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Special Thanks
We would like to thank the following for their support and assistance with the 2006 conference:

Jeff Anthony
Shannon Atkins,  
Design Intelligence Inc.
Sonia Baldissera
Devin Boquist
Bruce Brasell,  
Special Asst to Krin Gabbard
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Replacement conference programs are available at Registration for $10 (subject to availability).
Unless otherwise noted, all meetings, panels, workshops and events will take place at the Sheraton Vancouver Wall Centre.

2006 Audio Visual Policy
The following equipment is standard in all rooms at the Sheraton Vancouver Wall Centre:

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Schedule of Events at a Glance

**Thu, March 2**
- 12:00–1:15 pm  Session A
- 2:00–3:15 pm  Session B
- 4:00–5:45 pm  Session C
- 6:00–8:00 pm  Plenary I
- 8:00–9:00 pm  Opening Reception

**Fri, March 3**
- 7:30–8:30 am  Meetings
- 8:30–10:15 am  Session D
- 10:30–12:15 pm  Session E
- 12:15–1:15 pm  Meetings
- 1:15–3:00 pm  Session F
- 3:15–5:00 pm  Session G
- 5:15–7:00 pm  Session H
- 7:15–9:00 pm  Session I
- 9:00–10:00 pm  Meetings

**Sat, March 4**
- 7:30–8:30 am  Meetings
- 8:30–10:15 am  Session J
- 10:30 am–12:15 pm  Session K
- 12:15–1:15 pm  Members’ Business Meeting
- 1:15–3:00 pm  Session L

**Sun, March 5**
- 3:15–5:00 pm  Session M
- 5:15–7:00 pm  Plenary 2
- 7:30–8:30 am  Meetings
- 8:30–10:15 am  Session N
- 10:30 am–12:15 pm  Session O
- 12:15–1:15 pm  Meetings

**Exhibit Hours**

**ROOM:**  Grand Ballroom C & D
- **Friday, March 3**  ☉  10:00 am–6:00 pm
- **Saturday, March 4**  ☉  10:00 am–5:00 pm
- **Sunday, March 5**  ☉  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.

All books are on sale at special, discounted rates.
Thursday, March 2, 2006
12:00 noon–1:45 pm

A1 Identity and Subjectivity in Global Media
ROOM: Pavilion A—Level 3
CHAIR: Alison Patterson  University of Pittsburgh
Zala Volcic  University of Queensland, Australia and Mark Andrejevic  University of Iowa  “That’s Me: Reality TV and Its Democratic Promise in Former Yugoslavia”
Bjorn Ingvoldstad  Indiana University  “The Paradox of ‘National Cinema’ in Lithuania”
Willow Mullins  University of Missouri, Columbia  “Re-Presentation of Identity in Modern Kyrgyz Film”
Alison Patterson  University of Pittsburgh  “To Think, To Eat, To Speak: The ‘Language’ of Ian Svenkmajer’s Surrealist Cinema”

A2 Rethinking American Genres
ROOM: Pavilion B—Level 3
CHAIR: Mark Lynn Anderson  University of Pittsburgh
William Siska  University of Utah  “The American West in Film (Not the Western)”
Jean O’Reilly  University of Connecticut  “CSI Tarrytown: Literary Adaptation, Sleepy Hollow, and the Detective Story Tradition”
Neal King  Virginia Tech University  “Hollywood Visions of Women Doing Men’s Work”
Mark Lynn Anderson  University of Pittsburgh  “Devastatingly Beautiful: Glamour, Deviance, and The Devil Is a Woman”

A3 Class Issues in Reality TV
ROOM: Pavilion C—Level 3
CHAIR: Susan Ryan  College of New Jersey
Beth Pentney  Simon Fraser University  “Inscribing Class onto the Female Body: North American Reality-Based Makeover Shows”
Helen Wood  University of Manchester, UK and Nancy Thumim  Goldsmith College/University of London  “Telling the Classed Self: Reality Television and Audience Negotiations of Ethics”
Brian Gibson  Independent Scholar  “Organizing Reality: Labor Struggles in Reality TV”
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A4 Performance, Affect, Fold: Deleuze In-Between Media
ROOM: Pavilion D—Level 3
CHAIR: Amy Herzog  Queens College, City University of New York
Amy Herzog  Queens College, City University of New York  “Suspended Gestures: Performance, Affect, and the Face in Cinema”
Elena del Rio  University of Alberta  “Mulholland Drive: Powers of Affection, Powers of the False”
Laura Marks  Simon Fraser University  “Algorithmic Abstraction, Perceptual Unfolding, and Artificial Life”
Suzanne Buchan  University College for the Creative Arts  “Mindscape, Dramascape and Impossible Places: The Spatial Imagination of Animation”

A5 Swedish Side Tracks: The Case of Experimental Cinema
ROOM: Junior A—Level 3, North Tower
CHAIR: Astrid Widding  Stockholm University
John Sundholm  Karlstad University  “Swedish Film Culture in the Early 50s: The Open Discourse of Experimental Film and the Closed Discourse of Film Historiography”
Lars Gustaf Andersson  Lund University  “Movements and Mirrors: Peter Weiss and the Emergence of Swedish Experimental Cinema”
Astrid Widding  Stockholm University  “Experimental Film in Sweden—National cinema or International Avant-garde?”
Session A  Thursday, March 2  12:00–1:45 pm

A6 Film Theory in the Digital Age
ROOM: Junior B–Level 3, North Tower
CHAIR: James Tobias  University of California, Riverside

Jay Douglas  University of Southern California  “Narrative in the Age of Artificial Intelligence”
Anton Soderman  Brown University  “The Index and the Algorithm”
James Tobias  University of California, Riverside  “Alice, at Play: Media Transitions and Medial Agency, from the Photographs of Charles Dodgson to ‘American McGee’s Alice’”

A7 Exotic and Erotic
ROOM: Junior C–Level 3, North Tower
CHAIR: Drew Todd  San José State University

Hoang Tan Nguyen  University of California, Berkeley  “GAM4SEX: Cruising Asian Male Bodies Online”
Drew Todd  San José State University  “Pansies, Psychos, and Playboys: An Historical Overview of Dandyism in Twentieth-Century Popular Culture”

A8 Workshop: A Future for Theory
ROOM: Junior D–Level 3, North Tower
CHAIR: Brian Price  Oklahoma State University

WORKSHOP PARTICIPANTS:
Catherine Benamou  University of Michigan
Edward Branigan  University of California, Santa Barbara
Meghan Sutherland  Northwestern University
Amy Villarejo  Cornell University

A9 Traveling Films: Film Festivals in the Global Economy
ROOM: Parksville–Level 3, North Tower
CHAIR: Soojeong Ahn  University of Nottingham

Soojeong Ahn  University of Nottingham  “Contemporary South Korean Cinema and Pusan International Film Festival”
Li Yang  University of Texas, Austin  “International Film Festivals and China’s Two Art Waves”
Julian Stringer  University of Nottingham  “Genre Films and Festival Communities: Lessons from Nottingham, 1991–2000”
Elizabeth Czach  University of Rochester  “Official Selection: Film Festivals, Canadian Film, and Globalized Networks of Film Distribution”

A10 Beyond the Passion and the Fury: The ‘Everyday Sacred’ on Screen
ROOM: Granville–Level 4, South Tower
CHAIR: Linda Ehrlich  Case Western Reserve University

Linda Ehrlich  Case Western Reserve University  “Kore-edo Hirokazu and the Paradoxical Everyday”
Patrick Brereton  Dublin City University  “Everyday Sacred’ and Childhood Innocence in Into the West and In America”
S. Brent Plate  Texas Christian University  “The Footprints of Film: After Images of Religion in American Topographies”
James Quandt  Cinemathique Ontario  “What the Devil? Bresson’s Le diable probablement”

A11 Women of the International Star System
ROOM: Galiano–Level 4, South Tower
CHAIR: Antje Ascheid  University of Georgia

Ethan de Seife  Wesleyan University  “The Director and the Bombshell: Jayne Mansfield in the Films of Frank Tashlin”
Christopher Loftus  George Mason University  “‘Like Water, Like Wine, Like Life’: Monica Bellucci, the Italian Female Star, and the Ideology of the Body”
Antje Ascheid  University of Georgia  “Post-War Princess: Romy Schneider and Sissi as Political Myths”
A12 Racial Negotiations in Television and Film

ROOM: Orca–Level 3, South Tower
CHAIR: Miriam Petty  Rutgers University


Derek Kane-Meddock  New York University  “Never Touch a Black Man’s Radio: Rush Hour and the New Cultural Politics of the Biracial Buddy Film”

Josh Stenger  Wheaton College  “From Beach Parties to Blaxploitation: American International Pictures, Exploitation Film and Geographies of Race”

Racquel Gates  Northwestern University  “‘Sampling’: A New Metaphor for Understanding Black Film and Television”

A13 Asian Cinema in a Transnational Context

ROOM: Finback–Level 3, South Tower
CHAIR: Peter X Feng  University of Delaware

Brian Ruh  Indiana University  “Complicating Transnational Asian Cinema: Nationality, Technology, and Authorship in Pen-Ek Ratanaruang’s Last Life in the Universe”

Ling Yen Chua  Nanyang Technological University  “Globalization, Pan-Asian Co-productions and Singapore National Cinema”

Kim Worthy  Wagner College  “Magical Socialism: Vietnamese Cinema after Reforms”

A14 Diaspora and Immigration

ROOM: Port Alberni–Level 4, North Tower
CHAIR: Daisuke Miyao  University of Oregon

Catherine Portuges  University of Massachusetts, Amherst  “Michael Curtiz: A Budapest Emigré in Hollywood”

Vinay Swamy  University of Washington  “Marivaux in the Suburbs: Reframing Language in Kechiche’s L’Esquive (2003)”

Karin Hamm-Ehsani  Union College  “No Home in Sight: Moving Images of Kurdish Diasporic Experience in Yüksel Yavuz’ German Film Kleine Freiheit [A Little Bit of Freedom] (2002)”

Daisuke Miyao  University of Oregon  “The Mask: Transnational Stardom of Sessue Hayakawa and Redefinition of Silent Film Acting”

A15 Utopias Lost and Found

ROOM: Port Hardy–Level 4, North Tower
CHAIR: Scott Bukatman  Stanford University


Linda Robinson  Northwestern University  “Playground or Lost Utopia: The Nostalgia of Walt Disney and Rod Serling for America’s Turn-of-the-Century Small Town”

Steve Spence  Clayton State University  “New Media and Social Justice: Digitizing Martin Luther King”

Scott Bukatman  Stanford University  “A Day in New York: On the Town and The Clock”

A16 Space, Place, and Media: Lived Environments On Screen and Off

ROOM: Beluga–Level 3, South Tower
CHAIR: David Coon  Indiana University

Adrienne L. McLean  University of Texas, Dallas  “Our Eyes Met Across the Footlights: Theatrical Space(s), Performance, and Intimacy in Hollywood Film”

David Coon  Indiana University  “Building Suspense: Architecture, Space, and Drama in Psycho, Rear Window, and Lifeboat”

Emily Pugh  City University of New York Graduate Center  “Space, Film, and Urban Identity: The Berlin State Library in Wings of Desire”

Max Dawson  Northwestern University  “ ‘Do More. Miss Nothing.’ Television, New Media, and Domestic Space”

A17 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Antonio Negri: A Revolt That Never Ends
(Alexandra Waltz/Anreas Pichler, 2004, 52 min)

Jean-Paul Sartre and Simone De Beauvoir
(Max Cacopardo, France 1967, 60 min)
Thursday, March 2, 2006
2:00–3:45 pm

B2 Aesthetics of the Contemporary Hollywood Blockbuster
ROOM: Pavilion B–Level 3
CHAIR: Warren Buckland • New Review of Film and Television Studies

Alison McMahan • Homunculus Productions • “The Pataphysical Films of Tim Burton”
Bradley Schauer • University of Wisconsin-Madison • “Critics, Clones, and Narrative in the Franchise Blockbuster”
Warren Buckland • New Review of Film and Television Studies • “The Secular Magic of Steven Spielberg”
Barbara Klinger • Indiana University • “Sending Up the Blockbuster: Film Shorts and the Internet Parody Industry”

B3 Audiences, Space, and Cultural Geographies of Fandom
ROOM: Pavilion C–Level 3
CHAIR: Derek Johnson • University of Wisconsin, Madison

Will Brooker • Kingston University • “I Want To Believe: The X-Files and Symbolic Pilgrimage”
Derek Johnson • University of Wisconsin, Madison • “Story World, Cultural Citizenship, and the Public Sphere: Fan Navigation of Institutional Spaces in 24”
Brian Longhurst • University of Salford • “Audiences, Cultural Change and the Performance of the Ordinary”
Denise Bielby • University of California, Santa Barbara and C. Lee Harrington • Miami University • “Fandom Sport Studies and Fan Studies Perspectives”

B4 Educational Film: Spectatorship, Film Culture, and Cinematic Knowledge
ROOM: Pavilion D–Level 3
CHAIR: Elizabeth Wiatt • Boise State University

Jennifer Horne • Bryn Mawr College • “Borrowing Privileges: The Post-theatrical Film, The Public Library, and Educational Viewership”
Anna McCarthy • New York University • “Mortimer Adler, Thor Heyerdahl, and Stanley Milgram: Experimental Filmmakers of the Cold War”
Charles Acland • Concordia University • “Celluloid Classrooms and Everyday Projectionists”
Elizabeth Wiatt • Boise State University • “Documentary’s Other: Educational Sound, Film and Citizenship”

B5 Italian Cinema and Media
ROOM: Junior A–Level 3, North Tower
CHAIR: Lance Rhoades • University of Washington

Michela Ardizzone • University of Louisville • “Global Formats, Regional Accounts: When Television Reinvents the Nation”
Gloria Monti • Los Angeles, California • “Basetti & Rossellini: The Two Italies of 1949”
Lance Rhoades • University of Washington • “Joined at the Ship: Opera and Politics in Fellini’s E la nave va”
**B6** Media Convergence across the Americas: Myths, Contradictions and Challenges

**ROOM:** Junior B–Level 3, North Tower  
**CHAIR:** John McMurria  
DePaul University

Vanda Rideout  
University of New Brunswick  
“Social Impact of Canada’s Communication Convergence Policy”

John McMurria  
DePaul University  
“Regulatory Legacies and Recent Challenges to the Neo-liberal Consensus in Media Convergence Policies in the US”

Alison Beale  
Simon Fraser University  
“Creative Cities and Gender: Toward an Evaluation of Policy”

Alex M. Saragoza  
University of California, Berkeley  
“Televisa and the Transnational Spanish-language Broadcasting Market: Challenges to Mexico’s Dominant Media Conglomerate”

**B7** Indian Cinema

**ROOM:** Junior C–Level 3, North Tower  
**CHAIR:** Aswin Punathambekar  
University of Wisconsin, Madison

Jyotika Virdi  
University of Windsor  
“Ominous Beginnings in Nishant/Night’s End (Shyam Benegal, 1975)”

Neepa Majumdar  
University of Pittsburgh  
“Immortal Story or Nightmare? Dr. Kotnis between Art and Exploitation”

Aswin Punathambekar  
University of Wisconsin, Madison  
“Filmi Addas: Indian Cinema, New Media, and Participatory Culture”

**B8** Workshop: The Public Intellectual in the 21st Century

**ROOM:** Junior D–Level 3, North Tower  
**CHAIR:** Marsha Cassidy  
University of Illinois, Chicago  
Norma Coates  
University of Western Ontario

WORKSHOP PARTICIPANTS:
- Anne Penman  
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- Michael Kacman  
University of Texas, Austin
- Sarah Churchwell  
University of East Anglia
- Mark Anthony Neal  
Duke University
- Virginia Wexman  
University of Illinois, Chicago

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**B9** The Culture of Torture

**ROOM:** Parksville–Level 3, North Tower  
**CHAIR:** Julia Lesage  
University of Oregon

John Mowitt  
University of Minnesota  
“Retaking The Battle of Algiers”

Sasha Torres  
University of Western Ontario  
“The Culture of Torture: 24 and Threat Matrix”

Julia Lesage  
University of Oregon  
“Law and Order and Abu Ghraib”

**B10** Television, Reality, and the Limits of Reality TV

**ROOM:** Granville–Level 4, South Tower  
**CHAIR:** Christine Sprengler  
University of Western Ontario

Julie Russo  
Brown University  
“Inside Out: Television on Television”

Elizabeth Nathanson  
Northwestern University  
“You Dirty, Dirty People: Contemporary Television Shows Us How To Clean Up Our Act”

Christine Sprengler  
University of Western Ontario  
“Consumer Capitalism, Postwar Television and the Aesthetics of the New Nostalgia Film”

**B11** Comedy, Gender, and Transgressive Bodies

**ROOM:** Galiano–Level 4, South Tower  
**CHAIR:** Emily Fox-Kales  
Northeastern University/Harvard Medical School

Linda Mizejewski  
Ohio State University  
“Queen Latifah and Josephine Baker: Race, the Unruly Woman, and Romantic Comedy”

Emily Fox-Kales  
Northeastern University/Harvard Medical School  
“How Shallow is Shallow Hal?: Defending Against the Big Mama”

Raphael Raphael  
University of Oregon  
“Our Exceptional and Grotesque Body: Considering the Grotesque Tradition in There’s Something About Mary”

RESPONDENT: Kathleen Rowe Karlyn  
University of Oregon

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B12 New Views on African American Films and Filmmakers

ROOM: Orca–Level 3, South Tower
CHAIR: Tonia Edwards Indiana University

Elizabeth Reich Rutgers University “Doing Time in the Post–9/11: Race and Time and American Space in Spike Lee’s 25th Hour”

Tommy Gustafsson Lund University “The Visual Re-creation of Black People in a ‘White’ Country. Oscar Micheaux in Swedish Film Culture in the 20s.”

Michael Gillespie New York University “Blackness, Noir, and the Absurd: Deep Cover and Clockers”

Tonia Edwards Indiana University “Counter Narratives: Zora Neale Hurston, Ethnographic Filmmaking, and a Hyperrealist Everyday”

B13 “Media Asia”: Transmedia Interactions in East Asian Cinema

ROOM: Finback–Level 3, South Tower
CHAIR: James Udden Gettysburg College

Jinhee Choi Carleton University “(Impossible) Romance of Their Own? Korean Romantic Teen Pics and the Guiyeoni Syndrome”

Mitsuyo Wada-Marciano Carleton University “Documenting New Japan: Trans-Media Aesthetic in the Contemporary Japanese Cinema”

Hiroshi Kitamura College of William and Mary “Eiga no tomo, Hollywood Fandom, and Post-World War II Japan”

James Udden Gettysburg College “Brink of Extinction: Can Taiwanese Television Save the Local Film Industry?”

B14 Aboriginal Peoples Television Network (APTN)

ROOM: Port Alberni–Level 4, North Tower
CHAIR: Sigurjon Baldur Hafsteinsson Temple University

Kelly Harrison Trent University “From Wumpa to Katchwa: Indigenous Knowledge and the Aboriginal Peoples Television Network”

Christine Ramsay University of Regina “APTN’s Moccasin Flats: Masculinity, Race, and Aboriginal Identity in Regina’s Urban ‘Hood’”

Sigurjon Baldur Hafsteinsson Temple University “The Social Mandate of APTN”

Doris Baltruschat Simon Fraser University “First Nations’ Narratives in International Film and TV Co-productions”

Marian Bredin Brock University “APTN and Its Audiences”

B15 New Research in (Screen) Performance Studies

ROOM: Port Hardy–Level 4, North Tower
CHAIR: Cynthia Baron Bowling Green State University

Martin Shingler University of Sunderland “The Moon and the Stars at the End of Now Voyager: Performing Melodramatic Dialogue in the Studio Era”

Philip Drake University of Stirling “Re-conceptualizing Method Acting: Stars and Supporting Characters in The Godfather (1971)”

Kevin Esch University of Iowa “On the Synthespian™: Digital Acting and Proprietary Culture”

Cynthia Baron Bowling Green State University “Strasberg’s Method: A Fraction of the Stanislavsky System”

B16 The Geopolitics of Art Cinema: Postwar Cinema, History, and the Political Image

ROOM: Beluga–Level 3, South Tower
CO-CHAIRS: Rosalind Galt University of Iowa Karl Schoonover Independent Scholar

Karl Schoonover Independent Scholar “Inevitably Obscure: Or How the Corporeal Defined Neorealism”

Manishita Dass Swarthmore College “Dwelling in Loss: Ritwik Ghatak’s Cinema of Displacement”

Rosalind Galt University of Iowa “Negative Spaces: Catalan Identity, Historical Trauma and the Barcelona School”

RESPONDENT: Adam Lowenstein University of Pittsburgh

B17 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

I Wonder What You’ll Remember of September
(Cecilia Cornejo, Chile, 2004, 27 min)

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La Cueca Sola
(Marilu Mallet, Chile/U.S., 2003, 52 min)

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### Session C

**Thursday, March 2, 2006**

4:00–5:45 pm

#### C1 The Moving Picture: Cinematic Motion and Emotion

**Room:** Pavilion A—Level 3  
**Chair:** Patrick Keating  
*Stanford University*  
Lisa Dombrowski  
*Wesleyan University*

- **Patrick Keating**  
  *Stanford University*  
  "The City in Motion: Dynamism, Simultaneity, Seriality."

- **Jennifer Barker**  
  *University of Wisconsin, Milwaukee*  
  "Running Like a Girl"

- **Lisa Dombrowski**  
  *Wesleyan University*  
  "Adrift in Time: Free Floating Camera Movement, Memory, and Loss"

- **Kaveh Askari**  
  *University of California, Berkeley*  
  "On the Contemplation of Static Pictures in Early American Film Theory"

#### C2 Resituating Film Noir

**Room:** Pavilion B—Level 3  
**Chair:** Kevin Hagopian  
*Penn State University*

- **John Orr**  
  *University of Edinburgh*  
  "Californian Noir—is it European?"

- **Sam Mithani**  
  *University of Southern California*  
  "Giving Voice to Ben Chaplin: African-American Representation in Abraham Polonsky’s Body and Soul (1947)"

- **Joshua Hirsch**  
  *University of North Texas*  
  "Ideological Hermeneutics of Force of Evil"

- **Kevin Hagopian**  
  *Penn State University*  
  "We’re Both Part of the Same Hypocrisy, Senator"

#### C3 Advertising and Promotion

**Room:** Pavilion C—Level 3  
**Chair:** Amy Lawrence  
*Dartmouth College*

- **Melanie Selfe**  
  *University of East Anglia*  
  "Going West with 'Stetson': The Pioneering Role of Product Placement in Marketing 'Whoopie! and Its New York Icons across America"

- **Stephen Groening**  
  *University of Minnesota*  
  "Virtual Shopping versus Actual Merchandising: The (New) Spaces and Places of Television Consumption"

- **Paul Young**  
  *Vanderbilt University*  
  "How Far Is Realism To Be Carried?: An Intermedia Approach to Realism in Early U.S. Cinema"

- **Amy Lawrence**  
  *Dartmouth College*  
  "The Beating Human Heart: GE and the Image Archive"

#### C4 Professing Film Studies: Disciplinary Explorations

**Room:** Pavilion D—Level 3  
**Chair:** Michael Zryd  
*York University*

- **John Frankfurt**  
  *Columbia University*  
  "Cinema Studies in the Age of Digital Learning"

- **Fernando Mascarello**  
  *UNISINS, Brazil*  
  "Film Studies in Brazil: Textualism and Glauberianism"

- **Elizabeth Conley**  
  *University of Utah*  
  "Film Studies Under Attack: Academic Integrity in Conflict with Students’ Sincerely-held Core Beliefs"

- **Michael Zryd**  
  *York University*  
  "Non-fiction Film and the Development of North American Film Studies in the 1960s"

#### C5 The Undercurrents of Danish Dogma Style

**Room:** Junior A—Level 3, North Tower  
**Chair:** Johannes Riis  
*University of Copenhagen*

- **Torben Grodal**  
  *University of Copenhagen*  
  "Dogma, Heresy, and Lars von Trier’s Anti-Realism"

- **Johannes Riis**  
  *University of Copenhagen*  
  "Acting Styles in Recent Danish Cinema: Two Approaches to Improvisation"
### Workshop: Not Just Funny Bunnies: The Interdisciplinary Futures of Animation Publishing and Opportunities for New Scholarship

**ROOM:** Junior B–Level 3, North Tower  
**CHAIR:** Suzanne Buchan  
*University College for the Creative Arts*

**WORKSHOP PARTICIPANTS:**  
- **Bob Rehak**  
  *Indiana University, Bloomington*  
- **Janeann Dill**  
  *New College of University, Alabama*  
- **Leslie Bishko**  
  *Emily Carr Institute of Art, Design and Media*

### Auteurs of Film Music

**ROOM:** Junior C–Level 3, North Tower  
**CHAIR:** Neil Lerner  
*Davidson College*

**Daniel Yezbick**  
*Peninsula College*  
“Citizen Thane: Bernard Herrmann’s scores for the Mercury Text Recordings and Their Influence on the Soundscapes of Orson Welles’ *Citizen Kane*”

**Nathan Platte**  
*University of Michigan*  

**Carol Vernallis**  
*Communication/Wayne State University*  
“Audio-Visual Connection, Experience and Emotion in *Eternal Sunshine of the Spotless Mind*”

**Neil Lerner**  
*Davidson College*  
“The Horrors of the Left Hand: Music and Disability in *The Beast With Five Fingers*”

### Science and the Cinema

**ROOM:** Junior D–Level 3, North Tower  
**CHAIR:** Jackie Stacey  
*Lancaster University*

**Marie-Luise Angerer**  
*Art Academy of Media, Cologne*  
“Let’s Be Moved: Affect and Desire”

**Lisa Cartwright**  
*University of California, San Diego*  
“A New Theory of the Subject: The Science of Affect in Psychoanalytic Film Theory”

**Valerie Hartouni**  
*University of California, San Diego*  
“Technocolor Technoscience”

**Jackie Stacey**  
*Lancaster University*  
“Genetic Visions: The Uncanny Architectures of Intimacy in *Code 46*”

### Revisiting the Local-Global, Popular Culture, and Stephen Chow

**ROOM:** Parksville–Level 3, North Tower  
**CO-CHAIRS:**  
- **Xiangyang Chen**  
  *New York University*  
- **Li Zeng**  
  *Northwestern University*

**Xiangyang Chen**  
*New York University*  
“Stephen Chow, Moleitau Comedy and the Question of Nativism”

**Shi-Yan Chao**  
*New York University*  
“Stephen Chow at a Local-Global Intersection”

**Li Zeng**  
*Northwestern University*  
“Dahua Fan Culture on Chinese University Campus: Reception of Stephen Chow’s *Da Hua Xi You*”

### Four of a Kind: Analyses of TV Poker

**ROOM:** Granville–Level 4, South Tower  
**CHAIR:** Scott Ruston  
*University of Southern California*

**Scott Ruston**  
*University of Southern California*  
“Going All In: TV Poker and American Television”

**Susan Pearlman**  
*University of Texas, Austin*  
“That’s Edutainment! Celebrity as Teacher in Bravo’s Celebrity Poker Showdown”

**Tom Galaraga**  
*University of Southern California*  
“Poker Evolved: Decoding the Panoptic Gaze of the Lip-Stick Camera”

### Rethinking Shock Value: Contemporary Representations of Sexuality

**ROOM:** Galiano–Level 4, South Tower  
**CHAIR:** Jean Ma  
*Bard College*

**Susan Ericsson**  
*Northwestern University*  
“Libidinal Disillusionment: Youth Sexuality in US Cinema”

**Jean Ma**  
*Bard College*  
“Discordant Desires: The Piano Teacher”

**Jonathan M. Hall**  
*University of California Irvine*  
“Birth of the Precocious Adult”

**RESPONDENT:** Tim Palmer  
*University of North Carolina Wilmington*
**C12**  
**Workshop:** Welcome to the Archives: New Opportunities for Research  
ROOM: Orca–Level 3, South Tower  
CHAIR: Eric Schaefer  

text: Emerson College  
WORKSHOP PARTICIPANTS:  
- Janna Jones  
  University of South Florida and Mark Neumann  
  University of South Florida  
- Mark Quigley  
  University of California, Los Angeles  
- Lindy Leong  
  Visual Communications  
- Julie Buck  
  Harvard Film Archive  
- Margaret Compton  
  University of Georgia Peabody Awards Archives  
SPONSOR: Media Archive Committee and AMIA's Academic-Archival Interest Group

**C13**  
**New Discourses in sub-Saharan African Cinema**  
ROOM: Finback–Level 3, South Tower  
CHAIR: Sheila Petty  

Sheila Petty  
University of Regina  
“New Genres, New Modes of Expression: the Emergence of the African Musical in Karmen Gei and Madame Brouette”  
Alexie Tcheuyap  
University of Calgary  
“Between Myth and Tragedy: Some Intertextual Constructions of African Cinema”

**C14**  
**Latin American Media**  
ROOM: Port Alberni–Level 4, North Tower  
CHAIR: Cristiani Bilhalva  

Mary Leonard  
University of Puerto Rico  
“New Directions in Latin American Television”  
Chad Beck  
Indiana University, Bloomington  
“Telesur: The Latin American al Jazeera”  
Cristiani Bilhalva  
University of Southern California  
“The Zapatistas and the Internet: a Case Study on Voice, Agency, and the Media”

**C15**  
**On Michael Haneke**  
ROOM: Port Hardy–Level 4, North Tower  
CHAIR: John David Rhodes  

Mattias Frey  
Harvard University  
“Reading Michael Haneke’s Transnational Cinema from the Pages of the Feuilleton”  
Brian Price  
Oklahoma State University  
“Pain and the Commodity Character of Art”  
John David Rhodes  
University of York  
“Haneke, the Long Take, Realism”  
Christopher Sharrett  
Seton Hall University  
“Michael Haneke and the Discontents of European Culture”

**C16**  
**Screening**  
ROOM: Gulf Islands A-Lower Lobby Level, North Tower  
Zero Degrees of Separation  
(Elle Flanders, Canada, 2005, 85 min)  
CO-SPONSOR: Middle East Caucus, Lesbian/Gay/Bisexual/Transgendered/Queer Caucus, and the Caucus on Class
Abenaki—People from Where the Sun Rises

Alanis Obomsawin, a member of the Abenaki Nation, is one of Canada's most distinguished documentary filmmakers. Her latest National Film Board production, the short drama *Spyran*, follows a young girl who is aided by the animals of the forest.

For over 30 years, Ms. Obomsawin has directed documentaries at the NFB with strong social content, inspired by the desire to let the voices of her people be heard. Her credits include *Incident at Restigouche* (1984), a powerful depiction of the Quebec police raid of a Mi'que reserve; *Richard Cardinal: Cry from a Diary of a Métis Child* (1986), the disturbing examination of an adolescent suicide; *No Address* (1988), a look at Montreal's homeless; and *Kanehsatake: 270 Years of Resistance* (1993), a feature-length film documenting the 1990 Mohawk uprising in Kanehsatake and Oka, which has won 18 international awards.

An Officer of the Order of Canada, Ms. Obomsawin's many honors include the Governor General's Award in Visual and Media Arts, the Toronto Women in Film and Television's (TWIFT) Outstanding Achievement Award in Direction, the Canadian Native Arts Foundation National Aboriginal Achievement Award, and the Outstanding Contributions Award from the Canadian Sociology and Anthropology Association (CSAA).

Also included in this session:

**The SCMS Awards Ceremony**

*Presented by* Stephen Prince, SCMS President
*Virginia Polytechnic Institute and State University*

Thursday, March 2, 2006

8:00–9:00 pm

Opening Reception

*Room:* Pavilion Foyer & Ballroom—Level 3

Friday, March 3, 2006

7:30–8:30 am

**African/African-American Caucus**

*Room:* Granville—Level 4, South Tower

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

*Room:* Galiano—Level 4, South Tower
**D1** Coming of Age in a Post-Feminist World  
**ROOM:** Pavilion A—Level 3  
**CHAIR:** Kathleen Rowe Karlyn  
**University of Oregon**  

Mary Wiles  
**University of Canterbury**  
“Narrating the Feminine Nation: The Coming-of-Age Girl in Contemporary New Zealand Cinema”  

Hillary Radner  
**University of Otago**  

Susan Crutchfield  
**University of Wisconsin, La Crosse**  
“Blonde Ambition: Britney Spears as Madonna’s ‘Heiress Apparent’”  

Kathleen Rowe Karlyn  
**University of Oregon**  
“Film as Cultural Antidote: Thirteen, an Anti-Epic”

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**D2** Making Comedy Central: Re-Evaluating the Importance of Keystone  
**ROOM:** Pavilion B—Level 3  
**CHAIR:** Simon Joyce  
**College of William and Mary**  

Simon Joyce  
**College of William and Mary**  
“Genre Parody and Comedic Burlesque: Keystone’s Meta-Cinematic Satires”  

Joanna E. Rapf  
**University of Oklahoma**  
“A Monstrous World: Roscoe ‘Fatty’ Arbuckle’s Evolution at Keystone”  

Rob King  
**University of Michigan**  
“Uproarious Inventions: The Keystone Film Company, Modernity, and the Art of the Motor”  

Jennifer Bean  
**University of Washington-Seattle**  
“The Art of Falling Apart: Keystone Slapstick”

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**D3** Television Beyond Borders: Transnational Television Industries and Globalization Theory  
**ROOM:** Pavilion C—Level 3  
**CHAIR:** Tim Havens  
**University of Iowa**  

Tim Havens  
**University of Iowa**  
“The Cultural Economics of Transnational Television Exchange”  

Barbara Selznick  
**University of Arizona**  
“Between Borders of Theory and Practice: Understanding International Co-Productions”  

Denise Biebly  
**University of California, Santa Barbara**  
“Genre, Aesthetic Elements, and the Global Market for Television”  

Serra Tinc  
**University of Alberta**  
“Trading in Culture: The Cultural Economy of Canadian Television”

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**D4** Are Docs, Blogs, and Other Online Media Changing Political Discourse?  
**ROOM:** Pavilion D—Level 3  
**CHAIR:** Ruma Sen  
**Ramapo College of New Jersey**  

Susan Ryan  
**College of New Jersey**  
“Politicizing the Archive: ‘Found’ Footage and Documentary Discourse”  

Kelly Dolak  
**Ramapo College of New Jersey**  
“Documentary in the Age of Corporate and PR Journalism”  

Lynne Jackson  
**St. Francis College**  
“Micromovies and New Possibilities for the Documentary”  

SPONSOR: Caucus on Class

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**D5** Contemporary Spanish Comedy  
**ROOM:** Junior A—Level 3, North Tower  
**CHAIR:** Jay Beck  
**DePaul University**  

Miguel Fernandez Labayen  
**Universidad Autónoma de Barcelona**  
“Playing with the Beast: Modes, Codes and Loans in Contemporary Spanish Comedy”  

Vicente Rodriguez Ortega  
**New York University**  
“Exorcising his Rights: Multi-generic Appropriations in Ariel de la Iglesia’s El Dia de la Bestia”  

Jay Beck  
**DePaul University**  
“The Law of Diminishing Returns: Pedro Almodóvar and Comedy”  

RESPONDENT: Steven Marsh  
**University of South Carolina**  

SPONSOR: Latino/a Caucus
### D6 Melodrama Worldwide

**ROOM:** Junior B–Level 3, North Tower  
**CHAIR:** Carl Plantinga  
*Calvin College*

- **Carol Donelan**  
  *Carleton College*  
  “Titanic Media and the Unsinkable Mode of Melodrama”

- **Billy Budd Vermillion**  
  *University of Wisconsin, Madison*  
  “Politics and ‘Decent People’: The Family Melodrama and East European Art Cinema”

- **Brenda Austin-Smith**  
  *University of Manitoba*  
  “The Trial of Motherhood: The Ethics of Murder in the Maternal Melodrama”

- **Carl Plantinga**  
  *Calvin College*  
  “The Traumatic Pleasures of Titanic”

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### D7 Media and Society in the Digital Age

**ROOM:** Junior C–Level 3, North Tower  
**CHAIR:** Mark J. P. Wolf  
*Concordia University, Wisconsin*

- **Vanessa Bertozzi**  
  *Massachusetts Institute of Technology*  
  “Unschooled: Homeschoolers on New Media”

- **Mark J. P. Wolf**  
  *Concordia University, Wisconsin*  
  “The Subcreation of Transmedia Worlds”

- **Shazia Iftkhar**  
  *University of Wisconsin, Madison*  
  “Working for Netflix: Technology and Consumer Labor on the Web”

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### D8 Lost in The Fifties: Culture, Gender and Social Construction

**ROOM:** Junior D–Level 3, North Tower  
**CHAIR:** Wheeler Winston Dixon  
*University of Nebraska, Lincoln*

- **Wheeler Winston Dixon**  
  *University of Nebraska, Lincoln*  
  “The Passion of Fred F. Sears”

- **Gwendolyn Audrey Foster**  
  *University of Nebraska, Lincoln*  
  “Housewife With A Gun: Barbara Stanwyck’s Gender Instabilities in Crime of Passion”

- **Rebecca Bell-Metereau**  
  *Texas State University*  
  “Architecture of Anxiety: Spatial Dynamics in American Film of the 1950s”

- **Mary Beth Haralovich**  
  *University of Arizona*  
  “Psychopaths Sell Like Hotcakes: Performance of Mental Instability in Selected 1950s Films”

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### D9 Contemporary Documentary

**ROOM:** Parksville–Level 3, North Tower  
**CHAIR:** Qi Wang  
*University of California, Los Angeles*

- **David Johnson**  
  *Salisbury University*  
  “‘You Must Never Listen to This’: Aural Mysteries and Werner Herzog’s Grizzly Man”

- **Elizabeth Affuso**  
  *University of Southern California*  
  “Adoption Autobiography and the Search for Self: Finding Christa and First Person Plural”

- **Lindy Leong**  
  *University of California, Los Angeles*  
  “Ethnographic Spectacle and Documentary in Post-War Vietnamese Films”

- **Qi Wang**  
  *University of California, Los Angeles*  
  “Negotiating Space and Power in Contemporary Chinese Documentaries”

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### D10 Sound-tracking: Music and Affect in Contemporary Media

**ROOM:** Granville–Level 4, South Tower  
**CHAIR:** Lucas Hilderbrand  
*New York University*

- **Bhaskar Sarkar**  
  *University of California, Santa Barbara*  
  “The Mellifluous Illogics of ‘Bollywood Musicals’”

- **Michelle Stewart**  
  *State University of New York, Purchase College*  
  “The Sounds of Sex: Music and Affect in Recent Feminist Cinema”

- **Lucas Hilderbrand**  
  *New York University*  
  “The Playlist’s the Thing: The O.C., Youth and Compilation Affects”

- **Jose Freire**  
  *New York University*  
  “‘History Is for Pissing On’: Punk Rock in the Period Piece”

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### D11 Movie Masculinity

**ROOM:** Galiano–Level 4, South Tower  
**CHAIR:** Jill Dione  
*University of Pittsburgh*

- **Timothy Shary**  
  *Clark University*  
  “Man to Mann: Masculine Crisis in the Crime Films of Michael Mann”

- **Jacqueline Reich**  
  *State University of New York at Stony Brook*  

- **Donna Peberdy**  
  *University of Nottingham*  
  “‘Sticking Feathers Up Your Butt Does Not Make You a Chicken’: Performing the Wild Man in 1990s Masculinity Crisis Narratives”

- **Jill Dione**  
  *University of Pittsburgh*  
  “From Global to Microscopic: The Shifting Focus of the Turn-of-the-Millennium Movie Hero”
### D12  Ethnicity and Nation in American Film Music

**ROOM:** Orca–Level 3, South Tower  
**CHAIR:** Caryl Flinn  
**University of Arizona**  

Kathryn Kalinak  
**Rhode Island College**  
“How the West was Sung: Stagecoach and American Folk Song”

Caryl Flinn  
**University of Arizona**  
“Ethel Merman: Not Quite White”

Krin Gabbard  
**State University of New York, Stony Brook**  
“Autobiography as Transformation: The Case of Miles Davis”

**RESPONDENT:** David Lugowski  
**Manhattanville College**

### D13  North-African Cinemas: Aesthetics, Politics, and Economy.

**ROOM:** Finback–Level 3, South Tower  
**CHAIR:** Laura Marks  
**Simon Fraser University**

Robert Lang  
**University of Hartford**  
“It Takes a Lot of Madmen to Make a People Free: Allegories of Resistance in Nadina El Fani’s Bedwin Hacker (Tunisia, 2002)”

Suzanne Gauch  
**Temple University**  
“Alternate Exit: Farida Benlyazid’s A Door to the Sky”

Kevin Dwyer  
**American University in Cairo**  
“Distinctive Features: National and International Aspects of Moroccan and Egyptian Cinemas”

**SPONSOR:** Middle East Caucus

### D14  Deleuze and ‘Other’ Cinemas

**ROOM:** Port Alberni–Level 4, North Tower  
**CHAIR:** David Martin-Jones  
**University of St. Andrews**

Patricia Pisters  
**University of Amsterdam**  
“The Invention of Identities in Moroccan and Amazigh Cinema”

Bill Marshall  
**University of Glasgow**  
“Deleuze, Quebec and Cinemas of Minor Frenchness”

David Martin-Jones  
**University of St. Andrews**  
“Deleuze, Narrative and National Identity in Recent South Korean Cinema”

Luiz-Felipe Soares  
**Universidade do Sul de, Santa Catarina**  
“Genital Impacts”

### D15  Workshop: Interviewing Filmmakers: Making the Encounter Meaningful

**ROOM:** Port Hardy–Level 4, North Tower  
**CHAIR:** Angelica Fenner  
**University of Toronto**

**WORKSHOP PARTICIPANTS:**

Anne Ciecko  
**University of Massachusetts, Amherst**

Angelica Fenner  
**University of Toronto**

### D16  Screening

**ROOM:** Gulf Islands A-Lower Lobby Level, North Tower  

**Continuous Journey**  
(Ali Kazimi, Canada, 2004, 87 min)

**SPONSOR:** Asian/Pacific American Caucus
E2  The Canadian Imaginary: Paradise in the North or Cheap Labor Market?

ROOM: Pavilion B—Level 3  
CHAIR: Dennis Broe  
LONG ISLAND UNIVERSITY

Camille Johnson-Yale  
University of Illinois, Urbana-Champaign  
“Hollywood versus the World: A Rhetorical History of Runaway Production in the U.S.”

Shaun Huston  
Western Oregon University  
“Geopolitics/Film Politics: the BC Film Commission and the Meaning of the U.S.-Canadian Border”

Kia Afra  
Brown University  
“Global vs. Local in the Cinematic City: Making Vancouver (In)Visible in the New Entertainment Economy”

SPONSOR: Caucus on Class

E3  Television Histories

ROOM: Pavilion C—Level 3  
CHAIR: Janet Staiger  
University of Texas, Austin

Daniel Steinhart  
University of California, Los Angeles  
“Independent Voice: The TV Work of Jon Alpert”

Mary Wilson  
University of Southern California  
“Television Archiving: Examining Choices in Preservation”

Larissa Faulkner  
Brandeis University  
“The Inside Job: Race, Media and Belafonte Productions”

Janet Staiger  
University of Texas, Austin  
“The Fans of Perry Mason, or the Case of What People Write to Famous Authors”

E4  The Work of Cinephilia in the Age of CGI Reproduction

ROOM: Pavilion D—Level 3  
CO-CHAIRS: Scott Balcerzak  
Jason Sperb  
University of Florida  
Indiana University

Tobey Crockett  
University of California, Irvine Visual Studies  
“The Camera as Camera: How CGI Changes the World as We Know It”

Jun Okada  
University of California, Los Angeles  
“Amélie Pas Jolie: The Digital Contamination of Analog Realities”

Jenna Ng  
University College London  
“The Inspiration of Pleasure: Cinephilia as Epiphany”

Elizabeth A. Lathrop  
Georgia Perimeter College  

E5  Italian Political Cinema: Beyond Neorealism

ROOM: Junior A—Level 3, North Tower  
CHAIR: William Watson  
University of Arizona

Marguerite Waller  
University of California, Riverside  
“fluitists and Fascists: Aesthetics, Politics, and the Production of Space in Fellini and Nichetti”

Carlo Testa  
University of British Columbia  
“The Political Nature of Memory: A Gramscian-Positivistic View about Asymmetrical Recording of Violence in Post-WWII Italian Cinema”

William Watson  
University of Arizona  
“Free Kitty: The Conflation of Feline and Feminine as Political Metaphor in Wartmüller’s Love and Anarchy and Bertolucci’s 1900”

Tamao Nakahara  
University of California, Santa Cruz  
“Adultery in the Middle Ages, Italian Style”
**E6 Workshop: Youth Culture in Global Cinema**

**Room:** Junior B–Level 3, North Tower

**Co-Chairs:**
- Timothy Shary  
  Clark University
- Alexandra Seibel  
  New York University

**Workshop Participants:**
- Mick Broderick  
  Murdoch University
- Sarah Projansky  
  University of Illinois, Urbana-Champaign
- Mary Wiles  
  University of Canterbury
- Kimberley Monteyne  
  New York University
- Stephen Tropiano  
  Ithaca College

**E7 Workshop: Fair Use, Intellectual Property and Copyright in the Information Age: Should SCMS Take a Stand?**

**Room:** Junior C–Level 3, North Tower

**Chair:**
- Anna Everett  
  University of California, Santa Barbara

**Workshop Participants:**
- Andrew Miller  
  Sacred Heart University
- Anne Friedberg  
  University of Southern California
- James Castonguay  
  Sacred Heart University
- Peter Krapp  
  University of California, Irvine
- Mark Poster  
  University of California, Irvine

**Sponsor:**
- IT Committee

**E8 Business and Pleasure: The Movie Palace Revisited**

**Room:** Junior D–Level 3, North Tower

**Chair:**
- Charles Berg  
  University of Kansas

**Ronald Wilson**  
University of Kansas  

**Paul S Moore**  
University of Chicago  
“Imagined Real Estate: Promoting Unbuilt Movie Palaces”

**Charles Berg**  
University of Kansas and Chris Robinson  
University of Kansas  
“The Silent Film ‘Jazz’ Band and the Jazz Age Film: Highbrow vs. Lowlbrow Musical Practices in the American Silent Film”

**William Boddy**  
Baruch College/City University of New York  
“The Archaeology of Electronic Cinema”

**E9 Todd Haynes in Theory and Practice**

**Room:** Parksville–Level 3, North Tower

**Chair:**
- James Morrison  
  Claremont McKenna College

**Alex Juhasz**  
Pitzer College  
“From the Scenes of Queens: Genre, AIDS, and Queer Love”

**Todd McGowan**  
University of Vermont  
“Relocating Our Enjoyment of the 1950s: The Politics of Fantasy in Far from Heaven”

**Respondent:**
- Patricia White  
  Swarthmore College

**E10 Taking Aim at HBO’s Deadwood**

**Room:** Granville–Level 4, South Tower

**Chair:**
- Susan White  
  University of Arizona

**Amanda Ann Klein**  
University of Pittsburgh  
“The Civilized, The Savage and Al Swearengen: Analyzing the Western Syntax of Deadwood’s Opening Credits”

**David Diffrient**  
University of Michigan  
“Deadwood Dick: The Western (Phallus) Reinvented”

**Susan White**  
University of Arizona  
“Topographies of Nation and Gender in HBO’s Deadwood”

**E11 Age and Generation in Postfeminist Film and Television**

**Room:** Galiano–Level 4, South Tower

**Chair:**
- Diane Negra  
  Brown University

**Sadie Wearing**  
London School of Economics and Political Science  
“Chronological Propriety in Post Feminist Narratives of Aging”

**Suzanne Leonard**  
University of Wisconsin, Milwaukee  
“Prematurely Gray: The ‘Post-Sexual’ Married Thirtysomething of Recent Cinema”

**Diane Negra**  
Brown University  
“Postfeminist Melancholia and the Reincarnation Romance”

**Sarah Churchwell**  
University of East Anglia  
“Back to the Future: Re-Generating the Past in the Postfeminist Hollywood Film”
**Session E**  ◆  **Friday, March 3**  ◆  **10:30–12:15 pm**

**E12 Sounding Out Cinema: Sound Theory & Film**

**ROOM:**  Orca–Level 3, South Tower  
**CHAIR:**  Michael Baker  ◆  McGill University

Jonathan Auerbach  ◆  University of Maryland, College Park  ◆  “A Continuous Opera: Sounding the Origins of Cinema”

Paul Théberge  ◆  Carleton University  ◆  “Listening to Metropolis: Rethinking the Role of Technology Through the Musical Score by Gottfried Huppertz”

Michael Baker  ◆  McGill University  ◆  “This Film Should Be Played Loud! Concert Films, Fallacies and Sound Theory”

Senta Siewert  ◆  University of Amsterdam  ◆  “Rhythm of Youth. Contemporary German Films: New Anti-heroes, Pop Music and Cinematic Experience”

**E13 Asian Cinema and Film Theory**

**ROOM:**  Finback–Level 3, South Tower  
**CHAIR:**  Priya Jaikumar  ◆  University of Southern California

Ben Singer  ◆  University of Wisconsin, Madison  ◆  “The Position of Hyperposition in Ozu”

Yuriko Furuhata  ◆  Brown University  ◆  “The Problematic of Actuality in Japanese Film Discourses of the 1950s and 1960s”

Donald LaCoss  ◆  University of Wisconsin, LaCrosse  ◆  “Can Dialectics Break Bricks? Situationists and Hong Kong Martial Arts Cinema”

Priya Jaikumar  ◆  University of Southern California  ◆  “A New Universalism: Terrorism and Film Language in Mani Ratnam’s Puck on the Cheek (Tamil 2002)”

**E14 Settler/Postcolonial Theories, Films, and Media**

**ROOM:**  Port Alberni–Level 4, North Tower  
**CHAIR:**  Peter Limbrick  ◆  University of California, Santa Cruz

Peter Limbrick  ◆  University of California, Santa Cruz  ◆  “Settler Colonialism, Empire, and White Masculinity in John Ford Westerns.”

Minette Hillyer  ◆  University of California, Berkeley  ◆  “We Are All Third Generation: Postwar Homemaking in a Postcolonial America”

Christopher Gittings  ◆  University of Western Ontario  ◆  “One Family: A Dream of Real Things Branding or ‘brining the empire alive’ on Film”

**E15 Science and Celebrity**

**ROOM:**  Port Hardy–Level 4, North Tower  
**CHAIR:**  Rebecca Sullivan  ◆  University of Calgary

Mary Nucci  ◆  Rutgers University  ◆  “When the Technology Is the Star: Science in Large Format”

Kim Sawchuk  ◆  Concordia University  ◆  “Celebrity Science: Iconic Images, the Sublime and Intermediality”

Rebecca Sullivan  ◆  University of Calgary  ◆  “Sex, Science and the Psyche in Kinsey”

**E16 Screening**

**ROOM:**  Gulf Islands A–Lower Lobby Level, North Tower

**THE DEATH OF MR. LAZARESCU**  (Moartea Domnului Lazarescu)  
(Cristi Puiu, Romania, 2005, 153 min)

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

**MEETINGS**  
Friday, March 3, 2006  
12:15–1:15 pm

French/Francophone Special Interest Group  
**ROOM:**  Granville–Level 3, South Tower

Women’s Caucus  
**ROOM:**  Orca–Level 3, South Tower

IT Committee  
**ROOM:**  Finback–Level 3, South Tower
Friday, March 3, 2006  
1:15–3:00 pm

**F1** Documentary at the Margins

**Room:** Pavilion A—Level 3  
**Chair:** Michael Renov  
**University of Southern California**

- **Walter Metz**  
  *Montana State University, Bozeman*  
  “The Avant-garde Among the Animals: Toward the Re-invention of Science and Natural History Filmmaking”

- **Paul Arthur**  
  *Montclair St. University*  
  “Parasites, Hosts, and Wolves in Corporate Clothing: The (un)Making-Of Documentary”

- **Tung-Hui Hu**  
  *University of California, Berkeley*  

- **Michael Renov**  
  *University of Southern California*  
  “First-Person Films: Some Theses on Self-Inscription”

**F2** Studies in Adaptation

**Room:** Pavilion B—Level 3  
**Chair:** Peter Dickinson  
**Simon Fraser University**

- **Alexander Russo**  
  *The Catholic University of America*  
  “Father May Know Best, But What Does He Know About TV?”

- **Ryan Trimm**  
  *University of Rhode Island*  
  “Redressing Heritage: Adaptations of The Tempest in the Crystalline Regime”

- **Karen Williams**  
  *New York University/ Fordham University*  
  “Gothic Intimacies and the Americanization of Jane Eyre: Re-Writing the Affect-Nation in I Walked with a Zombie (Jacques Tourneur 1943) and Dragonwyck (Joseph Mankiewicz 1946)”

- **Peter Dickinson**  
  *Simon Fraser University*  
  “Feminism, Fidelity, and the Female Gothic: The Uncanny Art of Adaptation in Kornourasko, Surfacing, and Le Scourd dans la ville”

**F3** The Persistence of Whiteness: Race and Contemporary Hollywood Cinema

**Room:** Pavilion C—Level 3  
**Chair:** Daniel Bernardi  
**Arizona State University**

- **Lester Friedman**  
  *Hobart William Smith Colleges*  
  “black Like Him: Steven Spielberg’s The Color Purple”

- **Celine P. Shimizu**  
  *University of California, Santa Barbara*  
  “Master Slave Sex Acts: Mandingo, Drum and the Race-Sex Paradox”

- **Aaron Baker**  
  *Arizona State University*  
  “Whiteness, Italian American Film, and Authorship”

- **Priscilla Pena Ovalle**  
  *University of Southern California*  
  “Framing Jennifer Lopez: Mobilizing Race From the Wide Shot to the Close-Up”

**F4** Workshops

- **Workshop:** “An Economy of the Gift”: Should Scholarship Be Available for Free?

  **Room:** Pavilion D—Level 3  
  **Chair:** Jeremy Butler  
  **University of Alabama**

  **Workshop Participants:**
  - **Christopher Lucas** and **Avi Santo**  
    *University of Texas, Austin*
  - **Jeremy Butler**  
    *University of Alabama*
  - **Chuck Kleinhans**  
    *Northwestern University*
  - **Jon Lewis**  
    *Oregon State University*
  - **John Willinsky**  
    *University of British Columbia*

  **Sponsor:** Graduate Student Organization

**F5** “To Borrow the Good and Healthy”: American Influences on Soviet Cinema of the 1920s and 1930s

**Room:** Junior A—Level 3, North Tower  
**Chair:** Vincent Bohlinger  
**University of Wisconsin, Madison**

- **Maria Belodubrovskaya**  
  *University of Wisconsin, Madison*  
  “Chaplinsky, Chaplinism, Chapliniada: The Formation and Appropriation of Charlie Chaplin’s Image in the Soviet Art of the 1920s”

- **Alyson Hrynyk**  
  *University of Chicago*  
  “The Famous Triangle Style: Boris Barnet’s Serial Aesthetic”

- **Brinton Tench Coxe**  
  *Columbia University*  
  “Adventures in the Capital of the Bolsheviks”

- **Vincent Bohlinger**  
  *University of Wisconsin, Madison*  
  “Socialist Realism and Classical Film Style: The Case of Chapayev”
### Session F  
**Friday, March 3  
1:15–3:00 pm**

#### F6  
**Popular Music and the Media**
- **Room:** Junior B–Level 3, North Tower
- **Chair:** Norma Coates  
  University of Western Ontario

- **Benjamin Aslinger**  
  University of Wisconsin, Madison  
  “Rocking Prime Time: Music, The WB, and Teen Culture”

- **Kyle Barnett**  
  University of Texas, Austin  
  “Hillbilly Radio, 1925–1935”

- **Sarah Florini**  
  Indiana University  
  “Fight the Power! with Transformative Commemoration: Re-Defining Hip Hop and ‘Blackness’ in VH1’s Hip Hop Honors”

- **Norma Coates**  
  University of Western Ontario  
  “‘It’s What’s Happening, Baby’: Popular Music on Television’s Skirmish in the War on Poverty”

#### F7  
**The Outer Spaces of Media Studies**
- **Room:** Junior C–Level 3, North Tower
- **Chair:** James Schwoch  
  Northwestern University

- **Jody Berland**  
  York University  
  “Optics in Space: Toward a New Visual Economy of Outer Space”

- **Lisa Parks**  
  University of California, Santa Barbara  
  “Obscure Objects of Media Studies: Echo, Hotbird and Ikonos”

- **James Hay**  
  University of Illinois  
  “The Invention of Air Space, Outer Space, and Cyber-space”

#### F8  
**Locating Chinese Cinemas**
- **Room:** Junior D–Level 3, North Tower
- **Co-Chairs:**
  - Hsiu-Chuang Deppman  
    Oberlin College
  - Ping Fu  
    Dickinson College

- **Grace An**  
  Oberlin College  
  “What Time Is It Over There?: Tsai Ming-Liang, François Truffaut, and a Par-asian Cinematic Encounter”

- **Hsiu-Chuang Deppman**  
  Oberlin College  

- **Ping Fu**  
  Dickinson College  
  “Cinematic Aura of the Local-global in The World and When Ruo Ma Was Seventeen”

- **Jenny Lau**  
  San Francisco State University  
  “Can China Say No? Hollywood, Capital, and Chinese”

- **Respondent:** E. Ann Kaplan  
  Stony Brook University

- **Sponsor:** Asian/Pacific American Caucus

#### F9  
**Homeland Insecurity: Image Cultures of Risk, Testing, and Surveillance, Before and After 9/11**
- **Room:** Parksville–Level 3, North Tower
- **Chair:** Jonathan Kahana  
  New York University

- **Rebecca Baron**  
  California Institute of the Arts  
  “How Little We Know Of Our Neighbours”

- **Karen Beckman**  
  University of Pennsylvania  
  “Since Weekend: The Disastrous ‘60s”

- **Tess Takahashi**  
  Brown University  
  “The Speculative Archive: Investigations into the Long History of Homeland Insecurity”

- **Jonathan Kahana**  
  New York University  
  “Screening Testing: Documentary and National Insecurity”

#### F10  
**And Now, the HBO Original Series**
- **Room:** Granville–Level 4, South Tower
- **Chair:** Liz Weis  
  Brooklyn College/City University of New York

- **Lori Lees**  
  University of Northern British Columbia  
  “Carnival: Calvinist Theology in HBO’s Carnival”

- **Angie Chiang**  
  Carleton University  
  “Sex and the City—An Embodiment of Third-Wave Feminist Discourse”

- **Jennifer Petersen**  
  University of Texas, Austin  
  “Liberal Trauma and Docudramatic Therapy”

- **Steven Woodward**  
  Clemson University  
  “The Comedy of Failed Enthusiasm: Larry David as Innocent”

#### F11  
**Women Directing and Other Forms of Difference**
- **Room:** Galiano–Level 4, South Tower
- **Chair:** Homay King  
  Bryn Mawr College

- **Catherine Zimmer**  
  Pace University  
  “Approaching The Watermelon Woman: Cinematic Reflexivity and the Marginalized Subject”

- **Homay King**  
  Bryn Mawr College  
  “Translating Orientalism: Leslie Thornton’s Adynata”

- **Patricia White**  
  Swarthmore College  
  “Women’s Cinema as Art Cinema: Transnational (Post)feminism and Niche Exhibition”

- **Shelley Stamp**  
  University of California, Santa Cruz  
  “Lois Weber, Star Maker”

- **Sponsor:** Women’s Caucus
**F12 One Two, One Two: Black TV, Representation and Subversion, Part I**

**ROOM:** Orca–Level 3, South Tower  
**CHAIR:** Beretta E. Smith-Shomade ➤ University of Arizona

Devorah Heitner ➤ Northwestern University ➤ “The Subversive Power of the Local: Reading Say Brother’s Radical Pedagogy”

Bambi Haggins ➤ University of Michigan ➤ “Dancing Like Nobody’s Watching: Chappelle’s Show & De Facto Crossover in the Post Network Era”

**SPONSOR:** African/African American Caucus

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**F13 Experiences of Displacement in and of the Middle East**

**ROOM:** Finback–Level 3, South Tower

**CHAIR:** Chris Lippard ➤ University of Utah

Olga Gershenson ➤ University of Massachusetts, Amherst ➤ “Immigrant Cinema: The Russian-Israeli Filmmakers”

Rebecca Romani ➤ San Diego State University ➤ “The Pomegranate of Memory: Arab-American Video and Film”

Chris Lippard ➤ University of Utah ➤ “Sound as Prosthetic Object in the Cinema of Amir Naderi”

Azadeh Saljooghi ➤ University of Utah ➤ “Measuring Exile: Mona Hatoum’s Measures of Distance”

**SPONSOR:** Middle East Caucus

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**F14 Point of View, Parody and Self-Reflexive Narratives in Contemporary Latin American Documentary and Fictional Films**

**ROOM:** Port Alberni–Level 4, North Tower

**CHAIR:** Anelise Corseuil ➤ Universidade Federal de Santa Catarina

Anelise Corseuil ➤ Universidade Federal de Santa Catarina ➤ “Parody and Exotism: Forms of Representation of Latin America in El Che: Investigating a Legend and Motorcycle Diaries.”

Antonio João Teixeira ➤ Universidade Estadual de Ponta Grossa ➤ “Chronically Unfeasible or Ultimately Challenging?—The Films of Sérgio Bianchi”

Jeffrey Menne ➤ Vanderbilt University ➤ “A Mexican New Wave? Recreating the New Wave in a Global Moment”

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**F15 Americanization, Cultural Transpositions, and Media Politics**

**ROOM:** Port Hardy–Level 4, North Tower

**CHAIR:** Marina Dahlquist ➤ Stockholm University

Jan Olsson ➤ Stockholm University ➤ “Nickel Lessons: Theatrical Tutoring under the Lens of Americanization”

Chon Noriega ➤ University of California ➤ “Reel Chicanos”

Marina Dahlquist ➤ Stockholm University ➤ “Teaching Citizenship via Celluloid”

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**F16 Screening**

**ROOM:** Gulf Islands A-Lower Lobby Level, North Tower

**My Lovers Both**  
(John Hookham, USA, 102 min)
Friday, March 3, 2006
3:15–5:00 pm

**G1** Classical Film Theory
ROOM: Pavilion A–Level 3
CHAIR: C. Kyle Stevens  University of Pittsburgh

Ludovic Cortade  Harvard University  “The Aesthetic of Immobility and the Suspension of Disbelief in Fiction Film”
Lee Grieveson  University College London  “Mimesis at the Movies: On the Human Sciences and Cinema”
C. Kyle Stevens  University of Pittsburgh  “The Invisible Face: Muensterberg, Darwin and the Close-Up”

**G2** Oops, They Did It Again: Investigating the Hollywood Remake
ROOM: Pavilion B–Level 3
CHAIR: Mark Gallagher  University of Nottingham

Mark Gallagher  University of Nottingham  “Solaris/Solaris: Soderbergh/Tarkovsky”
Nina Martin  Emory University  “Revisiting Stepford: The House that Postfeminism Built”
Denise Mann  University of California, Los Angeles  “Repackaging Difference: Hollywood Remakes Asia”
Meghan Sutherland  Northwestern University  “Undead Stories: The Structural Politics of Zombie Remakes”

**G3** The Male Body Trapped Between Potency and Impotency
ROOM: Pavilion C–Level 3
CHAIR: William Luhr  Saint Peter’s College

Julie Codell  Arizona State University  “Paul Robeson’s Body: Africa, Empire and the Spectacle of Black Masculinity”
Peter Lehman  Arizona State University and Susan Hunt  Santa Monica College  “The Naked and the Dead: The Jewish Male Body in Sunshine and Power at the Gates”
William Luhr  Saint Peter’s College  “Film Noir’s Post-Mortem Men”
Robert Eberwein  Oakland University  “Masculinity at Risk: Symbolic Male Rape in Full Metal Jacket and Saving Private Ryan”

**G4** Workshop: Complicating the “M” in SCMS: Internet and Contemporary Digital Studies
ROOM: Pavilion D–Level 3
CHAIR: Michele White  Tulane University

WORKSHOP PARTICIPANTS:
William Boddy  Baruch College/City University of New York
Mark Williams  Dartmouth College
Kathleen Fitzpatrick  Pomona College
Tara McPherson  University of Southern California
Charles Tryon  The Catholic University of America

**G5** Aboriginal Media: Western Canada and Beyond
ROOM: Junior A–Level 3, North Tower
CHAIR: Jennifer Gauthier  Randolph-Macon Woman’s College

Kathleen Budde  University of Manitoba  “Radio Resistance and the Amplification of Aboriginal Voices in Alberta: Inscribing Insurgency in Native Media Practice”
Theresa Scandiffio  University of Chicago  “Political Documentary and Canadian First Nations Media: a discussion of ‘Namgis filmmaker Barbara Cranmer’s work”
Denise Cummings  Rollins College  “Questions of Style and Cinematic Practice in the Films of Independent American Indian Filmmaker Randy Redroad”
Brian Woodman  University of Kansas  “Living Traditions: Alternative Video and Native American Activism in the Upper Midwest”
RESPONDENT: Pamela Wilson  Reinhardt College
**G6 American Politics and the Media**

**ROOM:** Junior B–Level 3, North Tower  
**CHAIR:** Debra White  

Broderick Fox  
*Occidental College*  
"From Al (Gore) to ZeD: Democratizing Rhetoric and the Digital Revolution"

Heather Hendershot  
*Queens College/City University of New York*  
"A Strong Reek of the Not-Quite-Crackpot: H.L. Hunt, Dan Smoot, and Cold War Right-Wing Broadcasting"

Matt Yockey  
*Indiana University*  
"The Road to Utopia: The Tumbler as Redemptive Vehicle in Batman Begins"

Debra White  
*University of Arizona*  
"’Someone Has To Die’: Over There’s Uncanny Aesthetic"

**G7 Color Cinema from the Silent Era to the Digital Age: Introductions, Circulations, Transformations**

**ROOM:** Junior C–Level 3, North Tower  
**CHAIR:** Sarah Street  

Joshua Yumibe  
*University of Chicago*  
"Color Cinema, Color Theory: 1896–1912"

Sarah Street  
*University of Bristol*  
"Exporting the Rainbow: Technicolor films in Britain"

John Belton  
*Rutgers University*  
"Painting by the Numbers: Digital Intermediate and the Return of Colorization"

Scott Higgins  
*Wesleyan University*  
"Digital Technicolor: Hybrid Color Aesthetics in The Aviator"

**G8 Workshop: Introducing Students to Film: Best Practices and Plaguing Pedagogical Questions**

**ROOM:** Junior D–Level 3, North Tower  
**CHAIR:** Cynthia Lucia  

**WORKSHOP PARTICIPANTS:**  
Paula Massood  
*Brooklyn College/City University of New York*  

Charles Ramirez Berg  
*University of Texas, Austin*  

Jackie Byars  
*Wayne State University*  

Glenn Man  
*University of Hawaii, Manoa*  

Liz Weis  
*Brooklyn College/City University of New York*  

Mark Langer  
*Carleton University*  

**SPONSOR:** Teaching Committee

**G9 Conflict and Trauma**

**ROOM:** Parksville–Level 3, North Tower  
**CHAIR:** Patrice Petro  

Caroline Bainbridge  
*Roehampton University and Candida Yates University of East London*  
"Everything to Play For: Masculinity, Trauma and the Pleasures of DVD Technologies"

Silvia Tandeciarz  
*The College of William and Mary*  
"An Archaeology of Identity: Documentary Filmmaking in Post-Dictatorship Argentina"

Moira O’Keeffe  
*University of Pennsylvania*  
"The Absent Narrative: Documentary, Memory, and the Desaparecidos of Argentina"

Paul McEwan  
*Muhlenberg College*  
"Lawyers, Research, and the Klan: D.W. Griffith’s Resources in the Censorship Battles Over The Birth of a Nation"

**G10 The Communicative Body in/of Makeover-themed Reality Television**

**ROOM:** Granville–Level 4, South Tower  
**CHAIR:** Derek Foster  

Brenda Weber  
*Indiana University*  
"Ticket to Ride: How Television Makeover Shows Make Good Looks a Prerequisite to Democratic Citizenship"

Derek Foster  
*Wilfrid Laurier University*  
"The Reality of Makeover Television: How to Rhetorically Integrate into the Media Culture of the Americas."

Geoffrey Alan Rhodes  
*York University, COMCULT*  
"The Flesh Image: Plastic Surgery and the Body as Interface to the Image"

**G11 Reimagining Kinship: Diasporic Queers in New Queer Documentary**

**ROOM:** Galiano–Level 4, South Tower  
**CO-CHAIRS:**  
Julianne Pidduck  
*Université de Montréal*  
Margaret DeRosia  
*University of Western Ontario*  

Julianne Pidduck  
*Université de Montréal*  
"New Queer Documentary and the ‘Substances’ of Queer Kinship"

Lily Cho  
*University of Western Ontario*  
"Underwater Signposts: Enabling Nostalgia and Richard Fung’s Islands"

Margaret DeRosia  
*University of Western Ontario*  
"Queer Migrations from and to Family Trauma in Jonathan Cauette’s Tarnation and Lourdes Portillo’s The Devil Never Sleeps"

**SPONSOR:** Lesbian/Gay/Bisexual/Transgendered/Queer Caucus
**G12**  
One Two, One Two: Black TV, Representation, and Subversion, Part II  
ROOM: Orca–Level 3, South Tower  
CHAIR: Eric Pierson  
University of San Diego  

Eric Pierson  
University of San Diego  
“The Promises of Roots”  

Yvonne Sims  
South Carolina State University  
“From Homeboys, Flying Saucers and Buffoonery to Kevin Hill and the Courtroom: UPN: The Evolution of One Television Network”  

Beretta E. Smith-Shomade  
University of Arizona  
“Use Me: Hip-Hop, BET, and the Rub”  

SPONSOR: African/African American Caucus

**G13**  
Hanryu Mansae [Long Live Korean Fever]: Critical Perspectives on the Globalization of South Korea’s Entertainment Industry  
ROOM: Finback–Level 3, South Tower  
CO-CHAIRS: Robert Cagle  
University of Illinois, Urbana-Champaign  
Aaron Magnan-Park  
University of Notre Dame  

Aaron Magnan-Park  
University of Notre Dame  
“En-Gendering Re-Gendered Romance of Multiple Lives”  

Min Han  
University of Southern California  
“Reliving Winter Sonata: Memory, Nostalgia, and Identity”  

Hye Jean Chung  
University of California, Santa Barbara  
“The Depiction of Transgressive Women in Two”  

Robert Cagle  
University of Illinois, Urbana-Champaign  
“Laughter, Tears, and Rage: Melodrama and the Melodramatic in Contemporary Korean Film”  

Chul Heo  
San Francisco State University  
“Cultural Politics of Globalization in Korean Film Industry”

**G14**  
Styles of New Orientalism  
ROOM: Port Alberni–Level 4, North Tower  
CHAIR: Jane Park  
University of Oklahoma  

Sylvia Chong  
University of Virginia  
“Yellowface of a Different Color: Performing the Japanese Enemy in American World War II Films”  

Sean Metzger  
Duke University  
“Refashioning the Old West? Fetishism and Frontier Orientalism in Shanghai Noon”  

Jane Park  
University of Oklahoma  
“The Ambivalent Politics of East-West Friendship in The Karate Kid, Gung Ho, and Black Rain”  

Delia Konzett  
University of New Hampshire  
“Yellowface, Blackface, and Orientalism in Hollywood WWII Film”  

SPONSOR: Asian/Pacific American Caucus

**G15**  
Varda + Demy  
ROOM: Port Hardy–Level 4, North Tower  
CHAIR: Kelley Conway  
University of Wisconsin, Madison  

Claudia Gorbman  
University of Washington, Tacoma  
“Place Settings”  

Richard Neupert  
University of Georgia  
“Color and Individual Style: Umbrellas of Cherbourg v. Le Bonheur”  

Rodney Hill  
Georgia Tech/University of Kansas  
“Reconciling the French New Wave and the Tradition of Quality: the Musicals of Jacques Demy”  

Kelley Conway  
University of Wisconsin, Madison  
“Cleo at the Ciné-Club”  

SPONSOR: French Francophone Special Interest Group

**G16**  
Screening  
ROOM: Gulf Islands A-Lower Lobby Level, North Tower  
The Take  
(Avi Lewis/Naomi Klein, Canada, 2004, 87 min)  

SPONSOR: Caucus on Class and the Latino/a Caucus
Friday, March 3, 2006
5:15–7:00 pm

H1 The Archive and the Collection
ROOM: Pavilion A–Level 3
CHAIR: Nathan Carroll • Indiana University, Bloomington

Janna Jones • University of South Florida • “The Library of Congress Film Project: Film Collecting and a United State(s) of Mind”
Mark Betz • King’s College/University of London • “Little Books”
Linda Chiu-han Lai • The City University of Hong Kong • “Constructivist Animation for a Disappearing City: Hong Kong’s McDull Series”
Nathan Carroll • Indiana University, Bloomington • “Digital Disruptions: DVDs and Cultural Archives”

H2 Monstrous Adaptations: Generic and Thematic Transformations in the Horror Film
ROOM: Pavilion B–Level 3
CHAIR: Jay McRoy • University of Wisconsin, Parkside

Jay McRoy • University of Wisconsin, Parkside • “Our Reaction Was Only Human: Monstrous Becomings in Abel Ferrara’s Body Snatchers”
Ruth Goldberg, "In the Church of the Poison Mind: Adapting the Metaphor of Psychopathology to Look Back at the Mad, Monstrous '80s"

H3 Stars and Hypes All Over The World
ROOM: Pavilion C–Level 3
CO-CHAIRS: Tamar Jefferies McDonald • Buckinghamshire Chilterns University College
Alisia Chase • S.U.N.Y. College at Brockport

Gaylyn Studlar • University of Michigan, Ann Arbor • “That Peculiar Stage: Selling Shirley Temple as a 1940s Bobby-Soxer”
Tamar Jefferies McDonald • Buckinghamshire Chilterns University College • “Marketing a Persona, Performing a Role: Katie Holmes’ Problematic Virginity”
Alisia Chase • S.U.N.Y. College at Brockport • “Scents of a Cinematic Woman: France, Fragrance & Iconic Femininity”

H4 Database/Narrative: The Forms of Digital Media
ROOM: Pavilion D–Level 3
CHAIR: Roger Hallas • Syracuse University

Roger Hallas • Syracuse University • “Animated Photojournalism: Old and New Media in the Work of Gideon Mendel”
Enid Blader • Pitzer College • “Small-Time Digital Apocalypse Narratives: American Analog Decension Times”
Kathleen Fitzpatrick • Pomona College • “Documenting the Self: Blog as Narrative Archive”

H5 Workshop: Do Look Back: American Cinema and the 1960s
ROOM: Junior A–Level 3, North Tower
CO-CHAIRS: Barry Keith Grant • Brock University
Christopher Sharrett • Seton Hall University

WORKSHOP PARTICIPANTS:
James Morrison • Claremont McKenna College
Anna Everett • University of California, Santa Barbara
Harry Benshoff • University of North Texas
David Slocum • New York University
Leslie Abramson • DePaul University
Joe McElhaney • Hunter College/CUNY
Session H  Friday, March 3  5:15–7:00 pm

H6  Philosophy and Film
ROOM:  Junior B–Level 3, North Tower
CHAIR:  Jennifer Hammett  San Francisco State University
Sam B. Girgus  Vanderbilt University  “Frank Capra and Emmanuel Levinas: Time, Transcendence, and Renewal in Two Film Classics”
Jennifer Hammett  San Francisco State University  “Class, Gender and the Politics of Sublime Masochism”

H7  Playing Where the Shadows Lie: Blockbuster Properties and Digital Franchises
ROOM:  Junior C–Level 3, North Tower
CHAIR:  Stefan Hall  Bowling Green State University
Leonie Naughton  University of Melbourne  “Parallel Universes: Hollywood and Silicon Valley”
Trevor Elkington  University of Copenhagen  “Too Many Cooks: Media Convergence and Self-Defeating Design”
Robert Brookey  Northern Illinois University  “Restricted Play: Synergy and the Limits of Interactivity in The Lord of the Rings/Return of the King Video Game”
Marc Ruppel  University of Maryland College Park  “Transmediation and the Ideal Narrative of Batman Begins”

H8  Theorizing the Auteur Today
ROOM:  Junior D–Level 3, North Tower
CHAIR:  Jack Boozer  Georgia State University
Sarah Kozloff  Vassar College  “Wyler’s Women”
Glenn Man  University of Hawaii, Manoa  “Robert Altman’s Multiple Narratives”
Caitlin McGrath  University of Chicago  “The Spaces In-between: Heterotopias in Josef von Sternberg’s Films”
Jack Boozer  Georgia State University  “Authorship & Auteurism in Adaptation: Eyes Wide Shut”

H9  Counter-Culture: Religious Right vs. Hollywood Left
ROOM:  Parksville–Level 3, North Tower
CHAIR:  Jorie Lagerwey  University of Southern California
Karen Cooper  University of British Columbia  “Thinking Christians: Engaging in the Mainstream Through a New Venture in Vancouver”
Jorie Lagerwey  University of Southern California  “How the ‘Hollywood Left’ Gets God: From Revelations to Laguna Beach”
Martha Crealock  Trent University, Peterborough  “Counter-Culture: Religious Right vs. Hollywood Left”
RESPONDENT:  Hilary-Anne Hallett  Rutgers University

H10  Understanding Makeover Television: Realities Transformed
ROOM:  Granville–Level 4, South Tower
CHAIR:  Dana Heller  Old Dominion University
Amber Watts  Northwestern University  “Queen for a Day: Remaking Consumer Culture, One Woman at a Time”
Ron Becker  Miami University  “Supernanny and Nanny911: Giving the Straight Family a Fresh Start”
Joanne Morreale  Northeastern University  “Faking It and the Transformation of Personal Identity”

H11  Historicizing New Political Documentary
ROOM:  Galiano–Level 4, South Tower
CHAIR:  Jason Middleton  University of North Carolina, Chapel Hill
Jason Middleton  University of North Carolina, Chapel Hill  “History, Memory, and the Documentation of Atrocity”
Tony Grajeda  University of Central Florida  “For ‘Y’all This Is Just a Show but We Live in this Movie’: Vietnam, Iraq, and the War Documentary”
James Castonguay  Sacred Heart University  “Intermedia and the War on Terror: Documenting War in the Digital Age”
Eden Osucha  Duke University  “Trauma Sex and Abu Ghraib: Documenting Deviance in Post–9/11 Political Histories”
Patricia Zimmermann  Ithaca College  “Digital Deployments”
**H12** African American Divas

**ROOM:** Orca—Level 3, South Tower  
**CHAIR:** Susan Courtney  
*University of South Carolina*

**Karen Beavers**  
*University of Southern California*  
“Everybody Has a Mammy or Why We Should Gaze at Louise Beavers”

**Jennifer Jones**  
*University of Arizona*  
“The Size of Stardom: Queen Latifah’s Celebrity Transformation and the Obesity Crisis”

**Terri Francis**  
*Tulane University*  

**Kristen Grant**  
*University of Texas, Austin*  
“‘TyraVision: Talk Shows and the Female Authorial Voice”

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**H13** Introducing Thai Cinema: Identity, History, and Change

**ROOM:** Finback—Level 3, South Tower  
**CHAIR:** Adam Knee  
*Ohio University*

**Sudarat Musikawong**  
*University of California, Santa Cruz*  
“Mediating Memories of the 1970s Political Violence in Thai Cinema”

**Arnika Fuhrmann**  
*University of Chicago*  
“Nang Nak—Ghost Wife: Rhetorics of Loss in Contemporary Thai Film and State Sexual Politics”

**Oradol Kaewprasert**  
*University of Essex*  
“The Iron Ladies I: The Early Years—the Second Wave of Thai Queer Cinema”

**Adam Knee**  
*Ohio University*  
“Urban Images in Contemporary Thai Film and Music Video”

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**H14** Argentine & Latin American Post-Crisis Cinema: From Memories of Underdevelopment to Strategies of Revolt

**ROOM:** Port Alberni—Level 4, North Tower  
**CHAIR:** Terri Ginsberg  
*Independent Scholar*

**Gerard Dapena**  
*Macalester College*  
“Strategies for Survival in Contemporary Argentine Cinema”

**Alessandra Melleiro**  
*Universidade de São Paulo*  
“Audiovisual Industry in Mercosur under an Economic Perspective”

**Margaret Schwartz**  
*University of Iowa*  
“Holy Water: Lucietha Martens’ Emancipatory Interiority”

**CO-SPONSOR:** Caucus on Class and Latino/a Caucus

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**H15** Stan Douglas and the Peripatetic Site of Contemporary Film Art

**ROOM:** Port Hardy—Level 4, North Tower  
**CHAIR:** Andrew Urosek  
*Georgia Institute of Technology*

**Maeve Connolly**  
*Institute of Art Design and Technology*  
“Biennials and Blockbusters: The Peripheral Spaces of Artist’s Film and Video”

**Andrew Urosek**  
*Georgia Institute of Technology*  
“Stan Douglas and the Peripatetic Site of Contemporary Film Art”

**Dana Anderson**  
*Maine Maritime Academy*  
“Godard’s In Praise of Love—The Cinema as Concert Hall”

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**H16** Screening

**ROOM:** Gulf Islands A—Lower Lobby Level, North Tower

**Rana’s Wedding**  
(Hany Abu Assad, Palestine, 2002, 90 min)

**SPONSOR:** Middle East Caucus

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The **Cinema Journal Editorial Board** meeting will be held in the AMEX Club Lounge, 27th Floor, South Tower (Room #2705) from 7-8pm on Friday, March 3rd.

The 27th Floor in the South Tower is “locked off”—please meet in the South Tower Lobby at 7pm to be escorted to the AMEX Club Lounge.

The **Latino/a Caucus** meeting will be held at La Bodega, 1277 Howe Street from 7:15-9pm on Friday, March 3rd.

Meet in the lobby of the South Tower at 7pm to walk over together.

The **Graduate Student Organization** meeting and reception will be held at The Cellar, 1006 Granville Street at Nelson (just two blocks east of the Sheraton) from 8-10pm on Friday, March 3rd.

*Flyers/maps available at the conference registration desk.*
Friday, March 3, 2006
7:15–9:00 pm

12 The Enduring Power of Horror
ROOM: Pavilion B–Level 3
CHAIR: Robert Spadoni  Case Western Reserve University

Tarja Laine  University of Amsterdam  “Cinema as Second Skin”
Jonathan Walley  Denison University and Jane Greene  Denison University  “Contemporary American Horror and the Female Spectator”
Sophia Harvey  Independent Scholar  “Fractured Visions: Locating the Pan-Asian Gaze in The Eye”
Robert Spadoni  Case Western Reserve University  “Memories of Love and Crime and Death: Horror and Unspeakable Silence in The Mummy”

13 Sex Sells
ROOM: Pavilion C–Level 3
CHAIR: Stan Beeler  University of Northern British Columbia

Elena Gorfinke  New York University  “Wet Dreams: Erotic Film Festivals of the Early 1970s and the Utopian Sexual Public Sphere”
Arthur Knight  College of William and Mary and Kevin Flanagan  College of William and Mary  “Porn Goes to College: Campus Debates on Pornography, 1969–1973”
Candace Moore  University of California, Los Angeles  “Having It All Ways: The Tourist, the Traveler, and the Local in The L Word”

14 Animation and Theory
ROOM: Pavilion D–Level 3
CHAIR: Ramona Curry  University of Illinois, Urbana-Champaign

Steve Fore  City University of Hong Kong  “Romancing the Rotoscope: Self-Impressiveness and the Reality Effect in the Animations of Jeff Scher”
Victoria Meng  University of California, Los Angeles  “Theorizing the Frame: Microstructures in Animation and Other Frame-Centered Films”
Ramona Curry  University of Illinois, Urbana-Champaign  “Mulan Remade: A Legend of Transculturalization”

15 Transnational Approaches to the Cinema of the UK
ROOM: Junior A–Level 3, North Tower
CHAIR: Daniel Smith-Rowsey  University of Nottingham

Peter Thomas  University of Sunderland  “As Above, So Below: the Problem of US Dominance in the UK Experimental Film Market”
Jessica Scarlata  George Mason University  “Holy Marxists: The On-Screen Sacralization of Rebels and Revolutionaries”
16 International Perspectives on Urban Spaces

ROOM: Junior B–Level 3, North Tower
CHAIR: Michael Walsh  University of Hartford

Katherine Lawrie  University of California, Los Angeles  “City Limits and City Films: Exorbitant Period Pieces and Uncanny Remakes”
Shuli Chen  University of Washington  “Narrative Arteries, City Conjunctives: the Haphazard Encounter in Taiwanese and Mexican Urban Films”
Bruce Williams  William Paterson University  “Brazil’s Open Cities: Mimicry in the Urban Landscape of Cinema Novo”
Michael Walsh  University of Hartford  “The Disaffection of the English Working Class: Mike Leigh’s Naked and Hanif Kureishi’s London Kills Me”

17 Youth-Made Media in the Americas

ROOM: Junior C–Level 3, North Tower
CHAIR: Mary Kearney  University of Texas, Austin

Danny Leopard  University of Southern California  “Slap that, Bastard! Aggressive Masculinity as Evidence and Expression in Student-Produced Media”
Bryce McNeil  Georgia State University  “When the ‘Scene’ Goes Online: ‘Prosuming’ the CBLocals Text”
Mimi Nguyen  University of Michigan, Ann Arbor  “Missing Persons: Race, Sex and Reimagining Punk Rock’s Archive”
Mary Kearney  University of Texas, Austin  “Girls’ Web Design, Distro Style!”

18 Contemporary Crime Television: Politics, Violence, Bodies

ROOM: Junior D–Level 3, North Tower
CHAIR: Yvonne Tasker  University of East Anglia

Allison McCracken  DePaul University  “Ripped from the Headlines: The Politics of Authenticity in NBC’s Law and Order”
Yvonne Tasker  University of East Anglia  “Crime Television and Homeland Security: Law and Order and Terror TV”
Elke Weissmann  University of Glasgow  “Measuring the Horror of Crime: CSI and Forensic Pathology”

RESPONDENT: Cynthia Fuchs  George Mason University
SPONSOR: Television Studies Interest Group

19 La Camera-stylo: Film Scholarship and the Video Essay

ROOM: Parksville–Level 3, North Tower
CHAIR: Christian Keathley  Middlebury College

Eric Faden  Bucknell University  “Visualizing Theory: Media Stylo”
Michael Jarrett  Penn State University, York Campus  “Found! Godard’s Lost Remake of Elvis Presley’s King Creole (The Borges Remix)”
Christian Keathley  Middlebury College  “Bits of Business”

RESPONDENT: Timothy Corrigan  University of Pennsylvania

110 Quality TV and the Qualities of TV

ROOM: Granville–Level 4, South Tower
CHAIR: Jonathan Nichols-Pethick  Depauw University

Robert Cavanagh  Northwestern University  “Television Without Pity: Fan Culture, Irony, and Textual Meaning”
Monica Champagne  Carleton University  “Taking it in the Face: Liberating the Unruly Woman in Kids in the Hall: Brain Candy”
Katarzyna Chmielewska  Indiana University  “Jumping the Shark… Already? Articulations of quality in the marketing and reception of Showtime’s Huff”
Jonathan Nichols-Pethick  Depauw University  “Doing the Right Thing: Model Citizens and the Melodramatic Mode in the Television Police Drama”

111 When Women Are Made Over

ROOM: Galiano–Level 4, South Tower
CHAIR: Laura Portwood-Stacer  University of Southern California

Natasha Patterson  Simon Fraser University  “Earth Mothers, Ghetto Girls, and the Fairy God-Model: Exploring Constructions of Race and Gender in America’s Next Top Model”
Shana Heinricy  Indiana University  “The Ultimate Eve: Teledoc Plastic Surgery and the Display of the Female Body”
Jacquelyn Vinson  University of Wisconsin, Madison  “Body Work: Documenting Reality Transitions in Extreme Makeover and America’s Next Top Model”

Laura Portwood-Stacer  University of Southern California  “Radical Transformation: Cosmetic Surgery, Reality TV, and the Post-feminist Body”

SPONSOR: Women’s Caucus
I12 Hispanic Exploitation Auteurs

ROOM: Orca–Level 3, South Tower
CO-CHAIRS: Dolores M. Tierney  University of Sussex, Victoria Ruetalo  University of Alberta

Dolores M. Tierney  University of Sussex  "Abel Salazar and ABSA Studios: Nurturing Mexploitation Cinema"
Tatjana Pavlovic  Tulane University  "Transgressive Bodies/Horror Bodies: the Films of Jess Franco"
Victoria Ruetalo  University of Alberta  "The Eye Behind the Camera: Bo in the Sarli-Bo Partnership"
Andy Willis  University of Salford  "Leon Klimovsky, Narsisco Ibáñez Serrador and Latin American influences in Spanish Horror Cinema of the Early 1970s"

SPONSOR: Latino/a Caucus

I13 Class and Gender in Chinese Media

ROOM: Finback–Level 3, South Tower
CHAIR: Sheldon Lu  University of California, Davis

Donghui He  University of Tennessee  "Agile Daughters in the Father’s House: The Media Representation of Professional Women in Contemporary China"
Sheldon Lu  University of California, Davis  "Globalization and Class in Contemporary Chinese Independent and Popular Cinema"

I14 Postcolonial Cinema

ROOM: Port Alberni–Level 4, North Tower
CHAIR: Robert Silberman  University of Minnesota

Carolin Overhoff Ferreira  CITAR, Portuguese Catholic University, Porto  "Transnationality and its Discontents—Luso-African Co-productions after Independence"
Enrique Garcia  University of Massachusetts, Amherst  "A Coproduction about Coproductions: Sexuality and the Colonial Other in the Cuban-Spanish Film Aunque estés lejos"
Jose Capino  University of Illinois, Urbana-Champaign  "Staging the Aftermath of the American Empire"
Robert Silberman  University of Minnesota  "3rd World Hero: Satire and Reflexivity in the Historical Biopic"

I15 Memory and Its Vicissitudes

ROOM: Port Hardy–Level 4, North Tower
CHAIR: Carol Siegel  Washington State University, Vancouver

Susan Felleman  Southern Illinois University, Carbondale  "A Little Infidelity: Cinematic Memory and the Vicissitudes of Intertextuality in Unfaithful and La Femme Infidèle"
Charles R. Warner  University of Pittsburgh  "Re/search in the Form of Spectacle: Montage and Memory in Late Godard"
Carol Siegel  Washington State University, Vancouver  "Irreconcilable Feminisms and the Construction of a Cultural Memory of Virginity's Loss: À ma soeur! and Thirteen"

I16 Screening

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Symbiopsychotaxiplasm: Take 2–1/2
(William Greaves, USA, 2005, 99 min)
William Greaves will be in attendance for a Q&A following the screening.

SPONSOR: African/African American Caucus
The Asian/Pacific American Caucus will be holding their meeting and a Special Reception for Asian Canadian filmmakers Ali Kazimi (Continuous Journey) and Midi Onodera (The Displaced View) in the Granville Room, Level 4, South Tower from 9-10pm on Friday, March 3rd.

Drinks and snacks provided—All are welcome to attend.

Friday, March 3, 2006
9:00–10:00 pm
Women’s Film History Project
ROOM: Galiano–Level 4, South Tower

European Scholars Interest Group
ROOM: Orca–Level 3, South Tower

Saturday, March 4, 2006
7:30–8:30 am
Lesbian/Gay/Bisexual/Transgender/Queer Caucus
ROOM: Granville–Level 4, South Tower

Television Studies Special Interest Group
ROOM: Galiano–Level 4, South Tower

Middle East Caucus
ROOM: Orca–Level 3, South Tower
Saturday, March 4, 2006
8:30–10:15 am

**Session J**

**J1** Exhibition Then and Now
ROOM: Pavilion A—Level 3
CHAIR: Mirella Jona Affron ✧ College of Staten Island/CUNY
Dina Smith ✧ Drake University ✧ “On-Location: the Historical Role of the Travel Trailer in Production and Exhibition”
Bjorn Sorensen ✧ Norwegian University of Science & Technology ✧ “Norwegian Itinerant Cinema Exhibition in the U.S. Midwest During the 1920 and 1930s”
Meredith Ward ✧ Northwestern University ✧ “Home(s) of the Seventh Art: Social Aspects Movie-Going in the Age of the Home Theater”
Donna de Ville ✧ University of Texas, Austin ✧ “The Alamo Drafthouse Cinema: Reclaiming the Cult Experience”

**J2** Double Take: New Views on Screen Couples
ROOM: Pavilion B—Level 3
CHAIR: Martha P Nochimson ✧ Independent Scholar
Thomas Wartenberg ✧ Mount Holyoke College ✧ “A Philosophical Perspective on Cinematic Couples”
Mark Cooper ✧ Florida State University ✧ “Romance and the Gendered Division of Labor in the Serials of Grace Cunard and Francis Ford (Universal 1914–1919)”
Martha P Nochimson ✧ Independent Scholar ✧ “Baby Makes Three What?: The X Files, Couple Chemistry, and Motherhood”
RESPONDENT: Linda Mizejewski ✧ Ohio State University

**J3** The Space of Romance
ROOM: Pavilion C—Level 3
CHAIR: Pamela Wojcik ✧ University of Notre Dame
Pamela Wojcik ✧ University of Notre Dame ✧ “The Apartment Plot”
Steven Cohan ✧ Syracuse University ✧ “Modern Romance in Postwar New York”
Jennifer Lynn Peterson ✧ University of Colorado, Boulder ✧ “Leave Her To Heaven and Melodrama in the Outdoors”

**J4** Play-Time in a Game Culture
ROOM: Pavilion D—Level 3
CHAIR: Aniko Imre ✧ Universiteit van Amsterdam
Edward Branigan ✧ University of California, Santa Barbara ✧ “Playing with Time”
Melinda Szaloky ✧ University of California, Los Angeles ✧ “Mutual Images: Kant’s Aesthetic Play and Deleuze’s Time-Image”
Aniko Imre ✧ Universiteit van Amsterdam ✧ “From Aesthetic Education to Educational Games”
Marsha Kinder ✧ University of Southern California ✧ “Montage: A Russian History Game for the Masses”

**J5** Workshop: Cinema and History: American Film in the 1920s
ROOM: Junior A—Level 3, North Tower
CHAIR: Lucy Fischer ✧ University of Pittsburgh
WORKSHOP PARTICIPANTS:
Mark Lynn Anderson ✧ University of Pittsburgh
Michael Aronson ✧ University of Oregon
Lucy Fischer ✧ University of Pittsburgh
Marcia Landy ✧ University of Pittsburgh
**Session J**

**J6** Media Studies and Recent Developments in Critical Theory I: The Untimely

ROOM: Junior B–Level 3, North Tower  
CHAIR: James Tweedie  
*University of Washington*

Steve Choe  
*University of California, Berkeley*  
“The Attraction That Radiates: Golem, Finitude, and Beyond the Pleasure Principle”

James Tweedie  
*University of Washington*  
“Singular/Serial/Universal: The Missing Links in Alain Badiou’s Writing on Cinema”

Scott Durham  
*Northwestern University*  
“Strategies of Untimeliness in Postmodernity: Historical Narrations of the Virtual”

Angelo Restivo  
*Georgia State University*  
“Wong Karwai: The Optics of Virtuality”

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**J7** The Historical Avant-Garde

ROOM: Junior C–Level 3, North Tower  
CHAIR: Soyoung Yoon  
*Stanford University*

James Kreul  
*University of North Carolina, Wilmington*  
“Underground Intermedia, Aboveground Professionalism: The 1965 New Cinema Festival and the Eyes of the Rockefeller Foundation”

Zabet Patterson  
*University of California, Berkeley*  

Soyoung Yoon  
*Stanford University*  
“The Pyrotechnical Imperative of *A Movie* (1958) as ‘Acinema’: ‘Détournement’ in Bruce Conner’s Assemblages”

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**J8** Workshop: Where Do I Go From Here? Writing the Second Book

ROOM: Junior D–Level 3, North Tower  
CO-CHAIRS: Cynthia Chris  
*College of Staten Island, CUNY*  
Ken Wissoker  
*Duke University Press*

WORKSHOP PARTICIPANTS:

Sarah Banet-Weiser  
*University of Southern California*

Lisa Cartwright  
*University of California, San Diego*

Heather Hendershot  
*Queens College/City University of New York*

Eric Smoodin  
*University of California, Davis*

Joan Catapano  
*University of Illinois Press*

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**J9** Second Star to the Right: Peter Pan as Cultural Icon and Communal Myth

ROOM: Parksville–Level 3, North Tower  
CHAIR: Lester Friedman  
*Hobart and William Smith Colleges*

Allison Kavey  
*CUNY/John Jay College of Criminal Justice*  
“I Do Believe in Fairies, I Do, I Do’: the history of memory and belief in Peter”

Linda Robertson  
*Hobart and William Smith Colleges*  
“To Die Will Be an Awfully Big Adventure’: Peter Pan as War Propaganda”

Murray Pomerance  
*Ryerson University*  

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**J10** Constructing the TV Viewer: Government Hearings, Viewer Characterizations, and the Public Good

ROOM: Granville–Level 4, South Tower  
CHAIR: Laura Cook Kenna  
*George Washington University*

Laura Cook Kenna  
*George Washington University*  
“The TV Viewer and the Juvenile Delinquent: The Senate Judiciary Committee Subpoenas The Untouchables”

Josh Heuman  
*University of Wisconsin, Madison*  
“À La Carte Cable and The Question of Viewer Sovereignty”

Allison Perlman  
*University of Texas, Austin*  
“The National Organization for Women and Using Television to Fight for the Public”

RESPONDENT: Richard Butsch  
*Rider University*

SPONSOR: Television Studies Interest Group

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**J11** Masculinity and Popular Culture

ROOM: Galiano–Level 4, South Tower  
CHAIR: David Gerstner  
*CUNY, College of Staten Island*

Siobhan Craig  
*University of Minnesota*  
“The Cowboy in the Limelight: Fascist Masculinities and American Popular Culture in *The Third Man*”

Sean Griffin  
*Southern Methodist University*  
“Pin-Up Boy: Victor Mature and Cinematic Masculinity in World War II”

Claudia Springer  
*Emerson College*  
“The Virtual Rebel: Surfing the Net for James Dean”
**Session J  Saturday, March 4  8:30–10:15 am**

**J12 Workshop:** Finding Treasures in the Archives: A Workshop on Locating Primary Source Materials

**ROOM:** Orca–Level 3, South Tower  
**CHAIR:** Jennifer Horne  
**Bryn Mawr College**

**WORKSHOP PARTICIPANTS:**
- Rick Prelinger  
  Prelinger Archives/Internet Archive
- Barbara Hall  
  Margaret Herrick Library
- Joanne Stober  
  Concordia University/Library and Archives Canada
- Mike Mashon  
  Library of Congress

**SPONSOR:** Media Archive Committee

**J13 African Cinema, Cultural Memory, and the Black Diaspora**

**ROOM:** Finback–Level 3, South Tower  
**CHAIR:** Kara Keeling  
**University of North Carolina, Chapel Hill**

**Juanita Anderson**  
**Wayne State University**  
“Africanity, Image, Memory and Voice in the Documentary Essays of Raoul Peck and Samba Felix N’Diaye”

**Amy Ongiri**  
**University of Florida, Gainesville**  
“The Passion of Remembrance: Reconstructing History in Recent African Film”

**SPONSOR:** African/African American Caucus

**J14 Reconfigurations of Gender, Sexuality, and Citizenship in Transnational Cinemas**

**ROOM:** Port Alberni–Level 4, North Tower  
**CHAIR:** Marguerite Waller  
**University of California, Riverside**

**Lan Duong**  
**University of California, Riverside**  
“Re-Orienting the Political: Vietnamese Popular Culture and the Anti-Historical Imperative”

**Aine O’Healy**  
**Loyola Marymount University**  
“Mediterranean Journeys: Screening Traffic in Women and Children”

**Katarzyna Marcińak**  
**Ohio University/University of Southern California**  
“Alien Arrivals: Airports and Transnational Entries”

**J15 Science, Spectacle, and the Aesthetics of Positivism**

**ROOM:** Port Hardy–Level 4, North Tower  
**CHAIR:** Greg Siegel  
**Hollins University**

**Oliver Gaycken**  
**Temple University**  
“Accidental Beauty: Film Ist.”

**James Leo Cahill**  
**University of Southern California**  
“Science Fou: Jean Painlevé’s L’Hippocampe and A Poetics of Positivism”

**Greg Siegel**  
**Hollins University**  
“Scrutinizing Spectacular Destruction: On the Uses of Crash-Test Footage in the Postwar Period”

**RESPONDENT:** Scott Curtis  
**Northwestern University**

**J16 Screening**

**ROOM:** Gulf Islands A-Lower Lobby Level, North Tower

Unknown Pleasures (Ren Xiao Yao)  
(Jia Zhangke, China, 2002, 113 min)

**SPONSOR:** Asian/Pacific American Caucus and the Caucus on Class
Saturday, March 4, 2006
10:30 am–12:15 pm

K2
Buster Keaton Revisited
ROOM: Pavilion B–Level 3
CHAIR: Joanna E. Rapf  University of Oklahoma

Peter Kramer  University of East Anglia  “Battered Child: Buster Keaton’s Stage Performance and Vaudevillian Stardom in the Early 1900s”
Charles Wolfe  University of California, Santa Barbara  “California Slapstick and the Keaton Short”
Kevin Sweeney  University of Tampa  “The Three Ages: Keaton’s Parody of the ‘Mythic Ages’ Genre”
Susan Linville  University of Colorado, Denver  “Black Face/White Face: Keaton and Comic Doubling”

K3
Interwar Historiography: Approaches to American Cinema, 1918–1941
ROOM: Pavilion C–Level 3
CHAIR: Haidee Wasson  Concordia University

Charles Tepperman  University of Chicago  “The Amateur Cinema League and the Emergence of a Vernacular Film Aesthetic”
Eric Smoodin  University of California, Davis  “National Cinema, the National Audience, and International Film Culture”
Gregory Waller  Indiana University  “General-Interest Magazines and Movie Discourse in the 1930s”
Haidee Wasson  Concordia University  “Cinema as Domestic Object: Home and Theater in the 1930s”

K4
Videogames Through the Lens of Cinema
ROOM: Pavilion D–Level 3
CHAIR: Jonathan Frome  University of Wisconsin, Madison

Douglas Thomas  University of Southern California  “Re-Inventing Documentary: Machinima, Emergent Play, and Cinematic Style in Star Wars Galaxies”
Henry Jenkins  Massachusetts Institute of Technology  “What Melodrama Can Teach Us About Game Design”
Robert Buerkle  University of Southern California  “Toward More Immersive Games: Classicism and Gaming”
Jonathan Frome  University of Wisconsin, Madison  “The Paradox of Play: Videogames, Cinematography, and Emotion”

K5
Varieties of Religious Experience
ROOM: Parksville–Level 3, North Tower
CHAIR: Pamela Grace  City University of New York, Brooklyn College

Chris Dziale  University of California, Santa Barbara  “‘Frank you, W! American Political, Racial and Religious Space in Sci Fi Channel’s Battlestar Galactica”
Poonam Arora  University of Michigan, Dearborn  “The ‘Shared Dream,’ Psycho-Spiritual Spectatorship and Alternate Myths of Dream Interpretation from the Global South”
Pamela Grace  City University of New York, Brooklyn College  “Giving ‘Them’ Ideas: Dire Warnings and Heated Debate about Ridley Scott’s Tropic Thunder”
### Session K
**Saturday, March 4**  
**10:30 am–12:15 pm**

<table>
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<th>Session</th>
<th>Title</th>
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<th>Chair(s)</th>
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| K6 | Media Studies and Recent Critical Theory II: On the Way to Techne | Junior B–Level 3, North Tower | Angelo Restivo  
Georgia State University |
|   |   |   | Ben Roberts  
University of Bradford  
“Stiegler, the ‘Industrialisation of Memory’ and Media Studies” |
|   |   |   | Michael Graziano  
Northwestern University  
|   |   |   | Deborah Levitt  
Eugene Lang College, The New School  
“Zoetropes, or, The Animatic Apparatus” |
|   |   |   | Richard Cante  
University of North Carolina, Chapel Hill  
“The Most Beautiful Thing I’ve Never Seen’: Oursler on the Origin of the Work of (Multi-)Media Art” |
| K7 | Re-Animating Animation: New Technologies, New Contexts, New Meanings | Junior C–Level 3, North Tower | Donald Crafton  
University of Notre Dame |
|   |   |   | Mark Langer  
Carleton University  
“Animation Technology and World War I: How the Toons Helped Win” |
|   |   |   | Daniel Goldmark  
Case Western Reserve University  
“Musical Others: Difference and the Early Cartoon Soundtrack” |
|   |   |   | Paul Wells  
Loughborough University  
“From the Wildest Fantasy to the Coldest Fact’: Halas and Batchelor and Animating Modern Britain” |
|   |   |   | Susan Ohmer  
University of Notre Dame  
“Animation Documentaries and the ‘Making Of’ Film Culture” |
| K8 | Workshop: Faculty Governance and University Service | Junior D–Level 3, North Tower | Frank P. Tomasulo  
Florida State University |
|   |   |   | Janet Staiger  
University of Texas, Austin |
|   |   |   | Vivian Sobchack  
University of California, Los Angeles |
|   |   |   | Nina Martin  
Emory University |
|   |   |   | Frank P. Tomasulo  
Florida State University |
|   |   |   | SPONSOR: Graduate Student Organization |
| K9 | Reconciliation and Unification: Cinematic Responses to E.U. Expansion | Parksville–Level 3, North Tower | Zoran Samardzija  
University of Wisconsin, Milwaukee |
|   |   |   | Alex Lykidis  
University of Southern California  
“Challenges to Liberal Multiculturalism in French Cinema of the 1990s” |
|   |   |   | Zoran Samardzija  
University of Wisconsin, Milwaukee  
“Visions of Reconciliation in Post-War Yugoslav Cinema” |
|   |   |   | Vuslat Demirkoparan  
University of California, Irvine  
“Visions of Temporality and the Other in Sorak’s film G.O.R.A” |
|   |   |   | RESPONDENT: Natasa Durovicova  
University of Iowa |
|   |   |   | SPONSOR: Central/East/South European Interest Group |
| K10 | Entertainment TV After 9/11 | Granville–Level 4, South Tower | Stacy Takacs  
Oklahoma State University |
|   |   |   | Karen Espiritu  
McMaster University  
“Entertainment Television Par Excellence”: Rethinking News Coverage of 9/11 and ‘The War on Terror’” |
|   |   |   | Anna Froula  
University of Kentucky  
“Political Amnesia Over Here and Imperial Spectacle Over There” |
|   |   |   | Stacy Takacs  
Oklahoma State University  
“The New Western and the Compulsion Toward Empire Post–9/11” |
|   |   |   | Paul Cobley  
London Metropolitan University  
“It’s a Fine Line between Safety and Terror’: Spooks” |
| K11 | Star Images for Women | Galiano–Level 4, South Tower | Dennis Bingham  
Indiana University/Purdue University |
|   |   |   | Ian Olney  
York College of Pennsylvania  
“The Sincerest Form of Flattery?: Imitation in the Films of Elaine May” |
|   |   |   | Christine Becker  
University of Notre Dame  
“Reed Succeeds, Hutton Hits Bottom: Divergent Denouements on the Path from Film to TV” |
|   |   |   | Dennis Bingham  
Indiana University/Purdue University  
“When Barbra Met Julie at the Dawning of the Age of Aquarius: Funny Girl, Star! and the End of the Female Biopic Musical” |
K12 Captured on Film: Race and Representation in the Americas

ROOM: Orca-Level 3, South Tower
CHAIR: Ian Conrich – Roehampton University

Suzie Young – York University – “Alanis Obomsawin, Michael Moore, and the Remains of Nationhood”
Felicity Colman – University of Melbourne – “The Eternal Sounds of the Stupid White Man: The Resonating Body Politic in Jim Jarmusch’s Dead Man”
Aaron Gerow – Yale University – “The Incrutable Brother: Race, Genre and Nation in Kitano Takeshi’s Brother”
Ian Conrich – Roehampton University – “Mythological Imaginations: Cinema’s Exploitation of Easter Island”

K13 Dismantling the Walls of Identity and Intelligibility in Israeli/Palestinian Conflict Film

ROOM: Finback–Level 3, South Tower
CHAIR: Terri Ginsberg – Independent Scholar

Elle Flanders – Filmmaker – “Terrorism, Tourism and Documentary: A Consideration of Form in a Consumer-driven, Media-laden Minute”
Terri Ginsberg – Independent Scholar – “Israeli-Palestinian Conflict Documentary and the Limits of Cinematic Analysis”

K14 Hollywood Business Practices and Latin American Cinemas

ROOM: Port Alberni–Level 4, North Tower
CHAIR: Jeffrey Middents R. – American University

Laura Serna – Harvard University – “The Yanqui Invasion: U.S. Film Companies go South of the Border”
Jeffrey Middents R. – American University – “Babes in the Amazon, Ponch in the Andes: Roger Corman and Peruvian Cinema”
Dona Kercher – Assumption College – “Guillermo Del Toro: With Hitch as His Model”
SPONSOR: Latino/a Caucus

K15 The Changing Grammars of Crime and Fear in North American Media

ROOM: Port Hardy–Level 4, North Tower
CHAIR: Carrie Rentschler – McGill University

Will Straw – McGill University – “The New Look in Murder”
Carrie Rentschler – McGill University – “Portraits of Life and the News Grammar of Victims’ Rights”
Aurora Wallace – New York University – “Crime Reporting and the Construction of Safe and Dangerous Places”

K16 Screenings

ROOM: Gulf Islands A–Lower Lobby Level, North Tower

Ina Mae Best
(Charlene Gilbert, USA, 1993, 25 min)
SPONSOR: African/African American Caucus and the Caucus on Class

Afro@Digital
(Balulu Bakupa-Kanyinda, Congo/France, 2003, 52 min)
SPONSOR: African/African American Caucus

MEETINGS

Saturday, March 4, 2006
12:15–1:15 pm

Members’ Business Meeting

ROOM: Pavilion D–Level 3

Refreshments will be provided
Saturday, March 4, 2006
1:15–3:00 pm

L1 From Local Film History to National Film History: Chicago, Atlanta and Seattle

ROOM: Pavilion A—Level 3
CHAIR: Matthew Bernstein  Emory University

Thomas Doherty  Brandeis University  "The Most Important Movie in the History of Hollywood Censorship"

Matthew Bernstein  Emory University  "From Uncle Tom's Cabin (1927) to Stage Door Canteen (1943): Atlanta's Mrs. Zella Richardson, Censor and Diplomat"

Lauren Rabinovitz  University of Iowa  "Putting You in the Picture: Contextualizing This is Cinema in 1952 and in 2002"

L2 Hollywood Histories

ROOM: Pavilion B—Level 3
CHAIR: James Kendrick  Baylor University

Peter Lev  Towson University  "Beyond CinemaScope: Twentieth Century-Fox Reinvents Itself, 1950–1965"

Paul Ramaeker  University of Otago  "From Realism to Pictorialism: Visual Style in Hollywood Cinema into the 1980s"


James Kendrick  Baylor University  "Splitting Hairs in the Alphabet Soup: The Road From R to PG–13"

L3 Ob/scenity, On/Scenity: New Directions in Sex Studies

ROOM: Pavilion C—Level 3
CHAIR: Kevin Sandler  University of Arizona

Eric Schaefer  Emerson College  "Carnal Country: Imagining Backwoods Sexuality in Exploitation’s ‘Rural’ Cycle"

Kevin Sandler  University of Arizona  "FX and Sex: The Changing Standards of Mass Entertainment in Contemporary American Film and Television"

Daniel Bernardi  Arizona State University  "Interracial Joysticks: Pornography’s Web of Racist Attractions"

RESPONDENT: Peter Lehman  Arizona State University

L4 New Perspectives in Audience Studies

ROOM: Pavilion D—Level 3
CHAIR: Alison Griffiths  City University of New York, Baruch College

Jans Wager  Utah Valley State College  "Jazz, Cocktails, and Utah: Researching the Historical Audience for Classic Films Noirs"

Aylish Wood  University of Kent  "Breaking the Bounds: Making Sense in a New Media World Order"

Shawn Shimpach  Washington University, St. Louis  "Surveillance and Meaning in the Creation of the Motion Picture Audience"

Alison Griffiths  City University of New York, Baruch College  "Cinematic Frontiers of the Third Kind: Planetarium Space Shows as Intermedial Events"

L5 Popular Cinema behind the Iron Curtain: The Case of Polish Cinema

ROOM: Junior A—Level 3, North Tower
CHAIR: Marek Haltof  Northern Michigan University

Elżbieta Ostrowska  University of Alberta  "The Polish Femme Fatale—Ideological Demand or Visual Pleasure"


Izabella Kalinowska Blackwood  Stony Brook University  "Lewdness, Nudity, and Eroticism: The 1980s in the People’s Republic of Poland"

RESPONDENT: John Orr  University of Edinburgh
L6 Media Studies and Recent Critical Theory III: Thinking After the Subject

ROOM: Junior B–Level 3, North Tower
CHAIR: Richard Cante University of North Carolina, Chapel Hill

Lisa Trahair University of New South Wales “Cinematic figuration, Gilles Deleuze and Jean-Luc Godard’s Je Vous Salue, Marie”
Theresa L. Geller Rutgers University “The Time-Image of Queer Bodies: Towards A Cinematic Philosophy of Sex and Gender”
Louis Schwartz University of Iowa “A-Cinematic Life: Moving Images and the Philosophy to Come”

L7 Screen Variations

ROOM: Junior C–Level 3, North Tower
CHAIR: Dudley Andrew Yale University

Christopher Lucas University of Texas, Austin “Studying Digital Cinematographers: Aesthetics, Media Studies, and the Role of Craft Cultures in Media Production”
Jim Bizzocchi Simon Fraser University “Split-screen: Aesthetics of the Fragmented Frame”
Martin Roberts The New School “24: Macrotelevision and Mobile Media”
Dudley Andrew Yale University “Dimensions of the Screen”

L8 Workshop: Media Reform Movement and Media Studies Scholars

ROOM: Junior D–Level 3, North Tower
CHAIR: Aniko Bodroghkozy University of Virginia

WORKSHOP PARTICIPANTS:
Henri Jenkins Massachusetts Institute of Technology
Toby Miller University of California, Riverside
Lisa Parks University of California, Santa Barbara
Richard Maxwell Queens College/City University of New York
Heidi Kenaga University of Memphis

SPONSOR: Television Studies Interest Group

L9 Avant-garde Media Art and the Aesthetics of Post-Production

ROOM: Parksville–Level 3, North Tower
CHAIR: Eivind Rossaak University of Oslo

Susanne Østby Sæther University of Oslo “From Event to Replay: Issues of Medium Specificity in Pierre Huyghe’s The Third Memory”
Eivind Rossaak University of Oslo “Tom, Tom, the Piper’s Son: Ken Jacobs and the Archive”
Arild Fetveit University of Copenhagen “Mutable Temporality in the Music Video: Probing the New Post-Production Aesthetics”

RESPONDENT: Vivian Sobchack University of California, Los Angeles

L10 Canadian Television Between Reality and Fiction

ROOM: Granville–Level 4, South Tower
CHAIR: Zoe Druick Simon Fraser University

Patsy Kotsopoulos Simon Fraser University “Canadian and Entertaining? Historical Miniseries and Public Broadcasting”
Zoe Druick Simon Fraser University “Laughing at Authority: Canadian News Parody”
Glen Lowry Simon Fraser University “Da Vinci’s Inquest and the Pathologization of Vancouver’s Downtown Eastside”
Kirsten McAllister Simon Fraser University “Human Trafficking: Global Connections in the Living Rooms of the Canadian Nation”

L11 Knowledge and Poetry in the Documentary Film:

ROOM: Galiano–Level 4, South Tower
CHAIR: William Rothman University of Miami

Diane Stevenson Sarah Lawrence College “Coincidence in Ross McElwee’s Documentaries”
Gilberto Perez Sarah Lawrence College “Errol Morris’s Irony”
George Toles University of Manitoba “A Few Moments of Arousal in a Film by Martin Arnold”
William Rothman University of Miami “Knowledge and Poetry in Jean Rouch’s The Death of Old Anai”
<table>
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<tr>
<th>Session L</th>
<th>Saturday, March 4</th>
<th>1:15–3:00 pm</th>
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<tr>
<td><strong>L12</strong></td>
<td><strong>Surround Sound in Cinema: Theory and Aesthetics</strong></td>
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<td>ROOM:</td>
<td>Orca–Level 3, South Tower</td>
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<td>CO-CHAIRS:</td>
<td><strong>Mark Kerins</strong></td>
<td>Southern Methodist University</td>
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<td><strong>William Whittington</strong></td>
<td>University of Southern California</td>
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<td><strong>William Whittington</strong></td>
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<td><strong>Gianluca Sergi</strong></td>
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<td><strong>Mark Kerins</strong></td>
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<td><strong>Benjamin Wright</strong></td>
<td>Carleton University</td>
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<td><strong>“Surround Sound and the Horror Genre”</strong></td>
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<td><strong>“The Other Screen: Width and Depth in Surround Sound Cinema”</strong></td>
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<td><strong>“Surrounded by the Image: Visual Aesthetics of Digital Surround Sound”</strong></td>
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<td><strong>“The Architecture of Sound: Sound Theory in the Age of Dolby”</strong></td>
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<td><strong>L13</strong></td>
<td><strong>The Journey of a Thousand Miles Begins with a Single Cell Phone:</strong> Recent Chinese and East Asian Cinema and the Socialist-Capitalist Tradition</td>
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<td>ROOM:</td>
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<td>CHAIR:</td>
<td><strong>Kelly Dolak</strong></td>
<td>Ramapo College of New Jersey</td>
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<td><strong>Jie Chen</strong></td>
<td>Rutgers University</td>
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<td><strong>Yiman Wang</strong></td>
<td>University of California, Los Angeles</td>
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<td><strong>Jia Tan</strong></td>
<td>University of Southern California</td>
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<td><strong>“The Train that Runs to the World: Politics of Desire and Spectacles in Platform and The World”</strong></td>
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<td><strong>“Not So Close to Paradise—Migration and Its Discontents in Wang Xiaoshuai’s Films”</strong></td>
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<td><strong>“De-mystify Subversion, Reconstruct Subjectivity: Beyond the Myth of China’s New Documentary Cinema in the West”</strong></td>
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<td>SPONSOR:</td>
<td>Caucus on Class and the Asian/Pacific American Caucus</td>
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<td><strong>L14</strong></td>
<td><strong>The Politics of Media in the Middle East</strong></td>
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<td>ROOM:</td>
<td>Port Alberni–Level 4, North Tower</td>
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<td>CHAIR:</td>
<td><strong>Noah Shenker</strong></td>
<td>University of Southern California</td>
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<td><strong>Sharon Shahaf</strong></td>
<td>University of Texas, Austin</td>
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<td><strong>Noah Shenker</strong></td>
<td>University of Southern California</td>
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<td><strong>“Aren’t You Arab Yourselves?”—Controversial Appropriation of Radical Ethnic Discourse in Israeli Television Hit Series Love Hurts (2004) and Its Reception”</strong></td>
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<td><strong>“(Re)claiming Gaza: The Politically and Ethically Transformative Potential of Recycled Images of Occupation, Withdrawal, and Resistance in the Israeli-Palestinian Conflict”</strong></td>
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<td><strong>L15</strong></td>
<td><strong>Workshop: Screen Decades: the 1930s</strong></td>
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<td>ROOM:</td>
<td>Port Hardy–Level 4, North Tower</td>
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<td>CHAIR:</td>
<td><strong>Ina Hark</strong></td>
<td>University of South Carolina</td>
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<td>WORKSHOP PARTICIPANTS:</td>
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<td></td>
<td><strong>Allen Larson</strong></td>
<td>Penn State University</td>
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<td><strong>Chuck Maland</strong></td>
<td>University of Tennessee</td>
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<td><strong>Susan Ohmer</strong></td>
<td>University of Notre Dame</td>
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<td><strong>L16</strong></td>
<td><strong>Screening</strong></td>
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<td>ROOM:</td>
<td>Gulf Islands A-Lower Lobby Level, North Tower</td>
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<td><strong>Please Don’t Bury Me Alive</strong></td>
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<td>(Efraín Gutiérrez, USA, 1976, 81 min)</td>
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<td>Latino/a Caucus</td>
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*The Teaching Committee will be meeting in Bar One, Sheraton Vancouver Wall Centre, North Tower, Lobby Level at 3:15 pm on Saturday, March 4th.*
**M1**

**Reception Loops:**

**Transformations of Time and Place in Experimental Film in the Digital Age**

**ROOM:** Pavilion A—Level 3

**CO-CHAIRS:**
- **Alexandra Keller** — Smith College
- **Melissa Ragona** — Carnegie Mellon University

**Alexandra Keller** — Smith College: “Practicing Exhibition: Multimedia Artists and the Moving Image”


**Kenneth Rogers** — University of California, Riverside: “Perceived Time: Duration and Temporality in the 1960s Artists Film”

**Frazer Ward** — Smith College: “Terminal Passage: Aziz & Cucher’s Digital Skin”

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**M2**

**Confronting Canadian Reception:**

**Historical and Contemporary Examinations of Cinema Audiences in Canada**

**ROOM:** Pavilion B—Level 3

**CHAIR:** **Ernest Mathijs** — University of Wales, Aberystwyth

**Peter Lester** — Concordia University: “A Cinema Peripatetic: Traveling Film Exhibition and Rural Reception in Turn of the Century Canada”

**Joanne Stober** — Concordia University/Library and Archives Canada: “Yiddish Vaudeville, Cinemagoing and Synchronized Sound in Montreal, 1925–1935”

**Ger Zielinski** — McGill University: “Community Rules: On the Discursive Constitution of Audience by Canadian Queer Film Festivals”

**Martin Barker** — University of Wales, Aberystwyth and Xavier Mendik — Cult Film Archive, Brunel University, UK: “The Blood Red North: The International Reception of the Ginger Snaps Trilogy”

**RESPONDENT:** **Charles Acland** — Concordia University

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**M3**

**The Contemporary Hollywood Film Industry**

**ROOM:** Pavilion C—Level 3

**CHAIR:** **Janet Wasko** — University of Oregon

**Paul McDonald** — Binghampton University: “Producing Stardom vs. There a Star System in Contemporary Hollywood?”

**Eileen Meehan** — Louisiana State University: “Television and Film: Separate Industries?”

**Randy Nichols** — Niagara University: “Mortal Combat Meets The Odd Couple?: The Impact of Video Games on Hollywood’s Political Economy”


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**M4**

**Rethinking Serial Form:**

**Television and Beyond**

**ROOM:** Pavilion D—Level 3

**CHAIR:** **Jason Mittell** — Middlebury College

**Michael Newman** — University of Wisconsin, Milwaukee: ““Pleasure in Unity: Episode Closure in Prime-Time Serials”

**Sean O’Sullivan** — Clemson University: “Deadwood, Dickens and Serial Fiction”


**SPONSOR:** Television Studies Interest Group

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**M5**

**German Cinema Since 1950**

**ROOM:** Junior A—Level 3, North Tower

**CHAIR:** **Stefan Soldovieri** — University of Toronto

**Marco Abel** — University of Nebraska: “Imaging Mobility in Contemporary German Cinema”

**Sabine Haenni** — Cornell University: “The Difficulty of the Transnational in New German Cinema”

**Marc Siegel** — Freie Universität, Berlin: “Fassbinder, Family, Terrorism”

**Stefan Soldovieri** — University of Toronto: “Political Hydrologies: Inter-German Film Relations and Popular Cinema in Hans Heinrich’s The Merry Barge (Kahn der fröhlichen Leute, GDR/DEFA 1950)”
**M6**  
**Workshop:** Pixar and Beyond: International Animation Today  
**ROOM:** Junior B–Level 3, North Tower  
**CHAIR:** Richard Neupert  
University of Georgia

**WORKSHOP PARTICIPANTS:**  
Brian Ruh  
Indiana University

Bonnie Blake  
Ramapo College, New Jersey

Andrew Douglas  
Bryn Mawr Film Institute

Russell Meeuf  
University of Oregon

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**M7**  
**Workshop:** Not Just Play: Videogames in Context  
**ROOM:** Junior C–Level 3, North Tower  
**CHAIR:** David Crane  
University of California, Santa Cruz

**Bryan-Mitchell Young**  
Indiana University  
“I Have Met the Enemy and He is (Just Like) Us: Colonialism and Empire in Sid Meier’s Civilization”

**Sheila Murphy**  
University of Michigan  
“This is Intelligent Television™: Early Video Games & Television in the Emergence of the Personal Computer”

**David Crane**  
University of California, Santa Cruz  
“Digital Indexicality and Beta–7”

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**M8**  
**Academic Freedom and Censorship in the Americas**  
**ROOM:** Junior D–Level 3, North Tower  
**CHAIR:** Patricia Keeton  
Ramapo College, New Jersey

**Hamid Dabashi**  
Columbia University  
“Academic Freedom -- Necessary Illusion”

**Randy Martin**  
Tisch School of the Arts, New York University  
“Academic Restructuring and Censorship”

**Stefan Kaspar**  
Grupo Caski, Peru  
“Censorship in Latin American Cinema”

**CO-SPONSOR:** Caucus on Class, Latino/a Caucus, Middle Eastern Caucus, and Committee on Professional Development

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**M9**  
**Workshop:** Preparing for the Academic Job Search: Writing the Perfect Cover Letter  
**ROOM:** Junior A–Level 3, North Tower  
**CHAIR:** Michele Torre  
University of Southern California

**WORKSHOP PARTICIPANTS:**  
**Marsha Kinder**  
University of Southern California

**Charlie Keil**  
University of Toronto

**Jennifer Lynn Peterson**  
University of Colorado, Boulder

**Oliver Gaycken**  
Temple University

**Kaveh Askari**  
University of California, Berkeley

**SPONSOR:** Graduate Student Organization

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**M10**  
**Divided We Stand: Narrowcasting Television Comedy**  
**ROOM:** Granville–Level 4, South Tower  
**CHAIR:** Ethan Thompson  
Texas A&M University, Corpus Christi

**Stephen Kercher**  
University of Wisconsin, Oshkosh  

**Ethan Thompson**  
Texas A&M University, Corpus Christi  
“Black Tie, Straightjacket: Oscar Levant’s Sick Life on TV”

**Heather Osborne-Thompson**  
University of California, Los Angeles  

**Jeffrey Sconce**  
Northwestern University  
“Life with the Locusts: Curt Your Enthusiasm and Bi-Coastal Comedy”

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**M11**  
**Women of the Independent Cinema**  
**ROOM:** Galiano–Level 4, South Tower  
**CHAIR:** Veena Hariharan  
University of Southern California

**Alison Hoffman**  
University of California, Los Angeles  
“Lovers of Coalitional Multimedia Practice: Feminist Media’s Persistence of (Political) Feelings and the Work of Miranda July”

**Lisa Henderson**  
University of Massachusetts, Amherst  
“Desert Motel’s Queer Relay”

**Thomas Cohen**  
Rhodes College  
“Voices and Videotape: Shirley Clarke’s Tongues”

**Veena Hariharan**  
University of Southern California  
“Inner-city Symphonies: Los Angeles on Film”

**SPONSOR:** Women’s Caucus
**M12**  
**Dora, Degrassi and Nick: The Evolution and Cultural Politics of Preschool and Tween Nickelodeon TV**

**ROOM:** Orca–Level 3, South Tower  
**CHAIR:** Steven Classen  
**California State University, Los Angeles**

- **Sarah Banet-Weiser**  
  *University of Southern California*  
  “What’s Your Flava?: Consuming Race and Gender on Nickelodeon”

- **Laura Tropp**  
  *Marymount Manhattan College*  
  “Re-Making Degrassi: Television for ‘Tweens’ in a Commercial Environment”

- **Steven Classen**  
  *California State University, Los Angeles*  
  “Stephanie Can Kick Big Bird’s Butt: The ‘Noncommercial’ Television Battle for Preschoolers”

- **Norma Pecora**  
  *Ohio University*  
  “The World According to Nick”

**RESPONDENT:** Ellen Seiter  
**University of Southern California**

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**M13**  
**Imaging the “World” in South Korean Cinema**

**ROOM:** Finback–Level 3, South Tower  
**CHAIR:** Hyung-Sook Lee  
**University of Southern California**

- **Hye Seung Chung**  
  *University of Michigan*  
  “Postcolonial Intertextuality: Sports and Nationalism in Bollywood and South Korean Cinemas”

- **Hyungshin Kim**  
  *Northwestern University*  
  “English Infiltration or Worldly Invitation?: Local Appropriation of English Words in the 1960s South Korean Cinematic Landscape”

- **Hyung-Sook Lee**  
  *University of Southern California*  
  “The Sino-Effect in Korean Cinema at the Turn of the Century”

- **Ji Yeon Lee**  
  *Goldsmiths College, University of London*  
  “Rikidozan (2004), Sekai No Eiga (the World’s Film)?: Transnational Identity in/of Contemporary South Korean Films”

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**M14**  
**Representing Mexico on Film and Video**

**ROOM:** Port Alberni–Level 4, North Tower  
**CHAIR:** Cynthia Steele  
**University of Washington**

- **Elissa Rashkin**  
  *Independent Scholar*  
  “Women and Grass-Roots Activist Media in Mexico”

- **Adan Avalos**  
  *University of Southern California*  
  “Cheap, Fast Mexican Film: Kitsch or Culture?”

- **Susan Wiebe Drake**  
  *Albion College*  
  “Taming the Shrew in 1950s Mexican Cinema”

- **Cynthia Steele**  
  *University of Washington*  
  “Chiapas on Film”

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**M15**  
**Code as Media**

**ROOM:** Port Hardy–Level 4, North Tower  
**CHAIR:** Akira Lippit  
**University of Southern California**

- **Wendy Chun**  
  *Brown University*  
  “Order From Order”

- **Alexander Galloway**  
  *New York University*  
  “A Formal Grammar for Artist-Made Game Mods”

- **Mark Hansen**  
  *University of California, Los Angeles*  
  “Aliis Exterendum”

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**M16**  
**Screening**

**ROOM:** Gulf Islands A-Lower Lobby Level, North Tower

**Forget Baghdad**  
(Samir, 2002, Germany/Switzerland, 114 min)

**SPONSOR:** Middle East Caucus
Saturday, March 4, 2006
5:15–7:00 pm

Location and Flow: Crossing Borders, Changing Channels, Charting Differences

ROOM: Grand Ballroom A & B
MODERATOR: Stephen Prince ♦ Virginia Polytechnic Institute and State University

PLENARY SPEAKERS:
- Michael Curtin ♦ University of Wisconsin, Madison
- Michele Hilmes ♦ University of Wisconsin, Madison
- Yeidy Rivero ♦ Indiana University

Sunday, March 5, 2006
7:30–8:30 am

Caucus on Class
ROOM: Granville–Level 4, South Tower

Oscar Micheaux Society
ROOM: Galiano–Level 4, South Tower

Media Archives Committee
ROOM: Orca–Level 3, South Tower
N1 Crime Cycles in the Hollywood Studio Era

ROOM: Pavilion A—Level 3
CHAIR: Peter Stanfield — University of Kent

Peter Stanfield — University of Kent — “A World of Small Insanities: Adaptations of Mickey Spillane in the 1950s”
Frank Krutnik — University of Sussex — “ Losing Face: Problems of Envisagement in Postwar Film Noir and Semi-documentary Crime Films”
Esther Sonnet — Portsmouth University — “Marked Women: Crime and Desire in Hollywood Cycles of the 1930s”
Jeff Smith — Washington University, St. Louis — “Trading Information: Genre, Allegory, and the Politics of Naming Names in Pickup on South Street”

N2 Hollywood Today

ROOM: Pavilion B—Level 3
CHAIR: Maja Manojlovic — University of California, Los Angeles

Angela Smith — University of Utah — “America is Closed: The Nation as Village, Terminal, and Gated Town in the Hollywood Flops of 2004”
Charlotte Pagni — Oakland University — “Input and Outcome: The Kinsey Institute and the Kinsey Biopic”
Maja Manojlovic — University of California, Los Angeles — “Charlie And The Chocolate Factory: Beyond Metaphor And Simulation - Interstice And Spatial Aesthetics Of Digital Fantasy”

N3 Broadcasting is Dead! Long Live Broadcasting!

ROOM: Pavilion C—Level 3
CHAIR: Jennifer Holt — University of Southern California
Alisa Perren — Georgia State University

Cynthia Meyers — College of Mount Saint Vincent — “Thinking Outside the Tube: Advertiser and Network Perspectives on Changing Broadcast Television Business Models”
Alisa Perren — Georgia State University — “How the Broadcast Networks Reinvented Themselves: The Rise of the Television Franchise in the 1990s”
Jennifer Holt — University of Southern California — “Wagging the Dog: Regulating Broadcast in the Conglomerate Era”
Daniel Chamberlain — University of Southern California — “ Digital Video Recorders and the Reorganization of the Television Industry”

N4 The Third Golden Age of German Cinema

ROOM: Pavilion D—Level 3
CHAIR: Daniela Berghahn — Oxford Brookes University

Sabine Hake — University of Texas, Austin — “Floating the Third Reich”
Daniela Berghahn — Oxford Brookes University — “No Face Like Home? Or Impossible Homecomings in the Films of Fatih Akin”
Randall Halle — University of Rochester — “The Contemporary German Avant-garde: The Local and the Global in Film Experiments by Parocki, Müller, Melhus, and Polat”
John E. Davidson — Ohio State University — “Documentary Stylists? Aesthetic Form and Social Critique in Recent German Cinema”

N5 But Is It Legal? Questions of Law and Ethics

ROOM: Junior A—Level 3, North Tower
CHAIR: Diane Waldman — University of Denver

Kristen Fuhs — University of Southern California — “Documentary as Double Jeopardy: Retrying Criminals in the Court of Public Opinion”
Richard Edwards — Saint Mary’s College, California — “Remix Culture and Digital Cinema”
Diane Waldman — University of Denver — “Documentary, Docudrama, and Defamation”
### Session N  
Sunday, March 5  
8:30–10:15 am

#### N6 Stunt/work: Performers, Technology, and New Media

| ROOM: Junior B–Level 3, North Tower  
| CHAIR: Matthew Solomon  
|  
| Jacob Smith  
|  
| Jacob Smith  
| Indiana University  
|  
| "The Adventures of the Human Fly, 1830–1930"  
|  
| Matthew Solomon  
| College of Staten Island, CUNY  
|  
| "The Stunt-ed Cinema of Houdini; or, The Handcuff King as Serial Queen"  
|  
| Miranda Banks  
| University of California, Los Angeles  
|  
| "The Action Heroine and Her Double: Rituals of Erasure"  
|  
| Bob Rehak  
| Indiana University, Bloomington  
|  
| "Remediating Stuntwork: Special Effects and Performance in the Lord of the Rings and Classical Hollywood"  

#### N7 South.North.South: Networks of Media and Culture across the Americas

| ROOM: Junior C–Level 3, North Tower  
| CHAIR: Brian Goldfarb  
|  
| Eduardo Santana  
| University of California, San Diego  
|  
| "The Action Heroine and Her Double: Rituals of Erasure"  
|  
| Miranda Banks  
| University of California, Los Angeles  
|  
| "The Action Heroine and Her Double: Rituals of Erasure"  
|  
| Bob Rehak  
| Indiana University, Bloomington  
|  
| "Remediating Stuntwork: Special Effects and Performance in the Lord of the Rings and Classical Hollywood"  

#### N8 Workshop: On the Difficult History of Contemporary Cinema: Film Studies After/As New Cinemas

| ROOM: Junior D–Level 3, North Tower  
| CHAIR: Kathleen Newman  
|  
| Dudley Andrew  
| Yale University  
|  
| Patrice Petro  
| University of Wisconsin, Milwaukee  
|  
| Bhaskar Sarkar  
| University of California, Santa Barbara  
|  
| James Tweedie  
| University of Washington  

#### N9 The Crisis of Academic Labor, Part V: Structural Determinants and Organized Responses to the New McCarthyism

| ROOM: Parksville–Level 3, North Tower  
| CHAIR: E. Wayne Ross  
|  
| Bill Mullen  
| Purdue University  
|  
| Patricia Keeton  
| Ramapo College, New Jersey  
|  
| Rich Gibson  
| San Diego State University  
|  
| Steve Macek  
| North Central College  

| SPONSOR: Caucus on Class  

#### N10 Close Readings in Television Studies

| ROOM: Granville–Level 4, South Tower  
| CHAIR: Maria Munoz  
|  
| Maria Munoz  
| University of California, Los Angeles  
|  
| "Media Advocacy and Representation: A Collective Effort in Expanding the Racial Borders of the Televisual Landscape"  
|  
| Raphael Ginsberg  
| University of North Carolina, Chapel Hill  
|  
| "Allen Iverson, Kobe Bryant and the Long Take: Deconstructing Race through ‘trash talk’"  
|  
| Lesley Harbridge  
| University of Aberdeen  
|  
| "Curbing Enthusiasm: Inaction and Reaction in BBC 2s The Office and Extras"  

#### N11 Queer Angles

| ROOM: Galiano–Level 4, South Tower  
| CHAIR: Ann-Marie Cook  
|  
| Hollis Griffin  
| Northwestern University  
|  
| "Ambivalent Text, Ambivalent Pleasure: Queer Masculinity, the Quality Audience, and Comedy Central’s Reno 911!"  
|  
| Margo Miller  
| Northwestern University  
|  
| "We Can Always Call Them Morticians, Nazis, and Married: 1950s and 1960s American Sitcom Character(s)"  
|  
| Casey McKittrick  
| Western Michigan University  
|  
| "Juvenile Desires: Towards a Typology of Filmic Children and Visual Pleasure"  
|  
| Ann-Marie Cook  
| University of the Pacific  
|  
| "The Mysterious Case of the Disappearing Dandy: The Status of Queer Space in Oliver Parker’s Ideal Husband and The Importance of Being Earnest"
**N12**  
**We Shall Overcome: Representations of the Civil Rights Movement**

**ROOM:** Orca–Level 3, South Tower  
**CHAIR:** Christopher Sieving  
*University of Notre Dame*

Christopher Sieving  
*University of Notre Dame*  
“Memphis Proves the Answer is Guns... and More Guns’: The FBI, the Black Power Movement, and the Battle over Uptight (Paramount, 1968)”

Jennifer Fuller  
*University of Texas, Austin*  
“Well, Fiddle the Law!” Civil Rights and 1960s TV Westerns

Tom Kemper  
*Crossroads School*  
“Cinema Rights/Civil Rights”

Aniko Bodroghkozy  
*University of Virginia*  

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**N13**  
**Chinese Cinema Between and Beyond Nations**

**ROOM:** Finback–Level 3, South Tower  
**CO-CHAIRS:** Robert Chi  
*Stony Brook University*  
E. Ann Kaplan  
*Stony Brook University*

Poshek Fu  
*University of Illinois, Urbana-Champaign*  
“Constructing China in Hong Kong: Shaw Brothers Cinema and Pan-Chinese Identity”

Kenny Ng  
*Hong Kong University of Science & Technology*  
“Early Hong Kong-Japanese Co-productions in the 1950s and 60s”

Robert Chi  
*Stony Brook University*  
“The House of Seventy-Two Transformations”

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**N14**  
**Global Perspectives on Women and the Cinema**

**ROOM:** Port Alberni–Level 4, North Tower  
**CHAIR:** Cindy Wong  
*College of Staten Island, City University of NY*

Kay Dickinson  
*Goldsmiths College/University of London*  
“I Have One Daughter and that is Egyptian Cinema”: Aziza Amir, Egypt’s ‘First’ Feature Film-Maker and the World of 1920s Feminist Nationalism”

Belen Vidal  
*University of St. Andrews*  

Sachiko Mizuno  
*University of California, Los Angeles*  
“City and Cinema as Palimpsest: Women, Film Culture, and Tokyo Modernity during the Intervar Period”

Lori Morimoto  
*Indiana University*  
“Your Place or Mine? Transnational ‘Okkake’ and Global Media Fandom”

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**N15**  
**Time and Narrative**

**ROOM:** Port Hardy–Level 4, North Tower  
**CHAIR:** Elizabeth Walden  
*Bryant University*

Curtis Maloley  
*Brock University*  
“Narrative A/mortality: Death, Time and Subjectivity in Contemporary Popular Film”

Kristi McKim  
*Hofstra University*  
“Something to Long For: Stylistic Intimacy and Duration in Ingmar Bergman’s Scenes from a Marriage”

Christopher Hanson  
*University of Southern California*  
“Rhythms of Decay: Bill Morrison’s Decasia”

Elizabeth Walden  
*Bryant University*  
“Time and Affect in Contemporary Video Art: Viola, Piene, Pfeiffer”

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**N16**  
**Screenings & Discussion**

**ROOM:** Gulf Islands A-Lower Lobby Level, North Tower

Jayce Salloum Program

untitled part 3: 12:00;  
untitled part 1: 4:00;  
untitled part 4: 38:00

**SPONSOR:** Middle East Caucus
Sunday, March 5, 2006
10:30 am - 12:15 pm

**02** Canadian Media

**ROOM:** Pavilion B—Level 3
**CHAIR:** Jon VanderBurgh  ❖ York University

**Megan Mullen**  ❖ University of Wisconsin, Parkside  ❖ “Dealing With Noisy Neighbors: Challenges in the Development of Canadian Multichannel Television”

**Marit Kathryn Corneil**  ❖ Norwegian University of Science and Technology  ❖ “Coming to Voice or Containing Voice: On the Contested Terrain of Public Access Media”

**Peter Urquhart**  ❖ University of Nottingham  ❖ “International Traffic in Television and the Case of Trailer Park Boys”

**Jen VanderBurgh**  ❖ York University  ❖ “A City’s Screen: Toronto’s Urban Imagination Anticipates the Coronation Broadcast [1953]”

**03** Rethinking Theories of “Everyday Life” for Media Historiographies

**ROOM:** Pavilion C—Level 3
**CHAIR:** Mary Desjardins  ❖ Dartmouth College

**Elana Levine**  ❖ University of Wisconsin, Milwaukee  ❖ “Media, the Past, and Everyday Life: In Search of Historical Audiences”

**Peter Schaefer**  ❖ University of Iowa  ❖ “The Wireless Takes Shape: The Ideology of Fidelity and Aesthetics in Radio Receiver Advertisements from 1925 to 1932”

**Mary Desjardins**  ❖ Dartmouth College  ❖ “Out of the Past’s Everyday Life: Movie-going, Movie Collectibles, and Temporalities of the Self”

**RESPONDENT:** Michael DeAngelis  ❖ DePaul University

**04** Workshop: New Directions in Student Research and Writing: Docuscripts—Visualizing More Effective Communication Skills for University Undergraduates

**ROOM:** Pavilion D—Level 3
**CHAIR:** Sarah Childress  ❖ Vanderbilt University

**WORKSHOP PARTICIPANTS:**
- Rebecca Bell-Meterenau  ❖ Texas State University
- Kathy Conkwright  ❖ Vanderbilt University
- Sam B. Gergus  ❖ Vanderbilt University

**05** Hollywood in Europe

**ROOM:** Junior A—Level 3, North Tower
**CHAIR:** Maria Pramaggiore  ❖ North Carolina State University

**Christian Jungen**  ❖ University of Zurich  ❖ “From Truffaut to Terminator: The Evolution of the Cannes Film Festival under Hollywood’s Hegemony”

**Rebecca Prime**  ❖ University of California, Los Angeles  ❖ “‘A Cold (War) Reception? The European Films of the Hollywood Blacklist’”

**Carolyn Anderson**  ❖ University of Massachusetts, Amherst  ❖ “Weak Hollywood, Strong Dollar and the Construction of 1950s Roman Holidays”

**Maria Pramaggiore**  ❖ North Carolina State University  ❖ “Americans in Ireland: Altman’s Images (1972) and Kubrick’s Barry Lyndon (1973)”
**06 Wireless Culture and the Cellular Image**

**ROOM:** Junior B–Level 3, North Tower  
**CHAIR:** Eric Freedman  
*Florida Atlantic University*

Jessica Ketcham  
*Louisiana State University*  
“Techno Mobs: Social Activism Through Mobile, Independent, and Personal Media”

Silvia Mejia  
*University of Maryland*  
“Ecuadorian Migration, Nostalgia and New Technologies”

HyeYoung Ok  
*University of Southern California*  
“Mobile phone Meets TV in City Square: The Politics of Mobile Phone Imaging on Korean Television”

Eric Freedman  
*Florida Atlantic University*  
“The Image and The Archive: Framing the Cellular Imaginary”

**07 Anime**

**ROOM:** Junior C–Level 3, North Tower  
**CHAIR:** Aaron Kerner  
*San Francisco State University*

Marc Steinberg  
*Brown University*  
“Immobile Sections, Trans-series Movement: Astro Boy and Commodity Series in Japanese anime”

Jiwon Ahn  
*Keene State College*  
“American Otaku: Shifting Relations of Power in Global Media Discourses”

Aaron Kerner  
*San Francisco State University*  
“Kawaii Attack: Manga Aesthetics and Infantilism in Hideaki Anno’s Love and Pop”

**08 The Good, the Bad, and the Sexy:** Hollywood’s Sexual Dichotomies from Fatty Arbuckle to Cecil B. DeMille to Jane Fonda

**ROOM:** Junior D–Level 3, North Tower  
**CHAIR:** Linda Williams  
*University of California, Berkeley*

Evan Heimlich  
*Kobe University*

Linda Williams  
*University of California, Berkeley*  
“Jane Fondas Orgasms: Carnal Knowledge on American Screens”

Hilary-Anne Hallett  
*Rutgers University*  
“How the Arbuckle Scandal Protected the Virtue of American Girls”

Evan Heimlich  
*Kobe University*  
“Red-Blooded Sex vs. Blueblooded Religion for White Audiences: Or, DeMille’s WASPish Crusade, vs. His Sex-Melodramatization of Cinema”

José Gatti  
*Universidade Federal de, Sao Carlos*  
“Copacabana: the Eroticism of Carmen Miranda”

**09 The Achievement of Chris Marker**

**ROOM:** Parksville–Level 3, North Tower  
**CHAIR:** Margaret Flinn  
*University of Illinois, Urbana-Champaign*

Tara Lockhart  
*University of Pittsburgh*  
“Hybrid Sensibilities and Reflexive Movement: The Essay-Films of Chris Marker”

Nadine Boljkovac  
*Cambridge University*  
“War-Time Affects: Marker’s Prophetic Memories”

Margaret Flinn  
*University of Illinois, Urbana-Champaign*  
“Cat Graffiti: Chris Marker and the Politics of Signs”

**010 Representing Work on U.S. Television**

**ROOM:** Granville–Level 4, South Tower  
**CHAIR:** Mobina Hashmi  
*University of Wisconsin, Madison*

Daniel Marcus  
*Goucher College*  
“The Entrepreneur and the Financier: Cultural Heroes of the New Economy”

Juan Monroy  
*New York University*  
“Division of Labor: Work, Latino Culture, and Race in Si-TV’s Urban Jungle”

Mobina Hashmi  
*University of Wisconsin, Madison*  
“Alias and 24: New Technologies at Work in the New Millennium”

SPONSOR:  
Television Studies Interest Group

**011 Televised Fantasies for Young Women**

**ROOM:** Galiano–Level 4, South Tower  
**CHAIR:** Hilary Neroni  
*University of Vermont*

Leslie Campbell Grant  
*Northern Michigan University*  
“We’ve Come a Long Way, or Have We?: Representations of African American Women in Girlfriends”

Karin Beeler  
*University of Northern British Columbia*  
“Unsettling Visions: Cassandra, Joan of Arc and Contemporary American Television”

Hilary Neroni  
*University of Vermont*  
“Buffy’s Collective: Linear Narrative and The Power of a United Femininity”
Session O  📅 Sunday, March 5  🕒 10:30 am–12:15 pm

012 New Latino Stardom: Cultural Identities Under Construction
ROOM: Orca–Level 3, South Tower
CHAIR: Marvin D'Lugo  ✉️ Clark University

Kathleen Newman  ✉️ University of Iowa  ✉️ “Salma After Frida”
João Luiz Vieira  ✉️ Universidade Federal Fluminense  ✉️ “All-Purpose Latina: Penelope Cruz’s Traveling Body”
Cristina Venegas  ✉️ University of California, Santa Barbara  ✉️ “Cause Celebrie Gael, the Acting Activist?”
Jaime Nasser  ✉️ University of Southern California  ✉️ “El Che Guevara and The Red Bumblebee Man: Two Versions of Masculinity Battle Hollywood’s Dominance in Latin America.”
SPONSOR: Latino/a Caucus

013 New Approaches to Korean Cinema
ROOM: Finback–Level 3, South Tower
CHAIR: Suk-Young Kim  ✉️ University of California, Santa Barbara

Nanna Heidenreich  ✉️ Humboldt University, Berlin/University of Trier  ✉️ “Revenge Is All The Rage? Beginning the End of Closure”
Dong Hoon Kim  ✉️ University of Southern California  ✉️ “Universal Pictures Goes to GyoengSeog (Seoul): Japanese Imperialism and Korean Film Culture in the 1920s”
Suk-Young Kim  ✉️ University of California, Santa Barbara  ✉️ “Reflective and Refractive Screen: Social Significance of Cinema in North Korea”

014 Transnational Documentary
ROOM: Port Alberni–Level 4, North Tower
CHAIR: Kimberley Monteyne  ✉️ New York University

Kimberley Monteyne  ✉️ New York University  ✉️ “Inside the Hindu Pavilion: Jean Renoir’s The River”
Kristen Barnes  ✉️ Independent Scholar  ✉️ “Rough Reversals (Im)possibilities of Reversal”

015 Animals in Film
ROOM: Port Hardy–Level 4, North Tower
CHAIR: Pete Porter  ✉️ Eastern Washington University

Cynthia Chris  ✉️ College of Staten Island, CUNY  ✉️ “Wild Boys and Grizzly Men: The Animal and the Abject”
Pete Porter  ✉️ Eastern Washington University  ✉️ “On Marching Penguins: Counter-Programming with the Exotic Familiar”
Toni Perrine  ✉️ Grand Valley State University  ✉️ “Equaphilia: Love Relationships between Girls and Horses in Popular Culture”

016 Screenings
ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Europlex  (Ursula Biemann/Angela Sanders, Switzerland, 2003, 20 min)
SPONSOR: African/African American Caucus and the Caucus on Class

Arlit: Le DeuxiÈme Paris  (Idrissou Mora Kpai, Niger/Benin, 2005, 75 min)
SPONSOR: French and Francophone Interest Group

Sunday, March 5, 2006  12:15–1:15 pm

Caucus Coordinating Committee
ROOM: Orca–Level 3, South Tower
Sunday, March 5, 2006
1:15–3:00 pm

**P1**
**Filming the Ethnic City:**
New York, London, and Paris in the Late Twentieth Century

**ROOM:** Pavilion A—Level 3  
**CHAIR:** Stanley Corkin  *University of Cincinnati*

- **Stanley Corkin**  *University of Cincinnati*  “The Romance of (White) Ethnic Space and the Decline of the City: The Godfather (1972), Mean Streets (1973), and The Godfather Part II (1974)”
- **Darrell Newton**  *Salisbury University*  “Voices from the Ghetto: BBC News, Racial Dystopia and the 1970s”
- **Marie-Noelle Yazdanpanah**  *University of Vienna* and **Julia Friehs**  *University of Vienna*  “Ethnicity and urban space in La Haine (F 1995)”
- **Jana Braziel**  *University of Cincinnati*  “Booth-wa? Or Basquiat?: New York’s Ethnic Cityscapes in Downtown 81 and Basquiat”

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**P2**
**Directors at Work**

**ROOM:** Pavilion B—Level 3  
**CHAIR:** Kara Andersen  *University of Pittsburgh*

- **Marguerite Rippy**  *Marymount University*  “It’s Not True: Orson Welles’ Pan American Project”
- **Chris Robe**  *Florida Atlantic University*  “Bullets and Babies: The Role of Gender in Sergei Eisenstein’s Que Viva Mexico! and American Depression-Era Left Film Criticism”
- **Kara Andersen**  *University of Pittsburgh*  “Ahead of His Time: Buster Keaton’s The Playhouse and Virtual Reality”

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**P3**
**Women at Work in the Industry**

**ROOM:** Pavilion C—Level 3  
**CHAIR:** Erin Hill  *University of California, Los Angeles*

- **Samantha Barbas**  *Independent Scholar*  “The Politics of Gossip: Louella Parsons and The Creation of American Celebrity Culture”
- **David Resha**  *University of Wisconsin, Madison*  “Using Color in Black-and-White: The Designs of Edith Head”
- **Heidi Kenaga**  *University of Memphis*  “You’re Not Extras but a Nation of Believers”: Promoting Hollywood Extra Girl (1935)”
- **Erin Hill**  *University of California, Los Angeles*  “Women’s Work: Femininity in Film and Television Casting”

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**P4**
**Comics: The Nexus of Universes**

**ROOM:** Pavilion D—Level 3  
**CHAIR:** Derek Kompare  *Southern Methodist University*

- **Bart Beatty**  *University of Calgary*  “Crumbs from the Table: Comic Books as Contemporary Art”
- **Jason Bainbridge**  *University of Tasmania*  “Four Color Theories: Comics As Textual Postmodernity”
- **Avi Santo**  *University of Texas, Austin*  “Autoeroticism and The Changing Cultural and Institutional Landscape of the Contemporary Comic Book Industry”
- **Derek Kompare**  *Southern Methodist University*  “Infinite Critic: Hyperdiegetic Management in Contemporary Comics”

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**P5**
**Extreme Canada**

**ROOM:** Junior A—Level 3, North Tower  
**CHAIR:** Wendy Pearson  *University of Western Ontario*

- **Darrell Varga**  *NSCAD University*  “Regional/National/Global: Atlantic Canadian Cinema and the Production of Place”
- **Eugenie Brinkema**  *Brown University*  “Spectatorship as Cruising and the Otherwise Films of Bruce LaBruce”
- **Wendy Pearson**  *University of Western Ontario*  “Fun(g) in the Homographic Archive”
P6 Workshop: Philosophical and Theoretical Concepts of Illusion in Film and Media

ROOM: Junior B–Level 3, North Tower
CO-CHAIRS: Robin Curtis  Freie Universität Berlin
           Gertrud Koch  Freie Universität Berlin

WORKSHOP PARTICIPANTS:
Mary Ann Doane  Brown University
Philip Rosen  Brown University
Robin Curtis  Freie Universität Berlin
Gertrud Koch  Freie Universität Berlin

P7 The Indigenous and the Regional in North America

ROOM: Junior C–Level 3, North Tower
CHAIR: Joanna Hearne  University of Missouri, Columbia

Stewart Fyfe  University of Wisconsin, Madison  “We Can Have the Dance Right Here: Narrative and the Poetics of Regional Film”
Joanna Hearne  University of Missouri, Columbia  “Indigenous Animation: Educational Programming, Narrative Interventions, and Children’s Cultures”

P8 Sporting Community: Geography and Identity in Sports Media

ROOM: Junior D–Level 3, North Tower
CHAIR: Victoria E. Johnson  University of California, Irvine
        Jon Kraszewski  Texas Christian University

Cynthia Fuchs  George Mason University  “Long as You Hot: Hip-hop, Obligation, and Basketball on TV”
Victoria E. Johnson  University of California, Irvine  “Imagining a Nation of ‘Urban Hipsters’: ESPN as Multimedia Community”
Jon Kraszewski  Texas Christian University  “Lost and Found: Ex-Pat Clubs, Sports Fandom, and Local Identities”

RESPONDENT: James Hay  University of Illinois
SPONSOR: Television Studies Interest Group

P9 Film History, Family History: Dad & The Telenews Theatre Corporation

ROOM: Parksville–Level 3, North Tower
CHAIR: Jen Aronson  Guggenheim Museum

Michael Aronson  University of Oregon  “Telenews: History”
Nathan Aronson  University of South Alabama  “Telenews: Family”
Jen Aronson  Guggenheim Museum  “Telenews: Archive”

RESPONDENT: Gregory Waller  Indiana University

P10 Death Becomes Her: Death and Empowerment in Contemporary Television

ROOM: Granville–Level 4, South Tower
CHAIR: Stacey Abbott  Roehampton University

Stacey Abbott  Roehampton University  “The Afterlife of Angel’s Women”
Deborah Jermyn  Roehampton University  “Dying to Tell You Something – Posthumous Narration and Female Omniscience in Desperate Housewives”

P11 White Masculinity at Risk

ROOM: Galiano–Level 4, South Tower
CHAIR: Heidi Schlipphacke  Old Dominion University

Brian Ganter  University of Washington  “Class Intoxication in American Cinema: Class and Masculinity in Sideways”
David Uskovich  University of Texas, Austin  “Blindsided by a Random Emotion: White Masculinity and the Aesthetics of Loss on Dawson’s Creek”
Heidi Schlipphacke  Old Dominion University  “Affective Excess: Abject White Masculinities”
P12 Tracking the Soundtrack

ROOM: Orca–Level 3, South Tower
CHAIR: Todd Decker  University of Michigan

Giorgio Biancorosso  University of Hong Kong  “Film Music as Conjuring: Revisiting the Question of Perceptual Ambiguity”

David Laderman  College of San Mateo  “Blank Regeneration: Transnational Punk Films Since the Mid–1990s”

Kevin Donnelly  University of Wales, Aberystwyth  “Ghost Soundtracks: David Bowie and The Man Who Fell to Earth (1976)”


P13 Culture and Crisis in Africa

ROOM: Finback–Level 3, South Tower
CHAIR: Mark Kligerman  University of Michigan

Alex Fisher  University of Ulster  “Music and Decolonisation in African Cinema”

Anne Ciecko  University of Massachusetts, Amherst  “Transmedia Stardom, Global Audiences, and the Rise of the Afropop DVD”

Mark Kligerman  University of Michigan  “Touki Bouki and the Post-Colonial Picaresque: Recasting the Journey Narrative in Contemporary West African Cinema”

P14 Transnational Hollywood

ROOM: Port Alberni–Level 4, North Tower
CHAIR: Michael Kackman  University of Texas, Austin

Michael Baskett  University of Kansas  “Made in California For Enjoyment Throughout the World: Japanese Perspectives on 1920s Hollywood”

Natasa Durovicova  University of Iowa  “How to Make a European Film: the Case of the US Majors”

Michael Kackman  University of Texas, Austin  “The Pan-American Cowboys: Internationally Syndicated Television Westerns in the 1950s”

P15 Disciplining Bodies

ROOM: Port Hardy–Level 4, North Tower
CHAIR: Olaf Hoerschelmann  Eastern Illinois University

Gloria Shin  University of Southern California  “Tour de Lance: Invincibility, George W. Bush and the Meaning of Lance Armstrong’s Body”

Nathan Epley  University of North Carolina, Chapel Hill  “Performativity, Cultural Capital, and Total-Makeover Television”

Lauri Mullens  Pomona College  “Either/Or, Both/And: Representing the Intersexed Body in Contemporary Media”

Olaf Hoerschelmann  Eastern Illinois University  “Subjects of Reality: Transforming the Self on Boot Camp and What Not to Wear”

P16 Screenings

ROOM: Gulf Islands A-Lower Lobby Level, North Tower

Summer Of The Serpent
(Kimi Takesue, USA, 2004, 27 min)
SPONSOR: Asian/Asian Pacific American Caucus

The Displaced View
(Midi Onodera, Canada, 1988, 52 min)
SPONSOR: Asian/Asian Pacific American Caucus
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