limits of National Belonging in Cecil B. DeMille's The Squaw Man"

D2. Space and Place in Eastern European Cinema

**Room:** Commonwealth A2—Second Floor
**Chair:** Elisabetha Giroli * University of St Andrews
**Co-Chair:** Eva Naripea * Estonian Academy of Arts

- **Eva Naripea** * Estonian Academy of Arts * "Space, Place and Narrative: The Emergence of National Film Culture and the Thaw in Soviet Estonian Cinema"
- **Brinton Trench Cox** * Columbia University * "Installation-Wasteland: Moscow Urban Space in Ilya Khrzhanovsky’s 4"
- **Ioana Uricaru** * University of Southern California * "Space, Unfragmented—Cristi Puiu’s The Death of Mr Lazarescu (Romania, 2005)"
- **Elisabetha Giroli** * University of St Andrews * "The Female Body as National Space: Rape, Resistance and Desire in Sommambula (Saul Veidt, Estonia, 2003)"

**Sponsor:** Central/East/South European Scholarly Interest Group

D3. Color Coding

**Room:** Commonwealth B—Second Floor
**Chair:** Curtis Marz * University of Southern California

- **Tara McPherson** * University of Southern California * "Understanding McLuhan: Electronic Media, Race and Mid-century Culture"
- **Curtis Marz** * University of Southern California * "Star Wars and the Chicano/a Critique of Neoliberalism"
- **Jennifer Gonzalez** * University of California, Santa Cruz * "The Face and the Public: Racial Formations in Digital Art"

**Respondent:** Wendy Chun * Brown University

D4. High Anxiety

**Room:** Commonwealth C—Second Floor
**Chair:** Victoria Johnson * University of California, Irvine

- **Laurie Ouellette** * University of Minnesota * "Citizen Brand: Neoliberal Governmentality and Post-network Television Culture"
- **Victoria Johnson** * University of California, Irvine * "It's Not About Football: Friday Night Lights' Challenge to the Logics of Quality TV"
- **Max Dawson** * Northwestern University * "Network Television's ‘Lost Boys’: TV, New Media, and the 'Elusive' Male Viewer"
- **Amanda Lotz** * University of Michigan * "Television's Industrial Practices in Crisis: Industry Lore and the Post-network Era"

D5. Videogame Discourse

**Room:** Commonwealth D—Second Floor
**Chair:** Robert Buurko * University of Southern California

- **Jonathan Frome** * University of Georgia * "Rhetoric, Representation, and Motivation in The Legend of Zelda"
- **Robert Buurko** * University of Southern California * "This is Your Life: Videogames as Second-person Narration"
- **Zach Whalen** * University of Florida * "An Archaeology of the Videogame Image"
- **Tracy Fullerton** * University of Southern California * "Game Mechanics, Procedural Rhetoric and the Design of The Night Journey—an Experimental Videogame with Bill Viola"
**Problematics of Transparency and Dissimulation in Recent Israeli Cinema**

- **Room:** Tubman—Third Floor
- **Chair:** Liora Moriel * University of Maryland

**Panelists:**
- Raz Yosef * Tel Aviv University/Sapir College * "Phantasmatic Losses: Trauma, Masculinity and Primal Fantasy in Israeli Cinema: Walk on Water"
- Linda Dittmar * University of Massachusetts, Boston * "The Architecture of Absence: Representing the Nakba (Palestinian Catastrophe of 1947/8) in Recent Israeli Films"
- Yosefa Loshitzky * University of East London * "The Question of 'Terrorism' in the Land of Zion"
- Yaron Shemer * University of Texas * "The Allure of Terrorism: Private Fantasies in National and Religious Struggles in Contemporary Egyptian, Israeli, and Palestinian Cinema"

**Sponsor:** Middle East Caucus

---

**Postcolonial Narratives**

- **Room:** Anthony—Third Floor
- **Chair:** Mark Tjarks * Hawaii Pacific University

**Panelists:**
- Kimberly Huff * Georgia State University * "Not Even Our Superheroes Are Safe: A Critical Analysis of the War of the Postcolonial Subject in DC Versus Marvel Comics"
- Brett Service * University of Southern California * "The Voice of the Globe: James A. FitzPatrick’s MGM Traveltalks and the Vocal and Bodily Residues in Hawaii’s Ethnographic Imagination"
- Yifen Beus * Brigham Young University, Hawaii * "Yasmin Ahmad’s Orked Trilogy: Race, Religion, and the Construction of National Identity"
- Mark Tjarks * Hawaii Pacific University * "Blueprints for a Postcolonial Subjectivity: The Structuring of Fantasy Hybridities in Blue Hawaii, The Searchers, The Piano and Other Postcolonial Narratives"

---

**Scholarship in Experimental Film and Media**

- **Room:** Adams—Third Floor
- **Chair:** Robin Blaetz * Mount Holyoke College

**Panelists:**
- Michael Zryd * York University
- Michael Walsh * University of Hartford
- Robin Blaetz * Mount Holyoke College
- James Kreul * University of North Carolina, Wilmington
- Suzanne Buchan * University College for the Creative Arts

**Workshop Participants:**
- Cynthia Lucia * Rider University
- Sam B. Gigués * Vanderbilt University
- Jose Sanchez Mosquera * Carleton University
- Anne Kern * Purchase College, State University of New York
- Christine Becker * University of Notre Dame

---

**Designing Course Assignments for Students**

- **Room:** Washington A—Third Floor
- **Chair:** Mark Langer * Carleton University
- **Co-Chair:** Daniel Goldmark * Case Western Reserve University

**Panelists:**
- Eric Schaefer * Emerson College
- Bradley Schauer * University of Wisconsin, Madison * "The Greatest Exploitation Special Ever: Destination Moon and Eagle-Lion Studios"
- Ellen Scott * University of Pennsylvania * "Blacker than Noir: The Cold War Production, Censorship, and Reception of Native Son (1951)"
- Jennifer Clark * University of Southern California * "Am I Too Far Over the Key? Dare I Go that Wild?: Engineering Deliberate Camp in Johnny Guitar"

**Workshop Participants:**
- Cynthia Lucia * Rider University
- Sam B. Gigués * Vanderbilt University
- Jose Sanchez Mosquera * Carleton University
- Anne Kern * Purchase College, State University of New York
- Christine Becker * University of Notre Dame

---

**Moving Testimonies**

- **Room:** Washington C—Third Floor
- **Chair:** Noah Shenker * University of Southern California
- **Co-Chair:** Janet Walker * University of California, Santa Barbara

**Panelists:**
- Eric Hoyt * University of Southern California * "Implied Contract: Desny v. Wilder (1956) and the Case of Ace in the Hole"
- Bradley Schauer * University of Wisconsin, Madison * "The Greatest Exploitation Special Ever: Destination Moon and Eagle-Lion Studios"
- Ellen Scott * University of Pennsylvania * "Blacker than Noir: The Cold War Production, Censorship, and Reception of Native Son (1951)"
- Jennifer Clark * University of Southern California * "Am I Too Far Over the Key? Dare I Go that Wild?: Engineering Deliberate Camp in Johnny Guitar"
- Janet Walker * University of California, Santa Barbara * "Critical Site-seeing and the Holocaust Documentary Film of Return"
- Noah Shenker * University of Southern California * "Infrastructures of Memory: Pathos, Evidence, and the Institutional Construction of Holocaust Testimony"
- Regina Longo * University of California, Santa Barbara * "The Shoah Outtakes: An Archivist’s Recontextualization of the Testimony of Jan Karski"
**Session D**

**D12**  Mind Over Medium
---
**room:** Parlor 2—Third Floor  
**chair:** Amelie Hastie ★ University of California, Santa Cruz

Rory Kelly ★ University of California, Los Angeles ★ “Cognitive Structures, Architectural Truths and Ideological Edifices”

Margaret O’Neill ★ Northwestern University ★ “Bad Faith or Bad Evidence: What Can We Know of the Unknown White Male?”

Julian Hanich ★ Free University, Berlin ★ “It’s All in the Mind’s Eye: Mental Images at the Movies”

Amelie Hastie ★ University of California, Santa Cruz ★ “TV on the Brain”

**D13**  Philly’s Favorite Son I
---
**room:** Congress A—Fourth Floor  
**chair:** Chris Holmlund ★ University of Tennessee

Chris Holmlund ★ University of Tennessee ★ “Stallone’s Shape Shifts”

Paul McDonald ★ University of Portsmouth ★ “Stallone’s Stomach: Physical Change and the Rites of Actorly Legitimation in *Cop Land*”

Ian Huffer ★ Massey University ★ “Who Wouldn’t Want a Body Like That?: Masculinity, Muscularity and Male Audiences for the Films of Sylvester Stallone”

**respondent:** Timothy Corrigan ★ University of Pennsylvania

**D14**  LGBT Identity and Contemporary Media
---
**room:** Congress B—Fourth Floor  
**chair:** Christopher Pullen ★ Bournemouth University

Christopher Pullen ★ Bournemouth University ★ “Gay Youths in Educational Documentary: Coming Out, Partnerships and Race”

Mary Gray ★ Indiana University ★ “Negotiating Identities/Queering Desires: Coming Out Online and the Remediation of the Coming Out Story”

Margaret Cooper ★ Southern Illinois University ★ “The Online Transitional Identity and Its Role in the Coming Out Process for GLBT Youth”

Scott Stoddart ★ Manhattanville College ★ “The Man That Got Away: *Brokeback Mountain* as Site for Masculine Memory”

**sponsor:** Queer Caucus

**D15**  The Unknown Michael Haneke
---
**room:** Congress C—Fourth Floor  
**chair:** Roy Grundmann ★ Boston University

Roy Grundmann ★ Boston University ★ “Cinema, Television, and the National: Haneke’s Made-for-TV Films in Multiple Contexts”

Peter Brunette ★ Wake Forest University ★ “A Closer Look at Haneke’s Made-for-TV Film *Lemmings II*”

Tobias Nagl ★ University of Western Ontario ★ “Televisuality and Cinephilia in Michael Haneke’s *Fraulein—Ein Deutsches Melodram*”

Janelle Blankenship ★ University of Western Ontario ★ “Architecture(a) of the Avant-garde: Perception, Fragmentation, and Venice as Hallucinatory Landscape in Haneke’s *Who was Edgar Allen?*”

**D16**  Genre and Loss, The Iraq War and the War on Terror
---
**room:** Hospitality Suite 413—Fourth Floor  
**chair:** Cynthia Fuchs ★ George Mason University

Tony Grajeda ★ University of Central Florida ★ “Bringing the War Home: The Iraq War, Army Wives, and the Melodramatic Mode”

Debra White-Stanley ★ Indiana University/Purdue University, Indianapolis ★ “Filming the Observation Machine: The CIA, Surveillance, and Space in Wartime Films”

Cynthia Fuchs ★ George Mason University ★ “You Just Get Very Used to the Violence Existing: The Iraq War and Documentary Challenges”

**D17**  Screens
---
**room:** Hospitality Suite 414—Fourth Floor  
**chair:** Eric Freedman ★ Florida Atlantic University

Ariel Rogers ★ University of Chicago ★ “Between Bodies: The Widescreen Revolution and Its New Affective Possibilities”

Rick Warner ★ University of Pittsburgh ★ “Frame, Event, and Architecture in Brian De Palma’s Split Cinema”

David Fresko ★ Emory University ★ “Defining the Split Screen: Formal Permutations and Theoretical Implications”

Eric Freedman ★ Florida Atlantic University ★ “Notes from Economy Class: The Architecture of Screen Space”
Session D

D18 Cinematic Cities 2
room: Hospitality Suite 415—Fourth Floor
chair: Joern Ahrens ★ Justus-Liebig University, Giessen

Laura Frahm ★ Humboldt University, Berlin ★ "Metropolis in Transformation. Filmic Spaces between Topography and Topology in City Films"
Nora Gortcheva ★ Yale University ★ "Where is Berlin—Film City in Process?"
Tung-Hui Hu ★ University of California, Berkeley ★ "Berlin, citta aperta: Redevelopment, New Media, and the Politics of Display"
Joern Ahrens ★ Justus-Liebig University, Giessen ★ "Images in Ruins. German 'Trümmerfilm' and the Aesthetics of Distraction"

D19 Listening In
room: Hospitality Suite 416—Fourth Floor
chair: Sarah Florini ★ Indiana University

Tim Anderson ★ Denison University ★ "Musical Assemblages In Critical Disorganization: Music Journalism in the Age of Blogging"
David Uskovich ★ University of Texas, Austin ★ "Youth Against Fascism: Programming Progressive College Radio in the 1980s"
Sarah Florini ★ Indiana University ★ "Bringing the Virtual Community to Analog Side of the Digital Divide: Musical Performance as an Extension of the Cyber-diaspora"

D20 Front Row Center
Issues of Exhibition
room: Jefferson Boardroom—Third Floor
chair: William Paul ★ Washington University

Kevin Esch ★ Tulane University ★ "Grindhouse and Theatrical Nostalgia"
Deron Overpeck ★ University of California, Los Angeles ★ "Subversion, Desperation and Captivity: A History of the Gradual Acceptance of Screen Advertising in American Movie Theatres"
William Paul ★ Washington University ★ "An Art of the Theater: Making Movies Fit"

D21 Screening D
Maquilapolis
Vicky Funari and Sergio De La Torre, USA/Mexico, 2006, 69 min
sponsors: Latino/a Caucus and Women’s Caucus
Filmmaker Vicky Funari will be available for questions.
For more information see the Screening Synopses following the index.

D22 Meeting D
room: Roberts Board Room—Thirty-third Floor
Experimental Film and Media Scholarly Interest Group
E1 Intimate and Instructive Views
Museum Sponsored Expedition Films of the Twenties
- Commonwealth A1—Second Floor
- Theresa Scandifio * University of Chicago
- Alison Griffiths * City University of New York, Baruch College
- Alison Griffiths * City University of New York, Baruch College * "Film and the Museum Sponsored Expedition: Developments at the AMNH in the 1920s"
- Amy Staples * Smithsonian Institution * "Trapping Wild Game in Africa: The Smithsonian-Chrysler Expedition to East Africa, 1926"
- Theresa Scandifio * University of Chicago * "Philanthropists Go Wild: Field Museum Trustee Films in 1920s Chicago"
- Respondent: Jennifer Peterson * University of Colorado, Boulder

E2 Bollywood and Beyond
- Commonwealth B2—Second Floor
- Sangita Gopal * University of Oregon
- Manishita Dass * University of Michigan * "Bombay Dreams: The Studio-made City in 1950s Hindi Cinema"
- Sreya Mitra * University of Wisconsin, Madison * "From Bombay to Mumbai: Localizing the Urban in the Cinematic Text"
- Ozgur Cicek * State University of New York, Binghamton * "The Conflicting Self and Other in Bollywood"
- Sangita Gopal * University of Oregon * "The Multiplex: Film, Genre and Architecture in Indian Cinema"
- Sponsor: Asian/Pacific American Caucus

E3 Film Theory and Marxism
New Approaches
- Commonwealth C—Second Floor
- Masha Salazkina * Colgate University
- Jane Gaines * Duke University * "Film Theory: How Many Marxisms?"
- Philip Rosen * Brown University * "Eisenstein’s Marxism, Marxism’s Eisenstein"
- Masha Salazkina * Colgate University * "Early Soviet Film Theory in Latin American Radical Film Theory and Practice"
- John MacKay * Yale University * "Did Vertov Have a Theory of Spectatorship?"

E4 Aesthetics, Quality, Value and Judgment in Television Studies
- Commonwealth D—Second Floor
- Jonathan Nichols-Pethick * DePaul University
- Roberta Pearson * University of Nottingham * "Television Aesthetics as Marketing Device"
- Christine Geraghty * University of Glasgow * "Ever-decreasing Circles: The Question of Quality in Contemporary Television Studies"
- David Thorburn * Massachusetts Institute of Technology * "Aesthetic Interpretation: Return of the Repressed"
- John Caldwell * University of California, Los Angeles * "On the Lot: Practitioner Aesthetics and the Logic of Production for Scholars and Researchers"
- Sponsor: Television Studies Scholarly Interest Group

E5 Touchy-Feely: Interfaces and Interactivity
- Commonwealth E—Second Floor
- David Parisi * New York University
- Matthew Solomon * College of Staten Island, City University of New York * "A Trip to the Fair, A Trip to the Moon"
- David Parisi * New York University * "Mediated Tactility: Game vs. Cinematic Touch"
- Erik Marshall * Wayne State University * "The Interactive Networked Spectator: Video Games, Cinema, Machinima"
### E6 
**Architectures of African Cinema in the Age of Globalization**

**room:** Tubman—Third Floor  
**chair:** Carmela Garritano ★ University of St. Thomas

Sheila Petty ★ University of Regina ★ “The Architecture of Metropolis: Psychic Spaces in Dôlé sur Terre and Heremakono”

Victoria Pasley ★ Clayton State University ★ “Saharan Architecture in La Vie sur Terre”


### E7 
**Globalization and Cinema of Postcolonial Societies**

**room:** Anthony—Third Floor  
**chair:** Reena Dube ★ Indiana University, Pennsylvania

Ruby Cheung ★ University of St. Andrews ★ “Postcolonial Liminality and Spatial Reconstruction: Fruit Chan’s Hollywood Hong Kong (2002)”

Reena Dube ★ Indiana University, Pennsylvania ★ “Affective Re-inscription of Space and Social/Economic Boundaries: The Films of Majid Majidi in the Era of Regional Conflict, Wars, and Globalization”

Gerald Sim ★ Florida Atlantic University ★ “How Postcolonial Contradictions Impede National Identity Formation in Singaporean Cinema.”

Renu Dube ★ Boise State University ★ “Ideoscape of a Post-national Bollywood: The Films of Karan Johar and the Re-invention of Nationalism”

### E8 
**Evolving Paradigms of Media Literacy Pedagogy**

**room:** Adams—Third Floor  
**chair:** Kelly Mendoza ★ Temple University

**WORKSHOP PARTICIPANTS:**
- Rob Williams ★ Action Coalition for Media Education
- Bambi Haggins ★ University of Michigan
- Andrew J. Douglas ★ Bryn Mawr Film Institute
- Carole Gerster ★ University of California, Santa Cruz
- Renee Hobbs ★ Temple University

**sponsors:** African/African American Caucus, Latino/a Caucus, Media Literacy & Outreach Scholarly Interest Group

### E9 
**Synaesthetic-Effects**

**Intermodality and Film**

**room:** Washington A—Third Floor  
**chair:** Gertrud Koch ★ Freie Universität Berlin

**WORKSHOP PARTICIPANTS:**
- Jennifer Barker ★ University of Wisconsin, Milwaukee
- Robin Curtis ★ Freie Universität Berlin
- Christiane Voss ★ Freie Universität Berlin
- Linda Williams ★ University of California, Berkeley

### E10 
**American Independents**

**room:** Washington B—Third Floor  
**chair:** Alisa Perren ★ Georgia State University

Chris Cooling ★ Santa Monica College ★ “What’s the Matter with Gummo? Irony, the Pastoral, and Other Legacies of the American ‘Indie’ Film”

Rachel Thibault ★ University of Massachusetts, Amherst ★ “Mumblecore and Movie Love: Articulating American Cinephilia through the Lo-Fi Indie Films”

Geoff King ★ Brunel University ★ “Speciality Architecture in Focus: The Design of an Indiewood Cinema Release Slate”

Alisa Perren ★ Georgia State University ★ “Indie 2.0? The Rise of ‘Mumblecore’ and the Re-formulation of Low-budget Film Distribution Practices in the New Millennium”

### E11 
**Digging Up the Past**

**Uses of the Archive**

**room:** Washington C—Third Floor  
**chair:** Janna Jones ★ Northern Arizona University

Elizabeth Wiater ★ Boise State University ★ “Modernist Architectures of the 1930s Instructional Film: The TVAs of Pare Lorentz and the Harmon Foundation”

Efren Cuevas ★ Universidad de Navarra ★ “Naming Home Movies. Values and Meanings of Home Movies in Autobiographical Documentaries”

Hossein Khoroszjah ★ University of Rochester ★ “Cinematic Encounters: Revisionist Use of Archival Footage in Mohsen Makhmalbaf’s Once Upon a Time Cinema”

Janna Jones ★ Northern Arizona University ★ “Fanning the Flames: the 1990s Film Preservation Crisis”
**E12** Mediated Masculinity

room: Parlor 2—Third Floor  
chair: **Pat Gill**  
University of Illinois, Urbana-Champaign  

Mobina Hashmi  
Brooklyn College  
*“White, Male, and Cyborg: Imagining a New American for the Global Era”*

Elizabeth Clarke  
Wilfrid Laurier University  
*“We Fire at Nothing: Jarhead and Enacting Masculinity”*

Lucia Blanchet  
Northwestern University  
*“Fanboy Auteurs: Gender, Authorship and Grown-up Geeks”*

Pat Gill  
University of Illinois, Urbana-Champaign  
*“Men Behaving Sadly: Anguished Male Cinema”*

**E13** Philly's Favorite Son II  

room: Congress A—Fourth Floor  
chair: **Mark Gallagher**  
University of Nottingham  

Mark Gallagher  
University of Nottingham  
*“Rambo, Lando and Batty: Stallone, Nighthawks, and Hollywood in Transition”*

Andy Willis  
University of Salford  
*“Stallone: Still a Class Act?”*

Rebecca Bell-Metereau  
Texas State University  
*“Sylvester Stallone: Reinvention and Remarketing of the Androgynous Italian Stallion”*

respondent: **Rikke Schubart**  
University of Southern Denmark

**E14** Closets and Other Places  

Mapping Queer Media  

room: Congress B—Fourth Floor  
chair: **Kevin Ohi**  
Boston College  

Christian Gay  
University of Miami  
*“Urban Spaces and Queer Places in John Cameron Mitchell’s Shortbus”*

Amy Villalirejo  
Cornell University  
*“Tales of the City, or Stairway to Heaven: Television’s Queer Cartographies”*

Hollis Griffin  
Northwestern University  
*“Out of the Closet and on the Road: Identity, Mobility, and Geography in Gay-themed Cultural Production”*

Kevin Ohi  
Boston College  
*“Voyeurism and Annunciation in Almodóvar’s Talk to Her”*

sponsor: **Queer Caucus**

**E15** Television Comedy and Performance

room: Congress C—Fourth Floor  
chair: **Ethan Thompson**  
Texas A&M University, Corpus Christi  

Christine Becker  
University of Notre Dame  
*“Acting For the Cameras: Performance in the Multi-camera Sitcom”*

Ethan Thompson  
Texas A&M University, Corpus Christi  
*“Cringe Comedy: Awkward Moments in TV Style, Performance, and Audience Response”*

Amber Day  
Bryant University  
*“And Now . . . The News? Mimesis and the Real in The Daily Show”*

**E16** After 9 / 11

room: Hospitality Suite 413—Fourth Floor  
chair: **Neda Atanasoski**  
Stony Brook University  

Stacy Takacs  
Oklahoma State University  
*“American Heroism and Imperial Melancholia post-9/11”*

Heather Warren-Crow  
University of Wisconsin, Milwaukee  
*“Soft Body Dynamics after 9/11”*

Linda Mokdad  
University of Iowa  
*“9/11 and the Politics of Redemption: Historical Obscurity and Textual Ambiguity in Syriana”*

Neda Atanasoski  
Stony Brook University  
*“Structuring Television Justice and Heroism after 9/11: Veronica Mars, Teen Noir, and the Limits of Liberal Critique”*

**E17** The Multiple Narrative Film

Architectures of Time, Space, & Genre

room: Hospitality Suite 414—Fourth Floor  
chair: **Glenn Man**  
University of Hawaii, Manoa  

Joseph Kickasola  
Baylor University  
*“Multi-valence and the Contemporary Cinema”*

Allan Cameron  
Australian Film, Television and Radio School  
*“Deciphering the Present: Simultaneity, Succession and Mediation in Code Inconnu and Time Code”*

Marimar Azcona-Montoliu  
Universidad de Zaragoza  
*“Unexpected Encounters: The Contemporary Thriller Meets the Multi-protagonist Film”*

Glenn Man  
University of Hawaii, Manoa  
*“The Multiple Narrative Film: Classical Realism to Contingent Reality”*
**Session E**

**E18 Cinematic Cities 3**
*Room:* Hospitality Suite 416—Fourth Floor
*Chair:* Sabine Haenni *Cornell University*

Jonathan Driskell *King's College London* "Romantic Constructions: Parisian Architecture and the Midinette"

Alberto Zambonetti *New York University* "Filming the EUR: Fascist Signification in Cinema"

Michael Siegel *Brown University* "Rome, Shattered City: Dario Argento, Broken Glass, and Roman Urban History"

Sabine Haenni *Cornell University* "Cinema and Marseille Urbanism"

**E19 Biologies of the Avant-garde**
*Room:* Hospitality Suite 416—Fourth Floor
*Chair:* Jennifer Fay *Michigan State University*


Hanna Shell *Harvard University* "Experiments in Mimicry: Animal Camouflage, Chameleon Film and the Direct Animation of Len Lye and Stan Brakhage"

Kevin Anderson *Cork University* "Altered States of Embodiment: Considering the Gap between Feature and Ethnographic Filmic Representations of Possession"

Jennifer Fay *Michigan State University* "Polanski's Mammals"

Films by Hanna Shell will screen during Sessions H21 and I21.

**E20 Tune in Yesterday Radio Histories**
*Room:* Jefferson Boardroom—Third Floor
*Chair:* Alexander Russo *Catholic University of America*

Clifford Boerskmida *Princeton University* "From Basement to Boudoir: Gender, Design and the De-masculinization of Consumer Electronics in the Jazz Age"

Shawn VanCour *University of Wisconsin, Madison* "From Dialogue to High Drama: Aesthetic Transformations of the Early American Radio Play"

Cynthia Meyers *College of Mount Saint Vincent* "The Ad Man in 1940s Hollywood"

Alexander Russo *Catholic University of America* "Cowcatchers and Hitchhikers Take Listeners for a Ride: Attention, Irritation, and Alienation in the Flow of Network Radio Advertising"

**E21 Screenings E**
*Room:* Parlor 3—Third Floor

**The Other Side**
Bill Brown, USA, 2005, 45 min

**Floods, Ghosts and Contamination**
Jenny Stark and Mark Yzaguirre, USA, 2003, 15 min

**Sponsors:** Caucus on Class

For more information see the Screening Synopses following the index.

**E22 Meeting E**
*Room:* Roberts Boardroom—Thirty-third Floor

Public Policy Committee

---

**Friday, March 7**

12:00 noon—1:00 pm

**Members’ Business Meeting**

*Room:* Commonwealth B—Second Floor
F1: Space, Popular Music, and the Logics of Racialisation

Room: Commonwealth A1—Second Floor
Chair: Bliss Lim * University of California, Irvine

Patricia Ahn * University of Southern California * "Scoring Orange County: The Racialisation of Space and Music in Prime-time Television"

Christine Balance * University of California, Riverside * "Tool Time, Party Time, and Where We Stick the Kids: Garages and Suburban Cultural Production"

Bliss Lim * University of California, Irvine * "Re-placeing Mestiza Stardom: Sharon Cuneta and the Noramian Imaginary in Filipino Cinema"

Respondent: Karen Tongson * University of Southern California

F2: Contemporary Slovenian Cinema

Room: Commonwealth A2—Second Floor
Chair: Meta Mazaj * University of Pennsylvania

Denis Valic * University of Ljubljana * "Language in Slovenian Cinema: Redefining the Cinematic in Igor Sterk's Gone with the Train (1997)"

Meta Mazaj * University of Pennsylvania * "Freewheeling on the Margins in Jancz Burger's Idle Running (1999)"

Respondent: Andy Horton * University of Oklahoma

F3: Brainstorming: SCMS at 50

Room: Commonwealth B—Second Floor

"SCMS at 50" will be our year-long celebration of the Society's Golden Anniversary beginning with our conference in Tokyo in May 2009 and concluding with our conference in Los Angeles in March of 2010. Please join us in this important planning session to contribute ideas and suggestions for both conferences as well as other ways to celebrate this important milestone. Volunteers for local Host Committees and those with ideas for special conference events are especially welcome!

F4: Not Your Average Couch Potato

Television Fandom

Room: Commonwealth C—Second Floor
Chair: Kirsten Pullen * Texas A&M University

Suzanne Scott * University of Southern California * "Authority, Resistance: Is Battlestar Galactica Fan Production Frankensteined?"

Ashley Moss * University of Arizona * "Courting the Interactive Audience: Integrating Fan Videos into Network Marketing Campaigns"

Julio Russo * Brown University * "The Shape of Things to Come: Online Promotions, Fan Videos, and Other Queer Technologies in the Progeny of Battlestar Galactica"

Kirsten Pullen * Texas A&M University * "Evaluating Without Folly: So You Think You Can Dance and the Terrain of Television Talent Show Fandom"

F5: Techno-knowledge

Room: Commonwealth D—Second Floor
Chair: Jack Batič * Rutgers University

Lisa Parks * University of California, Santa Barbara * "Digging into Google Earth"

Greg Siegel * University of California, Santa Barbara * "Forensic Media: Technology, Epistemology, and Historiography"

Kelly Gates * University of California, San Diego * "Digital Credibility: Photographic Truth in Video Forensics"

Jack Batič * Rutgers University * "Collective Intelligence Agencies: The 911 Truth Movement, Convergence Culture, and Information Warfare"
Toward a “New” Third Cinema?

**Panel F6**

**Recent Argentinean Film and the Re-emergence of Class (Part 1): Fiction Film from Neoliberalism to Post-2001 Crisis**

- **Tubman—Third Floor**
- **Chair:** Fernanda Zullo-Ruiz * Hanover College
- **Sophia McClennen** * Pennsylvania State University, University Park * "Neoliberalism and the New Latin American Cinema: Adrian Caetano's Pizza, birra, y faso and Bolivia"
- **Ana Ros** * University of Michigan * "Live-in Maid: Argentinean Crisis and "class-transference" Phenomenon"

**Sponsors:** Latino/a Caucus and Caucus on Class

---

**WORKSHOP**

**F8**

Architecutres and Designs of Global Media Circulation, 1858–2008

- **Adams—Third Floor**
- **Chair:** James Schwoch * Northwestern University
- **Co-Chair:** James Hay * University of Illinois

**Workshop Participants:**
- **James Hay** * University of Illinois
- **Paul Torre** * Southern Illinois University, Carbondale
- **Benjamin Aslinger** * University of Wisconsin, Madison
- **David Tafler** * Muhlenberg College

---

**F9**

Reexamining Sam Fuller Through the Archives

- **Washington A—Third Floor**
- **Chair:** Marsha Orgeron * North Carolina State University
- **Haden Guest** * Harvard University * "The Archaeology of an Auteur"
- **Marsha Orgeron** * North Carolina State University * "Spying Fuller through a New Lens: Fuller's FBI File and Pickup on South Street"
- **Lisa Dombrowski** * Wesleyan University * "When Politics, Art, and Commerce Collide: The Muzzling of Samuel Fuller's White Dog"
- **Respondent:** John Belton * Rutgers University

---

**F10**

Poverty, Ideology and the Media

- **Washington B—Third Floor**
- **Chair:** Steve Macek * North Central College

**Participants:**
- **Stephen Charbonneau** * Florida Atlantic University * "Branching Out: Young Appalachian Selves, Auto-ethnographic Aesthetics, and the Founding of Appalshop"
- **Robert Koutish** * Goucher College * "The Baltimore Community Radio Coalition"
- **Shivaani Selvaraj** * Media Mobilizing Project, Philadelphia * "Media Making Movement in Philadelphia"

**Sponsor:** Caucus on Class

---

**F11**

Film and Public Debate

- **Washington C—Third Floor**
- **Chair:** Bonnie Blake * Ramapo College of New Jersey

**Participants:**
- **Shelley Stamp** * University of California, Santa Cruz * "The People vs. John Doe: Early Motion Pictures and the Crusade against Capital Punishment"
- **Lynne Jackson** * St. Francis College * "Free and Open to All: Possibilities for Micromovies and the Public Debate"
- **Susan Ryan** * College of New Jersey * "Documentaries and Public Discourse: The Case for Michael Moore"
- **Scott Weiss** * St. Francis College * "A Case Against the Singular Perspective of the Documentary Film"

**Sponsor:** Caucus on Class

---

**Friday, March 7 * 1:15–3:00 pm**

**Session F**

---
Session F

F12  New Masculinities
room:  Parlor 2—Third Floor
chair:  Ron Becker  *  Miami University
Celine P. Shimizu  *  University of California, Santa Barbara  *  "Sexual Problems: Crises of Racial Masculinity in Representations of Asian/American Masculinities"
Peter Alilunas  *  University of Texas, Austin  *  "Nothing I Do is Ever Good Enough: Troubled Masculinity in the Films of Vince Vaughn"
Ron Becker  *  Miami University  *  "Guy Love: Post-closet TV and the New Straight Man"

F13  Re-viewing Stardom
room:  Congress A—Fourth Floor
chair:  Julie Wilson  *  University of Minnesota
co-chair:  Amber Watts  *  University of Wisconsin, Madison
Christine Quail  *  State University of New York, College at Oneonta  *  "Don't Believe the Hype: Flavor Flav and The Political Economy of 'Celebreality'
Amber Watts  *  University of Wisconsin, Madison  *  "Britney Broken Down: Reflexive Transparency in Popular Celebrity Discourse"
Julie Wilson  *  University of Minnesota  *  "Star Testing: Celebrity Gossip and the Politics of Neo-liberal Capitalism"
Barry King  *  Auckland University of Technology  *  "Contemporary Celebrity and the Comodification of Fan Sub-cultures"

F14  WARNING: Adult Content
room:  Congress B—Fourth Floor
chair:  Ian Olney  *  York College of Pennsylvania
Jane Fader  *  Wayne State University  *  "A Perverse Implantation: Squirting Pornography and the Law of the Father"
Ryan Powell  *  King's College, London  *  "Go West: Liberatoriy Emasculation and Utopian Ideology in Joe Gage's Kansas City Trucking Co."
Kevin Wynter  *  University of California, Berkeley  *  "A Phenomenological Introduction to Interactive Sex Simulators and The Crisis of Male Identity in Virtual Pornography"
Ian Olney  *  York College of Pennsylvania  *  "It's Just Like the Sixties, Only With Less Hope: Unsimulated Sex in Contemporary American Independent Cinema"

F15  HBO's The Wire
room:  Congress C—Fourth Floor
chair:  David Lerner  *  University of Southern California
Christopher Hanson  *  Loyola Marymount University  *  "A Man Must Have a Code: The Many Languages of The Wire"
David Lerner  *  University of Southern California  *  "Way Down in the Hole: Baltimore as Location and Representation in The Wire"
Daniel Herbert  *  University of Michigan  *  "The Wire and Anti-allegory Television Drama"
Marsha Kinder  *  University of Southern California  *  "Re-wiring Baltimore: The Emotive Power of Systemics, Seriality and the City"

F16  The Hideous Pageant of War and Terror
room:  Hospitality Suite 413—Fourth Floor
chair:  Corey Creekmur  *  University of Iowa
Denise O'Malley  *  Boston College  *  "Tales that Wag and Dogs that Byte: Saving Jessica Lynch and other Rhetorical Rescues"
Jeffrey Chown  *  Northern Illinois University  *  "Iraq War Documentaries and the Problem of Interpretation"
John Bridge  *  University of California, Los Angeles  *  "Attack Videos, Communiques, and Martyr Profiles: Rumors of Insurgency and Terror in a 'Post-propaganda' Digital Context"
Corey Creekmur  *  University of Iowa  *  "The Sound of the War on Terror"

F17  Constructing Meaning
The Politics of Appropriation and the Ethics of Recontextualization
room:  Hospitality Suite 414—Fourth Floor
chair:  Broderick Fox  *  Occidental College
Stuart Davis  *  University of Minnesota  *  "De-coding Brazilian Hollywood: Collage Filmmaking as Third Cinema Practice in Rogério Sganzerla's Tudo é Brasil (1998)"
Broderick Fox  *  Occidental College  *  "From Early Video Activism to YouTube: Reconnecting Strategies of Appropriation to Their Politicized Origins"
Dan Leonard  *  Saint Mary's College, California  *  "Other Cinema: Appropriation as Exhibition"
Sara Sullivan  *  University of Iowa  *  "Holding Fast: Constellating Archival AIDS Videos according to Benjamin's Allegory"
**F18** Issues of Design and Architecture in the Cinema of Transnationalism  
**Room:** Hospitality Suite 415—Fourth Floor  
**Chair:** Simita Chakravartty *The New School*  
*Martin Roberts* *The New School* *"Beyond Baraka: Transnational Documentary and the Cinematic Sublime"*  
*Jiwon Ahn* *Keene State College* *"Transnational Cinema in Costume: Shifting National Imaginaries in the Genre of East Asian Period Drama"*  
*Nancy Srobro* *University of Pennsylvania* *"Transforming the Look of Heritage: Mira Nair's *Vanity Fair* and Gurinder Chadha's *Bride and Prejudice*"*  
*Sunita Chakravartty* *The New School* *"Crafting the Transnational: Accident and Design in Mira Nair's *The Namesake*"*

**F19** Anarchitectural Cinemas  
**Room:** Hospitality Suite 416—Fourth Floor  
**Chair:** Genevieve Yue *University of Southern California*  
*Jennifer Reynolds* *University of Southern California* *"Following this Wall: The Politics of Visual Control and Gordon Matta-Clark's Made in America"*  
*Pauline Stakelom* *University of California, Santa Barbara* *"Light, Death, and the Golden Gate Bridge: Representations of the Bridge in Contemporary Experimental Video"*  
*Genevieve Yue* *University of Southern California* *"Architectures of the Inside: The Rhetoric of the Cut in the Films of Gordon Matta-Clark and Stan Brakhage"*  
*Erica Levin* *University of California, Berkeley* *"Shock, Static, and the Space of Invasion in Martha Rosler's Found Video Work"*

**F20** Notes on Soundtracks  
**Room:** Jefferson Boardroom—Third Floor  
**Chair:** Senta Siewert *University of Amsterdam*  
*Lisa Schmidt* *University of Texas, Austin* *"They Are Among Us! The Electronic in Science Fiction Film Music"*  
*Lara Hryça* *Wayne State University* *"Och La La: Wes's 30 Century Man and Sofia's City Girl—The Soundtrack Album and the Contemporary American Filmmaker"*  
*Mark Minett* *University of Wisconsin, Madison* *"The Hollywood Film Score and the DJ Aesthetic"*  
*Senta Siewert* *University of Amsterdam* *"Transcultural Music and Universal Spaces in Contemporary European Cinema"*

**F21** Screenings F  
**Room:** Parlor 3—Third Floor  
*Three Short Films by Annemarie Jacir:*
*An Explanation: and then burn the ashes*  
Annemarie Jacir, USA/Palestine, 2005, 6 min  
*like twenty impossibles: Ka'imm 'Ashrun Mustaheel*  
Annemarie Jacir, Palestine/USA, 17 min  
*A Few Crumbs for the Birds*  
Annemarie Jacir and Nassim Amaouche, France/Jordan, 2005, 28 min  
*SPONSOR: Middle East Caucus*  
Filmmaker Annemarie Jacir will be available for questions. For more information see the Screening Synopses following the index.

**F22** Meeting F  
**Room:** Roberts Boardroom—Thirty-third Floor  
*Nontheatrical Film and Media Scholarly Interest Group*  

**Friday, March 7**  
**1:30-3:00 pm**  
**Special Offsite Event**  
*"Building Bridges with The Village: Connecting the University to the Community through Youth Media Production" Screening & Discussion*  
*Location:* WHYY (PBS Affiliate), Independence Mall West, 150 N. 6th Street  
*Directions from Loews Philadelphia Hotel will be available at the conference registration desk.*  
*SPONSOR: Media Literacy and Outreach Scholarly Interest Group, African/African American Caucus, and the Media Education Lab, Temple University*
G1. The Asian Body on the American Screen

room: Commonwealth A2—Second Floor
chair: Philippa Gates * Wilfrid Laurier University

Adrian Khachtu * University of Pennsylvania * "Performing the Asian Body in Early American Film: Anna May Wong’s Visual Grammar of Race"
Russell Mead * University of Oregon * "John Wayne’s Asia: Race, Romance, and Global Capitalism in The Barbarian and the Geisha (1955)"
Theresa L. Geller * Rutgers University * "I’m Not Low: The Subversive Laughter of Harold and Kumar Go to White Castle (2004)"

sponsor: Asian/Pacific American Caucus

G2. Exchange, Icon, Material Practice

Film and Circulation in India

room: Commonwealth A2—Second Floor
chair: Niti Misra * University of California, San Diego

Sudhir Mohadevan * New York University * "The Purchase and Reach of Cameras Towards a Pre-history of Early Cinema in Bengal (1840–1920)"
Priya Jalakum * University of Southern California * "Visualizing Architectures of Insurgency"
Rosie Thomas * University of Westminster * "Tarzan Goes to India"
Ranjani Mazumdar * Jawaharlal Nehru University * "Event Management and the Promotional Logic of Bombay’s Film Stardom"

sponsor: Asian/Pacific American Caucus

G3. Technologies of the Filmic Self Part 1

room: Commonwealth B—Second Floor
chair: Angelica Fenner * University of Toronto

David Gurney * Northwestern University * "Tell Us Everything about YouTubers: Navigating the Construction of Self through Video Blogging"
José Gatti * Universidade Federal do Rio de Janeiro * "(Im)personalities of Glauber Rocha by Glauber Rocha"
Alisa Lebow * Brunel University * "Taking Symptoms for Signs: Chasing Modernity’s Tail in Two Contemporary First Person Films"
Alexandra Juhász * Pitzer College * "MP:me: Variant of a Manifesta, 2007"

G4. Television as a Cultural Center

The Future of the Public Sphere

room: Commonwealth C—Second Floor
chair: Sharon Ross * Columbia College, Chicago

Shanti Kumar * University of Texas, Austin * "Redefining the Public in Indian Television"
Yoed Rivera * Indiana University, Bloomington * "Public Television for the ‘Other’ Public: ERTA-TV (1972–1980)"
Henry Jenkins * Massachusetts Institute of Technology * "The Public Sphere in a Hybrid Media Ecology: YouTube, Network Television, and Presidential Politics"
Jostein Gripsrud * Universitetet i Bergen * "Television and the Digital Public Sphere"

sponsor: Television Studies Scholarly Interest Group

G5. Media Subcultures

room: Commonwealth D—Second Floor
chair: Katie Mills * Occidental College

Josh Guildford * Brown University * "Resurrecting the Bones Brigade: Skateboard Videos and Publicity"
Robert Jones * New York University * "Mechanical Wanted: The Professionalization of Machinima Software"
Amanda Fleming * Indiana University * "Looking at the Monstrous Human: Serial Killer Fans Online"
Katie Mills * Occidental College * "Viral Mobility: Lowrider Videos on YouTube"
Toward a “New” Third Cinema?

**G6** Toward a “New” Third Cinema? (Part 2): The Post-2001 Resurgence of Nonfiction Film

*Room:* Tubman—Third Floor

*Chair:* Susan Ryan * College of New Jersey

* Antonio Prado * Knox College * “Towards a Gendered Perspective of the Third Cinema Premises: Working Class Women in the Recent Videoactivism in Argentina”

* Patricia Keeton * Ramapo College of New Jersey * “Third Cinema Principles and Contemporary Worker Struggles: Documentary Representations of Zanón-“Fasinpat’ in Argentina”

* Fernanda Zullo-Ruiz * Hanover College * “The New Argentine Cinema: What’s Class Got To Do With It?”

_Sponsors:_ Latino/a Caucus and Caucus on Class

**G7** On a Global Basis Studies in Ethnicity, Transnationalism and Imperialism

*Room:* Anthony—Third Floor

*Chair:* Darrell Newton * Salisbury University

* Stephanie Schulte * George Washington University * “Economic Weapon or Tool for Social Uplift: American and European Visions of the Internet”

* Pamela Wilson * Reinhardt College and Michelle Stewart * State University of New York, Purchase College * “Indigeneity and Indigenous Media on the Global Stage”

* Emma Robertson * Sheffield Hallam University * “I Get a Real Kick Out of Big Ben’: BBC Versions of Britishness on the Empire and World Service, 1932–1967”

* Darrell Newton * Salisbury University * “Transnational Travelers’ Tales: BBC Caribbean Radio and West Indies Programming”

**G8** The Architectonics of Costume Design

*Room:* Adams—Third Floor

*Chair:* Alisia Chase * State University of New York, Brockport

_Workshop Participants:_

* Alisia Chase * State University of New York, Brockport

* Deborah Landis * University of the Arts London

* Tamar Jeffers McDonald * University of Kent

* Pamela Church Gibson * University of the Arts London

**G9** Copyright and Publishing

*Room:* Washington A—Third Floor

*Chair:* John Belton * Rutgers University

*Co-chair:* Peter Decherney * University of Pennsylvania

_Workshop Participants:_

* Jon Lewis * Oregon State University

* Peter Jaszi * American University, Washington College of Law

* Daphne Ireland * Princeton University Press

* Eric Schwartz * Mitchell, Silberberg & Knupp, LLP

_Sponsor:_ Public Policy Committee

**G10** A*L*T*M*A*N

*Room:* Washington B—Third Floor

*Chair:* Richard Ness * Western Illinois University

* Robert T. Self * Northern Illinois University * “Social Spaces and the Geographic Imaginary in Robert Altman’s McCabe & Mrs. Miller”

* Todd Berliner * University of North Carolina, Wilmington * “Nashville and Narration in Seventies Cinema”


_Respondent:_ Jackie Byars * Wayne State University

**G11** The Documentary Text and Social Change

*Room:* Washington C—Third Floor

*Chair:* Angela Aguayo * Eastern Illinois University

*Co-chair:* Carrie Wilson-Brown * University of Illinois

* Deirdre Boyle * The New School * “Social Documentaries: Subject to Change”

* Angela Aguayo * Eastern Illinois University * “The Camera as a Tool of Social Upheaval: A Critique of Contemporary Activist Documentary Film and Video”

* Kristen Hoerl * Auburn University * “Mourning Activism in Documentary Films about Radical Protest Movements”
**Session G**

**G12** Film Characters and the Architecture of Emotion  
Designing Different Spectator Responses  
---
*Room:* Parlor 2—Third Floor  
*Chair:* Henriette Heidbrink *University of Siegen*
  
*Jens Eder* *Universitaet Hamburg* *“Responding to Characters: Levels and Shifts, Mainstream and Margin”*  
*Margrethe Bruun Vaage* *University of Oslo* *“The Attraction of Empathy: The Suffering Male Hero”*  
*Henriette Heidbrink* *University of Siegen* *“Old Feelings in New Architectures? Ludic Film-forms and their Impact on the Engagement with Characters”*  
*Respondent:* Jochen Venus *University of Siegen*

**G13** Bette Davis Actor and Star  
---
*Room:* Congress A—Fourth Floor  
*Chair:* Martin Shingler *University of Sunderland*
  
*Martin Shingler* *University of Sunderland* *“Bette Davis: Actor/Star and Consummate Liar”*  
*Cynthia Baron* *Bowling Green State University* *“Jezebel (1938): A Davis, Wyler, Rapper Production”*  
*Ed Sikov* *Independent Scholar* *“Don’t Let’s Ask for the Moon—We Have a Star!: Bette Davis as Gay Icon”*

**G14** The Geography of Desire  
Screening Public Sex and Queer Subjects in the United States  
---
*Room:* Congress B—Fourth Floor  
*Chair:* Margaret DeRosia *University of Western Ontario*
  
*Joseph Wiłdaraż* *University of Western Ontario* *“How’d You Like to Disappear?: Cruising and Crises of Gay Visibility”*  
*Julianne Pidduck* *Université de Montréal* *“We Are Family’: Gender and Kinship in Transgender Documentary”*  
*Nick Haffie-Emslie* *Independent Scholar* *“Is That the First Time Somebody Sang the National Anthem into your Ass?: 9/11, Public Sex and the Politics of Permeability in John Cameron Mitchell’s Shortbus”*  
*Sponsor:* Queer Caucus

**G15** Excessive Designs  
Melodrama and Contemporary Television  
---
*Room:* Congress C—Fourth Floor  
*Chair:* Susan Kerns *University of Wisconsin, Milwaukee*
  
*Terri Williams* *University of Wisconsin, Milwaukee* *“Building Suspicion: Prison Break, Melodrama, and the War on Terror”*  
*Ruth Wollersheim* *St. Cloud State University* *“Melodrama and the Biological Clock: How American Television Constructs Anxiety about Fertility during the War on Terror”*  
*Suzanne Leonard* *Simmons College* *“Melodrama Meets Mode: Ugly Betty’s Generic Revisions”*  
*Susan Kerns* *University of Wisconsin, Milwaukee* *“Merging Church and State Fair through Deviant Bodies in HBO’s Carnivale”*

**G16** The Critical Response  
---
*Room:* Hospitality Suite 413—Fourth Floor  
*Chair:* Jonathan Lupo *Colorado State University*
  
*Robert Cagle* *University of Illinois, Urbana-Champaign* *“Encounters in the Mirror: Violence, Morality, and the South Korean ‘Extreme’ Film”*  
*Paul Rixon* *Roehampton University* *“British TV Criticism and American Programmes: From the Surreal to the Carnevaletesque”*  
*Erik Hedling* *Lund University* *“Ingmar Bergman and the Vietnam Movement”*  
*Jonathan Lupo* *Colorado State University* *“A New Critical Order, or: How Professional Critics Learned to Stop Worrying and Love the Internet”*

**G17** The Contemporary Multi-plot Film  
---
*Room:* Hospitality Suite 414—Fourth Floor  
*Chair:* Ned Schantz *McGill University*
  
*John Bruns* *College of Charleston* *“Polyphonic Film”*  
*Derek Nystrom* *McGill University* *“Social Totality and Its (Incomplete) Maps: Multinational Capitalism and the Contemporary Multi-plot Film”*  
*Ned Schantz* *McGill University* *“Lost Dogs: Melodrama and Social Assemblage in Amores Perros”*
### G18 Cinematic Space

**Theory and Practice**

- **room:** Hospitality Suite 415—Fourth Floor
- **chair:** Jim Bizzocchi  
  Simon Fraser University

**presented by**

- R. Rutsky  
  San Francisco State University  
  "Architecture without Arché"
- Anne Rutherford  
  University of Western Sydney  
  "How do Stones Talk, How Does Space Dance, Why Does Mise en Scène Pulse and Quiver? The Dramaturgy of Space in Kobayashi’s Harakiri"
- Sylvia Martin  
  University of California, Irvine  
  "Explosions and Cyborgs: the Innovation and Destruction of Space and Technology on Hollywood Sound Stages and Studio Lots"
- Jim Bizzocchi  
  Simon Fraser University  
  "The Virtual, the Real, and the Design of Cinematic Storyworlds"

### G19 Histories of Sound in Cinema

**room:** Hospitality Suite 416—Fourth Floor

**chair:** Kevin John Bozelka  
  University of Texas, Austin

**presented by**

- Hyungshin Kim  
  Northwestern University  
  "When the First Korean Talkie Was Born: The Discourses of Locality, Vernacular Language, and Foreign Media Consumption in the Early Korean Film Cultures"
- Christina Petersen  
  University of Chicago  
  "Saying It With Songs: American Film Melodrama and the Coming of Sound in Al Jolson’s First All-talking, All-singing Picture"
- Meredith Ward  
  Northwestern University  
  "Insurgent Sounds and Rumpled Suits: Art vs. Engineering in Early Sound Pictures"
- Kevin John Bozelka  
  University of Texas, Austin  
  "Media Mergers/Professional Mergers: Rock’s Ascendancy Over Tin Pan Alley and Its Impact on the Hollywood Film Industry"

### G20 Exhibition Micro-histories

**room:** Jefferson Boardroom—Third Floor

**chair:** R. Bruce Brasell  
  Independent Scholar

**presented by**

- Denise Khor  
  Yale University  
  "Movie House Culture, Asian Immigrants, and Rural Hawaii, 1909–1930s"
- Denise Cummings  
  Rollins College  
  "Placing Memory, Exploring Context: Local Exhibition and Winter Park, Florida’s Mid-century Theaters"
- Martin Johnson  
  New York University  
  "The Agora Downtown with Comfortable Seats: The Small-town Movie Theater as Civic Space"
- R. Bruce Brasell  
  Independent Scholar  
  "Desecration or Recreation? The Intersection of Commerce and Religion Over Sunday Motion Picture Exhibition Policy in Birmingham, Alabama, 1918–1932"

### G21 Screenings G

**room:** Parlor 1—Third Floor

- **The Roof/Al-sateh**  
  Kamal Aljafari, Germany/Palestine, 2006, 60 min
- **Visit Iraq**  
  Kamal Aljafari, Germany, 2003, 25 min

**sponsors:** Middle East Caucus, Asian/Pacific American Caucus and Women’s Caucus

Filmmaker Kamal Aljafari will be available for questions. He will also discuss these films during Session I6. For more information see the Screening Synopses following the index.

### G22 Meeting G

**room:** Roberts Boardroom—Thirty-third Floor

- **Latino/a Caucus**
H1. The Eurotears
room: Commonwealth A1—Second Floor
chair: Luca Caminati ★ Colgate University

Michael Anderson ★ Yale University ★ "Face and Form in Rohmer: From Manut chez Maud's Talking Cinema to the Denial of Eloquence in Le Bayon vert"

Dominique Russell ★ Independent Scholar ★ "The Sight and Sound Gap in Luis Buñuel: Designs of an Auteur Persona"

Luca Caminati ★ Colgate University ★ "Only Marxists Love the Past: Pier Paolo Pasolini's The Walls of Sana'a"

H2. Beyond Techno-Orientalism
Transmedium and Transnational Film Technologies, with Reference to Japan

room: Commonwealth A2—Second Floor
chair: Daisuke Miyao ★ University of Oregon

Jonathan M. Hall ★ University of California, Irvine ★ "Imura, Space, and the Phenomenological Operation"

Thomas Lamarre ★ McGill University ★ "The Exploded View: Technologies of Limited Animation"

Daisuke Miyao ★ University of Oregon ★ "Let There Be Light: Henry Kotani and the Emergence of Cinematography in Japan"

Mitsuyo Wada-Marciano ★ Carleton University ★ "Vermilion Pleasure Night: Tokyo Pop Television"

H3. Technologies of the Filmic Self Part 2

room: Commonwealth B—Second Floor
chair: Alisa Lebow ★ Brunel University

Robin Curtis ★ Freie Universität Berlin ★ "Comportment and the Past: The Spatial Specifics of Autobiographical Recollection"

Angelica Fenner ★ University of Toronto ★ "Intersubjectivity and the Documentary Camera"

Sophie Mayer ★ University of Cambridge ★ "The T in Home: Michelle Citron's Architecture of a Filmic Self"

H4. Paratextual Architectures and the Shifting Boundaries of Television

room: Commonwealth C—Second Floor
chair: Jonathan Gray ★ Fordham University

Jonathan Gray ★ Fordham University ★ "Where isn't Springfield? Placing The Simpsons and Television"

Louisa Stein ★ San Diego State University ★ "Hailing the Fan: Diegetic and Extradiegetic Expansion in Official Online Interfaces"

Jason Mittell ★ Middlebury College ★ "Architectures of Participation: Wiki Fandom and the Case of Lostpedia"

Kristina Busse ★ Independent Scholar ★ "Paratextual Commentary as Writer Response Theory"

sponsor: Television Studies Scholarly Interest Group

H5. She / He: Gendering the Digital

room: Commonwealth D—Second Floor
chair: Michele White ★ Tulane University

Carol Stabile ★ University of Wisconsin, Milwaukee ★ "The Only Differences Between the Two Genders are Cosmetic! Playing like a Girl on World of Warcraft"

Brian Jennings ★ University of California, Los Angeles ★ "White Like Me: The Performance of Race and Sexual Identity in Online Videogame Space"

Tanner Higgin ★ University of California, Riverside ★ "Machismo Masculinities: Video Game Video, Space, and Masculine Performance"

Michele White ★ Tulane University ★ "Designing It: eBay's 'You Can Get It on eBay' Campaign and the Regulation of Gender and Sexuality"
Variations of Animation

room: Tubman—Third Floor
chair: Elizabeth Walden * Bryant University

Suzanne Buchan * University College for the Creative Arts * “Enchantment, Paradox and Spatial Politics: The Architectural Imagination of Animation”

Jason Sperb * Indiana University * “Affecting Reassurance / On Utopia, Race and (Online) Disney Fandom”

Nikolina Dobreva * University of Massachusetts, Amherst * “Animate This: Corporate Constructions of Romani Ethnicity in Animated Feature Films from Disney to Anime”

Elizabeth Walden * Bryant University * “Agnieszka Woznicka’s Birdy: The Real World of Puppets in the Age of Digital Animation”

The Recording Industry and Media Studies

room: Adams—Third Floor
chair: Kyle Barnett * Bellarmine University

WORKSHOP PARTICIPANTS:

Norma Coates * University of Western Ontario
Robert Sloane * Bowling Green State University
C. Michael Elavsky * Penn State University
Kembrew McLeod * University of Iowa

Going on the Job Market?

room: Washington A—Third Floor
chair: Hollis Griffin * Northwestern University

WORKSHOP PARTICIPANTS:

Hector Amaya * Southwestern University
Amy Shore * State University of New York, Oswego
Janet Staiger * University of Texas, Austin
Mimi White * Northwestern University
Scott Curtis * Northwestern University
Eric Schaefer * Emerson College

sponsor: Graduate Student Organization

Forgetting to Duck

The Reaganization of U.S. Media

room: Washington B—Third Floor
chair: Alexandra Keller * Smith College

Alexandra Keller * Smith College * “The Cowboy President and the Staging of the Western as Political Theater”

Isabelle Freda * Vassar College * “Missing in Action in Morning in America”

Joe McElhaney * Hunter College, City University of New York * “Voluptuous Toilets: Morrisey, Mixed Blood, and the Emergence of the Indie Film”

Health Films in the Early, Middle, and Late-Twentieth Century

room: Washington C—Third Floor
chair: Kirsten Ostherr * Rice University

Kirsten Ostherr * Rice University * “Medical Motion Pictures at the American College of Surgeons: The Unknown Institution at the Center of Nontheatrical Health Film Distribution”

Oliver Gaycken * Temple University * “Surrealist Contagion: Le Vampire”

Ron Greene * University of Minnesota * “Taking the Audience’s Temperature: Entertainment-Education and the Promotion of Reproductive Health”

James Boyd * University of Southern California * “The Design of Disease: The Visual Culture of Alzheimer’s and the Brain”
Session H

H12 Contemporary Cinema and Constructions of Masculinity from the Margins
room: Parlor 2—Third Floor
chair: Ian Conrich ★ Birkbeck, University of London
Ian Conrich ★ Birkbeck, University of London ★ "Masculinity and a Pacific Island Diaspora within New Zealand Film"
Tamao Nakahara ★ University of California, Berkeley ★ "Haxortopia: Masculinity and Race in Hacker Films"

H13 Heavenly Bodies
Stars of the Studio Era
room: Congress A—Fourth Floor
chair: Abigail Cheever ★ University of Richmond
Kathy Fuller-Seeley ★ Georgia State University ★ "Negotiating Sexuality and Innocence in Shirley Temple's Star Image during the Great Depression"
Kathrina Glitre ★ University of the West of England, Bristol ★ "Not Just a Pretty Face: Cary Grant's Body and the Physicality of his Performance"
Kristy Rawson ★ University of Michigan, Ann Arbor ★ "Directing the Girl with the Built in Drive: The Tashlin/Mansfield Collaboration"

H14 Screening Sexuality
room: Congress B—Fourth Floor
chair: Sarah Sinwell ★ Indiana University
Meheli Sen ★ Emory University ★ "Ménage-à-Trois: Erotic Triangles in Global Bollywood"
Julia Mendenhall ★ Temple University ★ "The Queer Architecture of Mainstream Televsual Hetero-pornographic Images"
Robb Hernandez ★ University of Maryland ★ "Archival Body/Archival Space: The Experimental Documentaries of Valentin Aguirre and Augie Robles"
Sarah Sinwell ★ Indiana University ★ "Reel Girls Have Sex: (Re)Imagining Chicana Sexualities and Spaces in Quinceanera (2006)"

H15 Sports and Media
room: Congress C—Fourth Floor
chair: Sudeep Sharma ★ University of California, Los Angeles
co-chair: Eric Vanstrom ★ University of California, Los Angeles
Eric Vanstrom ★ University of California, Los Angeles ★ "Allegories of (Sports) Media: Political Economy, Aesthetics and Circuits of Promotion in ESPN's 'This Is Sportscenter' Promotions"
Sudeep Sharma ★ University of California, Los Angeles ★ "The Worldwide Leader in (blank)—Reading ESPN Against Niches"

H16 Architectures of Despair
Influences of Expressionism in Classical Hollywood
room: Hospitality Suite 413—Fourth Floor
chair: Dion Tubrett ★ York University
Sarah LaBeau Delahouse ★ Wayne State University ★ "Hybrid Expressionism: A Case for F.W. Murnau's Sunrise: A Song of Two Humans (1927)"
David Lugowski ★ Manhattanville College ★ "James Whale: An (Expressionist) Cinema Defined in (Corny) Shadow"
Dion Tubrett ★ York University ★ "I Runne to Death, and Death Meets Me as Fast, and All My Pleasures Are Like Yesterday": Val Lewton's The Seventh Victim (1943) and the Internalization of an American Expressionism"

respondent: Robin Wood ★ Independent Scholar

H17 Grammatological Approaches to Film and Television
room: Hospitality Suite 414—Fourth Floor
chair: Kate Casey-Sawicki ★ University of Florida
co-chair: Nicholas Guest-Jelley ★ University of Florida
Nicholas Guest-Jelley ★ University of Florida ★ "The Way of Cynicism: Chaplin's Bodily Philosophy"
Kate Casey-Sawicki ★ University of Florida ★ "Third Worlds of Time Bear Witness: Chris Marker's Islands and the 'Different'"
Brendan Riley ★ Columbia College, Chicago ★ "Mysterious Architecture: How Mise-en-Scene Made Holmes into Marlowe"
Brian Doan ★ Oberlin College ★ "Peter Gallagher's Eyebrows"
Designing the Dream
Production Design in the Cinema

room: Hospitality Suite 415—Fourth Floor
chair: Ken Provencher ★ University of Southern California

Steven Jacobs ★ Saint Lukas College of Art, Brussels ★ "Floor Plans That Knew Too Much: Alfred Hitchcock’s Single-set Films"
Andy Horton ★ University of Oklahoma ★ "Henry Bumstead and Hollywood Art Direction from To Kill a Mockingbird to Flags of Our Fathers"
Ken Provencher ★ University of Southern California ★ "Production Design as Urban History: Patrizia Von Brandenstein’s "Dated" New York City Architecture in Beat Street, Working Girl, and Six Degrees of Separation"

Technological Interchanges in Experimental Film and Video

room: Hospitality Suite 416—Fourth Floor
chair: Federico Windhausen ★ California College of the Arts

Lucy Reynolds ★ University of East London ★ "Real TIME/SPACE: Performance at the London Filmmakers’ Co-operative"
Melissa Ragona ★ Carnegie Mellon University ★ "Diaries, Televisions, and Interviews: Andy Warhol’s Recording Aesthetics"
Federico Windhausen ★ California College of the Arts ★ "Televisual Film and Owen Land’s Modes of Address"

Technologies of the Voice and the Limits of Cinematic Space

room: Jefferson Boardroom—Third Floor
chair: Jennifer Fleeger ★ University of Iowa

Jacob Smith ★ University of Nottingham ★ "Tearing Speech to Pieces: Voice Technologies of the 1940s"
Jennifer Fleeger ★ University of Iowa ★ "How to Say Things With Songs: Al Jolson, Vitaphone Technology, and the Rhetoric of Warner Bros. in 1929"
Anastasia Saverino ★ New York University ★ "Unreality Effects and the Off-screen"
Kevin McDonald ★ University of Iowa ★ "Voice-over as Supplement: Deconstructing Hollywood’s Classicism"

Screenings H

room: Parlor 1—Third Floor

Locomotion in Water
Hanna Rose Shell, Italy/France/USA, 2005, 13 min

Reading the Water: Lectures on Home Video from the Gulf of ME
Niklas Sven Vollmer, USA, 2007, 40 min
Filmmaker Hanna Rose Shell will be available for questions. She will also present a paper during Session E19.
For more information see the Screening Synopses following the index.

Meeting H

room: Roberts Boardroom—Thirty-third Floor

Asian/Pacific American Caucus
**Friday, March 7**

**6:00—9:30 pm**

**Special Offsite Event**

“Community Media: New Directions, New Faces”

Reception at 6:00 pm
Roundtable Discussion: at 7:00—8:00 pm
Screening Series: Storyville (works by filmmakers of color in Philadelphia) at 8:00—9:30 pm

Scheduled participants: Louis Massiah ★ Executive Director, Scribe; Charlene Gilbert ★ University of Toledo; DeeDee Hall ★ Independent documentary filmmaker; and George Yudice ★ University of Miami

**location:** Scribe Video Center, 4212 Chestnut Street, Philadelphia, PA 19104, http://www.scribe.org
Printed directions will be available at the registration desk.

**sponsor:** Latino/a Caucus and African/African American Caucus

Louis Massiah will also screen films in K21 and P21. Selections from the Scribe Video Center's Selections Precious Places Community History Project will screen during Session P21.

**Friday, March 7**

**7:15—9:45 pm**

**Cinema Journal Editorial Board Meeting**

**room:** Roberts Boardroom—Thirty-third Floor

**Friday, March 7**

**7:30—9:00 pm**

**Special Offsite Event**

“Views from Cinema’s Other Screening Spaces: A Smorgasbord of Nontheatrical Media at the Wagner Free Institute of Science”

**location:** Wagner Free Institute of Science, 1700 West Montgomery Avenue, Philadelphia, PA 19121, Telephone: 215-763-6528, http://www.wagnerfreeinstitute.org

This special event will take place at the Wagner Free Institute of Science, a rare example of a Victorian venue that has changed very little since the early 1900s. The program will consist of a lantern-slide show drawn from the Wagner’s own collection, and a sampling from such nontheatrical genres as the popular science film, the travelogue, the industrial, the home movie, and more. It will be projected and presented by Jay Schwartz, a local collector/exhibitor whose “Secret Cinema” shows have become a mainstay of the Philadelphia independent cinema scene.

Seating is limited. Tickets are available at the conference registration desk on a first-come, first-served basis. Shuttles will leave the hotel at 7:15 pm, returning around 9:30 pm.

**sponsor:** Host Committee, Media Archives Committee, Nontheatrical Film and Media Scholarly Interest Group

**Friday, March 7**

**9:00 pm**

**Special Offsite Event**

**Queer Caucus—Reception and Meeting**

**location:** Bump Lounge (http://www.bumplounge.com), located in Philadelphia’s Gayborhood. Bump can be found within walking distance of Loews Philadelphia Hotel at 1234 Locust Street, on the southeast corner of 13th and Locust streets.

The reception is at 9:00 pm, and the annual meeting will begin at approximately 10:00 pm.
1. Indigenous Cinema in Non-indigenous Worlds
   - **Room**: Commonwealth A1—Second Floor
   - **Chair**: Houston Wood *Hawaii Pacific University*

   - **Monika Mehta** *State University of New York, Binghamton* "Indigenous Cinema in Non-Indigenous Worlds: The Politics of Representation and Cultural Identity"
   - **Amita Rai** *Florida State University* "Indigenous Film and the Politics of Representation"
   - **Jigna Desai** *University of Minnesota* "Indigenous Cinema in Non-Indigenous Worlds: The Politics of Representation and Cultural Identity"

2. Convergence, Co-option, or Conflict?
   Reflections on the Disciplines of Indian Film Research
   - **Room**: Commonwealth A2—Second Floor
   - **Chair**: Clare Wilkinson-Weber *Washington State University, Vancouver*

   - **Monika Mehta** *State University of New York, Binghamton* "Interdisciplinary and Film Censorship in India"
   - **Amita Rai** *Florida State University* "Nonlinear Dynamics and the Media Assemblage"
   - **Clare Wilkinson-Weber** *Washington State University, Vancouver* "Who But Us Know This? The Judgments and Practices of Bombay Film Workers"
   - **Jigna Desai** *University of Minnesota* "Diasporas, Globalism, and Interdisciplinarity: Approaches to Bollywood"

3. Women, Modernity and Cinema
   - **Room**: Commonwealth B—Second Floor
   - **Chair**: Anne Friedberg *University of Southern California*

   - **E. Ann Kaplan** *Stony Brook University* "Women, Affect and 'Late Modernity: Duras and Sonya's 1970s Cinema"
   - **Mary Ann Doane** *Brown University* "Modernity and the Faces of Women"
   - **Veronica Pizzadelli** *Università di Roma Tre* "The Modern Woman and Visual/Sexual Display in Early Sound Cinema"
   - **Respondent**: Patrice Petro *University of Wisconsin, Milwaukee*

4. Color TV
   - **Issues of Race and Television**
   - **Room**: Commonwealth C—Second Floor
   - **Chair**: Peter X Feng *University of Delaware*

   - **Jennifer Fuller** *University of Texas, Austin* ""The Story of Ruby Valentine and the Construction of the 'Negro Market''"
   - **Benjamin Min Han** *New York University* "A Failed Dream? Asian American Television in the U.S.
   - **Jon Kraszewski** *Syracuse University* "'I Don't Know Who You Are': Multiracial Identity, The Real World, and MTV's New Brand"
   - **Alexandra Bevan** *Northwestern University* "The Ethics of Redesign: Gender, Race, and Class in Dr. 90210"

5. Republic of Users
   - **Room**: Commonwealth D—Second Floor
   - **Chair**: Patricia Lange *University of Southern California*

   - **Lindsey Fullerton** *Northwestern University* "Read/Write Web: Participatory Architecture for the Web 2.0"
   - **Brett McCracken** *University of California, Los Angeles* "Filler Upload: User-generated Fuel for the Internet Economy"
   - **Joshua Green** *Massachusetts Institute of Technology* "The People Formed Known as: What Happens to the Audience When We're All Users?"
   - **Patricia Lange** *University of Southern California* "The Return of the Unruly Active Audience: Structuring Feedback on YouTube"
Session I

6 Architecture, Geography, and Space in Palestinian and Israeli Cinema

room: Tubman—Third Floor
chair: Peter Limbrick ★ University of California, Santa Cruz

Kamal Aljafari ★ Independent Filmmaker and Scholar ★ "A 'Cinematic Occupation': Reality and Fiction in Jaffa"
Peter Limbrick ★ University of California, Santa Cruz ★ "The Architecture of Memory, Ruins, and Place: Filmic Discourse and Inscriptions of Space in Kamal Aljafari's The Roof and Maher Abi Samra's Roundabout Chatila"
B. Ruby Rich ★ University of California, Santa Cruz ★ "Waiting for Palestine: The Mutabilities of Space, Identity, and Genre"

sponsor: Middle East Caucus
Kamal Aljafari's films The Roof and Visit Iraq will be screened during Session G21.

---

7 Images of a Metropolis
Cinematic Representations of Berlin from Weimar to the Present

room: Anthony—Third Floor
chair: Caitlin McGrath ★ University of Chicago

Nicole Huber ★ University of Washington ★ "Screening the 'New Objectivity': Adolf Behne's Cinematic Reports on Weimar Architecture"
Caitlin McGrath ★ University of Chicago ★ "Asphalt's Architecture: Between Expressionism and Neue Sachlichkeit"
Ralph Stern ★ University of Nevada, Las Vegas ★ "Spies, Thrillers and Quillers: Cinema and the Cold War Berlin of the 1960s"
Janet Ward ★ University of Nevada, Las Vegas ★ "Filmic Stagings of the Berlin Wall"

---

8 Workshop
Consumerism and Children's Global Media Culture

room: Adams—Third Floor
chair: Aniko Imre ★ University of Southern California

WORKSHOP PARTICIPANTS:
Jyotsna Kapur ★ Southern Illinois University
Steve Kline ★ Simon Fraser University
Katalin Lustyik ★ Ithaca College

---

9 Workshop
Towards a Documentary Cinephilia

room: Washington A—Third Floor
chair: Joshua Malitsky ★ Indiana University

WORKSHOP PARTICIPANTS:
Jane Gaines ★ Duke University
Oliver Gaycken ★ Temple University
Paul Arthur ★ Montclair State University
Julia Lesage ★ University of Oregon

---

10 Alfonso Cuarón’s Children of Men
Aesthetics and Politics in a Post-9/11 Film

room: Washington B—Third Floor
chair: Daniel Humphrey ★ Keene State College

James Udden ★ Gettysburg College ★ "Child of the Long Take: Alfonso Cuarón’s Syncretic Auteurism in Children of Men"
Daniel Ziegert ★ University of Cologne ★ "Depictions of Disaster: Notes on the Representation of Violence and Disaster from Early Cinema to 9/11 and Children of Men"
Christina Sisk ★ University of Houston ★ "Beyond National Identity? Alfonso Cuarón’s Children of Men"
Anne Petersen ★ University of Texas ★ "Narrative as Hostage to Cinema: The Politics of Abjection in Alfonso Cuarón’s Children of Men"

sponsor: Latino/a Caucus

---

11 Film and the Other Arts

room: Washington C—Third Floor
chair: Louise Hornby ★ Tulane University

Raphaël Lambert ★ University of Tsukuba ★ "The Strange Career of Tamango: From Prosper Mérimée's 1829 Novella to Its 1958 Film Adaptation"
Laura Marks ★ Simon Fraser University ★ "Baroque Fascination in Casino Movies and Safavid Carpets"
David Gerster ★ City University of New York, College of Staten Island ★ "James Baldwin's Cinematic Rooms"
Louise Hornby ★ Tulane University ★ "Forms of Stillness: Photography and Film"
**Saturday, March 8**

**8:00–9:45 am**

**Session I**

**12. The Continental**

**room:** Parlor 2—Third Floor  
**chair:** Kevin Sweeney ★ University of Tampa

- Michelle Kelley ★ New York University ★ "The Dialectical Image: Hegelian Dialecticism and the Film Theory and Historiography of Gilles Deleuze"
- Seung-hoon Jeong ★ Yale University ★ "Aesthetic Breakthrough or Ontological Impasse?: Jacques Rancière and the Post-Deleuzian French Film Theory"
- Kevin Sweeney ★ University of Tampa ★ "Bourdieu and the Critique of Taste in Sideways (2004)"

**13. The Pleasures and Perils of Celebrity**

**room:** Congress A—Fourth Floor  
**chair:** Michael Kackman ★ University of Texas, Austin

- Helle Kannik Haastrup ★ University of Copenhagen ★ "Profiling Celebrities—Strategies of Representing (In)famous People"
- Hannah Hamad ★ University of East Anglia ★ "Tom Cruise and the Media Phenomenon of Celebrity Postfeminist Fatherhood"
- Heather Muse ★ Temple University ★ "Appetite for Destruction: The Architecture of Disaster in VH1’s 'Celebreality' and Pop Culture Programming"
- Michael Kackman ★ University of Texas, Austin ★ "6000 Letters From Ghana: The Global Reception of a B-western Star"

**14. Gender Confusions**

**room:** Congress B—Fourth Floor  
**chair:** Sarah Hagelin ★ New Mexico State University

- Jessica Metzler ★ Cornell University ★ "Closeted Camp: Blackness, Queerness, and Cultural Visibility"
- E. Corzo-Duchardt ★ Northwestern University ★ "Three Transitions: Race, Gender and Spatial Continuity in A Florida Enchantment"
- Sarah Hagelin ★ New Mexico State University ★ "Sexual Violence and Queer Vulnerability in Boys Don’t Cry"

**15. Watching the Detectives**

**room:** Congress C—Fourth Floor  
**chair:** Steven Cohan ★ Syracuse University

- Karen Williams ★ New York University/Fordham University ★ "Channeling Interactivity in NBC’s Medium: Reflexivity and Containment in the New Episodic Series"
- Sarah Street ★ University of Bristol ★ "Heritage Crime: The Case of Agatha Christie"
- Sherra Schick ★ DePauw University ★ "Television’s Female Detective: Structuring Mechanisms within Prime Suspect and The Closer"
- Steven Cohan ★ Syracuse University ★ "What Happens in Vegas: The Architecture of Technology and the Spectacle of Science in CSI: Crime Scene Investigation"

**16. Genesis and Media**

**room:** Hospitality Suite 413—Fourth Floor  
**chair:** Judith Weisenfeld ★ Princeton University

- Pamela Grace ★ City University of New York, Brooklyn College ★ "Utterly Destroy Them: Alternatives to a Tribal or Nationalist God in Sissoko’s Genesis"
- Scott Krycz ★ Oklahoma State University ★ "Technically Speaking: The Evangelical-creationist Film"
- Michael Lawrence ★ Middlesex University ★ "Representing Creation in Huston's The Bible: In the Beginning (1966)"
- Brian Price ★ Oklahoma State University ★ "The Sacred and the Violent: On the Origins of Film Style"

**17. Theoretical Approaches to Film, Part 1**

**room:** Hospitality Suite 414—Fourth Floor  
**chair:** James Tweedie ★ University of Washington

- Michael Meneghetti ★ University of Iowa ★ "A Message without a Home? The Cinéphilic Image and History"
- Elizabeth Hornbeck ★ University of Missouri ★ "The 'Heterotopia' as Analytical Tool for Studying Architecture in Film: A Pedagogical Approach"
- James Tweedie ★ University of Washington ★ "Delirious Cities and their Cinema: On Koolhaas and Film Studies"
18 Architectures of Revolt
The Cinematic City circa 1968
room: Hospitality Suite 415—Fourth Floor
chair: Mark Shiel * King’s College London/Princeton University
Jennifer Stob * Yale University * “In media res: Situationist Cinematic Theory and the Cinétracts”
Jon Lewis * Oregon State University * “Medium Cool and Chicago 1968”
Mark Shiel * King’s College London/Princeton University * “On the Threshold of Revolution and Postmodern Decline: Cinematic Representations of Los Angeles circa 1968”
Ruben Gallo * Princeton University * “Cinematic Responses to the 1968 Student Massacre in Tlatelolco, Mexico City”

19 Early Cinema History
room: Hospitality Suite 416—Fourth Floor
chair: Paul McEwan * Muhlenberg College
Ted Hovet * Western Kentucky University * “Framing Motion: Early Cinema’s Conservative Methods of Display”
Moya Luckett * New York University/Queens College, City University of New York * “Early Feature Films, Progressivism and the Self-aware Spectator”
Torey Liepa * New York University * “Figures of Silent Speech: Silent Film Dialogue and the Space of the Intertitle”
Paul McEwan * Muhlenberg College * “Fleeing the Burden of History: The Sound-era Version of The Birth of a Nation”

20 Music + Image
room: Jefferson Boardroom—Third Floor
chair: Nathan Carroll * College of St. Scholastica
Thomas Cohen * State University of New York, Plattsburgh * “Musical Performance and Facial Expression in Documentary Cinema: From Mao to Mozart”
Yuna de Lannoy * Birkbeck College, University of London * “Happiness and Sadness in Counterpoint: Revaluing the Psychology of Music and Image in Akira Kurosawa’s The Bad Sleep Well (1960)”
Neil Lerner * Davidson College * “Why Music Matters in Buffy: The Buffy-Riley Leitmotif in Season Four”
Nathan Carroll * College of St. Scholastica * “The Auteur & the Opera: Herzog, Nietzsche, and the Wagnerian Sublime”

21 Screenings I
room: Parlor 1—Third Floor
Cartoneros
Ernesto Livon-Grosman, Argentina/USA, 2006, 60 min
Secondhand (Pepe)
Hanna Rose Shell and Vanessa Bertozzi, Haiti/Canada/USA, 2007, 24 min
Filmmaker Hanna Rose Shell will be available for questions. She will also present a paper during Session E19.
For more information see the Screening Synopses following the index.

22 Meeting I
room: Roberts Boardroom—Thirty-third Floor
Caucus on Class
Satellite, March 8
10:00-11:45 am

J1 Black Cinema
room: Commonwealth A1—Second Floor
chair: Kathleen Kuehn * Pennsylvania State University
Ryan Friedman * Ohio State University * "Black Became the Fad: White-collar Workers and Negro Films"
Roopali Mukhopadhyay * City University of New York/Queens College * "Call and Response: Rewriting the Sixties in Black Films of the Post-soul Moment"
Christopher Sieving * University of Notre Dame * "Black Fire, Black Smoke: Screens: The Black Arts Movement’s Theories of Film Practice"
Kathleen Kuehn * Pennsylvania State University * "Rise Up: The Commodification of Blackness in David LaChapelle’s Rize"
sponsor: African/African American Caucus

J2 Cel Structure
Investigating Japanese Animation

room: Commonwealth A2—Second Floor
chair: Maja Manojlovic * University of California, Los Angeles
Michael Arnold * University of Michigan * "Introducing Anime: Toei Doga and the Globalisation of Japanese Animation in the 1950s"
Brian Ruh * Indiana University * "Documenting the Anime City: Anteism and the Anime-ic Documentary in Oshii Mamoru’s Tokyo Scanner and Tokyo Trapezoid"
Marc Steinberg * Brown University * "Animated Spaces and Image Architecture in Rintaro’s Metropolis and Ganatsusuri"
Maja Manojlovic * University of California, Los Angeles * "Satoki Kon’s Paprika (2007): Digital Aesthetics and the Shaping of the New Sensatorium"
sponsor: Asian/Pacific American Caucus

J3 American Film in the Age of Terrorism

room: Commonwealth B—Second Floor
chair: Stephen Prince * Virginia Tech University
Wheeler Winston Dixon * University of Nebraska * "Not Whether But When: Post-9/11 Nuclear Terrorism"
Sarah Kozloff * Vassar College * "Irony Post 9/11"
Sarah Childress * Vanderbilt University * "Seeing It: All: The Panoptic Aesthetic of Post-9/11 Films"
Stephen Prince * Virginia Tech University * "Hollywood’s Visions of Terrorism"

J4 Copyright Frontiers
Imitation, Remixing, and Censorship

room: Commonwealth C—Second Floor
chair: Lucas Hinderbrand * University of California, Irvine
Peter Decherney * University of Pennsylvania * "Legally Unique: Chaplin, Copyright, and the Beginning of the End of Participatory Culture"
Abigail Derecho * Columbia College Chicago * "License to Remix: Structuring a Creativity-Copyright Balance by Reviving Fair Pay Proposals for Fan Productions, Sampling, and Other Digital Appropriations"
Patricia Auferheide * American University and Peter Jaszi * American University, Washington College of Law * "Pirates of the Remix Universe: Online Video Practices on the Frontier of the Copyright Wars"
Lucas Hinderbrand * University of California, Irvine * "Focus on the Family: The Family Entertainment and Copyright Act and Personal Censorship"

J5 The (Video) Games People Play

room: Commonwealth D—Second Floor
chair: Mark J. P. Wolf * Concordia University, Wisconsin
Kara Anderson * University of Pittsburgh * "There is a Small Mailbox Here: The Insert in Interactive Fiction Games and Classical Hollywood Film"
Patrik Vacek * Masaryk University, Brno and Jana Kratka * Masaryk University * "Wire Aesthetics: The Computer Game Generated Image and Its Representation Discipline in System Shock"
P. Konrad Budziszewski * Indiana University * "My Hard Drive Is Bigger Than Yours: Video Game Culture and the Politics of Hardware"
Mark J. P. Wolf * Concordia University, Wisconsin * "2-axis Development in the Video Game"
The Role of TV Globo in Both Film and Television in Brazil

**Room**: Tubman—Third Floor

**Chair**: Courtney Brannon ★ University of Texas, Austin

**Co-Chair**: Joe Straubhaar ★ University of Texas, Austin

**JoeStraubhaar** ★ University of Texas, Austin ★ "Constructing a Monolith: the Role of Time-Life, Inc. and Brazilian Television and Film Producers and Writers in the Growth of TV Globo"

**Cacilda Rego** ★ Utah State University ★ "Stairway to Heaven: State Policy, Globo TV and the Rise of Filmmaking in Brazil (1995–2006)"

**Courtney Brannon** ★ University of Texas ★ "Globo Filmes and the Brazilian Pós-retomada: Recent Trends in Popular Cinema"

**Respondent**: Tamara Falicov ★ University of Kansas

**Sponsor**: Latino/a Caucus

---

**Session J 9**

**Writing for Students**

**Room**: Washington A—Third Floor

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

**Co-Chair**: Vinicius Navarro ★ College of Staten Island

**Workshop Participants**:

- Harry Benshoff ★ University of North Texas
- Sean Griffin ★ Southern Methodist University
- Kristin Thompson ★ University of Wisconsin, Madison
- Jeremy Butler ★ University of Alabama
- Chris Freitag ★ McGraw-Hill Higher Education

**Sponsor**: Caucus on Class

---

**Session J 10**

**Hitchcock and Morality**

**Room**: Washington B—Third Floor

**Chair**: Adrienne L. McLean ★ University of Texas, Dallas

**David Sterritt** ★ Columbia University and **Mikita Brottman** ★ Maryland Institute College of Art ★ "The Destruction That Wasteth at Noonday: Frenzy, Theodicy, and Horrendous Evil"

**George Toles** ★ University of Manitoba ★ "Moral Accidents: The Life of a Cigarette Lighter in Hitchcock’s Strangers on a Train"

**William Rothman** ★ University of Miami ★ "Moral Perfectionism and the Hitchcock Thriller"

**Murray Pomerance** ★ Ryerson University ★ "Hitchcock the ‘Moralist’: Proprieties of Appearance in The Lodger and The Man Who Knew Too Much (1956)"

---

**Session J 11**

**Claiming the Real**

**The Documentary Practice**

**Room**: Washington C—Third Floor

**Chair**: Shilyh Warren ★ Duke University

**Tanis Allison** ★ University of Pittsburgh ★ "Codifying the Contingent: Realism and the Nonfiction Films of World War II"

**Carolina Larrain** ★ New York University ★ "The Chilean 9/11; Trauma, Testimony and Liberation through Documentary Film"

**Nicole Seymour** ★ Vanderbilt University ★ "In Case of Health Disaster’: Reframing Futurity and Creativity in Silverlake Life"

**Shilyh Warren** ★ Duke University ★ "Feminist Documentaries: Realism and Real Women in Feminist Film Production in the 1970s"
J12 Desiring Difference
Issues of the Otherized Body and Desire
room: Parlor 2—Third Floor
chair: Christopher Smit ★ Calvin College
Allison De Fren ★ University of Southern California ★ "The Exquisite Corpse: The Surreal Desires of the Internet Fetish Community: alt.sex.fetish.robots"
Ingrid Fernandez ★ Florida International University ★ "Architectures of Memory: The Evolution of the Male Protagonist in the Films of David Cronenberg"
Christopher Smit ★ Calvin College ★ "Desiring Difference in Browning's The Unknown"
respondent: James Cherney ★ Miami University

J13 History, Memory, Imagination
Ontologies of the Image
room: Congress A—Fourth Floor
chair: Alison McKee ★ San Jose State University
David Pendleton ★ Harvard University ★ "The Head of Janus, or Documenting the Interzones with Murnau and Eisenstein"
Elena Creef ★ Wellesley College ★ "Looking at 1950s Japanese Brides School Films: Where the Postwar Archive Meets Family History & Memory"
Alison McKee ★ San Jose State University ★ "The Fourth World: The Collision of History, Memory, and Fantasy in Peter Jackson's Heavenly Creatures and the Parker-Hulme Affair"
Edward O'Neill ★ Stanford University ★ "Imagined Films: Borges, Orpheus and the Ontology of Intermediality"

J14 HOMO-LESS
The Persistence of Difference in Queer Cinema
room: Congress B—Fourth Floor
chair: Hoang Tan Nguyen ★ University of California, Berkeley
Hoang Tan Nguyen ★ University of California, Berkeley ★ "A Bottom with a View: Queer Domesticity in Reflections in a Golden Eye (1967)"
Gregory Youmans ★ University of California, Santa Cruz ★ "The Recuperation of Salomé: Téo Hernandez, Super-8 Kodachrome, and French Queer Experimental Film Culture of the Late Seventies"
Scott Richmond ★ University of Chicago ★ "Damaged Adolescence: Age Difference and Impossible Queer Desire in Gregg Araki's Mysterious Skin"
Damon Young ★ University of California, Berkeley ★ "Pain Porn"
sponsor: Queer Caucus

J15 The World According to Idol (Part 1)
"American Idol Goes Global?"
room: Congress C—Fourth Floor
chair: Erica Bochanty ★ University of California, Los Angeles
Katherine Meizel ★ University of California, Santa Barbara ★ "Idol Discourse: Transnationalism, Democracy Promotion, and the Idols Franchise"
Erica Bochanty ★ University of California, Los Angeles ★ "We Are the World: American Idol's Global Self-posturing"
Sheri Chinen Biesen ★ Rowan University ★ "Globalization, the Cult of Celebrity Commodity, and the American Idol Franchise"
Robert Foote ★ Simmons College ★ "Branding the Viewer Unconscious: Subliminal Advertising in American Idol"

J16 The Horror . . . The Horror . . .
room: Hospitality Suite 413—Fourth Floor
chair: Kristen Loutensock ★ University of California, Berkeley
Nicholas Schlegel ★ Wayne State University ★ "Let The Dead Bury The Living — Locating Identity In Amando De Ossorio’s Blind Dead Series"
Luciana Ugrina ★ University of Wisconsin, Milwaukee ★ "Returning to Sexual Difference: Stigmata and Luce Irigaray’s Bleeding Woman"
Devan Goldstein ★ University of Pittsburgh ★ "An American Tale: Horrors of Race and Place in Candyman"
Kristen Loutensock ★ University of California, Berkeley ★ "Haunted Houses, Haunted Minds: Gothic Horror and Autism in Stephen King's Rose Red and The Haunting"

J17 Theoretical Approaches to Film, Part 2
room: Hospitality Suite 414—Fourth Floor
chair: David Andrews ★ Independent Scholar
Michael Hetra ★ University of Iowa ★ "Rhythm and Other Concepts Attributed to Music in the Theories of Sergei M. Eisenstein, Jean Mitry, and Susanne K. Langer"
Clint Bergeson ★ University of Pittsburgh ★ "The Philosophical Nature of Terrence Malick's New Worlds"
Sheila Skaff ★ University of Texas, El Paso ★ "Karol Irzykowski’s The Tenth Muse"
David Andrews ★ Independent Scholar ★ "Toward An Inclusive, Exclusive Approach to Art Cinema"
J18 Domestic Bliss
room: Hospitality Suite 415—Fourth Floor
chair: Matt Yockey * University of California, Irvine

Elizabeth Nathanson * Northwestern University * "Birth Pangs and The Chaos of Everyday Life: Childrearing, Daily Schedules and Lifestyle Television in the Postfeminist Context"
Rebecca DeRoo * Washington University, St. Louis * "Unhappily Ever After: Domestic Space and Housewives’ Labor in Agnes Varda’s Happiness"
Matt Yockey * University of California, Irvine * "Headquarters: Domestic Space, Affect, and Meaning in The Monkees"

J19 Architectures of the Avant-garde
room: Hospitality Suite 416—Fourth Floor
chair: Mark Bartlett * San Francisco Art Institute

Elsie Walker * Salisbury University * "Interpretation Through Experimental Re-scoring: a scene from Vertigo"
Mark Benedetti * Indiana University * "Confounding the Avant-garde: Ubuweb, Copyright, and Medium Specificity"
Mark Bartlett * San Francisco Art Institute * "Vanderbeek’s Social Critique of Media Production Architectures: Dome, Laboratory, TV Studio, Planetarium"

J20 Museum and/as Media
room: Jefferson Boardroom—Third Floor
chair: Natasha Ritsma * Indiana University

Matthew Croombs * Carleton University * "Digital Curiosities"
Germaine Halegoua * University of Wisconsin, Madison * "Revisiting Recombinant Architecture in the Context of the Museum"
Volker Pantenburg * Freie Universität, Berlin * "Post-cinema? Movies, Museums, Mutations"
Natasha Ritsma * Indiana University * "Never Not an Artist: Remapping the Geography of the Art Museum Environment"

J21 Screening J
room: Parlor 1—Third Floor

The Last Slide Projector
Paige Sarlin, USA, 2006, 59 min
Filmmaker Paige Sarlin will be available for questions. She will also discuss her film during Session O16.

For more information see the Screening Synopses following the index.

J22 Meeting J
room: Roberts Boardroom—Thirty-third Floor

African/African American Caucus
Saturday, March 8
12:00 noon—1:45 pm

---

K1. The Color of Film and Television

Room: Commonwealth A1—Second Floor
Chair: Jans Wager * Utah Valley State College

Melvyn Stokes * University College London * "Fighting the Color Line in Montmartre and Montparnasse: The Reception of D. W. Griffith's The Birth of a Nation in France"

Charlene Regester * University of North Carolina, Chapel Hill * "John Ford's Liberalism or Racial Ambivalence?: Parallels between the Protagonists in Sergeant Rutledge and The Searchers"

Kristen Warner * University of Texas, Austin * "Of Course I'm a Selloz: What Else Would I Be?" Diana Carroll, Richard Roundtree and the Discourse of Colorblindness in Grey's Anatomy"

Jans Wager * Utah Valley State College * "Noir Resurrected: Seeing Shaft as Sam Spade"

---

K2. Asian Film Genres

Room: Commonwealth A2—Second Floor
Chair: Steven Rawle * York St. John University

Xiangyang Chen * New York University * "Parading Modernity: Hong Kong Musicals in the early 1960s"

Charles Kronengold * Cornell University/Wayne State University * "Intensifying the Ordinary in Hong Kong Action Films"

Yung bin Kwak * University of Iowa * "Am I Responsible for Kwangju?: The Question of Responsibility in Contemporary Korean Cinema"

Steven Rawle * York St. John University * "From The Black Society to The Isle: Miyake Takashi and Kim Ki-Duk at the Intersection of Asia Extreme"

Sponsors: Asian/Pacific American Caucus

---

K3. Architecture(s) of the Moving Image

Room: Commonwealth B—Second Floor
Chair: Patrice Petro * University of Wisconsin, Milwaukee

Giuliana Bruno * Harvard University * "Fabrics of Light: Architecture and Cinema"

Lucy Fischer * University of Pittsburgh * "Art Deco and the Musical: Cinematic Architecture On And Off the Screen"

Anne Friedberg * University of Southern California * "Immaterial: Glass, Transparency & Architectures of the Metaverse"

---

K4. Cut, Paste, Learn

Room: Commonwealth C—Second Floor
Chair: Michael RoebiGrieco * Temple University

Michael RoebiGrieco * Temple University * "Mash-up, Mix-down: Mapping Remix Discourses towards an Understanding of the Educational Possibilities of Remix Practices"

Matthew Payne * University of Texas, Austin * "Everything I Know About Filmmaking I Learned From Playing The Sims 2: The Educational Promise of Machinima"

Kelly Mendoza * Temple University * "Remixing in an Online Game: Tweens Learning Media Literacy Skills"

Anna Van Someren * Massachusetts Institute of Technology * "Moby Dick Remixed: Appropriation as a New Media Literacy"

---

K5. The Structure of Sitcom Laughter

Room: Commonwealth D—Second Floor
Chair: Becca Cragin * Bowling Green State University

Shawn Feldmar * University of Southern California * "Constructing Uncommon Comedy for Tweens: Gender Reversals in Disney's Hannah Montana"

Taylor Nygaard * University of Southern California * "Quality Post-feminism: Sex & The City, the Curved Mirror, and the Experimental Situation Comedy"

Ethan Tussey * University of California, Santa Barbara * "Television Toga Party at the www Frat House: Masculinity and Hybridity in The Office"

Becca Cragin * Bowling Green State University * "A Queer Double Helix: Gender and Sexuality in Roseanne's Narratives of Family"
Session K

Walls

**K6** Representations of Barriers and Borders in Middle Eastern Cinema and Beyond

---

Room: Tubman—Third Floor  
Chair: Chris Lippard * University of Utah

Terri Ginsberg * North Carolina State University  
"Bordering on Disaster: An Epistemology of Divided Cinematic Space"

Azadeh Saljooghi * University of Utah  
"Walls and Roads: From Palestine to Texas with Emily Jacir"

Jaime Nasser * University of Southern California  
"Living in a Bubble: Understanding the Possibilities, Limitations and Geo-politics of 'the Closet' in Eytan Fox's The Bubble"

Anne Ciecko * University of Massachusetts, Amherst  
"Constructing Yemen Onscreen: The Walled Architecture of a Nascent National/Diasporic Cinema"

Sponsor: Middle East Caucus

---

**K8** Interdisciplinary Film Festival Working Group

---

Room: Adams—Third Floor  
Chair: Vanessa Schwartz * University of Southern California

Workshop Participants:

- Vanessa Schwartz * University of Southern California
- Toby Lee * Harvard University
- Ragan Rhyne * New York University
- Marijke de Valck * University of Amsterdam
- Aynne Kokas * University of California, Los Angeles

---

**K9** Scholarly Writing in the Digital Age

---

Room: Washington A—Third Floor  
Chair: Avi Santo * Old Dominion University  
Co-Chair: Kathleen Fitzpatrick * Pomona College

Workshop Participants:

- Tara McPherson * University of Southern California
- Jason Mittell * Middlebury College
- Alexandra Juhasz * Pitzer College
- Christian Keathley * Middlebury College

---

**K10** Babel and its Transnationalisms

---

Room: Washington B—Third Floor  
Chair: Patricia White * Swarthmore College

Aine O’Healy * Loyola Marymount University  
"Foreign Embodiments of Babel"

Marguerite Waller * University of California, Riverside  
"Babel and Transnational Feminism"

Respondent: Aniko Imre * University of Southern California

Sponsor: Latino/a Caucus

---

**K11** Non-theatrical Film

---

Room: Washington C—Third Floor  
Chair: Kirsten Thompson * Wayne State University

Allyson Field * Harvard University  
"Filming Uplift and Projecting Possibility: Motion Picture Production at Hampton Institute (1913–1915)"

John Laughlin * University of Michigan  
"Educating America: The Early Industrial and Sponsored Films of The Ford Motor Company"

Kirsten Thompson * Wayne State University  
"New Patterns for Living: Design and the Industrial Films of Jam Handy"

Respondent: Devin Orgeron * North Carolina State University
Session K

K12 Arnheim’s Legacy
Observation, Invention, and Contemporary Film Studies
room: Parlor 2—Third Floor
chair: Scott Higgins * Wesleyan University
Colin Burnett * University of Wisconsin, Madison * "Arnheim on Style History"
Patrick Keating * Trinity University * "Arnheim, Kracauer, and the Space of Neorealism"
Scott Higgins * Wesleyan University * "Attractions and Repulsions: Bringing Arnheim Back to Color Cinema"
Nora Alter * University of Florida * "Screening Out Sound: Arnheim and Cinema’s Silence"

K13 Expressive Prostheses
Rethinking the Star, Celebrity, and Icon
room: Congress A—Fourth Floor
chair: Andrea Fontenot * University of California, Santa Barbara
co-chair: Bishnupriya Ghosh * University of California, Santa Barbara
Margaret Schwartz * University of Iowa * "The Horror of Something to See: Celebrity 'Vaginas' as Prostheses"
Bishnupriya Ghosh * University of California, Santa Barbara * "Recursive Supplement: the Itinerary of the Iconic Prosthetic"
Andrea Fontenot * University of California, Santa Barbara * "Hedwig’s Wig: Prosthesis, Style, and Queer Celebrity"
respondent: Vivian Sobchack * University of California, Los Angeles

K14 Transgressive Sexuality in Television and Convergent Media
room: Congress B—Fourth Floor
chair: Julia Himberg * University of Southern California
co-chair: Candace Moore * University of California, Los Angeles
Candace Moore * University of California, Los Angeles * "The Queerer or the Queered? Canny and Uncanny Female Subjects of ‘60s Television"
Julia Himberg * University of Southern California * "Constructing & Contesting Lesbianism: Consumerism & the Niche Cable Market"
Eric Mack * University of California, Los Angeles * "Are You Gay.Com?: Identity, Consumption and Climax—Logging On to the Know on Gay.Com"
Margo Miller * Northwestern University * "Him, Timmy, She’s 'The Ugliest Girl in Town': Commodified Countercultures and the Industrial Production of a Transgender Subject"
sponsor: Queer Caucus

K15 The World According to Idol Part 2
Global Idol and the Paradoxes of Globalization
room: Congress C—Fourth Floor
chair: Sharon Shahaf * University of Texas, Austin
Sharon Shahaf * University of Texas, Austin * “Globalized’ or ‘Globalizing’? Notes from the Field of Israeli Kohav Nolad (A Star is Born)”
Li Liu * University of Washington * “Consumer Culture and Audience Response in the Global Age: the Case of a Chinese SuperGirl”
Elena Knox * University of Sydney * “East of Idol—Following Alsumaria’s Iraq Star”
Biswarup Sen * University of Oregon * “Idol Worship: Ethnicity and Eros in Global Television”

K16 Disparate Identities
room: Hospitality Suite 413—Fourth Floor
chair: Jun Okada * State University of New York, Geneseo
Derek Kane-Medlock * New York University * “‘Uh oh, Here Come the Gangsters’: Suspect Entertainment and the Marketing of Urban Authenticity”
Mark Kligerman * University of Michigan * “Still Kicking the Vietnam Syndrome: The Gulf Vet in Prime Time”
Moira O’Keeffe * University of Pennsylvania * “Can’t Take the Sky from Me: Astronauts and Fictional Portrayals of Space Travel”

K17 Apocalyptic Visions
room: Hospitality Suite 414—Fourth Floor
chair: Kirsten Strayer * University of Pittsburgh
Norman Gendelman * University of California Berkeley * “Impossible Continuity: Moral Fundamentalism and Base Materialism in the Films of Mel Gibson.”
Martin Watson * York University * “The Dissolution of Architecture: Dystopia and Decay in Post-apocalyptic Film”
Kirsten Strayer * University of Pittsburgh * “The Spaghetti and its Double: Italian Westerns and the Theater of cruelty in Alejandro Jodorowsky’s El Top”
**K18:** The Spatial Metaphor  
room: Hospitality Suite 415—Fourth Floor  
chair: Nicholas Sammond ★ University of Toronto  
co-chair: Cynthia Chris ★ College of Staten Island, City University of New York  
Cynthia Chris ★ College of Staten Island, City University of New York ★ "Cable and the Courts: The Conviction of Dick Smart"  
Dore Bowen ★ San Jose State University ★ "The Spectacle as Spatial Allegory in Contemporary Installation"  
Emile Devereaux ★ University of Rochester ★ "Foreign Skin in Sebastian Lifshitz’s Wild Side"  
Nicholas Sammond ★ University of Toronto ★ "Jungle Jive: Race, Space and Desire in Depression-era Cinema"

**K19:** Frampton Comes Alive!  
room: Hospitality Suite 416—Fourth Floor  
chair: Rebecca Sheehan ★ University of Pennsylvania  
Ken Eisenstein ★ University of Chicago ★ "When I Grow Up, I Want To Be a City...—Hollis Frampton, Age 16"  
Michelle Puetz ★ University of Chicago ★ "Variable Area: Hearing Images and Visualizing Sound in Experimental Cinema"  
Rebecca Sheehan ★ University of Pennsylvania ★ "Hollis Frampton’s Architects: Modernist Fecundity and the Cinematic Index"

**K20:** More Notes on Soundtracks  
room: Jefferson Boardroom—Third Floor  
chair: Carol Vernallis ★ Arizona State University  
Jeff Smith ★ University of Wisconsin, Madison ★ "Knowing the Score: Notes Toward a Cluster Account of Film Music"  
Joseph Tompkins ★ University of Minnesota ★ "What’s the Deal With Horror Film Soundtracks?"  
Nancy Inouye ★ University of Massachusetts, Amherst ★ "Scoring Vietnam: Film Music, Melodrama, and Racial Representation in Hollywood War Film"  
Carol Vernallis ★ Arizona State University ★ "Soundtracks for the New Cut-up Cinema: Music, Speed and Memory"

**K21:** Screening K  
room: Parlor 1—Third Floor  
The Bombing of Osage Avenue  
Louis Massiah and Toni Cade Bambara, USA, 1986, 60 min  
sponsor: Caucus on Class  
Louis Massiah, filmmaker and Executive Director of the Scribe Video Center, will be available for questions.  
The film screened in K21 will be discussed during Session B1. For more information see the Screening Synopses following the index.

**K22:** Meeting K  
room: Roberts Board Room—Thirty-third Floor  
French/Francophone Scholarly Interest Group
1. The Other Sites of Orientalism

- Room: Commonwealth A1—Second Floor
- Chair: Guo-Juin Hong ★ Duke University

- Guo-Juin Hong ★ Duke University ★ "Japan's Orient: Documentary in Pre-1945 Colonial Taiwanese Cinema"
- Homay King ★ Bryn Mawr College ★ "Sign in the Void: Ulrike Ottinger's Johannas D'Arc of Mongolia"
- Sylvia Chong ★ University of Virginia ★ "A Mirror Scene of Racial Interpellation: Asian Americans and the Virginia Tech Shootings"

- Sponsor: Asian/Pacific American Caucus

2. Old German Cinema / New German Cinema

- Room: Commonwealth A2—Second Floor
- Chair: Jan-Christopher Horak ★ University of California, Los Angeles

- Grant Bollmer ★ The University of North Carolina, Chapel Hill and Cat Manolis ★ University of North Carolina, Chapel Hill ★ "M in for Modernity: The Coevolution of Biopower, Discipline, and Technological Autonomy in Fritz Lang's M"
- Laura Heins ★ University of Virginia ★ "Fascist Modernity's Resisters: Female and Rural Spectators in the Third Reich"
- Claudia Punner ★ University of Iowa ★ "Out of the Ruins: Straub-Huillet in the Context of Postwar European Cinema and Politics"
- Marco Abel ★ University of Nebraska ★ "Underground Film in Germany: The Cologne Group"

3. Mystifying Movies and Contemporary Film Theory

- Room: Commonwealth B—Second Floor
- Chair: Malcolm Turvey ★ Sarah Lawrence College

- Malcolm Turvey ★ Sarah Lawrence College ★ "Film, Distraction and Modernity: A Critique"
- Jinhee Choi ★ Carleton University ★ "Post-contemporary Film Theory and the Spatial Turn"
- Noel Carroll ★ Temple University ★ "Mystifying Movies—the Constructive Program"

4. The ‘Locks’ of Television

- Room: Commonwealth C—Second Floor
- Chair: Susan Murray ★ New York University

- Drew Beard ★ University of Oregon ★ "If These Walls Could Talk: Set Decoration and the Creation of 'Soap Opera Realism'"
- Olof Hedling ★ Lund University/Vägå University ★ "The Chronicle—on Style, Design and Architecture in Contemporary TV Drama"
- Jesse Schleeterbock ★ University of Iowa ★ "What Happens When Real People Start Getting Cinematic: Laguna Beach and Contemporary TV Aesthetics"
- Susan Murray ★ New York University ★ "r-Caught: Viral Video, and Television in the Digital Age"

5. Hollywood and the Internet

- Room: Commonwealth D—Second Floor
- Chair: Elissa Nelson ★ University of Texas, Austin
- Co-Chair: Kimberly Owczarski ★ University of Texas, Austin

- Elissa Nelson ★ University of Texas, Austin ★ "A Collection of Film Trivia Turns into an Indispensable Hollywood Resource: The History and Impact of the Internet Movie Database"
- Kimberly Owczarski ★ University of Texas, Austin ★ "Understanding the Impact of the Internet on Hollywood: A Case Study of Ain't It Cool News"
- Charles Tryon ★ Fayetteville State University ★ "Networked Film: Publics, Online Distribution and the New Independents"
- Alejandro Pardo ★ University of Navarra ★ "Hollywood and the iPod Generation: Bigger Business on Smaller Screens"
Cameras on Africa

room: Tubman—Third Floor
chair: Leshu Torchin ★ University of St. Andrews

Patrick Brereton ★ Dublin City University ★ "African Representations of Poverty"
Olivier Tchouaffe ★ University of Texas, Austin ★ "Between Reels and Reality: Notes on Child Soldiers in Contemporary Cinema"
Robert Lang ★ University of Hartford ★ "Resisting Tyranny: Sexuality and the Police State in Fêrid Boughedir’s Halfaouine ★ Tunisia, 19990"
Leshu Torchin ★ University of St. Andrews ★ "Citizen Tube: Focus on Darfur"

Developing Consensus on Fair Use for Media Literacy

room: Adams—Third Floor
chair: Renee Hobbs ★ Temple University

WORKSHOP PARTICIPANTS:
Katie Donnelly ★ Temple University
Kevin Maness ★ Eastern University
Belinha DeAbreu ★ Drexel University

Translating Third Cinema

Intertextual Strategies of Filmic Resistance

room: Anthony—Third Floor
chair: Stuart Davis ★ University of Minnesota

Angelo Restivo ★ Georgia State University ★ "Third Cinema and the Time-image"
Rachel Gabara ★ University of Georgia ★ "The Films of Abderrahmane Sissako: African and Cosmopolitan Third Cinema"
respondent: Gregory Flaxman ★ University of North Carolina, Chapel Hill

Mentoring Ph.D. Students

room: Washington A—Third Floor
chair: Jackie Byars ★ Wayne State University

WORKSHOP PARTICIPANTS:
Chuck Kleinhans ★ Northwestern University
Charles Ramirez Berg ★ University of Texas, Austin
Chon Noriega ★ University of California
Amy Villarejo ★ Cornell University
Sarah Childress ★ Vanderbilt University
Nicholas Schlegel ★ Wayne State University

sponsor: Teaching Committee

The Hays Office in the 1920s and ’30s

room: Washington B—Third Floor
chair: Bonnie MacDonald ★ Rhode Island College

Sean Griffin ★ Southern Methodist University ★ "Loves That Could Not Speak Their Name: Heterosexualities, Censorship and Silence in A Woman of Affairs (1928)"
Bonnie MacDonald ★ Rhode Island College ★ "Looking at Love, Sex, and Marriage: Toward a Taxonomy of Pre- and Post-code Women’s Films Released in the Mid-1930s"

Issues in Contemporary Documentary

room: Washington C—Third Floor
chair: Tonia Edwards ★ Indiana University

Ohad Landesman ★ New York University ★ "The Impact of Digital Video Technologies on the Essay-film Tradition in Documentary"
J. Scott Oberacker ★ University of Massachusetts, Amherst ★ "The Documentary and Me: Michael Moore and the Politics of Celebrity"
Tonia Edwards ★ Indiana University ★ "Mixed Modes and Mommies Dearest: Identification and Subjectivity in Alma and Tarnation"
L12 A New Kind of Hero
Evolving Masculinities in Post-9/11 Film and Television

room: Parlor 2—Third Floor
chair: David Coon * Indiana University

Maria San Filippo * University of California, Los Angeles * "Cock-swinging and Ball-busting: Rescue Me and the Resurrection of Post-9/11 Heteromasculinity"

Stephanie Wooten * University of Southern California * "Looking for a Hero: V for Vendetta and Gender in Post-9/11 America"

David Coon * Indiana University * "Desperate Husbands: Domestic Masculinity in The Pacifier and Mr. & Mrs. Smith"

Nicholas Giannini * Emory University * "The Good Husband: Fatherhood & Heroism in Reign Over Me"

L13 Nags, Hags, Crones, and Scolds

room: Congress A—Fourth Floor
chair: Joanna E. Rapf * University of Oklahoma

Victoria Sturtevant * University of Oklahoma * "‘Leather-lunged Lady’: The Working-class Body of Marjorie Main"

Kathleen Rowe Karlyn * University of Oregon * "‘Oh Mother, Shut Up’: Titanic and Postfeminism"

Mia Mask * Vassar College * "Fat Suits You: Momma, Madea and Norbit are Tellin’ It Like It Is!"

Joanna E. Rapf * University of Oklahoma * "Screwball Senior Style: An Angry Old Woman Waiting for God"

L14 Homosocial / Homoerotic / Homosexual

room: Congress B—Fourth Floor
chair: Krin Gabbard * State University of New York, Stony Brook

Thomas Roach * Bryant University * "Murderous Friends: The Problem of Homosocial Excess in Alfred Hitchcock’s ROPE and Gus Van Sant’s Elephant"

Robert Payne * University of Western Sydney * "Skylarking: Homoerotic Panic and the Death of Private Kovco"

Drew Ayers * Georgia State University * "Demanding Perversion: The Conflicted Desires of 300"

Krin Gabbard * State University of New York, Stony Brook * "The Circulation of Homoerotic Desire in 300 and Troy"

L15 Adjusting the Rabbit Ears
Television Histories

room: Congress C—Fourth Floor
chair: Philip Sewell * Washington University, St. Louis

Elizabeth Gough-Gordon * Rutgers University * "Representations of Gender and the Domestic Sphere in Television Set Ad Campaigns, 1940–present"

Abigail Salerno * Duke University * "Television’s ‘Intense’ Phenomenology: A Historical Case Study"

Allison Perlman * Pennsylvania State University, Erie * "Television Up in the Air: The Midwest Program on Airborne Television Instruction and the Significance of Educational Television"

Philip Sewell * Washington University, St. Louis * "Lean in Me Hearties’: Adventures in U.S. Amateur Television during the Early Experimental Era"

L16 Events and Open Texts
Contingency, Singularity, and Reference in Audiovisual Media

room: Hospitality Suite 413—Fourth Floor
chair: Carlos Kase * University of Southern California

Carlos Kase * University of Southern California * "Documenting the Art Event: Christian Marclay’s Guitar Drag"

Robert Cavanagh * Northwestern University * "The (Media) Event: Between the Instances of a Death"

Vicente Rodriguez Ortega * New York University * "Multi-window Events: Spoof Trailers, Cinephilia and Genres on the Web"

respondent: Ivone Margulies * Hunter College, City University of New York

L17 Anything for a Laugh

room: Hospitality Suite 414—Fourth Floor
chair: Scott Ferguson * University of California, Berkeley

Susan Linville * University of Colorado, Denver * "Rebirth and Laughter: Keaton’s Uncanny Wombs"

Curt Hersey * Georgia State University * "The Discourses of Weekend Update: SNL’s First Season of Fake News"

Joseph Kerr * Georgia State University * "Consumer/Producer Convergence in Fan Videotexts"

Scott Ferguson * University of California, Berkeley * "Hysterical Heterochrony: Judd Apatow & the Imbroglios of Contemporary Maturation"
<table>
<thead>
<tr>
<th><strong>18</strong></th>
<th><strong>19</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Architectures of Gender, Power, and the Law</strong>&lt;br&gt;<strong>Configurations of Urban Space from Neorealism to Neo-noir</strong></td>
<td><strong>Three Warhols and a Deren</strong></td>
</tr>
<tr>
<td><strong>room:</strong> Hospitality Suite 415—Fourth Floor</td>
<td><strong>room:</strong> Hospitality Suite 416—Fourth Floor</td>
</tr>
<tr>
<td><strong>chair:</strong> Peter Lurie ★ University of Richmond</td>
<td><strong>chair:</strong> Erika Balsom ★ Brown University</td>
</tr>
<tr>
<td><strong>Peter Lurie ★ University of Richmond ★ “Deathly Exotism in <em>Voyage to Italy</em> and <em>Don’t Look Now</em>”</strong></td>
<td><strong>Eric Crosby ★ University of Wisconsin, Madison ★ “Paroxysmal Poetics: Strobe Cutting in Warhol’s Films, 1966–1969”</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>20</strong></th>
<th><strong>21</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alternative Exhibition</strong></td>
<td><strong>Screening L</strong></td>
</tr>
<tr>
<td><strong>room:</strong> Jefferson Boardroom—Third Floor</td>
<td><strong>room:</strong> Parlor 1—Third Floor</td>
</tr>
</tbody>
</table>
| **chair:** Maeve Connolly ★ Institute of Art Design and Technology | **Un Poquito de Tanta Verdad/A Little of So Much Truth**
Jill Freidberg, USA/Argentina, 2006, 90 min |
| **Tom Yoshikami ★ University of Wisconsin-Madison ★ “Fighting over the Canon: New York Film Festival Programming, 1963–1966”** | **sponsors:** Caucus on Class and Latino/a Caucus |
| **Andrea Comiskey ★ University of Wisconsin-Madison ★ “Campus Cinematheque: Film Exhibition and Spectatorship at American Universities, 1963–1974”** | For more information see the Screening Synopses following the index. |
| **Azadeh Farahmand ★ University of California, Los Angeles ★ “On the Marketing and Distribution of Contemporary Art (House) Films”** | **Maeve Connolly ★ Institute of Art Design and Technology ★ “Imaginary Cinemas: The Architecture of the Movie Theatre in Artists’ Film and Video”** |

<table>
<thead>
<tr>
<th><strong>22</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Meeting L</strong></td>
<td></td>
</tr>
<tr>
<td><strong>room:</strong> Roberts Board Room—Thirty-third Floor</td>
<td></td>
</tr>
<tr>
<td>Sound Studies Scholarly Interest Group</td>
<td></td>
</tr>
</tbody>
</table>
**M1. Race and Place**

**Saturday, March 8**
4:00-5:45 pm

**Room:** Commonwealth A2—Second Floor

**Chair:** Paula Massood * Brooklyn College, City University of New York

Jennifer Peterson * Tulane University * "Policing New Orleans: Violence, Race and Recovery on Bourbon Street"

Laura Vazquez * Northern Illinois University * "Poverty and Whiteness: The Stakes of Visibility, Representing Women and Girls Who Live on the Streets"

Donte McFadden * University of Wisconsin, Milwaukee * "A Cycle of Perpetual Stagnation: South Central Los Angeles as an Embedded Site of Surveillance and Oppression in Bush Mama and Killer of Sheep"

Arthur Knight * College of William and Mary * "Searching for the Apollo: Black Moviegoing in Segregation-era, Small-town, Virginia"

**M2. Traveling Geographies**

**Reframing Location and Place Across East Asian Media and Film**

**Room:** Commonwealth A2—Second Floor

**Chair:** Stephanie DeBoer * Indiana University, Bloomington

Chunchi Wang * National Dong Hwa University * "Rethinking Transnational Landscapes: The Staging of Japan in Millennium Mambo and Yi yi: A One and a Two"

Lori Hitchcock Morimoto * Indiana University * "I Heard the News Today: Digital Fandom and the Making of Trans-cultural Geographies"

Stephanie DeBoer * Indiana University, Bloomington * "Designing Locations between Capitals and Mediums: Temporalizing Hong Kong/Tokyo, Technology/Film"

Sharon Hayashi * York University * "Translocal Imaginaries: New Social Movements and New Media in Japan"

**Sponsor:** Asian/Pacific American Caucus

**M3. Orphans, Undergrounds, Collectives, and Communities**

**Discussive Architectures of the Avant-garde and Documentary Traditions**

**Room:** Commonwealth A—Second Floor

**Chair:** Tessa Tokokushi * Oberlin College

Scott MacDonald * Hamilton College * "Crossroads: Avant-garde and Documentary"

Ed Halter * Bard College * "Documenting Subculture: The American Underground Cinema of the 1960s"

Benjamin Gardes * Binghamton University * "Art and Community: Contemporary Collaborative Media Practices"

Dan Streible * New York University * "A Populist Vanguard: Media Artists, Outsider Archivists, and the Case of Helen Hill"

**M4. Programa Ibermedia and Contemporary Latin American Cinema**

**Room:** Tubman—Third Floor

**Chair:** Jeffrey Middents * American University

Tamara Falcó * University of Kansas * "Programa Ibermedia: How Economic Imperatives Shape Transnational Representation in Spanish-Latin American Co-productions"

Jeffrey Middents * American University * "Ibermediating National Cinemas"

Libia Villalobos * University of the West of England * "Subaltern Particularities of Ibermedia Cinema: The Case of Mariposa Negra"

Mar Binimelis * York University/Rivista i Vigili University * "The Geopolitics of Ibermedia Co-productions: An Analysis of their Presence in International Film Festivals"

**Sponsor:** Latino/a Caucus

**M5. Femininity and Feminism in a Global Context**

**Room:** Anthony—Third Floor

**Chair:** Kathleen McHugh * University of California, Los Angeles

Samina Malik * New York University * "The Architecture of Femininity: Privacy, Interiors, and Female Bannai in Sofia Coppola’s Marie Antoinette"

Kathleen McHugh * University of California, Los Angeles * "Post or Lost? Historizing Media Feminism in its Transnational Contexts"

Katarzyna Chmielewska * Indiana University * "Welcome to a Ghost Town: City of Women and the Construction of Online Female Subj ectivity in 1990s Poland"

Patricia White * Swarthmore College * "To Each Her Own Cinema: World Cinema and the Woman Cineaste"
### Session M3 Saturday, March 8 4:00-5:45 pm

#### Workshop M8 Presence of Pleasure
**The Work of Cinephilia in the Age of Digital Reproduction**
*room: Adams—Third Floor*
*chair: Scott Balcerzak*  
University of Florida

**WORKSHOP PARTICIPANTS:**
- Edward Pigeon  
  Villanova University
- Robert Burgoyne  
  Wayne State University
- Catherine Russell  
  Concordia University
- Jason Sperb  
  Indiana University

#### Workshop M9 The Future of Television Studies
*room: Washington A—Third Floor*
*chair: William Uricchio*  
Massachusetts Institute of Technology

**WORKSHOP PARTICIPANTS:**
- Michele Hilmes  
  University of Wisconsin, Madison
- William Boddy  
  Baruch College, City University of New York
- Anna Everett  
  University of California, Santa Barbara
- Roberta Pearson  
  University of Nottingham
- Máire Messenger Davies  
  University of Ulster

**sponsor:** Television Studies Scholarly Interest Group

---

#### Workshop M10 The Contemporary Horror Film
*room: Washington B—Third Floor*
*chair: Adam Lowenstein*  
University of Pittsburgh

**Margaret Ervin Bruder**  
Western Carolina University  
*Rube Goldberg Torture Machines: Saw and Suboptimal Culture*

**Yoko Ono**  
Oxford Brookes University  
*"Fear Lives Here in Disguise: A Study of Contemporary Japanese Horror”*

**Amy Rust**  
University of California, Berkeley  
*"Plugging In and Bugging Out: The Tortuous Logic of Contemporary Horror”*

**Adam Lowenstein**  
University of Pittsburgh  
*"Haunted Houses in the Global Village: Recent Japanese Horror Films and Globalization”*

#### Workshop M11 Documentary Synergy and Remediation
*room: Washington C—Third Floor*
*chair: Roger Hallas*  
Syracuse University

**Roger Hallas**  
Syracuse University  
*"Documentary Synergy Between the Page and the Screen”*

**Dale Hudson**  
Amherst College  
*"Remediating ‘Documentary’ across the Global Digital Divide”*

**Peter Hughes**  
La Trobe University  
*"Individualisation of the Documentary: Documentary on New Media”*

**Irina Leimbacher**  
University of California, Berkeley  
*"Documentary at Documenta: Documenting the World for the Art Museum”*

#### Workshop M12 Surrounded Submerged Seduced
**Re-considering Cinematic Immersion**
*room: Parlor 2—Third Floor*
*chair: Patrik Sjöberg*  
Karlstad University

**Patrik Sjöberg**  
Karlstad University  
*"Jacques Costeau Meets Berthold Brecht—Remarks on Immersion and Reflexivity”*

**Joshua Malitsky**  
Indiana University  
*"Immersion and/in the Documentary”*

**Michael Booth**  
Northwestern University  
*"Taking Possession of the Apparatus: Maya Deren’s Ethnographic Evidence of Ritual Cinema”*

**Jan Holmberg**  
Malmö University College  
*"You’ll Feel What’s Happening on the Big Screen from Head to Toe”*

**respondent:** Valerie Morignat  
Sorbonne University, IDEAT, Paul Valery University

#### Workshop M13 Everyday Feminism
*room: Congress A—Fourth Floor*
*chair: Erin Hill*  
University of California, Los Angeles

**Shelley Bradford**  
Indiana University, Bloomington  
*"The Re-birth of the Nation: Home Affairs and Feminist Solidarity”*

**Elizabeth Ault**  
University of Minnesota  
*"A Sense of Control in a World Full of Chaos: Disciplining Consumers and Designing Women on What Not to Wear”*

**Catherine Clepper**  
Northwestern University  
*"The Hunger Artists; or the Construction of Female Appetite in Food Network’s Daytime Cooking Programs”*

**Erin Hill**  
University of California, Los Angeles  
*"Of Studio Secretaries and Executive Assistants: A History of Creative Support in the Film and Television Industry”*
M14 The Pedophilic Imagination
Children, Sex, Movies
room: Congress B—Fourth Floor
chair: Ara Osterweil ★ Muhlenberg College

Harry Benshoff ★ University of North Texas ★ "Victor Salva: Pedophile Auteur?"
Kristen Hatch ★ University of California, Irvine ★ "The Pedophile and the Performing Child in 1930s Hollywood"
Daniel Humphrey ★ Keene State College ★ "Imported Cinema/Exported Desire: Disavowed Eroticism in the European ‘Art’ Film"
Ara Osterweil ★ Muhlenberg College ★ "Invasion of the Child Snatchers: The Pedophilic Imagination of American Independent Film"

sponsors: Queer Caucus

M15 Film Sound/Film Narrative
room: Congress C—Fourth Floor
chair: Lea Jacobs ★ University of Wisconsin, Madison

Charles Wolfe ★ University of California, Santa Barbara ★ "Far Be Me From It!: Vocal Articulation, Spatial Construction and the Early Sound Comedy Short"
Katherine Spring ★ Wilfrid Laurier University ★ "Out of Character: The ‘Jolson Effect’ during the Transition to Sound"
Charles O’Brien ★ National Galley of Art/Carleton University ★ "Songs in Film Narration, across the Atlantic: From Ufa’s Der Blaue Engel (1930) to Paramount’s Morocco (1930)"
Lea Jacobs ★ University of Wisconsin, Madison ★ "The Maternal Melodrama and the Transition to Sound"

M16 Mug Shots
Criminal Identity and Visual Representation
room: Hospitality Suite 413—Fourth Floor
chair: April Miller ★ University of Northern Colorado

Aviva Dove-Viebahn ★ University of Rochester ★ "Seeing is Believing?: Violent Dreams, Justice and the Discourse of True Vision in CSI: Crime Scene Investigation and Medium"
Robert Bodle ★ College of Mount St. Joseph ★ "Reading the 'Scramble Suit' in A Scanner Darkly: A Discourse on Surveillance, Power, and Identity"
Sara Hall ★ University of Illinois, Chicago ★ "Cinematic Wanted Posters and Moving Mug shots in Germany"
April Miller ★ University of Northern Colorado ★ "‘Turning the Kliegs on Reform Schools’: The Perils and Pleasures of Disciplining and Punishing The Godless Girl"

M17 Crossing Cultures
room: Hospitality Suite 414—Fourth Floor
chair: Joseph Bierman ★ Rowan University

Sangjoon Lee ★ New York University ★ "The Man from Hong Kong: The Rise and Demise of Global Asian Co-productions"
Sunka Simon ★ Swarthmore College ★ "The Architecture of Transcultural Mediation: The 2002 German Teen-Drama Sternenfänger (Star Catcher) and Dawson’s Creek (1998–2003)"
Katrina Boyd ★ University of Oklahoma ★ "Designs on Paris: 50s Hollywood Musicals and the Clash of Cultures"
Joseph Bierman ★ Rowan University ★ "Global Flows and Narrative Drifts: Cross-cultural Fusion in the Films of Irish Filmmaker Jim Sheridan"

M18 Land of the Giants
The Great Directors
room: Hospitality Suite 415—Fourth Floor
chair: Rashna Richards ★ State University of New York, Brockport

Olga Solovieva ★ Georgia Institute of Technology ★ "Akira Kurosawa’s Adaptation of Dostoevsky’s The Idiot: Where the East Meets the West"
Seth Friedman ★ Indiana University, Bloomington ★ "The Master of Surprise: Alfred Hitchcock and Multi-media Misdirection"
Jyotika Virdi ★ University of Windsor ★ "Of Modernity’s Masters and Slaves: Revisiting Satyajit Ray’s Oeuvre"
Rashna Richards ★ State University of New York, Brockport ★ "Naming Names: The Strange Case of Orson Welles in Postwar Hollywood"

M19 Beyond the Page
Spatializing Print Culture
room: Jefferson Boardroom—Third Floor
chair: Aurora Wallace ★ New York University

Paul S Moore ★ Ryerson University ★ "Printed Whispers about the Wonderland: Smalltown Cinema’s Appearance in 1907 Local Gossip Columns"
Will Straw ★ McGill University ★ "Squawkies and Talkies"
Aurora Wallace ★ New York University ★ "Public Reading: Outdoor News Architecture"
Sandra Gabriele ★ University of Windsor ★ "Newspaper as Assemblage: Trains, a Stereoscopic Apparatus and Radio"
M21. Screenings M

**Blu in You**
Michelle Mohabeer, Canada, 2007, 50 min

**Period: The End of Menstruation?**
Giovanna Chesler, USA, 2006, 54 min

sponsors: Queer Caucus and Women's Caucus

Please stay after the screening for conversation with filmmakers
Michelle Mohabeer and Giovanna Chesler. Giovanna Chesler will also present a paper during Session B6.

For more information see the Screening Synopses following the index.

---

Saturday, March 8

6:15-7:30 pm

**Plenary Session**

**Architectures of the Moving Image**

room: Commonwealth C—Second Floor

“Designing China”

**Askbar Abbas** ★ Professor of Comparative Literature ★ University of California, Irvine

Askbar Abbas was Professor of Comparative Literature and Co-Director of the Study of Globalization and Cultures at the University of Hong Kong, before becoming Professor of Comparative Literature at the University of California, Irvine. His publications include *Hong Kong Cultures and the Politics of Disappearance* (1997) as well as articles in periodicals such as *New Literary History*, *New German Critique, Public Culture, Postures, and Discourse*. In addition to studies of Jean Baudrillard, Walter Benjamin, film theory, and postmodernism, Abbas reflects on culture in Hong Kong. His most recent book *The Last Empire: Hong Kong Culture and the Politics of Disappearance* is to be published this year. It investigates the processes, epistemology, and social consequences of urbanization in the city-region of Hong Kong at the time of the expiration of the lease between China and Great Britain.

“*The Eisenstein Effect: Architecture as Narrative Montage*”

**Anthony Vidler** ★ Dean and Professor, School of Architecture ★ Cooper Union, New York

Anthony Vidler received his B.A. in Architecture and Fine Arts, and his Diploma in Architecture from Cambridge University, England, and his Ph.D. from Delft University of Technology, the Netherlands. He was a member of the Princeton University School of Architecture faculty from 1965-93, during which time he served as Director of the Program in European Cultural Studies. In 1993 he took up a position as professor and Chair of the Department of Art History at the University of California, Los Angeles, with a joint appointment in the School of Architecture from 1997. In 2001 he was appointed Dean of the Irwin S. Chanin School of Architecture of the Cooper Union, and has served as Dean of the School since 2002. Vidler has received awards from the Guggenheim Foundation, the National Endowment for the Humanities, and was a Getty Scholar at the Getty Center for the History of Art and the Humanities in 1992-93. His publications include *The Architectural Uncanny: Essays in the Modern Unhomely* (MIT Press, 1992), *Antoine Grumbach* (Centre Georges Pompidou, 1998), and *Warped Space: Architecture and Anxiety in Modern Culture* (MIT Press, 2000).

---

Saturday, March 9

7:30—8:30 pm

**Special Offsite Event**

Television Studies Scholarly Interest Group—Meeting and Reception

location: The Black Sheep Pub and Restaurant, 247 S. Latimer, between Spruce and Locust

Directions will be available at the conference registration desk.
N1 Racial Ambiguity, Racial Authenticity, and Celebrity Culture

Room: Commonwealth A1—Second Floor
Chair: Kim Hester-Williams * Sonoma State University

Kim Hester-Williams * Sonoma State University * “I’m Sorry Mama: Eminem, 8 Mile, and the Dangers of Possessive Individualism”
Shilpa Dave * Brandeis University * “Asian Accents in America: Gandhi, Apu, and Animated Asian Americans”
Jennifer Chan * San Francisco State University * “Miscegenating Madness: Chang and Eng Bunker, Reproduction and Asian American Monstrosity”

N2 Political Cinema in Europe

Room: Commonwealth A2—Second Floor
Chair: Mariah Larson * Lund University

Brigitte Humbert * Middlebury College * “Women at War & the French Heritage Film: Lucie Aubrac from Page to Screen”
Raya Morag * Hebrew University * “Post-trauma, Post-queer: The Hitlerian Imago and the New German Cinema”
Imke Mayer * Bryn Mawr College * “Architectures of Alienation: Globalization, National History, and Mediated Affect in Barbara Albert’s Free Radicals”

N3 Digital Exhibition Experiences

Room: Commonwealth B—Second Floor
Chair: Robin Larsen * California State University, San Bernardino

Robin Larsen * California State University, San Bernardino * “A New Cinephilia Generation?”
Paul Swann * Temple University * “Bazin Rolls in His Grave: The Death of the Big Box?”
Frederick Wasser * Brooklyn College * “What Do the Big Boys Think?”

N4 Liveness Part 1

Room: Commonwealth C—Second Floor
Chair: Stephen Groening * University of Minnesota

Elizabeth Evans * University of Nottingham * “On Demand as Television Archive: Liveness, Indifference, and Agency in Downloaded Television Drama”
Gina Giotta * University of Iowa * “Laughing Matters: How Television Dramas Inscribe Liveness”
Adrienne L. McLean * University of Texas, Dallas * “Performing Live: Acting, Authenticity, and Reality Television”
Stephen Groening * University of Minnesota * “Liveness in an Era of Media Saturation”

N5 Outside the Box

Room: Commonwealth D—Second Floor
Chair: John McMurria * DePaul University

Sindhu Zagorski * University of North Carolina, Chapel Hill * “Conduit and Content: An Architectural Analysis of Media Access”
Paul Torre * Southern Illinois University, Carbondale * “The ( Needless) Race for Space: The Battle for Control of Content across the Digital Spectrum”
John McMurria * DePaul University * “Recasting Media Policy: Race and the Limits to Liberal Democracy”
Session N  

N6  Trespassing Boundaries and Negotiating Power in Middle Eastern Women’s Cinema  
room: Tubman—Third Floor  
chair: Gayatri Devi  
Ohio Wesleyan University  
“Claiming their Space: Women in the Post-revolutionary Iranian Cinema”  
Ali Akbar Mahdi  
Ohio Wesleyan University  
“Double Imprisonment: On Metaphor of Prison in the Cities of Demirkubuz”  
Eylem Atakav  
Southampton Solent University  
“Unmasking and Screening Terror in Rachida by Yamina Bachir-Chouikh”  
Cheira Belguellaoui  
DePauw University  
“States of Mind, States of the Art: Contemporary French Perceptual Cinema”  
May Telmissany  
University of Ottawa  
“Mutiny in the Harem: Nadir Mokneche’s Algerian Trilogy”  

N7  Changing Architectures of Contemporary French Cinema  
room: Anthony—Third Floor  
chair: Charlie Michael  
University of Wisconsin, Madison  
“National Cinemas in the European Union: A Place for French Cinema?”  
Jonathan Buchsbaum  
Queen’s College  
“‘National Cinemas in the European Union: A Place for French Cinema?’”  
Tim Palmer  
University of North Carolina, Wilmington  
“States of Mind, States of the Art: Contemporary French Perceptual Cinema”  
Charlie Michael  
University of Wisconsin, Madison  
“Parkour in the Banlieue: French Cinema, Globalization and the Art of Displacement”  
Catherine Portuges  
University of Massachusetts, Amherst  

N8  Institution Building: Challenges and Issues in Administration  
room: Adams—Third Floor  
chair: Joanne Hershfield  
University of North Carolina, Chapel Hill  
“Care or Glory: Picturing a New War Hero in Flags of our Fathers”  
Karen Beckman  
University of Pennsylvania  
“Post-classical Explorations of Heroism in Clint Eastwood’s War Cinema”  
James Castonguay  
Sacred Heart University  
“‘What Enemy?’: National Identity as ‘Other’ in Flags of our Fathers (2006) and Letters from Iwo Jima (2006)”  
Mary Desjardins  
Dartmouth College  
“Documenting the Possible: Soviet Russia, Material Evidence and Imagined Pasts”  

N9  The Architecture of Film Regulation: Primary Documents of the Production Code and Rating System  
room: Washington A—Third Floor  
chair: Kevin Sandler  
University of Arizona  
“The Promise of Happiness: Refiguring Time in the Historical Documentary”  
Matthew Bernstein  
Emory University  
““Time’s Up: Political Documentary and the Expiration of the Call to Action, or ‘Why We Needed a New Why We Fight’””  
Thomas Doherty  
Brandeis University  
“Hard War at Machine Gunner: Border, War and a Place of War”  
Richard Maltby  
Flinders University  
“The Trace in Documentary”  
Ellen Scott  
University of Pennsylvania  
“Care or Glory: Picturing a New War Hero in Flags of our Fathers”  

N10  Missions and Meanings in Clint Eastwood’s Flags of our Fathers and Letters from Iwo Jima (2006)  
room: Washington B—Third Floor  
chair: Anne Gjelsvik  
Norwegian University of Science & Technology  
“Post-classical Explorations of Heroism in Clint Eastwood’s War Cinema”  
David Slocum  
New York University  
“‘Post-classical Explorations of Heroism in Clint Eastwood’s War Cinema’”  
Rikke Schubart  
University of Southern Denmark  
“‘What Enemy?’: National Identity as ‘Other’ in Flags of our Fathers (2006) and Letters from Iwo Jima (2006)”  
Anne Gjelsvik  
Norwegian University of Science & Technology  
“Care or Glory: Picturing a New War Hero in Flags of our Fathers”  

N11  Against the Clock: Unfolding Time with/in the Documentary  
room: Washington C—Third Floor  
chair: Kristopher Fallon  
University of California, Berkeley  
“‘The Promise of Happiness: Refiguring Time in the Historical Documentary’”  
Kristopher Fallon  
University of California, Berkeley  
“Time’s Up: Political Documentary and the Expiration of the Call to Action, or ‘Why We Needed a New Why We Fight’””  
Ilona Hongisto  
Turku University  
“Documenting the Possible: Soviet Russia, Material Evidence and Imagined Pasts”  
Malin Wahlberg  
Stockholm University  
“Visceral Moments and Persistent Memories: ‘The Trace’ in Documentary”  
Jeffrey Skoller  
University of California, Berkeley  
“The Promise of Happiness: Refiguring Time in the Historical Documentary”
N12 Isn’t It Romantic?
room: Parlor 2—Third Floor
chair: Sara Ross ★ Sacred Heart University
Robert Kilker ★ Lehigh University ★ “Mother, I May: The Recuperation of Maternal Sexuality in Woman of the Year”
Antje Ascheid ★ University of Georgia ★ “A Cinema of Love? A Cinema of Hate?: Representations of Romance, Nihilism, and ‘Singularization’ and the Emergence of the ‘Post-romance’ in International Art Cinema.”
Nina Martin ★ Connecticut College ★ “Baby Love: Mothering and Agency in Knocked Up and Waitress”
Sara Ross ★ Sacred Heart University ★ “Changing Functions of the ‘Gay Friend’ in Romantic Comedy”

N13 The Woman on the Silver Screen
room: Congress A—Fourth Floor
chair: Cristina Stasia ★ Syracuse University
Joan Bagle ★ Rhode Island College ★ “Filming the ‘New Woman’: The Athletic Girl and the Typist”
Rebecca Sullivan ★ University of Calgary ★ “Sex and Single Girls in Pre-sexual Revolution Hollywood”
Bita Mahdaviani ★ McGill University ★ “Modern Women and Gothic Spaces in I Walked with a Zombie, Notorious, and Secret Beyond the Door”
Cristina Stasia ★ Syracuse University ★ “Failure Is Not an Option”: Feminist Film Theory and the Female Action Hero

N14 (Re)Constructing Bisexual Spaces
chair: Maria San Filippo ★ University of California, Los Angeles
co-chair: Jennifer Moorman ★ University of California, Los Angeles
Caryn Murphy ★ University of Wisconsin, Madison ★ “Going Through a Phase: Bisexuality and Adolescence as Liminal Identities in Teen Television Drama”
L. Ayu Saraswati P. ★ Emory University ★ “Foreplay or For Play?: Making Love and Remaking Bisexual Identities in Cyberspace”
Jennifer Moorman ★ University of California, Los Angeles ★ “The Game of (Second) Life: Bi/Sexual Identities in Online Gaming”
respondent: Alexander Doty ★ Lehigh University
sponsor: Queer Caucus

N15 The Cinema of the Coen Brothers
room: Congress B—Fourth Floor
chair: Daniel H. Wild ★ Rutgers University
Dina Smith ★ Drake University ★ “Raising Trailer Trash: The Coen Brothers’ Raising Arizona”
Robert Silberman ★ University of Minnesota ★ “The Coen Brothers and the ‘Boring’ Issue of Movie Violence”
Erica Stein ★ University of Iowa ★ “The Coen Brothers and their Detectives: Impostors, Authors, Adaptation”
Michael Newman ★ University of Wisconsin, Milwaukee ★ “The Coen Brothers and Pastiche”

N16 Team Spirit
room: Hospitality Suite 413—Fourth Floor
chair: Nabil Echchaibi ★ University of Colorado, Boulder
Jorie Lagerwey ★ University of Southern California ★ “The Evolution of Religion in Heroes and Battlesstar Gactica”
Evans Chan ★ Northwestern University ★ “Tibetan Lama Films: New Age Resistance?”
Nabil Echchaibi ★ University of Colorado, Boulder ★ “Hyper-fundamentalism? Market-mediated Islam from the Halal Website to the Islamic Bank”

N19 The Biopic Story
From the 1930s to the 2000s
room: Hospitality Suite 416—Fourth Floor
chair: Dennis Bingham ★ Indiana University/Purdue University
Kevin Hagopian ★ Penn State University ★ “The Cult of the Common Man in the Biopic, 1936–1945”
Michelle Arrow ★ University of Sydney ★ “Through our Eyes: Witnessing Traumatic Histories of the Lindy Chamberlain Case in A Cry in the Dark and Through My Eyes”
Dennis Bingham ★ Indiana University/Purdue University ★ “Erin Brockovich: The ‘Common Woman’ and the Traps of Representation in the Female Biopic”
Clare Connors ★ University of Pittsburgh ★ “Innovations in the Contemporary Biopic: Fusing Classic Biopic Conventions and Documentary Strategies in the Films of Werner Herzog”
Designing Musical Media
From Biomechanical to Bioinformatic Screens

Room: Jefferson Boardroom—Third Floor
Chair: James Tobias * University of California, Riverside

Peter Schaefer * University of Iowa * "Musical Modes and Sonic Screens: Interface Architecture for the Fledgling Phonograph"
Kathryn Kalinak * Rhode Island College * "Early Interfaces in Image and Sound"
James Tobias * University of California, Riverside * "A Certain Ratio: Musical Reception and Authorship in Screen Media"

Screening N

Room: Parlor 1—Third Floor

Mumia: A Case for Reasonable Doubt
John Edginton, USA, 1997, 74 min

Sponsor: Caucus on Class
For more information see the Screening Synopses following the index.

Meeting N

Room: Roberts Boardroom—Thirty-third Floor

Oscar Micheaux Society
01. Turkish German Dialogues on Screen
- Commonwealth A2—Second Floor
- Daniela Bergmann * Royal Holloway, University of London
- Randall Halle * University of Pittsburgh * "Experiments in Turkish German Filmmaking: Ayse Fetha, Kuklug Ataman, Necmi Celik, Aysun Bademsoy, and Kastik Attack."
- Deniz Gokturk * University of California, Berkeley * "Dressing Up in Uniform in Search of a Passport: Attacks on Authority in Film Comedy"
- Daniela Bergmann * Royal Holloway, University of London * "Culture-Conflict and Hybrid Identity Formation in Turkish German Coming-of-Age Films"
- Savas Arslan * Bahcesehir Universitesi * "A Nation in 'Trans': Questioning the Turkishness of the New 'Turkish' Cinema"

02. Stages of Reality
- Commonwealth A2—Second Floor
- André Loiseau * Carleton University
- Jeremy Maren * Carleton University * "My Father's Gift to Me: Theatrical Games and the Reality of the Fable in Roberto Benigni's Life is Beautiful"
- Brinda Austin-Smith * University of Manitoba * "Melodrama as Pharmacology in Rivette's Céline et Julie font le Bateau"
- Iwone Marguies * Hunter College, City University of New York * "Implicating Dialogue: Socrates and The Talking Picture"
- André Loiseau * Carleton University * "The Quebec Horror Film: Realism, Theatricality and the 'Moment of Horror'"

03. The Female Star/New Perspectives
- Commonwealth B—Second Floor
- Linda Miszewski * Ohio State University
- Gaylyn Studlar * University of Michigan, Ann Arbor * "The Little Girl with the Big Voice: Deanna Durbin and the Myths of Adolescent Stardom"
- Lois Banner * University of Southern California * "The Making of Marilyn Monroe"
- Linda Miszewski * Ohio State University * "Backlash: Meryl Streep and Feminism in the 1980s"
- Lucy Fischer * University of Pittsburgh * "Bette Davis: Worker and Queen"

04. Liveness Part 2
- Commonwealth C—Second Floor
- Mark Williams * Dartmouth College
- Scott Ruston * University of Southern California * "Liveness in the Palm of Your Hand"
- Laurel Westrup * University of California, Los Angeles * "Life After Death: The Logic of 'Live' and Performance on Screen"
- Mark Williams * Dartmouth College * "From Uncle Josh to i-Caught: Notes on Inter-medial Approaches to Immediacy"

05. The Business of the Web
- Commonwealth D—Second Floor
- Aswin Punyanthambekar * University of Michigan
- Megan Sapnar * University of Wisconsin, Madison * "Designers as Auteurs in the Dot-com Boom: Industry Logics and the Looks of the Web"
- Shaara Murphy * University of Michigan * "What is Reactrix?: Corporeality, Interactivity and Smart™ Advertising"
- Mats Bjorkin * University of Goteborg * "You or the Consultant? Designing Audiovisual Material on Corporate Websites"
- Aswin Punyanthambekar * University of Michigan * "Location Matters: Spatial Logics of Bollywood-Dotcom Convergence"
On the Border
Cinema in Mexico and Hollywood in the Early 1930s

Colin Gunckel ★ University of California, Los Angeles ★ “Fashionable Charros and Chinas Poblanas: Nationalism and Mexican Cinema in 1930s Los Angeles”

Sandra Garcia-Myers ★ University of Southern California ★ “Out of the Shadows: Shedding New Light on Latina Representation in Hollywood’s Spanish Language Films of the 1930s”

Mara Fortes ★ University of Chicago ★ “Between the Brothel and the Cinema: La Mujer del Puerto, Cosmopolitan Nationalism and the Mexican Chica Moderna”

Expanding Expanded Cinema
On the Multiple Modalities of Cinematic Architectonics

Jihoon Kim ★ New York University ★ “Redistribution, Relation, and Differentiation: The Aesthetic Tendencies of Cinema in the Post-medium (or media) Condition”

Janine Marchessault ★ York University ★ “Erkki Kurenniemi’s Dance of the Anthropoids (or The Future of Life on Mars)”

Gregory Zinman ★ New York University ★ “Forms of Radiance: Reading the Joshua Light Show through the Bauhaus and Paracinema”

Eivind Røssaak ★ University of Oslo ★ “Douglas Gordon and the Future of the (Moving) Image”

Layers of Localization
Audiovisual Translation and/as Reformatting

Chiara Ferrari ★ California State University, Chico

Eric Smoodin ★ University of California, Davis

Mark Nornes ★ University of Michigan

Gina Giotta ★ University of Iowa

Michela Ardizzoni ★ University of Louisville

Joe Straubhaar ★ University of Texas, Austin

Tim Havens ★ University of Iowa

Writing French Film History
New Methods and Practices

Eric Smoodin ★ University of California, Davis

Dudley Andrew ★ Yale University

Richard Neupert ★ University of Georgia

Kelley Conway ★ University of Wisconsin, Madison

Charles O’Brien ★ National Galley of Art (CASVA)/Carleton University

Stuck on Love
New Approaches to Contemporary Romantic Comedy

Celestino Deleyto ★ University of Zaragoza

Jaimie Baron ★ University of California, Los Angeles ★ “The Excess and the Absence: Experimental Explorations of the Documentary Archive”

Stephen Rifkin ★ Carleton University ★ “Beyond the Evidential: The Myth of Indexticality as Historiographical Ideal”

Annabelle Honess Roe ★ University of Southern California ★ “Illustrated Knowledge: Epistemology and Evidence in Animated Documentary”

Kristen Fuhs ★ University of Southern California ★ “Approaches to Interpreting Evidence in the Contemporary Crime Documentary”
012 Structures of Postwar Masculinity in American Cinema
room: Parlor 2—Third Floor
chair: Colleen Glenn  University of Kentucky

Colleen Glenn  University of Kentucky  “The Traumatized Veteran: Jimmy Stewart’s Postwar Roles in Film”
Susan Carruthers  Rutgers University  “My Father Never Kissed Me: Captivity, Masculinity and the Korean War Prisoner”
Anna Froula  East Carolina University  “Harold Russell’s Homecomings: Gender and Trauma in China Beach and The Best Years of our Lives”
Karen Randell  Southampton Solent University  “Futile Masculinity: Trauma and the Vietnam War”

013 Performance Anxieties
room: Congress A—Fourth Floor
chair: Cynthia Erb  Wayne State University

Kyle Stevens  University of Pittsburgh  “Angels in America: Overlapping the Actor”
Jessica Aldred  Carleton University  “From Synthespian to Avatar: Re-framing the Role of the Digital Actor in Final Fantasy and The Polar Express”
Cynthia Erb  Wayne State University  “‘New Ways to Look at the Young’: Jodie Foster and Brooke Shields as Child Stars in the 1970s”

014 Werewolves, Gender, and Sexuality
room: Congress B—Fourth Floor
chair: Robert Spadoni  Case Western Reserve University

Jazmina Cininas  RMIT University  “The Girlie Werewolf Picture Show: Representations of Female Werewolves Throughout Cinematic History”
Rick Worland  Southern Methodist University  “Women, Wolves, and War: Transformation Narratives in 1940s Horror”
Dana Och  University of Pittsburgh  “Spectacular Masculinity in Neil Jordan’s The Company of Wolves (1984)”
Robert Spadoni  Case Western Reserve University  “Strange Botany in Werewolf in London”

015 Television Authorship and Ownership in the Digital Era
room: Congress C—Fourth Floor
chair: Deborah Tudor  Southern Illinois University, Carbondale

Joshua Shepperd  University of Wisconsin, Madison  “Convergence Crisis: The Changing Program of Network Epistemologies”
Josh Heuman  Texas A&M University  “Authorships and Ownerships: Television Writers and the FCC Media Ownership Proceeding”
Jennifer Gillan  Bentley College  “The TV Franchise in the Website Windows: The Architecture of Network TV Programming in the Media Conglomerate Era”
Deborah Tudor  Southern Illinois University, Carbondale  “Distributed Narrative: The Interactive Audience and The Producer’s Voice”

016 The Device at Hand
room: Hospitality Suite 413—Fourth Floor
chair: Marc Furstenau  Carleton University

Richard Cante  University of North Carolina, Chapel Hill  “Redesigning the World with the Medium in Collapse * and the Device on the Rise)”
Paige Sarlin  Brown University  “Illuminating Obsolescence: Dialectics at Stand Still & Eastman Kodak’s Carousel Slide Projector”
Angela Dancey  Ohio State University  “Digital Switchblades: Cell Phones, Gangsters and Going Undercover in The Departed”
Marc Furstenau  Carleton University  “Designing the User: Video Technology and the Structures of an Expanded Cinematic Space”

Paige Sarlin’s film The Last Slide Projector will be screened during Session J21.

017 Black List / Cold War
room: Hospitality Suite 414—Fourth Floor
chair: Pearl Latteier  University of Wisconsin, Madison

Sara Gold  University of Pennsylvania  “The Fascist in Each of Us: How Oron Welles and Louis Dolivet Created and Destroyed Mr. Arkadin”
Heather Heckman  University of Wisconsin, Madison  “Gray or Black? Howard Koch and the Elusive Architecture of the Hollywood ‘Lists’”
Rebecca Prime  University of California, Los Angeles  “Naming Names All Over Again: What the HUAC Testimony of Carl Foreman and Cy Endfield Tells Us About the End of the Blacklist”
Pearl Latteier  University of Wisconsin, Madison  “Did McCarthyism Kill the Social Problem Film?”
018  American Empire
room:  Hospitality Suite 415—Fourth Floor
chair:  Jose Capino  *  University of Illinois, Urbana-Champaign
Bjorn Nordfjord  *  University of Iceland  *  “Don’t Be so Scared of the Americans. Oh My Gosh, They’re only Yanks”: Icelandic Cinema, the US Military Base, and the Cold War”
Gloria Shin  *  University of Southern California  *  “Taylor Made: Elizabeth Taylor, American Empire and the Plantation Film”
Kristina Baumli  *  University of Pennsylvania  *  “The Scandalous Intercourse of Church and State in Lewis Milestone’s Rain (1932)”
Jose Capino  *  University of Illinois, Urbana-Champaign  *  “A Tale of Regeneration Growing out of a Morass of Evil’: American Empire Melodrama and the Colonial Family Romance”

019  Film, Industry, Historiography
Alternative Approaches to the Silent Era
room:  Hospitality Suite 416—Fourth Floor
chair:  Mark Lynn Anderson  *  University of Pittsburgh
co-chair:  Mark Garrett Cooper  *  University of South Carolina
Constance Balides  *  Tulane University  *  “Textual Economies: Commercial Self-reflexivity in Early ‘Fordist Cinema’”
Mark Lynn Anderson  *  University of Pittsburgh  *  “Writing American Film History in the 1920s, or How the Federal Trade Commission Made Hollywood Account for Its Past”
Mark Garrett Cooper  *  University of South Carolina  *  “Accounting for Motion Pictures”
Denise McKenna  *  New York University  *  “Scandals and Secret Meetings: The Gendered Division of Labor and the Formation of the Motion Picture Director’s Association”

020  Cut! Controlling Film Content
room:  Jefferson Boardroom—Third Floor
chair:  Christie Milliken  *  Brock University
Maria Belodubrovskaya  *  University of Wisconsin, Madison  *  “Banned Films: The Structure of Censorship in Soviet Cinema of the 1930s”
James Kendrick  *  Baylor University  *  “Controlling Content, Controlling Hollywood: Historical Continuities between the Production Code and the MPAA Ratings System”
Nate Brennan  *  New York University  *  “New York’s Motion Picture Division and the Problem of Subjective Film Censorship, 1950–1965”
Christie Milliken  *  Brock University  *  “Hollywood Does the Sexual Revolution: The Sinister Politics of Heterosexual Conjugalit in Carnal Knowledge and Bob & Carol & Ted & Alice”

021  Screenings O
room:  Parlor 1—Third Floor
The Aesthetic Pedagogy of Place: Iowa Experimental Filmmaking
Various, USA, 1980–2007, 100 min
Program curator Jennifer Wild and several filmmakers will be available for questions. Jennifer Wild will also participate in a workshop during Session C8.
For more information see the Screening Synopses following the index.
Tales of The Three Cities  
Urban Cinemas of Seoul, Shanghai, and Tokyo during Japanese Colonial Expansion  

**P2**  
**Room:** Commonwealth A2—Second Floor  
**Chair:** Sachiko Mizuno * University of California, Los Angeles  

Dong Hoon Kim * University of Southern California  * "Koreasang or Kei??: The Segregated Film Cultures in Seoul under Japanese Colonial Rule"  

Xinye Dong * Harvard University  * "The Play of Costume: Huo Mulan, Costume Play, and the Historical Imaginary in Semi-occupation Shanghai"  

Sachiko Mizuno * University of California, Los Angeles  * "Construction of Imperial Capital, on and off Screen"  

Mark Nornes * University of Michigan  * "Imagining the Architecture of Asian Cinema: The Archive of the Dismantling"  

**Respondent:** Zhen Zhang * New York University

Untimely Bodies  
Towards a Comparative Film Theory of Human Figures, Temporalities and Visions  

**P3**  
**Room:** Commonwealth B—Second Floor  
**Chair:** James Prakash Younger * University of Western Ontario  
**Co-Chair:** ChiKA Kinoshita * University of Western Ontario  

Tom Gunning * University of Chicago  * "Invisible Bodies, Intangible Images: Cinema's Ghostly Ontology of Virtual Images and Invisible Forces"  

Brian Wall * Binghamton University  * "‘A Deeper Breath’: From Body to Spirit in *Rust Me Deadly*"  

ChiKA Kinoshita * University of Western Ontario  * "Untimely, Unwanted, and Moving: Mizoguchi Kenji’s Pregnancy Films"  

James Prakash Younger * University of Western Ontario  * "Mystical Necrophilia and Postcolonial Counter-history: The Untimely Bodies of Meena Kumari"  

**Respondent:** Steven Shaviro * Wayne State University

So Say We All  
Watching *Battlestar Galactica*  

**P4**  
**Room:** Commonwealth C—Second Floor  
**Chair:** Frances Gateward * University of Illinois  

Lisa Nakamura * University of Illinois, Urbana  * "Yellow Fever: Artificial Asian Woman and the War on Terror in *Battlestar Galactica*"  

Elspeth Kydd * University of the West of England  * "The Look and Feel of Humanity: Cylons and the ‘Passing’ Narrative in *Battlestar Galactica*"  

Ewan Kirkland * Kingston University, London  * "*Battlestar Galactica* and its Media"  

Bambi Haggins * University of Michigan  * "Moral Ambiguity & Quality Television or Why I Love & Hate Galactar Baltar"  

Robin Roberts * Louisiana State University and Geoffrey Clayton * Louisiana State University  * "Gender, Leadership and Reproduction in *Battlestar Galactica*"

Work Hard, Play Hard  
Digital Games and Labor  

**P5**  
**Room:** Commonwealth D—Second Floor  
**Chair:** Aubrey Anable * University of Rochester  

Aubrey Anable * University of Rochester  * "Playing at Work: Casual Games and the Video Game Theory of Free Labor"  

Casey O’Donnell * Rensselaer Polytechnic Institute  * "Coercive Play and Consent: The Gamer/Game Developer Connection"  

Alison Harvey * York University  * "Labor as Play: Value, Ownership, and Regulation in Massively Multiplayer Online Games"  

Stephanie Rotheberg * State University of New York, Buffalo  * "School of Perpetual Training"  

**Sponsor:** Caucus on Class
**P6  1968 in Latin American Cinemas**

**room:** Tubman—Third Floor  
**chair:** Gerard Dapena  * Macalester College

- Francisco Gonzalez  * University of Puerto Rico, Rio Piedras  * "1968's New Latin American Film Heritage: Memorias del Subdesarrollo, Lucia and Hacia un tercer cine Then and Now"
- George Flaherty  * University of California, Santa Barbara  * "Poaching Space for Memory: Rojo Amanecer at Tlatleolco, Mexico City '68"
- Aurelia Gomez  * Haverford College  * "Silence of the Other: The Student Movement of 68 in Mexican Cinema"

**respondent:** Victoria Ruetalo  * University of Alberta

**sponsor:** Latino/a Caucus

---

**P8  Brainstorming for the Future**

A Workshop for Revitalizing Feminist Media Studies

**room:** Adams—Third Floor  
**chair:** Mary Kearney  * University of Texas, Austin

**WORKSHOP PARTICIPANTS:**

- Marsha Cassidy  * University of Illinois, Chicago
- Theresa L. Geller  * Rutgers University
- Mary Kearney  * University of Texas, Austin
- Caryn Murphy  * University of Wisconsin, Madison
- Sharon Ross  * Columbia College, Chicago

---

**P10  New Approaches to the Contemporary Hollywood Industry**

**room:** Washington B—Third Floor  
**chair:** Philip Drake  * University of Stirling

**co-chair:** Eileen Meehan  * Southern Illinois University

- Janet Wasko  * University of Oregon  * "Growing the Franchise: The Contributions of Merchandising and Tie-ins to Hollywood Film Franchises"
- Paul Grainge  * University of Nottingham  * "Lost Logos: Channel 4 and the Branding of American Event Television"
- Philip Drake  * University of Stirling  * "The Art of the Deal: Analyzing Contracts in Contemporary Hollywood"
- Damian Sutton  * Glasgow School of Art  * "Cinema by Design—Networks of Creative Interference and Aesthetic Delegation in Contemporary Production"

**respondent:** Eileen Meehan  * Southern Illinois University

---

**P11  The Politics of Contemporary American Horror**

**room:** Washington C—Third Floor  
**chair:** Jason Middleton  * University of Rochester

**co-chair:** Eileen Meehan  * Southern Illinois University

- Janet Wasko  * University of Oregon  * "Growing the Franchise: The Contributions of Merchandising and Tie-ins to Hollywood Film Franchises"
- Paul Grainge  * University of Nottingham  * "Lost Logos: Channel 4 and the Branding of American Event Television"
- Philip Drake  * University of Stirling  * "The Art of the Deal: Analyzing Contracts in Contemporary Hollywood"
- Damian Sutton  * Glasgow School of Art  * "Cinema by Design—Networks of Creative Interference and Aesthetic Delegation in Contemporary Production"

**respondent:** Mikita Brottman  * Maryland Institute College of Art

---

**P7  Herstories**

New Feminist Approaches to Media Historiography

**room:** Anthony—Third Floor  
**chair:** Emily Carman  * University of California, Los Angeles

**co-chair:** Michele Schreiber  * University of Wisconsin, Milwaukee

- Emily Carman  * University of California, Los Angeles  * "Profit Participation: Uncovering Female Agency in the Studio System"
- Maya Smukler  * University of California, Los Angeles  * "Working Girls: Hollywood Women Directors in the 1970s"
- Mirasol Riojas  * University of California, Los Angeles  * "Josey Faz: Traces of a Tejana in the Films of Efraín Gutiérrez"
- Michele Schreiber  * University of Wisconsin, Milwaukee  * "Gossip Journalism as/in Hollywood History: The Case of Hedda Hopper and The Red Scare"

**respondent:** Vicki Callahan  * University of Wisconsin, Milwaukee

---

**P9  Old and New Media After Katrina**

**room:** Washington A—Third Floor  
**chair:** Diane Negra  * University of East Anglia

- Joy Fuqua  * Queens College  * "The Big Apple & The Big Easy: Articulating Proximity and Disaster in Visual Culture"
- Lindsay Steenberg  * University of East Anglia  * "Uncovering the Bones: Hurricane Katrina and Contemporary Crime Television"
- Maria Pramaggiore  * North Carolina State University  * "Expanded Media: NPR and the Katrina Anniversary"
- Jeffrey Scheible  * University of California, Santa Barbara  * "What’s Mr. Pregnant Pregnant With?: Internet Comedy and Post-Katrina Representations of Race"
- Diane Negra  * University of East Anglia  * "Exile, Return and New Economy Subjectivity in Last Holiday"
Cinema and Gentrification

**P12**

Chair: Rahul Hamid

- Brendan Kredell * Northwestern University * "Contrasting Different Models for New Urban Cinemas in the 2000s: A Case Study"
- Liz Czach * University of Alberta * "Building a Festival in a Box: The Toronto International Film Festival’s Festival Centre and Centering of Film Culture"
- Ross Melnick * University of California, Los Angeles * "The 'Minne' Major: Minneapolis' Lyric Theater Gentrifies the Movie House"
- Ragan Rhyne * New York University * "Lights! Cameras! Gentrify! Cinema and Neighborhood Development in New York City"
- Chris Cagle * Temple University * "Dead End and the Chicago School of Sociology: The Emergence of the Social Problem Discourse"

Corporate Authorship

**P13**

Chair: Kyle Edwards

- Avi Santo * Old Dominion University * "Who’s That Little Chatterbox?: Radio Orphan Annie, Child Consumers and Authorial Moral Management"
- Derek Kompare * Southern Methodist University * "Who Are You?: Following the Evidence of CSI’s Corporate Authorship"
- Kyle Edwards * Oakland University * "Among a Sector of Service: B-film Marketing and Series Filmmaking at Monogram Pictures"
- Jerome Christensen * University of California, Irvine * "Astaire is Born: Studio, Star, The Bandwaggon"
- Derek Johnson * University of Wisconsin, Madison * "Licensing Brand X: Marvel Entertainment, Raven Software, and the Creative Constraints of Intellectual Property Tenancy"

Bodily Investigations

**P14**

Chair: Jim Zeigler

- Nicole Richter * University of Miami * "Imprisoning Women’s Bodies: The Role of Architecture in the Films of Sofia Coppola"
- Laszlo Strausz * Georgia State University * "Architecture of Flesh: the Triptych of the Body as History in Taxideria"
- Sofia Bull * Stockholm University * "Anatomy Lessons: The Autopsy as Urban Spectacle and Objective Science in CSI: Crime Scene Investigation"
- Jim Zeigler * University of Oklahoma * "Grisly Interior: Herzog’s Portrait of Timothy Treadwell"

Aesthetic Education and American Silent Film

**P15**

Chair: Joshua Yumibe

Co-chair: Kaveh Askari

- Joshua Yumibe * Oakland University * "The Color Aesthetics of Progressive Art Education, from the ‘Democratic Art’ of Chromolithography to Early Cinema"
- Jennifer Peterson * University of Colorado, Boulder * "Education Through the Eye: Nonfiction Film and the Drive to ‘Uplift’ the Cinema"
- Jennifer Horne * The Catholic University of America * "Civil Circuits: Film, American Libraries, and Antimodernism"
- Kaveh Askari * University of California, Berkeley * "Aesthetic Composition and Publicity in the 1920s: Zukor, Ingram, and Scaramouche"

Design Concepts

**P16**

Chair: Brenda Weber

- Brenda Weber * Indiana University * "24 Hour Design People: Reality TV’s Project Design-atopia"
- Lynn Comella * University of Nevada, Las Vegas * "Personal Transformation and Cultural Redemption on VH1’s Charm School"
- Katherine Sender * University of Pennsylvania * "Addressing the Body You Have: The Problem of Fat in The Biggest Loser and What Not to Wear"

Medial Disruptions of the Moving Image

**P17**

Chair: Eivind Røssaak

- Liv Hausken * University of Oslo * "The Spatiotemporal Complexity of the Slide-motion Film"
- Arild Feteit * University of Copenhagen * "The Noise of the Medium in a Digital Age"
- Susanne Østby Sæther * University of Oslo * "Into the Strobe Light: The Pulse of Douglas Gordon"

Respondent: Dana Heller * Old Dominion University

Respondent: Mary Ann Doane * Brown University
Session P

P18 Playing Los Angeles As Itself
Cinema, History, and Urban Archaeology
room: Hospitality Suite 415—Fourth Floor
chair: Doug Cunningham  University of California, Berkeley
Amanda Ann Klein  East Carolina University  "Let’s Take 'em Back': Reconstructing an Authentic Los Angeles in the Contemporary Hip Hop Video"
Chera Kee  University of Southern California  "Reading Disneyland: Everyday Practice, Group Invasions, and the Space for Subversion"
Dawn Fratini  University of California, Los Angeles  "Birth of an Interface: A Case Study in Design or How to Express Los Angeles As an Interactive Screen"
Doug Cunningham  University of California, Berkeley  "'It Never Goes Away': Whiteness, Memory, and the Ghosts of Postwar Suburbia in The Two Jakes and Devil in a Blue Dress"
Merrill Schleier  University of the Pacific  "Harold Lloyd's Safety Last (1923): Gendered Celebration of Los Angeles’s Modernity"

P19 Affirmative Historiographies of International Experimental Film
room: Hospitality Suite 416—Fourth Floor
chair: Miguel Fernandez Labayen  Universidad Autónoma de Barcelona
co-chair: John Sundholm  Karlstad University
Miguel Fernandez Labayen  Universidad Autónoma de Barcelona and John Sundholm  Karlstad University  "Quoting and Creating History: Film Collections at Major European Art Museums"
Peter Thomas  University of Sunderland  "Consecration and Categorisation: The Impact of Perspectives on the UK Avant-garde Film"
Danielle Zuvela  Griffith University  "Australian Avant-garde Film, the Art World and Film Performance"
Michael Zryd  York University  "Canon Formation and Cultural Capital in North American Experimental Film"
respondent: Lars Gustaf Andersson  Lund University

P20 Now Hear This
Sound Theory and Contemporary Film
room: Jefferson Boardroom—Third Floor
chair: Mark Kerins  Southern Methodist University
co-chair: William Whittington  University of Southern California
Mark Kerins  Southern Methodist University  "Screaming for Attention: Requiem for a Dream and the Obtrusive Soundtrack"
Randolph Jordan  Concordia University  "Militant Acoustic Ecology in the Halls of Institutional Terror: Soundscape Composition in Gus Van Sant's Elephant"
Benjamin Wright  Carleton University  "When Hearing and Touch Collide: Low Frequency Tactility and Immersion in Munich"
William Whittington  University of Southern California  "Sound of the Living Dead"
respondent: Liz Weis  Brooklyn College, City University of New York

P21 Screening P
Precious Places Community History Project
People of Philadelphia/Scribe Video Center, USA, 2004–2007, 105 min
Please stay after the screening for a conversation with Louis Massiah of the Scribe Video Center and some of the Philadelphia residents who contributed to this project. Louis Massiah will also discuss the Precious Places Project during Session B1. For more information see the Screening Synopses following the index.

P22 Meeting P
Caucus Coordinating Committee
Sloane, Robert
Slocum, David N10
Smit, Christopher J12
Smith, Dina N15
Smith, Greg C16
Smith, Jacob H20
Smith, Jeff K20
Smith, Paul J8
Smoodin, Eric 09
Smukler, Maya P7
Sobchack, Vivian K13
Solomon, Matthew E5
Solovieva, Olga M18
Spadoni, Robert O14
Spence, Louise J9
Sper, Jason H6, M8
Spring, Kathryn M15
Srebro, Nancy F18
Stable, Carol H5
Staiger, Janet H9
Stakelum, Pauline F19
Stamp, Shelley F11
Staples, Amy E1
Starosielksi, Nicole A18
Staseson, Rae A8
Stasia, Cristina N13
Steenberg, Lindsay P9
Stein, Erica N15
Stein, Louisa H4
Steinberg, Marc I2
Stern, Ralph I7
Sterritt, David J10
Stevens, Kyle O13
Stewart, Michelle G7
Stoh, Jennifer I18
Stoddart, Scott D14
Stokes, Melvyn K1
Stork, Benedict J8
Straubhaar, Joe J6, O8
Strausz, Laszlo P14
Straw, Will M20
Strayer, Kirsten K17
Street, Sarah I15
Streibel, Dan M3
Studlar, Gaylyn 03
Sturtevant, Victoria L13
Sullivan, Rebecca N13
Sullivan, Sara F17
Sundholm, John P19
Sutton, Damian P10
Swann, Paul N3
Swanson, Dwight C11
Sweeney, Kevin J12
Szeto, Kin-Yan B7
T
Tafler, David F8
Takacs, Stacy E16
Takahashi, Tess M3
Tambrurni, Anthony C1
Taylor, Aaron B13
Tchouaffe, Olivier L6
Telissany, May N6
Tepperman, Charles C11
Thain, Alanna B6
Thibault, Rachel E10
Thomas, Peter P19
Thomas, Rosie G2
Thompson, Ethan E15
Thompson, Kristen K11
Thompson, Kristin J9
Thorburn, David E4
Tinic, Serra H7
Tinkcom, Matthew B9
Tjarks, Mark D7
Tobias, James N20
Toke, Lilla C2
Toles, George J10
Tommasulo, Frank P. C1
Tompkins, Joseph K20
Tongson, Karen F1
Torchin, Lesli L6
Toralso, Domietta A19
Torre, Michele C18
Torre, Paul F8, N5
Trifonova, Temenugra K7
Tryon, Charles L5
Tubrett, Dion H16
Tudor, Deborah O15
Turey, Malcolm L3
Tussey, Ethan K5
Tweedie, James T17
U
Udden, James J10
Ugrina, Luciana J16
Uricaru, Ioana D2
Uricchio, William M9
Uskovich, David D19
U
Vaage, Margrethe Bruun G12
Vacek, Patrik J5
Valic, Denis F2
Van Someren, Anna K4
VanCour, Shawn E20
Vanstrom, Eric H15
Vaughan, Hunter L18
Vazquez, Laura M1
Venus, Jochen G12
Vernallis, Carol K20
Villarejo, Amy E14, L9
Vilazana, Libia M6
Vird, Yokitta M18
Vitols, Maruta C2
Voss, Christiane E9
W
Wada-Marciano, Mitsuyo H2
Wager, Sans K1
Wagman, Ira H7
Wahlberg, Malin N11
Walden, Elizabeth H6
Walker, Elsie J19
Walker, Janet D11
Wall, Brian P3
Wallace, Aurora M20
Wall, Margaret K10
Walsh, Michael D8
Walton, Saige A12
Wang, Chunchi M2
Ward, Janet T7
Ward, Meredith G19
Warner, Kristen K1
Warner, Rick D17
Warren, Shily J11
Warren-Crow, Heather E16
Warton, John B17
Wasko, Janet P10
Wasser, Frederick N3
Watson, Martin K17
Watts, Amber F13
Weber, Brenda P16
Weis, Liz P20
Weisenfeld, Judith H16
Weiss, Scott F11
Welle, John B20
Westrup, Laurel O4
Whalen, Zach D5
White, Michelle H5
White, Mimi H9
White, Patricia K10, M7
White, Susan L18
White-Stanley, Debra D16
Whittington, William P20
Wiatr, Elizabeth E11
Wild, Daniel H. N15
Wild, Jennifer C8, O21
Wilkinson-Weber, Clare I2
Williams, Karen I15
Williams, Linda E9
Williams, Linda Ruth A12
Williams, Mark O4
Williams, Rob E8
Williams, Tami A7
Williams, Terri G15
Willis, Andy E13
Willis, Holly C5
Wilson, Julie F13
Wilson, Mary B17
Wilson, Pamela G7
Wilson-Brown, Carrie G11
Windhausen, Federico H19
Wlodarz, Joseph G14
Wolf, Mark J. P. J5
Wolf, Charles M15
Wollersheim, Ruth G15
Wood, Houston I1
Wood, Robin H16
Woodward, Steven C19
Wooten, Stephanie L2
Woold, Rick O14
Wright, Benjamin P20
Wu, Jing B2
Wynter, Kevin F14
Y
Yervasi, Carina C18
Yockey, Matt J18
Yosef, Raz D6
Yoshikami, Tom L20
Youmans, Gregory J14
Young, Damon J14
Younger, James Prakash P3
Yue, Genevieve F19
Yumibe, Joshua P15
Z
Zagorec, Sindhu N5
Zambenedetti, Alberto E18
Zeigler, Jim P14
Zhang, Zhen P2
Ziegert, Daniel I10
Zimmer, Catherine P11
Zimman, Gregory O7
Zryd, Michael D8, P19
Zullo-Ruiz, Fernanda F6, G6
Zuvela, Danielle P19
### Screening A

**All for the Taking: 21st Century Urban Renewal**  
George McCollough, USA, 2005, 58 min  

**Sponsor:** Caucus on Class

Filmmaker George McCollough will be available for questions.

In a highly controversial and precedent-setting decision in mid–2005, the U.S. Supreme Court ruled that the Constitution permitted local governments to use their power of eminent domain to forcibly acquire private property and transfer it to another private owner. In so doing, the Court put its stamp of approval on a nationwide epidemic of eminent domain abuse. This timely and thought-provoking documentary provides an insightful case study of the uses and abuses of the power of eminent domain by the city of Philadelphia as it attempts to redefine itself through “urban renewal” and planned gentrification. All for the Taking also explores the consequences of the city’s urban renewal policies on the lifelong residents of the communities affected and places their opposition to the city in the context of an increasingly global economic order that devalues labor, local economies, and the sense of community that once formed the core of urban America.

All for the Taking examines the personal struggles of residents impacted by Philadelphia’s urban renewal program and illustrates how housing activists are fighting eminent domain abuse. Background commentary is provided by Dr. Mindy Fullilove, Prof. of Clinical Public Health, Columbia Univ., and author of *Root Shock: How Tearing Up City Neighborhoods Hurts America and What We Can Do About It*, and also by Scott Bullock, a senior attorney who litigates cases involving property rights and free speech for the Institute for Justice, in Washington, D.C.

Hopefully, this film will engage students and generate discussion in a variety of courses in sociology and social issues, urban studies, American studies, ethnic studies, development studies, and public policy.

### Screening C

**Ezra**  
Newton I. Aduaka, Nigeria, 2007, 110 min  

**Sponsor:** African/African-American Caucus

_Ezra_ is the first film to give an African perspective on the disturbing new phenomenon of child soldiers in the continent’s recent civil wars. The film was awarded the Grand Prize at the 2007 Festival Pan-African du Cinema à Ouagadougou (FESPACO), Africa’s largest and most prestigious film event, and was selected for the International Critics Week at the 2007 Cannes Film Festival. Organized around the week-long questioning of the 16-year-old title character before one of the 2002 Truth and Reconciliation Commissions, _Ezra_ is not a dramatic recreation or a political history of Sierra Leone’s decade-long civil strife, but a remarkably complex psychological study of one child soldier. The film chronicles how he was brutalized and also how he might begin to heal.

_Ezra_ stands out among other recent African films because of this personal focus on character development. Ezra’s story offers an emblem for Africa’s hundreds of thousands of traumatized formal child soldiers and their difficult reintegration into society, but recovering and communicating such stories also marks one way in which these societies can hopefully reconstruct themselves.

### Screening B

**Strange Culture**  
Lynn Hershman Leeson, USA, 2007, 75 min  

**Sponsor:** Caucus on Class and Middle Eastern Caucus

The surreal nightmare of internationally-acclaimed artist and professor Steve Kurtz began when his wife Hope died in her sleep of heart failure. Police who responded to Kurtz’s 911 call deemed Kurtz’s art suspicious and called the FBI. Within hours the artist was detained as a suspected “bioterrorist” as dozens of federal agents in Hazmat suits sifted through his work and impounded his computers, manuscripts, books, his cat, and even his wife’s body. Today Kurtz and his long-time collaborator Dr. Robert Ferrell, Professor of Genetics at the University of Pittsburgh Graduate School of Public Health, await a trial date. This film by director Lynn Hershman Leeson (*Conceiving Ada, Teknolust*) incorporates dramatic re-enactments by Tilda Swinton (*Orlando*) and Thomas Jay Ryan (*Henry Fool*) into her non-fictional account of this crisis of justice. The result is a film that challenges the boundaries of experimental documentary as well as the contemporary vectors of power and definitions of terror.

SCMS is proud to exhibit _Strange Culture_ on the eve of Docurama’s release of the DVD on March 25, 2008. Please look for the film everywhere DVDs are rented and sold.

### Screening D

**Maquilapolis**  
Vicky Funari and Sergio De La Torre, US/Mexico, 2006, 69 min  

**Sponsor:** Latino/a Caucus and Women’s Caucus

Filmmaker Vicky Funari will be available for questions.

Starting in the 1960s the U.S. and Mexican governments initiated a trade agreement allowing raw components for everything from batteries to IV tubes to clothes to children’s toys to be imported duty-free into Mexico, then assembled there, and finally exported back duty-free as finished consumer goods for sale in the U.S. Tijuana thereby became known as the television capital of the world, “TV-juana.” Globalization promised jobs, and working class Mexicans uprooted their lives to flock to the northern frontier in search of better paying work in these factories known as “maquiladoras.” Most of the workers are women.

In making this documentary, the filmmakers worked collaboratively with the factory workers, providing cameras to the women and teaching them how to shoot. For five years the women documented their daily lives and the events in their communities, often giving the film the intimate tone of a video diary. The documentary follows them as they develop into activists fighting for economic and environmental justice.
**The Other Side**
Bill Brown, USA, 2005, 45 min

A 2000-mile journey along the U.S./Mexico border reveals a geography of aspiration and insecurity. While documenting the efforts of migrant activists to establish a network of water stations in the borderlands of the southwestern U.S., Brown considers the border as a landscape, at once physical, historical, and political.

Brown is a filmmaker from the "Paris of the Plains," Lubbock, Texas. His documentaries yield something like a metaphysics of objectivity, "where fact materializes for a moment only to dissolve into daydreams, melancholy and goosebumps." Along with filmmaker Tom Comerford, Brown created the Lo Fi Landscapes tour, traveling across the country in 2002 and 2005 with a program of short films concerned with history and place. The Museum of Modern Art hosted a retrospective of Brown's work in 2003 as part of its MediaScope series.

**Floods, Ghosts, and Contamination**
Jenny Stark and Mark Yzaguirre, USA, 2003, 15 min

The Mexican legend of La Llorona, a desperate woman who drowned her children, provides the thematic backdrop for Jenny Stark and Mark Yzaguirre's *Floods, Ghosts, and Contamination*, about a cluster of towns near San Antonio that have been plagued by man-made environmental chaos.

**Three Shorts by Annemarie Jacir**

**An Explanation: (and then burn the ashes)**
Annemarie Jacir, USA/Palestine, 2005, 6 min

An architectural exploration of Columbia University in New York where buildings only reflect each other, space is restricted, objects are concealed or only partially revealed. Set against a montage of phone messages received by Columbia University faculty, the viewer's imagination contributes to this portrait reflecting an atmosphere of American college campuses today. (Synopsis c/o www.infofocusdialogue.com)

**like twenty impossibles / Ka’inna ‘Ashrun Mustaheel**
Annemarie Jacir, Palestine/USA, 2003, 17 min

In a landscape now interrupted by military checkpoints, a group of Palestinian filmmakers attempt to reach Jerusalem. When they decide to avoid a closed checkpoint by taking an unused side road, the landscape unravels, and the passengers are slowly taken apart by the mundane brutality of military occupation. "like twenty impossibles" is both a visual poem and a narrative, questioning the space between fiction and reality, and the politics of art and resistance.

**A Few Crumbs for the Birds**
Annemarie Jacir and Nassim Amaouche, France/Jordan, 2005, 28 min

A documentary film shot in the desert town of Ruwaysed, a no man’s land on the border between Jordan and Iraq. While filming, the filmmakers meet four teenage girls who are in the village to work in the hotel’s bar. The camera films them putting on their makeup and dancing with their clothes on in the dim-lighted bar. In the barren desert, the diesel vendors fill their jerricans and stand alongside the road waiting for trucks and cars to stop and refuel. Wrapped in a coat, a child sits on the sidewalk. The film is a collage of images with loud solos playing in the background. The working people in this village share fragments of their life stories, rooted either in the present or in the past. Finally, the film ends with an unexpected turn of events.

**Two Films by Kamal Aljafari**

**The Roof / Al-sateh**
Kamal Aljafari, Germany/Palestine, 2006, 60 min

This poetic and political film records Palestinian director Kamal Aljafari’s journey back to his family and homeland and explores his firm conviction that “home” can be a feeling as well as an actual place. Aljafari’s voyage is not so much a definite search for memories, but an attempt to view the present as a living past. Past and present collide as his camera pans slowly along the walls of damaged or ruined homes. Aljafari has won praise for, in one critic’s words, “raising anecdote to the level of allegory, enabling the film to trace meditative paths and rhythms”. (Synopsis c/o www.mossawacenter.org)

**Visit Iraq**
Kamal Aljafari, Germany, 2003, 25 min

A poetic documentation of the abandoned travel agency of the airline company Iraqi Airways in Geneva.
READING THE WATER: LECTURES ON HOME VIDEO FROM THE GULF OF ME
Niklas Sven Vollmer, USA, 2007, 40 min

Reading the Water: Lecture on Home Video from the Gulf of ME is a high-definition (HDCAM) experimental ‘home video’ and personal-poetic essay that mobilizes the coast of Maine—the sandbox of Vollmer’s youth, and the prime area of his marine biologist-naturalist-professor-photographer father’s expertise—as a metaphor for exploring the depths of masculine relationships and family ecosystem sustainability across three generations. The videotape’s title employs the idea of “reading” the surface of water—akin to unpacking the meaning of a photograph—as a means to navigate what is below. The video “reads” the water both in content and form and utilizes playfully reflexive editing techniques and wry cinematic disruptions to unveil the complex and fragile dynamics of the family ecosystem vis-à-vis a behind-the-scenes revelation of the videotape’s construction. Vollmer also harnesses on-screen text to incorporate his (then) 3-year-old son’s well-expressed need for emotional presence from his biological ‘fathers’—a strategy that also gives voice to the maker’s own buried, yet still present, need for his own dad. The work is Vollmer’s love letter to his son and father, and also a shot at emotional intimacy via a really expensive camera.

Reading the Water offers a follow-up to the images and themes explored in Vollmer’s award-winning previous work, Happy Crying Nursing Home (2005), which screened at the SCMS conference in Chicago in 2007.

LOCOMOTION IN WATER
Hanna Rose Shell, Italy, France, USA, 2005, 13 min

Locomotion in Water is an experimental documentary about seeing movement, doing science, and filming fish in Naples, Italy. In 1890, French inventor and physiologist Etienne-Jules Marey (1830–1904) explores the eccentricities of fish locomotion using a primitive movie camera. Inspired by the coastal climate, and also by visits to the fishing pier and the public aquarium, Marey portrays sea creatures’ motion through space and time using a modified photographic apparatus. At his aquarium laboratory at his villa, he produces strips of photographic frames that mark the early history of cinema and this film captures Marey’s fascination with nature and discovery of the practice of making moving images. Moving between past and present, text and image, travelogue and reverie, Locomotion in Water interweaves the reflections of the nineteenth-century chronophotographer with the animating impulses of a modern-day filmmaker.

Locomotion in Water recently won first prize for “Best Science Documentary” at the International Science Film and Video Festival in Milan. The soundtrack is being featured in the sound piece “As for me, I’m in love with the Octopus” (by Shell in collaboration with Luke Fischbeck), itself a part of the FM Ferry Experiment project, which has transformed the Staten Island Ferry into a floating radio station and performance piece.

CARTONEROS
Ernesto Livon-Grosman, Argentina/US, 2006, 60 min

Carotoneros follows the paper recycling process in Buenos Aires, from the trash pickers who collect paper informally through middlemen in warehouses and onward to the executives in large corporate mills. The process exploded into a multimillion dollar industry after Argentina’s latest economic collapse. The film is both a record of an economic and social crisis and an invitation to audiences to rethink the value of trash.

SECONDHAND (PEPE)
Hanna Rose Shell and Vanessa Bertozzi, Haiti, Canada, USA, 2007, 24 min

Secondhand (Pepe) is a video essay about used clothing, immigration, and globalization. Filmmakers Shell and Bertozzi weave two narratives into a visual and sonic journey. The historical memoir of a Jewish immigrant rag picker intertwines with the present-day story of “pepe”—secondhand clothing that flows from North America to Haiti. In the early 1900s, immigrant Jews from Eastern Europe collected, sorted, and sold secondhand clothing. As the Jewish peddlers made their way through North American city streets, they called out “Rags, Bones, Bottles!” At the beginning of the 21st century, the used clothing industry has gone global. Billions of pounds go to developing nations each year. Used American clothes play an especially central role in Haiti where, as one peddler reveals, “It’s all pepe, all the time.”

The film’s two stories converge as American castoffs travel from the Jewish memoir reader’s rag factory to the Haitian shores. As pepe makes its way to Port-au-Prince, it passes through an intricate network of peddlers, seamstresses, and entrepreneurs.

Secondhand (Pepe) animates the materiality of recycled clothes, their secret afterlives, and the unspoken connections among people in an era of globalization. Dreamlike visuals and ethereal sounds intermix the beats of Jewish klezmer and Haitian rara music. Luke Fischbeck (Lucky Dragons) has composed the award-winning soundtrack of the film with an artful and nuanced ear, emphasizing the ruptures and looped connections among diasporic cultures. A photo-essay based on Secondhand (Pepe) featured in Transition Magazine (Fall 2006) was cited for excellence in the Wilson Quarterly.
The Last Slide Projector is a documentary film that tells the story of the production of the last Carousel slide projector by Eastman Kodak. The film chronicles the end of an era and the varied histories of an apparatus and a medium that have been central to family memories, education, and the development of both cinema and corporate culture. Beginning with Kodak’s decision to cease production and ending with a digital video that documents the assembly of the last projector in Rochester, NY, the film chronicles the stories of people who were intimately involved with the production and use of the projector. The film also considers the Carousel projector’s role in the story of Eastman Kodak and how recent changes in the company reflect shifts in American manufacturing more broadly. A prime example of the transition from the analog to the digital, the film is a personal meditation on the idea of technological progress and the impulse toward nostalgia that loss and endings often inspire.

When the people of Oaxaca decided they’d had enough of bad government, they didn’t take their story to the media . . . they TOOK the media.

In the summer of 2006, a broad-based, non-violent, popular uprising exploded in the southern Mexican state of Oaxaca. Some compared it to the Paris Commune, while others called it the first Latin American revolution of the 21st century. But it was the people’s use of the media that truly made history.

A 90-minute documentary, Un Poquito de Tanta Verdad captures the unprecedented media phenomenon that emerged when tens of thousands of school teachers, housewives, indigenous communities, health workers, farmers, and students took 14 radio stations and one TV station into their own hands, using them to organize, mobilize, and ultimately defend their grassroots struggle for social, cultural, and economic justice.

As millions of women and girls take shots and pills to stop their periods, the meaning of menstruation changes. For some, non-stop use of hormonal birth control saves them from painful monthly flow. For others, this trend represents yet another frightening experiment in women’s health. This feature documentary interrogates the cultural and medical side effects of suppression before ‘the curse’ disappears. The National Museum of Women in the Arts states, “The importance of this film lies in the way it brings to light a fundamental biological experience that is rarely spoken about in the public arena. . . . Chesler displays a sensitivity to diverse viewpoints that will challenge what you thought (or didn’t think) about menstruation.”

In 2007, a virtual army of city and state police converged on a quiet block in Cobb’s Creek, in the heart of Philadelphia’s African American community. By the next day, 61 homes were destroyed and 11 people were dead, all members of the communitarian MOVE organization.

This film examines the West Philadelphia community where the MOVE house was, and shows the community’s recollections and responses to MOVE and to the police assault that burned down a city block of mostly African-American homes. It shows actual footage of the police assault and the burning of the houses. Massiah, the founder and executive director of the Scribe Video Center, quickly establishes the setting for the tragedy, while the poetic narration by the late, legendary novelist Toni Cade Bambara draws us into the drama. In all the television hours devoted to this infamous event, Massiah’s documentary is probably the first to look at the real human loss, not only in the deaths that include a number of MOVE children, but the proud community of families that survived race wars, gang wars, and drugs but was nearly destroyed by its own city.
**Screening N**

**Mumia: A Case for Reasonable Doubt**
John Edginton, USA, 1997, 74 min

*Mumia: A Case for Reasonable Doubt* joins the likes of *The Thin Blue Line*, *Brother’s Keeper* and *Paradise Lost: The Child Murders at Robin Hood Hills* in its depiction of a justice system that is sometimes not conscientious about whom it convicts. Mumia Abu-Jamal had been on death row for 14 years at the time this film was made in 1996, following his conviction in the shooting death of Philadelphia police officer Daniel Faulkner. Yet the film makes a persuasive case that events, as told by eyewitnesses whose original statements are claimed to have been either coerced by the police or concocted to please the prosecution, did not unfold the way the investigating officers say they did. A “confession” the police claim they got from Mumia in the hospital (both he and Faulkner were shot) never happened, according to the attending physician who was with Mumia the whole time. Forensic evidence suggests the murder weapon was not the one carried by Mumia, who worked nights as a cab driver, and in any case the weapon had no prints on it. The judge on the case was a member of the Fraternal Order of Police and had the largest murder conviction record of any judge in the country. On the other hand, Mumia, formerly a member of the Black Panthers, refuses to give a full account of what happened the night of December 9, 1981, when the murder occurred. The seeds of doubt sowed by this film should be enough to make anyone crave to know what really happened. (Synopsis c/o Jim Gay, editorial reviewer, www.amazon.com)

**Screening O**

**The Aesthetic Pedagogy of Place: Iowa Experimental Filmmaking**
Miscellaneous; USA, 1980–2007, 100 min

Curator Jennifer Wild and several of the filmmakers will be available for questions.

For nearly forty years, The University of Iowa has been educating experimental, documentary, and fiction filmmakers in a program with close pedagogical ties to film theory and history. Its aesthetic lineage in the structuralist moment has evolved to foster an artisanal approach to cinematographic inquiry based upon a personal filmmaking paradigm, rigorous attention to sound design, and an emphasis on the plastic exploration of place, temporality, and the environment. These films elaborate the feasibility of an Iowa aesthetic, tradition, or approach that the filmmakers continue to communicate and evolve as active teachers, programmers, and members of contemporary experimental, documentary, and micro-cinema communities. Together, these films offer an opportunity for our scholarly community to think about a body of work from the American Midwest as an already emergent school of aesthetic and formal thought, born out of intellectual rigor.

Filmmakers and films represented:
- Franklin Miller (retired Iowa faculty), *The Natural Order* (1980, 4 min)
- Leighton Pierce (Iowa faculty), *Number One* (2007, 10 min)
- Thomas Comerford (MFA Iowa, 1998), *Land Marked/Marquette* (2005, 23 min)
- Jason Livingston (MFA Iowa, 2005), *Underfoot/Overstory* (2005, 35 min)
- Caitlin Horsmon (MFA Iowa, 2005), *Themes and Variations for the Naked Eye* (2007, 11 min)
- Jonathan Rattner (MFA candidate), *Nauset Light* (2005, 4 min)

**Screening P**

**Precious Places Community History Project**
The People of Philadelphia, in coordination with Scribe Video Center, USA, 2004–2007, 105 min

Louis Massiah, Executive Director of the Scribe Video Center, and several of the filmmakers will be available for questions.

While tourists head straight for the city’s official “Historic District” and native Philadelphians think they have seen it all, Scribe Video Center’s *Precious Places Community History Project* reveals bypassed neighborhood sites as bright landmarks that surprise and inspire residents and visitors alike. Using the video documentary as a storytelling medium, neighborhood residents have come together to document the oral histories of their communities.

The three-year Precious Places project has produced 42 video documentaries, each lasting 8–10 minutes. For the first time in Philadelphia history, the people in the neighborhoods are telling their own stories about vital neighborhood issues and the people and places that make their communities unique. Scribe provided all of the participating community groups with access to resources to produce the videos, working with community residents of diverse ages, ethnicities, and economic backgrounds. The groups were paired with humanities consultants from area universities as well as experienced filmmakers from the local independent film and video community, to assist with research and to guide the group members through the video making process.
Shivers Down Your Spine
Cinema and the History of the Immersive View
Alison Griffiths
A groundbreaking study of the visceral experience of spectacle.
“An important historical and theoretical voyage of discovery.”
— Tom Gunning, University of Chicago
978-0-231-12988-6 - cloth $45.00 - July
Film and Culture Series

Hitchcock’s Romantic Irony
Richard Allen
978-0-231-13575-7 - paper $24.50
978-0-231-13574-0 - cloth $74.50

A Theory of Narrative
Rick Altman
978-0-231-14429-2 - paper $27.50 - July
978-0-231-14428-5 - cloth $79.50 - July

A History of Pain
Literary and Cinematic Mappings of Violence in Modern China
Michael Berry
978-0-231-14162-8 - cloth $35.00 - October
Global Chinese Culture

Eye of the Century
Film, Experience, Modernity
Francesco Casetti
978-0-231-13935-3 - paper $27.50 - June
978-0-231-13934-6 - cloth $79.50 - June
Film and Culture Series

Hollywood’s Censor
Joseph I. Breen and the Production Code Administration
Thomas Doherty
978-0-231-14338-5 - cloth $29.50

Pens and Swords
How the American Mainstream Media Report the Israeli-Palestinian Conflict
Marda Dunsky
978-0-231-13349-4 - paper $27.50
978-0-231-13348-7 - cloth $74.50

The Columbia History of American Television
Gary Edgerton
978-0-231-12164-4 - cloth $37.50
Columbia Histories of Modern American Life

Intelligence Work
The Politics of American Documentary
Jonathan Kahana
978-0-231-14207-6 - paper $27.50 - June
978-0-231-14206-9 - cloth $79.50 - June

Representing Atrocity in Taiwan
The 2/28 Incident and White Terror in Fiction and Film
Sylvia Li-chun Lin
978-0-231-14360-8 - cloth $40.00
Global Chinese Culture

Media in the Digital Age
John V. Pavlik
978-0-231-14209-0 - paper $24.50 - May
978-0-231-14208-3 - cloth $74.50 - May

Hollywood Science
Movies, Science, and the End of the World
Sidney Perkowitz
978-0-231-14200-9 - cloth $34.95

The Presidential Debates
Walking the Televised Tightrope
Second Edition
Alan Schroeder
978-0-231-14105-5 - paper $24.50 - July
978-0-231-14104-8 - cloth $74.50 - July

The Best American Magazine Writing 2007
Compiled by The American Society of Magazine Editors
978-0-231-14331-2 - paper $16.95

NEW IN PAPER

Silent Film Sound
Rick Altman
978-0-231-11663-3 - paper $29.00
Film and Culture Series

Voices of the New Arab Public
Iraq, al-Jazeera, and Middle East Politics Today
Marc Lynch
978-0-231-13449-1 - paper $18.50

PLEASE VISIT OUR BOOTH FOR A 30% DISCOUNT
Columbia University Press announces the North American Distribution for Auteur, the United Kingdom’s premier publisher of educational resources for film and media studies.

STUDYING FILMS SERIES

Studying Blade Runner
Sean Redmond
978-1-903663-75-0 - paper $15.00 - May

Studying Chungking Express
Sean Redmond
978-1-903663-80-6 - paper $15.00 - May

Studying Donnie Darko
Danny Powell
978-1-903663-68-4 - paper $20.00

Studying The Matrix
Anna Dawson
978-1-903663-26-4 - paper $20.00

Studying Surrealist and Fantasy Cinema
Neil Coombs
978-1-903663-73-8 - paper $20.00

CLASSROOM RESOURCES AND TEACHER’S GUIDES

The Horror Genre
Kate Domaille
Teacher’s Guide:
978-1-903663-06-6 - wire $25.00
Classroom Resource:
978-1-903663-07-3 - wire $30.00

Comedy Films
Brian Dunbar
Teacher’s Guide:
978-1-903663-13-4 - wire $25.00
Classroom Resource:
978-1-903663-14-1 - wire $30.00

Feminist Film Studies
Terri Murray
Teacher’s Guide only:
978-1-903663-72-1 - wire $25.00

Alternatives to Hollywood
Sarah Perks,
Isabelle Vanderscheiden
& Andy Willis
Teacher’s Guide only:
978-1-903663-25-7 - wire $25.00

Early and Silent Cinema
Keith Withall
Teacher’s Guide only:
978-1-903663-74-5 - wire $25.00

NEW AND FORTHCOMING TITLES FROM AUTEUR

On Screenwriting
Freddie Gaffney
978-1-903663-77-6 - paper $24.50 - June
978-1-903663-83-7 - cloth $80.00 - June

Studying Videogames
Julian McDougall & Wayne O’Brien
978-1-903663-81-7 - paper $29.95 - June
978-1-903663-85-1 - cloth $90.00 - June

PLEASE VISIT OUR BOOTH FOR A 30% DISCOUNT
NEW NONFICTIONS

DIRECT CINEMA
Observational Documentary and the Politics of the Sixties
Dave Saunders
$ 26.00 pbk 978-1-905674-15-2

PROJECTING MIGRATION
Transcultural Documentary Practice
Alan Grossman & Áine O’Brien (eds)  
preface by Hamid Naficy
$ 40.00 pbk + DVD-ROM 978-1-905674-04-6

THE IMAGE AND THE WITNESS
Trauma, Memory and Visual Culture
Frances Guerin & Roger Hallas (eds)
$ 26.00 pbk 978-1-905674-19-0

BUILDING BRIDGES
The Cinema of Jean Rouch
Joram ten Brink (ed.)  
preface by Michael Renov
$ 29.50 pbk 978-1-905674-47-3

FILMS OF FACT
A History of Science in Documentary Films and Television
Timothy Boon
$ 26.00 pbk 978-1-905674-37-4

NEW SHORT CUTS

THE FRENCH NEW WAVE
A New Look
Naomi Greene
$ 20.00 pbk 978-1-905674-12-1

CRIME FILMS
Investigating the Scene
Kirsten Moana Thompson
$ 20.00 pbk 978-1-905674-13-8

SHAKESPEARE ON FILM
Such Things as Dreams Are Made Of
Carolyn Jess-Cooke
$ 20.00 pbk 978-1-905674-14-5

Forthcoming titles in 2008 include:
German Expressionist Cinema
Cinema and History
Religion and Film
Film and Philosophy
Contemporary British Cinema

TCM INTERNATIONAL FILM GUIDE
the definitive annual review of world cinema
First published in 1963, the International Film Guide enjoys an unrivalled reputation as the most authoritative and trusted source of information on world cinema. Now relaunched by Wallflower Press, the 2008 edition will be a special double edition covering the films and festivals of 2006 and 2007, via a ‘World Survey’ section encompassing the output of 100 countries. Written by expert local correspondents who present critical reviews assessing new films, trends and industry developments covering features, documentaries and shorts.
$ 29.95 pbk 978-1-905674-61-9

CULTOGRAPHIES
a new series devoted to the weird and wonderful world of cult cinema

THE ROCKY HORROR PICTURE SHOW
Jeffrey Weinstock
$ 15.00 pbk 978-1-905674-50-3

DONNIE DARKO
Geoff king
$ 15.00 pbk 978-1-905674-51-0

THIS IS SPINAL TAP
Ethan de Seife
$ 15.00 pbk 978-1-905674-49-7

Forthcoming titles in Fall 2008:
Bad Taste, Superstar and Touch of Evil

NEW DIRECTORS’ CUTS

THE CINEMA OF NEIL JORDAN
Dark Carnival
Carole Zucker
$ 26.00 pbk 978-1-905674-41-1

THE CINEMA OF LARS VON TRIER
Authenticity and Artifice
Caroline Bainbridge
$ 26.00 pbk 978-1-905674-43-5

THE CINEMA OF WERNER HERZOG
Aesthetic Ecstasy and Truth
Brad Prager
$ 26.00 pbk 978-1-905674-17-6

THE CINEMA OF ANG LEE
The Other Side of the Screen
Whitney Crothers Dillary
$ 26.00 pbk 978-1-905674-08-4

Forthcoming titles in 2008 include volumes on John Sayles, Jan Svankmajer, David Cronenberg and Sally Potter.

All Wallflower Press titles are distributed in North America by Columbia University Press (www.columbia.edu/cu/cup)

Further information on all Wallflower Press titles, including contents lists, notes on authors and contributors, sample chapters and full reviews, can be found at www.wallflowerpress.co.uk
WHAT’S ON YOUR SHELF?

Visit the Criterion Collection store to stack your shelf with the best in world cinema — from undisputed masterworks by Kurosawa, Bergman, Fassbinder, and Godard to contemporary classics from Jane Campion, Jim Jarmusch, Gus Van Sant, and many more — all in top-quality special edition DVDs. Don’t know where to start? Search our top ten lists or explore historical film movements and legendary directors. You’ll also find T-shirts, caps, tote bags, mugs, gift certificates, and posters.

www.criterion.com
THE PICTURE OF ABJECTION
Film, Fetish, and the Nature of Difference
Tina Chanter
paper $27.95 • cloth $75.00

STARDOM, ITALIAN STYLE
Screen Performance and Personality in Italian Cinema
Marcia Landy
New Directions in National Cinemas
paper $22.95 • cloth $60.00

POSTCOLONIAL AFRICAN CINEMA
From Political Engagement to Postmodernism
Kenneth W. Harrow
paper $25.95 • cloth $65.00

TURBULENCE AND FLOW IN FILM
The Rhythmic Design
Yvette Biro
paper $22.95 • cloth $60.00

PALESTINIAN CINEMA
Landscape, Trauma, and Memory
Nurith Gertz and George Klieman
paper $24.95 • cloth $75.00

STARDOM, ITALIAN STYLE
Screen Performance and Personality in Italian Cinema
Marcia Landy
New Directions in National Cinemas
paper $22.95 • cloth $60.00

PALESTINIAN CINEMA
Landscape, Trauma, and Memory
Nurith Gertz and George Klieman
paper $24.95 • cloth $75.00

MASS CULTURE AND ITALIAN SOCIETY
from Fascism to the Cold War
David Forgacs and Stephen Gundle
paper $24.95 • cloth $65.00

THE CINEMA OF SMALL NATIONS
Edited by Mette Hjort and Duncan Petrie
paper $24.95 • cloth $65.00

COMPOSING FOR THE SCREEN IN GERMANY AND THE USSR
Cultural Politics and Propaganda
Edited by Robyn J. Stilwell and Phil Powrie
paper $21.95 • cloth $55.00

FILM AND MEMORY IN EAST GERMANY
Anke Pinkert
paper $24.95 • cloth $65.00

FORTHCOMING!
MAKING A DIFFERENCE
Public Service Broadcasting in the European Media Landscape
Edited by Christian S. Nissen
Preface by Václav Havel
Distributed for John Libbey Publishing
cloth $29.95

FILM HISTORY: AN INTERNATIONAL JOURNAL
Richard Koszarski, Editor
Film History focuses on the historical development of the motion picture in its social, technological, and economic contexts.

Published quarterly.
piSSN 0892-2160
dISSN 1553-3905

INDIANA University Press 800-842-6796 iupress.indiana.edu
“Among the book’s brightest contributions are its directness, explicit coverage of technical materials, and accessible language, all accomplished without sacrificing accuracy or pedagogical rigor.”

— Ernesto R. Acevedo-Muñoz, University of Colorado

“The Film Experience is diverse in its approaches to cinema and introduces it not merely as an aesthetic form, but also as a cultural artifact with multiple functions . . . all while maintaining prose and terminology accessible to the new student of the medium.”

— Vivian Sobchak, University of California, Los Angeles

“It offers everything I need to introduce students to both the rigors and the pleasures of film analysis.”

— Julie Steward, Stamford University
NEW FROM NYU PRESS
Visit Our Booth for a 30% Discount

HEARTLAND TV
Prime Time Television and the Struggle for U.S. Identity
VICTORIA E. JOHNSON
$22.00 paper

THE TELEVISION WILL BE REVOLUTIONIZED
AMANDA D. LOTZ
$22.00 paper

FANDOM
Identities and Communities in a Mediated World
AFTERWORD BY HENRY JENKINS
EDITED BY JONATHAN GRAY, CORNEL SANDVOS AND C. LEE HARRINGTON
$25.00 paper

PIMPS UP, HO’S DOWN
Hip Hop’s Hold on Young Black Women
T. DENEAN SHARPLEY-WHITING
$22.95 cloth

CABLE VISIONS
Television Beyond Broadcasting
EDITED BY SARAH BANET-WEISER, CYNTHIA CHRIS AND ANTHONY FREITAS
$25.00 paper

MONTHLY REVIEW PRESS:
THE POLITICAL ECONOMY OF THE MEDIA
Enduring Issues, Emerging Dilemmas
ROBERT W. McCHESNEY
$19.95 paper

NYU Press
Champion of Great Ideas since 1916
WWW.NYUPRESS.ORG
New from
SOUTHERN ILLINOIS UNIVERSITY PRESS

Writing, Directing, and Producing Documentary Films and Videos
Fourth Edition
Alan Rosenthal

"I can hardly praise this book enough. Should every documentary student read it? Certainly. Should every documentary filmmaker, no matter how experienced they are, read it? Certainly."
—Film Quarterly, on previous edition

43 Ways to Finance Your Feature Film
A Comprehensive Analysis of Film Finance, Third Edition
John W. Cones

In the substantially reorganized and expanded third edition of the now classic 43 Ways to Finance Your Feature Film, John W. Cones addresses film financing in four major areas: industry financing, lender financing, investor financing, and foreign financing.

Edith Wharton on Film
Parley Ann Boswell

Edith Wharton on Film examines the relationships among Wharton's writings, the popular culture in which she published them, and the subsequent film adaptations of her work.

British Film Directors
A Critical Guide
Robert Shall

"This highly readable work should, for the time being, be the last word on the subject of British directors ... a stunning achievement."
—Wheeler Winston Dixon, author of Lost in the Fifties: Recovering Phantom Hollywood and editor of Film and Television After 9/11

Cinema and Sensation
French Film and the Art of Transgression
Marthe Beugnet

"Baugnet brings Deluze and other French theory to recent Alighiero and sensuous, to bear on how this cinema creates deeply sensual, synesthetic effects of the film image and sound-track."
—Maureen Turim, Professor Film and Media Studies, University of Florida

New in Paperback

The Terministic Screen
Rhetorical Perspectives on Film
Edited by
David Beakesley

"Although the literature on cinema is vast, relatively few books have adopted an explicitly rhetorical emphasis. Thus, this volume fills a long-neglected gap in the scholarly literature on film."
—Stephen Prince, author of Movies and Meaning: An Introduction to Film

Moving Image Theory
Ecological Considerations
Edited by Joseph D. Anderson and Barbara Fisher Anderson

Blending unconventional film theory with nontraditional psychology, the fifteen essays and forty-one illustrations gathered by editors Joseph D. Anderson and Barbara Fisher Anderson offer a new understanding of how moving images are seen and understood.

Forthcoming Spring 2008

Unfriendly Witnesses
Gender, Theater, and Film in the McCarthy Era
Milly S. Barranger

Unfriendly Witnesses examines the experiences of seven prominent women of stage and screen whose lives and careers were damaged by the McCarthy-era "witch hunts" for Communists and Communist sympathizers. Judy Holliday, Anna Revere, Lillian Hellman, Dorothy Parker, Margaret Webster, Macy Christians, and Kim Hunter.

The Rhetoric of the New Political Documentary
Edited by Thomas W. Benson and Brian J. Snee

The Rhetoric of the New Political Documentary explores the most visible and volatile element in the 2004 presidential campaign—the partisan documentary film. This collection of original critical essays by leading scholars and critics analyzes a selection of political documentaries that appeared during the 2004 election season.

Available at major retailers, e-tailers, and independent bookstores.

Orders & Inquiries:
TEL 800-621-2736
FAX 800-621-8476
www.siu.edu/~siupress
“Violent Affect is a powerful and strikingly original work.”
—Steven Shaviro, author of Connected, or, What It Means to Live in the Network Society

Violent Affect
Literature, Cinema, and Critique after Representation
BY MARCO ABEL
$45.00 cloth

Countering previous studies of violent images based on representational and, consequently, moralistic assumptions, which, Abel argues, inevitably reinforce the very violence they critique, Violent Affect instead turns to the concept of “affect” as a means to explain how violent images work upon the world.

Marco Abel is an assistant professor of English and film studies in the Department of English at the University of Nebraska–Lincoln.

To receive a 25% discount, visit our website and use discount code XCCPB. Discount expires April 9, 2008

University of Nebraska Press
800.755.1105 | www.nebraskapress.unl.edu | publishers of Bison Books
AUTHORSHIP IN FILM ADAPTATION
Edited and with an introduction by Jack Boozer
24 b&w photos • $27.95 paper, $65.00 cloth

BEAUTIFUL TV
The Art and Argument of Ally McBeal
By Greg M. Smith
6 b&w photos • $24.95 paper, $60.00 cloth

BLACK SPACE
Imagining Race in Science Fiction Film
By Adilifu Nama
58 b&w photos • $24.95 paper, $55.00 cloth

BRANDING TEXAS
Performing Culture in the Lone Star State
By Leigh Clemons
19 b&w photos • $40.00 cloth

CELLULOID VAMPIRES
Life After Death in the Modern World
By Stacey Abbott
21 b&w photos • $24.95 paper, $55.00 cloth

DIVA
Defiance and Passion in Early Italian Cinema
By Angela Dalle Vacche
Foreword by Guy Maddin
125 b&w photos, 1 DVD
$34.95 paper, $70.00 cloth

DRUGS, THUGS, AND DIVAS
Telenovelas and Narco-Dramas in Latin America
By O. Hugo Benavides
$24.95 paper, $55.00 cloth

ELECTRONIC TRIBES
The Virtual Worlds of Geeks, Gamers, Shamans, and Scammers
Edited by Tyrone L. Adams and Stephen A. Smith
$24.95 paper, $60.00 cloth

FROM BANANAS TO BUTTOCKS
The Latina Body in Popular Film and Culture
Edited by Myra Mendible
24 b&w photos • $24.95 paper, $65.00 cloth

HARNESSING THE TECHNICOLOR RAINBOW
Color Design in the 1930s
By Scott Higgins
32 color and 85 b&w photos
$24.95 paper, $55.00 cloth

THELMA & LOUISE LIVE!
The Cultural Afterlife of an American Film
Edited by Bernie Cook
60 b&w photos • $24.95 paper, $55.00 cloth

WHY THE HUMANITIES MATTER
A Commonsense Approach
By Frederick Luis Aldama
$50.00 cloth

WOMEN, CELEBRITY, AND LITERARY CULTURE BETWEEN THE WARS
By Faye Hammill
Literary Modernism Series
Thomas F. Staley, Editor
$45.00 cloth

Browse our complete cinema and media studies catalog online.

UNIVERSITY OF TEXAS PRESS
800.252.3206 WWW.UTEXASPRESS.COM
Visit the Routledge Table to Receive a 20% Discount

**AMERICA FIRST**
Naming the Nation in US Film
Edited by Many Merck

**BRAND HOLLYWOOD**
Selling Entertainment in a Global Media Age
Paul Grainge

**CHICK FLICKS**
Contemporary Women at the Movies
Edited by Suzanne Ferriss and Mallory Young

**LOVING WITH A VENGEANCE**
Mass Produced Fantasies for Women
Second Edition
Tania Modleski

**THE MEANING OF VIDEO GAMES**
Gaming and Textual Studies
Steven E. Jones

**THE PERSISTENCE OF WHITENESS**
Race and Contemporary Hollywood Cinema
Edited by Daniel Bernardi

**PIMPIN’ AIN’T EASY**
Selling Black Entertainment Television
Beretta E. Smith-Shomade

**POETICS OF CINEMA**
David Bordwell

**TELEVISION**
Critical Methods and Applications
Jeremy G. Butler

**UNDERSTANDING VIDEO GAMES**
The Essential Introduction
Simon Egenfeldt-Nielsen, Jonas Heide Smith, and Susana Pajares Tosca

**LEA’S Communication series:**

**VIDEO PRODUCTION TECHNIQUES**
Theory and Practice From Concept to Screen
Donald L. Diefenbach

**VISUAL COMMUNICATION**
Integrating Media, Art, and Science
Rick Williams and Julianne Newton

**National Cinemas series:**

**BRAZILIAN NATIONAL CINEMA**
Lisa Shaw and Stephanie Dennison

**GERMAN NATIONAL CINEMA**
Second Edition
Sabine Hake

**SOUTH AFRICAN NATIONAL CINEMA**
Jacqueline Maingard

**Routledge Classics series:**

**SIGNATURES OF THE VISIBLE**
Fredric Jameson

**REEL TO REAL**
Race, Sex and Class at the Movies
bell hooks
New from UC Press

Jonathan Auerbach
Body Shots
Early Cinema’s Incarnations
$24.95 paper, $60.00 cloth

Michael Barrier
The Animated Man
A Life of Walt Disney
$18.95 new in paper

Michael Curtin
Playing to the World’s Biggest Audience
The Globalization of Chinese Film and TV
$24.95 paper, $60.00 cloth

Caryl Flinn
Brass Diva
The Life and Legends of Ethel Merman
$34.95 cloth

Kathryn Fuller-Seeley, Editor
Hollywood in the Neighborhood
Historical Case Studies of Local Moviegoing
$24.95 paper, $60.00 cloth

Karen L. Ishizuka and Patricia R. Zimmermann, Editors
Mining the Home Movie
Excavations in Histories and Memories
$24.95 paper, $60.00 cloth

Bill Ivey
Arts, Inc.
How Greed and Neglect Have Destroyed Our Cultural Rights
$24.95 cloth

Lea Jacobs
The Decline of Sentiment
American Film in the 1920s
$27.50 paper, $65.00 cloth

Kathryn Kalinak
How the West Was Sung
Music in the Westerns of John Ford
$24.95 paper, $60.00 cloth

Scott MacDonald
Canyon Cinema
The Life and Times of an Independent Film Distributor
$29.95 paper, $65.00 cloth

James Naremore
More than Night
Film Noir in Its Contexts
Updated and Expanded Edition
$24.95 paper

Dana Polan
Scenes of Instruction
The Beginnings of the U.S. Study of Film
$24.95 paper, $60.00 cloth

Steven Ricci
Cinema and Fascism
Italian Film and Society, 1922–1943
$24.95 paper, $60.00 cloth

Robert Spadoni
Uncanny Bodies
The Coming of Sound Film and the Origins of the Horror Genre
$24.95 paper, $60.00 cloth

Dan Streible
Fight Pictures
A History of Boxing and Early Cinema
Foreword by Charles Musser
$24.95 paper, $65.00 cloth

Kristin Thompson
The Frodo Franchise
The Lord of the Rings and Modern Hollywood
$29.95 cloth

Please visit our booth for the meeting discount and to view other University of California Press titles.

(800) 822-6657 • www.ucpress.edu
FOR FIFTY YEARS Film Quarterly has sought to engage the wide audience of film lovers—including those outside the academy—who want to read eclectic, detailed, incisive, and hard-hitting work that is neither overspecialized nor trivial. Film Quarterly combines the best of scholarship and journalism, the pleasures of intellectual engagement with the excitement of topical debate, timely reviews, international and new-media coverage, and lively, diverse writing.”

—Rob White, Editor

www.filmquarterly.org
SCAD offers a Master of Arts degree in cinema studies, emphasizing the knowledge and practice of both film aesthetics and production. Drawing on disciplines such as cultural studies, art history and American studies, students are prepared to become professional critics, journalists and writers. Workshops and panel discussions at the annual Savannah Film Festival create opportunities for students to interact and learn from professionals in the cinema industry.
American Film
A History
JON LEWIS, Oregon State University

Visit the Norton table to receive a copy of this exciting new history of American filmmaking.

For more information about this book and other titles in film studies, visit www.norton.com/college/film
A SHORT HISTORY OF FILM
Wheeler Winston Dixon and Gwendolyn Audrey Foster
476 PAGES • 24 COLOR AND 228 B&W ILLUSTRATIONS
PAPER $24.95
978-0-8135-4270-6

FILM TALK
Directors at Work
Wheeler Winston Dixon
232 PAGES • 58 ILLUSTRATIONS • PAPER $22.95
978-0-8135-4078-8

CITY THAT NEVER SLEEPS
New York and the Filmic Imagination
Edited by Murray Pomerance
336 PAGES • 19 ILLUSTRATIONS • PAPER $24.95
978-0-8135-4032-0

ARMED FORCES
Masculinity and Sexuality in the American War Film
Robert Eberwein
224 PAGES • 41 ILLUSTRATIONS • PAPER $22.95
978-0-8135-4080-1

“UN-AMERICAN” HOLLYWOOD
Politics and Film in the Blacklist Era
Edited by Frank Krutnik, Steve Neale, Brian Neve, and Peter Stanfield
392 PAGES • 85 ILLUSTRATIONS • PAPER $27.95
978-0-8135-4198-3

THE NAKED TRUTH
Why Hollywood Doesn’t Make X-Rated Movies
Kevin S. Sandler
272 PAGES • 31 ILLUSTRATIONS • PAPER $23.95
978-0-8135-4089-4

BEYOND TERROR
Gender, Narrative, and Human Rights
Elizabeth Swanson Goldberg
272 PAGES • 5 ILLUSTRATIONS • PAPER $23.95
978-0-8135-4061-0
New Directions in International Studies

HAUNTED LIFE
Visual Culture and Black Modernity
David Marriott
288 PAGES • 6 ILLUSTRATIONS • PAPER $23.95
978-0-8135-4028-3

DYING SWANS AND MADMEN
Ballet, the Body, and Narrative Cinema
Adrienne L. McLean
344 PAGES • 50 ILLUSTRATIONS • PAPER $26.95
978-0-8135-4280-5
MILLENNIAL MAKEOVER
MySpace, YouTube, and the Future of American Politics
Morley Winograd and Michael D. Hais
288 PAGES • CLOTH $24.95
978-0-8135-4301-7

STRANGE BEDFELLOWS
How Late-Night Comedy Turns Democracy into a Joke
Russell L. Peterson
272 PAGES • 15 ILLUSTRATIONS • CLOTH $24.95
978-0-8135-4284-3

NOT IN FRONT OF THE CHILDREN
“Indecency,” Censorship, and the Innocence of Youth
SECOND EDITION, WITH A NEW INTRODUCTION
Marjorie Heins
432 PAGES • 17 ILLUSTRATIONS • PAPER $22.95
978-0-8135-4221-8

Screen Decades: American Culture/American Cinema series
Edited by Lester D. Friedman and Murray Pomerance

AMERICAN CINEMA OF THE 1930s
Themes and Variations
Edited by Ina Rae Hark
288 PAGES • PAPER $24.95
978-0-8135-4082-5

AMERICAN CINEMA OF THE 1940s
Themes and Variations
Edited by Wheeler Winston Dixon
272 PAGES • PAPER $24.95
978-0-8135-3700-9

AMERICAN CINEMA OF THE 1950s
Themes and Variations
Edited by Murray Pomerance
272 PAGES • PAPER $24.95
978-0-8135-3673-6

AMERICAN CINEMA OF THE 1960s
Themes and Variations
Edited by Barry Keith Grant
272 PAGES • PAPER $24.95
978-0-8135-4219-5

AMERICAN CINEMA OF THE 1970s
Themes and Variations
Edited by Lester D. Friedman
304 PAGES • 33 ILLUSTRATIONS • PAPER $24.95
978-0-8135-4023-8

AMERICAN CINEMA OF THE 1980s
Themes and Variations
Edited by Stephen Prince
280 PAGES • PAPER $24.95
978-0-8135-4034-4
Come see our newest titles in the Exhibit Area

30% conference discount!

The Films of Samuel Fuller
If you Die, I'll Kill You!
Lisa Dombrowski

Hollywood Ambitions
Celebrity in the Movie Age
Marsha Orgeron

Physical Evidence
Selected Film Criticism
Kent Jones

Action Speaks Louder
Violence, Spectacle, and the American Action Movie
Eric Lichtenfeld

Anthony Mann
Jeanine Basinger

Academic examination copies are available. Please check our web site for details.

www.wesleyan.edu/wespress
Save 20% when you use discount code W300 on your web order
ITALIAN NEOREALIST CINEMA
An Aesthetic Approach
by Christopher Wogstaff
"Italian Neorealist Cinema is a terrific book...Wogstaff's close readings of films by Rossellini and De Sica are masterful, and his examination of lighting in Roma città aperta is destined to become a classic in film studies." Pierre Sorlin, Univ. de la Sorbonne Nouvelle Paper 9780802095206 / $39.95

MIRACLES AND SACRILEGE
Roberto Rossellini, the Church, and Film Censorship in Hollywood
by William Bruce Johnson
This is the story of the epochal conflict between censorship and freedom in film, analyzing in detail the 1952 US Supreme Court decision—after viewing Rossellini's film The Miracle—to declare that the First Amendment of the US Constitution barred government from banning a film as "sacrilegious."
Paper 9780802094933 / $35.00

SEX, THE SELF, AND THE SACRED
Women in the Cinema of Pier Paolo Pasolini
by Colleen Ryan-Scheutz
Insightful and meticulously researched, Sex, the Self, and the Sacred offers a fresh critical approach to Pasolini studies and sheds new light on the artist's personal convictions and creative processes.
Cloth 9780802092854 / $60.00

ITALIAN FILM IN THE SHADOW OF AUSCHWITZ
by Millicent Marcus
Includes a DVD of Ettoire Scola's '43- '97 'Marcus offers a thought provoking examination of one of the defining moments in European history, the rise of Nazism and Fascism, and how Italian films began to deal with the Holocaust...This is an important addition to the field of Holocaust studies.'
Gaetana Marrone-Poglia, Princeton Univ.
Paper 9780802091805 / $29.95

FLUID SCREENS, EXPANDED CINEMA
edited by Janine Marchessault and Susan Lord
This important collection is unique in framing a range of social justice issues with aesthetic theories of new digital screen culture that will appeal to scholars and multimedia artists prepared to break new ground.
Cloth 9780802092977 / $41.95

FILM HISTORIES
An Introduction and Reader
edited by Paul Grainge et al.
This is a wide-ranging anthology that covers the history of film from 1885 to the present. Film Histories concentrates on the so-called historical turn in film studies, demonstrating that film history is about more than simply key films, directors, and movements.
Paper 9780802095084 / $39.95

UNIVERSITY OF TORONTO PRESS
Available at the 2008 Society for Media Studies Conference through Scholar's Choice
or call 1-800-565-9523 or visit www.utppublishing.com
Remapping Cinema, Remaking History

THE XIVTH BIENNIAL CONFERENCE OF THE FILM AND HISTORY ASSOCIATION OF AUSTRALIA AND NEW ZEALAND
27 - 30 NOVEMBER 2008, UNIVERSITY OF OTAGO, DUNEDIN, NEW ZEALAND

Keynote Speakers: Hamid Naficy and Noa Steimatsky
Call for Papers: proposals are due 4 April 2008

Please visit the conference website for more information:
www.otago.ac.nz/fhaanz2008/
or email us:
fhhaanz2008@otago.ac.nz
New Books
(20% conference discount)

Declarations of Independence: American Cinema and the Partiality of Independent Production
By John Berra
$40 / ISBN 9781841501857
224pp / March 08

Truth or Dare: Art and Documentary
Edited by Cahal McLaughlin and Gail Pearce
$40 / ISBN 9781841501758
144pp / January 08

David Cronenberg: Author or Film-maker?
By Mark Browning
$25.00 / ISBN 9781841501734
208pp / October 07

New Journals
(50% conference discount on subscriptions)

The Soundtrack
Editors: Stephen Deutsch, Larry Sider and Dominic Power
ISSN: 17514193 / Volume 1 2008 / 3 issues per year

Journal of Horror Studies
Editors: Tony Williams, Robert J.E. Simpson, Gary D. Rhodes, Tony Earnshaw
ISSN: 1751939X / Volume 1 2008 / 3 issues per year

Journal of Adaptation in Film and Performance
Editors: Richard Hand and Katja Krebs
ISSN: 17536421 / Volume 1 2008 / 3 issues per year

Intelect books are distributed in North America by the University of Chicago Press

Intelect journals are distributed in North America by Turpin
New cinema and media studies from Duke

Production Culture
Industrial Reflexivity and Critical Practice in Film and Television
JOHN THORNTON CALDWELL
Console-ing Passions
464 pages, 85 illustrations, paper, $25.95

Looking Past the Screen
Case Studies in American Film History and Method
JON LEWIS and ERIC SMOODIN, editors
400 pages, 26 illustrations, paper, $24.95

The Hypersexuality of Race
Performing Asian/American Women on Screen and Scene
CELINE PARREÑAS SHIMIZU
352 pages, 64 b&w photos, paper, $23.95

Kids Rule!
Nickelodeon and Consumer Citizenship
SARAH BANET-WEISER
Console-ing Passions
296 pages, 30 illustrations, paper, $22.95

Undead TV
Essays on Buffy the Vampire Slayer
ELANA LE维NE and LISA PARKS, editors
224 pages, 40 illustrations, paper, $21.95

Medium Cool
Music Videos from Soundies to Cellphones
ROGER BEEBE and JASON MIDDLETON, editors
360 pages, 51 photographs, paper, $23.95

Sleaze Artists
Cinema at the Margins of Taste, Style, and Politics
JEFFREY SCONCE, editor
352 pages, 59 illustrations, paper, $23.95

Goth
Undead Subculture
LAUREN M. E. GOODLAD and
MICHAEL BIBBY, editors
456 pages, 67 illustrations, paper, $25.95

Listen Again
A Momentary History of Pop Music
ERIC WEISBARD, editor
336 pages, 26 illustrations, paper, $22.95

Dietrich Icon
GERD GEMÜNDEN and
MARY R. DESJARDINS, editors
432 pages, 54 b&w illustrations, paper, $24.95

Interrogating Postfeminism
Gender and the Politics of Popular Culture
YVONNE TASKER and DIANE NEGRA, editors
Console-ing Passions
360 pages, 41 illustrations, paper, $24.95
Masculine Singular
French New Wave Cinema
GENEVIEVE SELLIER
272 pages, 10 b&w photographs, paper, $22.95

Women’s Experimental Cinema
Critical Frameworks
ROBIN BLAETZ, editor
432 pages, 62 illustrations, paper, $25.95

The Witch’s Flight
The Cinematic, the Black Femme, and
the Image of Common Sense
KARA KEEING
_Perverse Modernities
224 pages, 1 b&w photo, paper, $22.95

Jameson on Jameson
Conversations on Cultural Marxism
FREDRIC JAMESON
Ian Buchanan, editor
Post-Contemporary Interventions
296 pages, paper, $22.95

The Female Complaint
The Unfinished Business of
Sentimentality in American Culture
LAUREN BERLANT
368 pages, 41 illustrations, paper, $23.95

Reading Boyishly
Roland Barthes, J. M. Barrie, Jacques Henri
Lartigue, Marcel Proust, and D. W. Winnicott
CAROL MAYOR
536 pages, 215 illustrations (incl. 32 in color),
paper, $27.95

Terrorist Assemblages
Homonationalism in Queer Times
JASBIR K. PUAR
Next Wave: New Directions in Women’s Studies
368 pages, 29 b&w photos, paper, $24.95

Signal and Noise
Media, Infrastructure, and Urban
Culture in Nigeria
BRIAN LARKIN
A John Hope Franklin Center Book
352 pages, 56 illustrations, paper, $23.95

Moral Spectatorship
Technologies of Voice and Affect in
Postwar Representations of the Child
LISA CARTWRIGHT
304 pages, 10 illustrations, paper, $22.95

Tourists of History
Memory, Kitsch, and Consumerism from
Oklahoma City to Ground Zero
MARITA STURKEN
360 pages, 119 illustrations, paper, $24.95

Come visit us!
These and other discounted titles
available in our booth.

Duke University Press
www.dukeupress.edu
toll-free 1-888-651-0122
Camera Obscura

Feminism, Culture, and Media Studies

**Fabulous! Divas, Part 1**

*Alexander Doty, special issue editor*

issue 65

Looking at divas from Josephine Baker to Judy Garland to Courtney Love, the contributors to this special issue explore the impact of divas in popular culture and consider their fraught psychic and social positioning. Read the introduction for free at cameraobscura.dukejournals.org/content/vol22/issue2_65.

**Fabulous! Divas, Part 2**

*Alexander Doty, special issue editor*

issue 67 (available May 2008)

Essays in this issue address Russell Crowe’s image as a male diva; how Lena Horne’s aloof style has been misconstrued as diva-like, and how singer Mary Rose Foster can be viewed as a diva martyr. Contributors also look at music theater divas, stealth divas, and transsexual divas. Read the introduction for free at cameraobscura.dukejournals.org/content/vol23/issue1_67.

**Subscriptions**

*RSS feeds and free online access are included with a print subscription.*

Individuals, $30

Students, $20 (photocopy of valid ID required)

Single issues, $12

(20% discount on issues purchased or ordered at the conference)

For more information, call 888-651-0122 (toll-free in the U.S. and Canada) or 919-688-5134. To read a sample issue online, visit cameraobscura.dukejournals.org.
New From PALGRAVE MACMILLAN

MAKING SHORT FILMS
The Complete Guide from Script to Screen, Second Edition
Clifford Thurlow
289 pp. / 50 b&w photos / $19.95 pb.
1-84520-804-8
Berg Publishers

LICENSE TO THRILL
A Cultural History of the James Bond Films
James Chapman
Cinema and Society
336 pp. / $19.95
1-84511-515-5
I.B.Tauris

CENSORING THE MOVING IMAGE
Mark Kermode
Manifestos for the Twenty-First Century
112 pp. / 8 b&w illus. / $19.95
1-905422-55-5
Seagull Books

HOLLYWOOD’S AMERICAN TRAGEDIES
Mandy Merck
192 pp. / $29.95 pb.
1-84520-665-7
Berg Publishers

HOLLYWOOD HEROINES
Woman in Film Noir and the Female Gothic Film
Helen Hanson
256 pp. / $27.50 pb.
1-84511-561-9
I.B.Tauris

ALAN BENNETT
Kara McKechnie
224 pp. / $24.95 pb.
0-7190-6806-1
Manchester University Press

INVESTIGATING CHARMED
The Magic Power of TV
Edited by Karin Beeler and Stan Beeler
Investigating Cult TV
272 pp. / $22.95 pb.
1-84511-490-9
I.B.Tauris

A NEW HERITAGE OF HORROR
The English Gothic Cinema, Revised and Updated Edition
David Pirie
352 pp. / $24.95 pb.
1-84511-482-5
I.B.Tauris

CINEMATIC COUNTRYSIDES
Edited by Robert Fish
Inside Popular Film
256 pp. / $79.95 hc.
0-7190-7266-2
Manchester University Press

TRASH OR TREASURE?
Censorship and the Changing Meanings of the Video Nasties
Kate Egan
Inside Popular Film
224 pp. / $74.95 hc.
0-7190-7232-8
Manchester University Press

CRUCIBLE BODIES
Postwar Japanese Performance from Brecht to the New Millennium
Tadashi Uchino
Enactments
202 pp. / $29.95 pb.
1-905422-74-1
Seagull Books

PALGRAVE MACMILLAN IS PLEASED TO ANNOUNCE THAT AS OF MARCH 1ST WE ARE THE DISTRIBUTOR FOR THE BRITISH FILM INSTITUTE (BFI) BOOKS IN NORTH AMERICA!

THE CINEMA BOOK, 3RD EDITION
Pam Cook
450 pp. / $46.00 pb.
1-84457-193-9

EDGE OF DARKNESS
John Caughaie
128 pp. / $25.95 pb.
1-84457-200-5

A LICENCE TO BE DIFFERENT
The Story of Channel 4
Maggie Brown
368 pp. / $28.95 pb.

LONDON IN CINEMA
The Cinematic City Since 1945
Charlotte Brunsdon
304 pp. / $28.95 pb.
1-84457-183-1

THE POLITICS OF DOCUMENTARY
Michael Chanan
240 pp. / $28.95 pb.
1-84457-226-9

Visit us at our booth and receive a 20% discount

palgrave macmillan
(888) 330-8477 / Fax: (800) 672-2054 / www.palgrave-usa.com
Interfaces: Studies in Visual Culture
A New Series from Dartmouth College Press

The Brillo Box Archive
Aesthetics, Design, and Art
Michael J. Golec
A study of the iconic Brillo box through the theories of design, aesthetics, and art
Dartmouth College Press
Paper, 144 pp. 34 color illus.
8 x 8" • $25.00s

Photographic Memories
Private Pictures, Public Images, and American History
Rob Kroes
Preface by Donald Pease
Dartmouth College Press
Paper, 216 pp. 12 illus.
6 x 9" • $29.95
ISBN 13: 978-1-58465-593-0

The Cinematic Mode of Production
Attention Economy and the Society of the Spectacle
Jonathan Beller
Dartmouth College Press
Paper, 352 pp. 6 x 9" • $35.00

Russians in Hollywood, Hollywood’s Russians
Biography of an Image
Harlow Robinson
Northeastern University Press
Cloth, 304 pp. 28 ht.
6 x 9" • $29.95

Selling Anxiety
How the News Media Scare Women
Caryl Rivers
University Press of New England
Cloth, 180 pp. 4 figures
6 x 9" • $24.95

“That rare film survey that manages to be effortlessly engaging without shortchanging on scholarship, Russians in Hollywood, Hollywood’s Russians is an essential cross-cultural synthesis of historical milestones and cinema iconography.” —Jan Stuart, Newsday

“[Rivers’s insights on media could] save the sanity of media watchers enraged or bewildered by the distance between image and reality.” —Gloria Steinem

UPNE UNIVERSITY PRESS OF NEW ENGLAND
www.upne.com • (800) 421-1561
Come see us at the UPNE table!
New from
Stanford University Press

Disintegration in Frames: Aesthetics and Ideology in the Yugoslav and Post-Yugoslav Cinema
PAVLE LEVI
$49.50 cloth
AVAILABE IN MARCH 2008

Postsocialist Modernity: Chinese Cinema, Literature, and Criticism in the Market Age
JASON MCGRATH
$65.00 cloth

Intersubjectivities and Popular Culture: Bakhtin and Beyond
ESTHER PEEREN
Cultural Memory in the Present
$60.00 cloth

Becoming Visionary: Brian De Palma's Cinematic Education of the Senses
EYAL PERETZ, with a Foreword by STANLEY CAVELL
Cultural Memory in the Present
$21.95 paper $55.00 cloth

The Material Image: Art and the Real in Film
BRIGITTE PEUCKER
Cultural Memory in the Present
$24.95 paper $55.00 cloth
AVAILABE IN APRIL 2008

Cinematic Thinking: Philosophical Approaches to the New Cinema
Edited by JAMES PHILLIPS
$19.95 paper $50.00 cloth
AVAILABE IN MAY 2008

The Time of the Crime: Phenomenology, Psychoanalysis, Italian Film
DOMIETTA TORLASCO
$55.00 cloth

Mediated Memories in the Digital Age
JOSÉ VAN DIJCK
Cultural Memory in the Present
$21.95 paper $55.00 cloth

800.621.2736 www.sup.org

Stanford University Press
Visit our booth for a conference discount and free shipping on orders placed at the conference.

**EXILE CINEMA**
Filmmakers at Work beyond Hollywood
*Michael Atkinson*

**CONSPIRACY PANICS**
Political Rationality and Popular Culture
*Jack Z. Bratich*

**DANCING ON THE WHITE PAGE**
Black Women Entertainers Writing Autobiography
*Kwakiutl L. Dreher*

**FEMININE LOOK**
Sexuation, Spectatorship, Subversion
*Jennifer Friedlander*

**QUEER TRANSITIONS IN CONTEMPORARY SPANISH CULTURE**
From Franco to *la Movida*
*Gema Pérez-Sánchez*

**IRISH AND AFRICAN AMERICAN CINEMA**
Identifying Others and Performing Identities, 1980-2000
*Maria Pramaggiore*

**DISPATCHES FROM THE COLOR LINE**
The Press and Multiracial America
*Catherine R. Squires*

**SEOUL SEARCHING**
Culture and Identity in Contemporary Korean Cinema
*Frances Gateward*

**THE COMEDY OF PHILOSOPHY**
Sense and Nonsense in Early Cinematic Slapstick
*Lisa Trahair*

www.sunypress.edu
The Academy of Motion Picture Arts and Sciences congratulates its film scholars David Rodowick (*The Virtual Life of Film*) and Thomas Doherty (*Hollywood’s Censor: Joseph I. Breen and the Production Code Administration*) on the publication of these books. Since 2000, the Academy Film Scholars Program has provided $400,000 in grant support to 16 scholars pursuing a wide range of film-related projects. For application information, please visit www.oscars.org/grants/filmscholars.
Thinking About Movies
Watching, Questioning, Enjoying
THIRD EDITION
PETER LEHMAN, WILLIAM LUHR
This new edition is a comprehensive guide for students and movie lovers who want to learn how to watch movies critically and analytically. Intended for the beginner, the text offers the critical building blocks required to understand film as an important narrative and cultural form.

- Updated to include discussion of classic and recent films, from Citizen Kane and Murder, My Sweet to Crash and King Kong
- Features new coverage of important current trends in the industry, and recent developments in film theory and criticism
- Accompanied by a website at www.blackwellpublishing.com/lehman featuring resources for both academics and students
JANUARY 2008 • 978-1-4051-5403-1 • 452 PAGES • PB

Now available!

Auteurs and Authorship
A Film Reader
Edited by BARRY KEITH GRANT
978-1-4051-5334-8 • 400 PAGES

The Contemporary American Film Industry
Edited by PAUL MCDONALD, JANET WASKO
978-1-4051-3388-3 • 300 PAGES

The Golden Age of Cinema
Hollywood 1929-1945
RICHARD B. JEWELL
2007 • 978-1-4051-6373-6 • 320 PAGES

Postwar Hollywood Cinema
1946-1962
DREW CASPER
978-1-4051-5075-0 • 2007 • 480 PAGES

Dying to Belong
Gangster Movies in Hollywood and Hong Kong
MARTHA P. NOCHIMSON
978-1-4051-6371-2 • 2007 • 288 PAGES

New Approaches in Film Genre, Barry Keith Grant, series editor

The Hollywood Historical Film
ROBERT BURGOYNE
978-1-4051-4603-6 • 192 PAGES

Now in a paperback!

Companion to Literature and Film
Edited by ROBERT STAM, ALESSANDRA RAENGO
978-1-4051-7755-9 • 2007 • 480 PAGES

For more information on our full list of books and journals visit
www.blackwellpublishing.com
or visit our booth for a free catalog of publications.
Television
The Critical View
Seventh Edition
Edited by Horace Newcomb
2006 784 pp. paper

Television, Cult and the Fantastic
Sara Gwenllian Jones
2007 224 pp. paper

Channeling Blackness
Studies on Television and Race in America
Edited by Darnell M. Hunt
2004 336 pp.; 45 illus. paper

International Communication
Continuity and Change
Second Edition
Daya Kishan Thussu
2006 384 pp. paper

International Media and Communication
A Dictionary
Daya Kishan Thussu
June 2008 paper

Dictionary of Media and Communication
Seventh Edition
James Watson and Anne Hill
2006 368 pp. paper

Practices of Looking
An Introduction to Visual Culture
Second Edition
Marita Sturken and Lisa Cartwright
Fall 2008 416 pp.; 275 illus. paper

Principles of Convergent Journalism
Jeffrey S. Wilkinson, August E. Grant, and Douglas Fisher
March 2008 208 pp. paper

Doing 21st Century Media Studies
Step Away from the Croissant
Toby Miller and Richard Maxwell
Fall 2008 288 pp.; 30 illus. paper

The Media Were American
U.S. Mass Media in Decline
Jeremy Tunstall
2007 480 pp.; 30 illus. paper

New Media Cultures
P. David Marshall
2004 128 pp. paper

Web Studies
Second Edition
Edited by David Gauntlett and Ross Horsley
2004 344 pp.; 44 illus. paper

To order, or for more information, please call 1-800-451-7556.
How to Read a Film
Movies, Media, and Beyond
Thirtieth Anniversary Edition
James Monaco
2007 688 pp.; 425 illus. paper

Film Theory and Criticism
Introductory Readings
Sixth Edition
Edited by Leo Braudy and Marshall Cohen
2004 960 pp.; 74 illus. paper

Stanley Kubrick's 2001: A Space Odyssey
New Essays
Edited by Robert Kolker
2006 216 pp.; 37 illus. paper

Alfred Hitchcock's Psycho
A Casebook
Edited by Robert Kolker
2004 272 pp.; 87 illus. & 5 music ex. paper

A Cinema of Loneliness
Penn, Stone, Kubrick, Scorsese, Spielberg, Altman
Third Edition
Robert Kolker
2000 504 pp.; 102 illus. paper

Claude Lanzmann's Shoah
Key Essays
Stuart Liebman
2007 288 pp.; 20 illus. paper

Complete A-Z Media & Film Studies Handbook
Vivienne Clark and Bill Malyszko
2007 272 pp. paper

Contemporary European Cinema
Mary Wood
2007 224 pp. paper

Shots in the Mirror
Crime Films and Society
Second Edition
Nicole Rafter
2006 288 pp.; 20 illus. paper

Orson Welles's Citizen Kane
A Casebook
Edited by James Naremore
2004 304 pp.; 6 illus. paper

Documentary
A History of the Non-Fiction Film
Second Revised Edition
Erik Barnouw
1993 416 pp.; 180 illus. paper
New!

**A FOREIGN AFFAIR**
Billy Wilder’s American Films
Gerd Gemünden

“Billy Wilder is hard to trump, because everything one writes about him is only half as entertaining as his great sense of humor. Gerd Gemünden, however, achieves a small miracle: His *A Foreign Affair* is a highly readable yet serious critical study that reveals Wilder, the alleged cynic, as the moralist he really was.”

—Volker Schlöndorff

Volume 5, Film Europa
256 pp • ISBN 978-1-84545-419-7 Pb $27.95/£15.00

---

**LONDON EYES**
Reflections in Text and Image
Edited by Gail Cunningham and Stephen Barber
192 pp • ISBN 978-1-84545-407-4 Hb $60.00/£30.00

---

**STARDOM IN POSTWAR FRANCE**
Edited by John Gaffney and Diana Holmes
Volume 12, Polygons
256 pp • ISBN 978-1-84545-020-5 Hb $75.00/£37.50

---

**THE NEW FACE OF POLITICAL CINEMA**
Commitment in French Film since 1995
Martin O’Shaughnessy
204 pp • ISBN 978-1-84545-322-0 Hb $80.00/£40.00

www.berghahnbooks.com

---

New in Paperback!

**HISTORY, POLITICS AND NOSTALGIA IN ANDRZEJ WAJDA’S FILMS**
Janina Falkowska
352 pp • ISBN 978-1-84545-508-8 Pb $34.95/£19.95

**MEDIA AND NATION BUILDING**
How the Iban became Malaysian
John Postill
248 pp • ISBN 978-1-84545-135-6 Pb $27.95/£15.00

**FRAMING THE FIFTIES**
Cinema in a Divided Germany
Edited by John Davidson and Sabine Hake
Volume 4, Film Europa
240 pp • ISBN 978-1-84545-536-1 Pb $27.95/£15.00

**BETWEEN TWO WORLDS**
Jewish Presences in German and Austrian Film, 1910 - 1933
S. S. Prawer
Volume 3, Film Europa
240 pp • ISBN 978-1-84545-303-9 Pb $27.95/£15.00

For more on the Film Europa series visit www.berghahnbooks.com/filmeuropa

---

**PROJECTIONS**
The Journal for Movies and Mind
Published on behalf of The Forum for Movies and Mind

Editor: Ira Konigsberg
Associate Editor: Bruce Sklarow

Volume 2, 2 issues pa • Summer and Winter, 2008
ISSN: 1934-9688 (Print) • ISSN: 1934-9696 (Online)
www.journals.berghahnbooks.com/proj
Andy Warhol’s Blow Job
Roy Grundmann
Culture and the Moving Image series, edited by Robert Sklar
$24.95

Black City Cinema
African American Urban Experiences in Film
Paula J. Massoud
Culture and the Moving Image series, edited by Robert Sklar
$21.95

Blue Skies
A History of Cable Television
Patrick R. Parsons
$59.95 cloth

Cultural Citizenship
Cosmopolitanism, Consumerism, and Television in a Neoliberal Age
Toby Miller
$23.95

Dark Days in the Newsroom
McCarthyism Aimed at the Press
Edward Alwood
$22.95

From Tian’anmen to Times Square
Transnational China and the Chinese Diaspora on Global Screens, 1989-1997
Gina Marchetti
$22.95

Global Television
Co-Producing Culture
Barbara J. Selznick
$24.95 June 2008

Hollywood Asian
Philip Ahn and the Politics of Cross-Ethnic Performance
Hye Seung Chung
$22.95

Managing the Infosphere
Governance, Technology, and Cultural Practice in Motion
Stephen D. McDowell, Philip E. Steinberg, and Tami K. Tomasello
$22.95

One Last Read
The Collected Works of the World’s Slowest Sportswriter
Ray Didinger
$27.50

The Spike Lee Reader
Edited by Paula J. Massood
$23.95

www.temple.edu/tempress
Lowering the Boom
Critical Studies in Film Sound
Edited by JAY BECK and TONY GRAJEDA
Cloth $60.00; Paper $25.00

China Forever
The Shaw Brothers and Diasporic Cinema
Edited by POSHEK FU
Illus. Cloth $60.00; Paper $25.00
Popular Culture and Politics in Asia Pacific

German Film after Germany
Toward a Transnational Aesthetic
RANDALL HALLE
Cloth $50.00; Paper $25.00

Sexy Thrills
Undressing the Erotic Thriller
NINA K. MARTIN
Illus. Cloth $65.00; Paper $20.00

When Frankie Went to Hollywood
Frank Sinatra and American Male Identity
KAREN McNALLY
Cloth $65.00; Paper $24.95

Feeling Modern
The Eccentricities of Public Life
JUSTUS NIELAND
Illus. Cloth $60.00; Paper $25.00

The Mouse Machine
Disney and Technology
J. P. TELOTTE
Cloth $60.00; Paper $20.00

Visit Our Tables
NEW FROM
WAYNE STATE UNIVERSITY PRESS

CONTACT ZONES
Memory, Origin, and Discourses in Black Diasporic Cinema
Sheila J. Petty
“Contact Zones is an erudite, articulate, and much-needed examination of a
celebrated, yet neglected, area of cinema. Petty’s work is a welcome addition
to the disciplines of film studies, Africana studies, and cultural studies.”
—Frances Gateward, co-editor of Where the Boys Are: Cinemas of Masculinity and Youth
312 Pages, 14 Illus • $29.95 Paper

SCRIPT CULTURE AND THE AMERICAN SCREENPLAY
Kevin Alexander Boon
“Kevin Alexander Boon’s stated purpose is to stimulate interest
in screenplay criticism—a worthy goal, in my opinion, admirably
achieved by Script Culture and the American Screenplay.”
—James M. Welsh, co-founder and former editor of Literature/Film Quarterly, and co-editor
of The Literature Film Reader: Issues of Adaptation
272 Pages, 13 Illus • $21.95 Paper

NEW ZEALAND FILMMAKERS
Edited by Ian Connich and Stuart Murray
“At the present time no satisfactory, adoptable texts are available that cover
a range of New Zealand films and filmmakers. New Zealand Filmmakers is a
necessary contribution to film studies.”
—Paula Massood, associate professor of film studies at CUNY, Brooklyn
432 Pages, 50 Illus • $34.95 Paper

RUNNING SCARED
Masculinity and the Representation of the Male Body, New Edition
Peter Lehman
“What a welcome return to print! Peter Lehman’s Running Scared was an
instant classic when it appeared fifteen years ago. Everything he ob-
erved first has been increasingly well studied; every trend he predicted
has come to pass. Now readers can see it for themselves!”
—Michael Kimmel, editor of Men and Masculinities: A Social, Cultural, and Historical Encyclopedia
288 Pages, 30 Illus • $34.95 Paper

WAYNE STATE UNIVERSITY PRESS IS THE PROUD
PUBLISHER OF THE CONTEMPORARY
APPROACHES TO FILM AND TELEVISION SERIES
AND THE TV MILESTONES SERIES.
The Flip Wilson Show
Meghan Sutherland
5 x 7, 160 Pg, 13 Illus • $14.95 Paper

“Meghan Sutherland’s The Flip Wilson Show is a refreshing study that re-situates the post-civil rights variety show genre in relation to a broad genealogy of racial performances in American culture. Sutherland’s original analysis examines the intersections of social identity formation, black performance, and television culture.”

Also available in the TV Milestones Series

Bewitched
Walter Metz
160 Pages, 12 Illus • $14.95 Paper

The Rifleman
Christopher Sharrett
144 Pages, 14 Illus • $14.95 Paper

Perry Mason
Thomas Leitch
144 Pages, 18 Illus • $14.95 Paper

Monty Python’s Flying Circus
Marcia Landy
128 Pages, 25 Illus • $14.95 Paper

Disney TV
J.P. Telotte
136 Pages, 13 Illus • $14.95 Paper

Forthcoming in 2008 in the TV Milestones Series

Sex and the City
Deborah Jermyn

M*A*S*H
David Scott Dillient

Wayne State University Press
Un Poquito de Tanta Verdad
A Little Bit of So Much Truth

When the people of Oaxaca decided they’d had enough of bad government, they didn’t take their story to the media...they TOOK the media

A tour de force of documentary filmmaking.
Brilliantly conceived and executed.
David Barsamian, Alternative Radio

Brilliant, powerful, magnificent.
Mexican Labor News and Analysis

A Little Bit of So Much Truth captures the unprecedented media phenomenon that emerged when tens of thousands of school teachers, housewives, indigenous communities, farmers, and students took 14 radio stations and one TV station into their own hands, using them to organize, mobilize, and ultimately defend their grassroots struggle for social, cultural, and economic justice.

Please find screening date and time in SCMS conference program.
More information and DVDs available at:

www.corrugate.org
Founded in 1968 by independent filmmakers whose collaborations reflect a lifetime of engagement and respect for their subjects,纪录片教育资源致力于通过教育视频和电影促进跨文化理解。我们制作、分发和推广高质量的民族志和纪录片电影，来自世界各地。

请查询我们的当前目录
www.der.org  800.569.6621
YOU ARE CORDIALLY INVITED TO
A YEAR-LONG CELEBRATION
of the
Society’s Golden Anniversary

beginning with our conference
in Tokyo in May 2009 and
concluding with our conference
in Los Angeles in March 2010.

WE HOPE YOU CAN JOIN US!