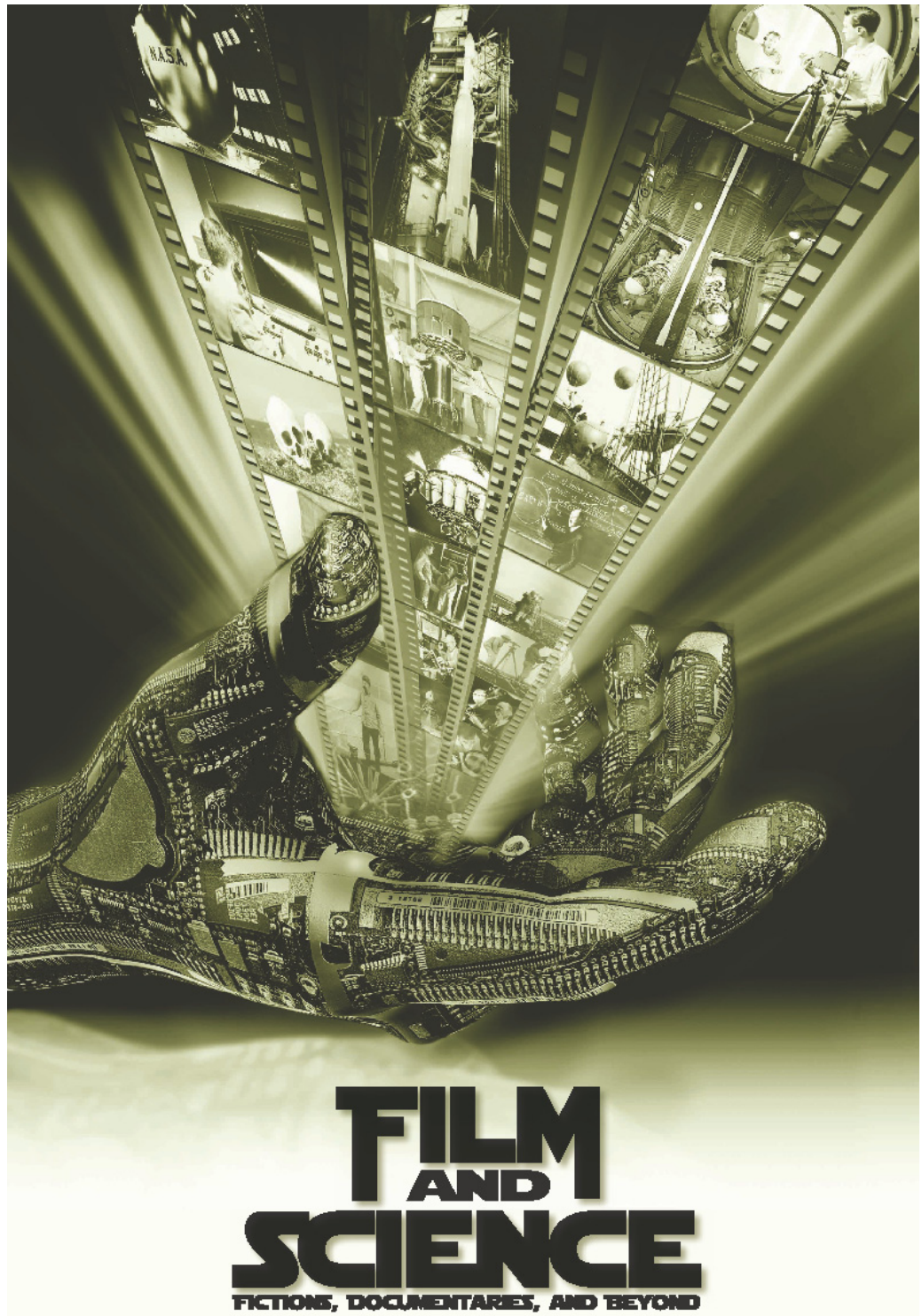


2008 *FILM & HISTORY* CONFERENCE



FILM AND SCIENCE

FICTIONS, DOCUMENTARIES, AND BEYOND

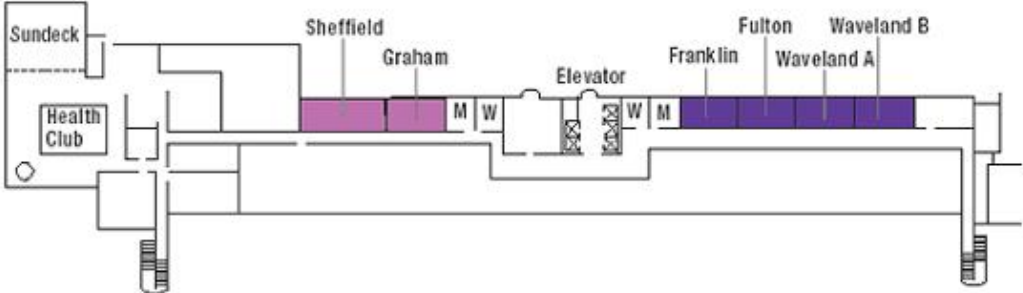
OCTOBER 30 – NOVEMBER 2, CHICAGO, THE WESTIN O'HARE
Sponsored by the Center for the Study of Film and History
www.uwosh.edu/filmandhistory

The Westin O'Hare Floor Map

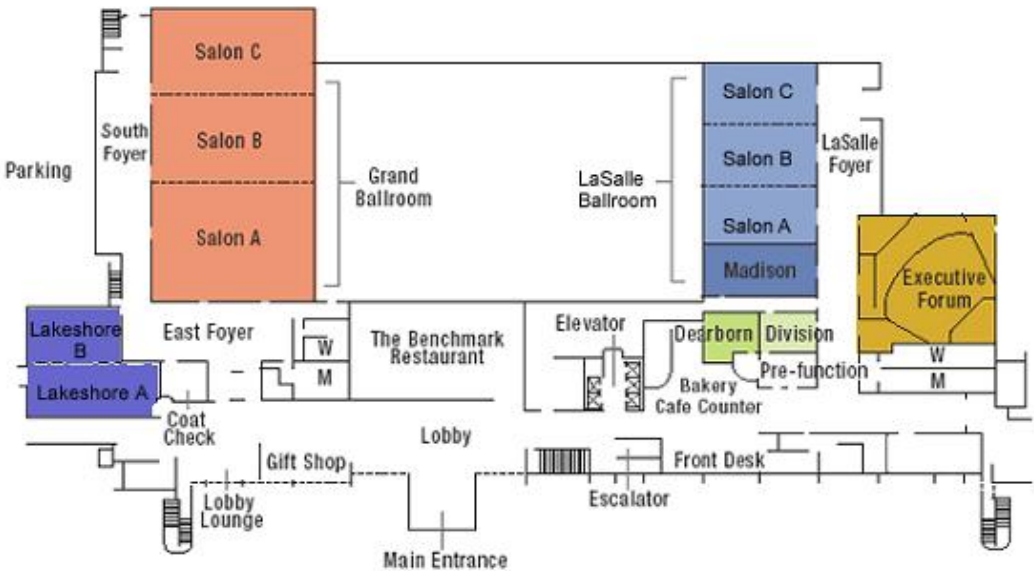
Third Level
Rosemont 1-4



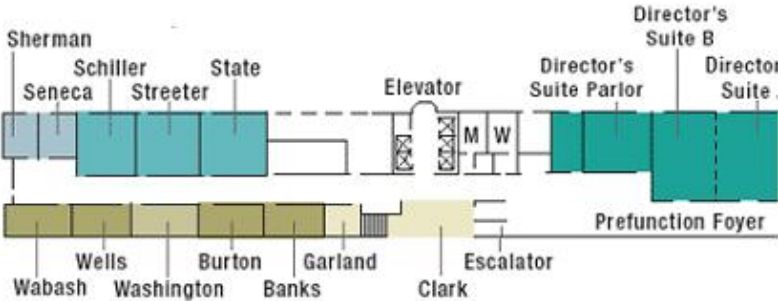
Second Level



Lobby Level



Lower Level



2008 CONFERENCE HIGHLIGHTS

Sessions Begin

Thursday, October 30, 3:30 p.m.

Reception for Area Chairs and Plenary Speakers

Thursday, 5:30-6:30 p.m.

O'Hare Room, 12th Floor

Wines, Cheeses, Fruits

Gourmet Dinner Banquet

Friday, 6:00-8:00 p.m.

Grand Ballroom

Complimentary for All Registered Participants

Daily Lunch Breaks

11:00 a.m. – 1:00 p.m.

Plenary Addresses

Thursday, 8:00-9:00 p.m., Executive Forum

Wheeler Winston Dixon

Friday, 8:00-9:00 p.m., Grand Ballroom

Roger Launius

Saturday, 6:00-7:00 p.m., Executive Forum

Sidney Perkowitz

Sessions End

Sunday, November 2, 11:00 a.m.

Panel Sessions

Please **wear your identification badge** during all conference functions, including the banquet and the plenary addresses.

Presentations should consume no more than 20 minutes, including the display of any audio-visual media. Half-panels—those comprising just two presenters—should use only the first hour of the session, to accommodate panelists added or shifted after the printing of this program.

In all cases, the chair should allocate **15-20 minutes for discussion**, which should occur at the end. Unless noted otherwise, the chair of the panel is the final presenter.

Attend panels other than your own. Scheduling is generous and relaxed. Be collegial. Support your fellow panelists. They depend on you as much as you depend on them.

Meeting-room assignments are listed at the beginning of each session.

October 30, 2008
Thursday
Session One: 3:30 p.m. -5:30 p.m.

Room Assignments

Room	Location	Thursday - Session One
Dearborn	Lobby	100 (Panel #)
Directors A	Lower Level	101
Directors B	Lower Level	102
Division	Lobby	103
Lakeshore A	Lobby	104
Lakeshore B	Lobby	105
LaSalle A	Lobby	106
LaSalle B	Lobby	107
Madison	Lobby	108
Rosemont 1	3rd Floor	109
Rosemont 2	3rd Floor	110
Rosemont 3	3rd Floor	111
Rosemont 4	3rd Floor	
Schiller	Lower Level	112
State	Lower Level	113
Streeter	Lower Level	114

Bioethics

100 - Cloning, Race, and Fertility: Frames of Reproduction

Genotypical, Phenotypical, and Just Plain Typical Discrimination in *Gattaca*: Can Any Type Be Justified?

Noah Levin, Bowling Green State University, nlevin@bgsu.edu

“I, Clone”–How Cloning is (Mis)Portrayed in Contemporary Cinema

Jason T. Eberl, Indiana University-Purdue, jeberl@iupui.edu

Conceiving the Infertile Patient in TV Medical Dramas

Seline Szkupinski Quiroga

Science Fiction in British Film and Television

101 - Politics and Representation

Army of Ghosts: Sight, Knowledge and the Invisible Aggressor in *Dr Who*

Matthew Jones, University of Manchester (UK)

Matthew.W.Jones@student.manchester.ac.uk

Who is Piloting the Tardis? Professionalization of Doctor Who...Fans and

Regeneration of British Cultural Identity

Timothy G. Jones, University of Southern California

Tjones.media@gmail.com

Michael Radford's *1984* (1984): A Visual Homage to Orwell's Earlier Social Commentaries

Ron Smith, Thompson Rivers University (Canada), Rsmith@tru.ca

Post-Apocalyptic Depictions of the Black Woman in the British Science Fiction

Films *Children of Men* and *28 Days Later*

Sarah Arnold, National University of Ireland (Ireland)

Sarnold11@hotmail.com

Cinematic Extraterrestrials

102 - Encountering Aliens, Encountering Humanity

The Extraterrestrial Is the Message: The Man Who Fell to Earth to Discover Humanity

Milan Pribisic, Loyola University, Chicago, mpribis@luc.edu

Protocol Droids, Wookie-Gab, and Reciprocal Passive Bilingualism:

Representations of Language in Science Fiction Films

Harold F. Schiffman, University of Pennsylvania

haroldfs@gmail.com

Spiritual Surrogacy: Cinematic Extraterrestrials and Human Spirituality

James Webb, zerzura@sbcglobal.net

Code-Breaking-Low and High Tech Whodunits
103 - Code-breaking

In the Interests of National Security: Citizen and State in *Three Days of the Condor*

Oliver Griffin, St. John Fisher College, ogriffin@sjfc.edu

Keeping Silent, Telling Truths: Women of Bletchley Park

Winona Howe, La Sierra University, whowe@lasiera.edu

U.S. COMINT: Pearl Harbor "Disaster," Midway Miracle

Keith Wheelock, Raritan Valley Community College

Kwheelock1@comcast.net

Doctor Who

104 - Framing the Doctor: Genre and Identity in *Doctor Who*

Chair: Chris Hansen

Who is the Doctor?: The Meta-Narrative of Dr. Who

Michelle Cordone, Saint Louis University, mcordone@slu.edu

Dangerous to Know: The Tenth Doctor as Byronic Hero

Johnny M. Penley, University of North Carolina-Asheville

johnnypenley@yahoo.com

The Godlike Non-Domesticity of the Doctor: Who Saves Us from the Imperialism of History

Todd Comer, Defiance College, tcomer@defiance.edu

Science Fiction from Literature to Screen

105 - Science Fiction Journeys into Adaptation

A Road Less Traveled: John Christopher's *No Blade of Grass* and Dystopian Vision

J. Rocky Colavito, Butler University, J_RockyC@hotmail.com

Cold War Utopia: Faith and Science in *Red Planet Mars*

Kimmo Ahonen, University of Turku (Finland), Kimmo.ahonen@utu.fi

The Science (Fiction) of Evil: Guillermo del Toro's Transformation of Theology into Technology in *Hellboy* and *Hellboy II*

Joe Sommers, University of Central Arkansas, Jsommers@uca.edu

106 - David Cronenberg

Heading East: Bakhtin's Chronotope and *A History of Violence*

Jocelyn Szczepaniak-Gillece, Northwestern University, jocesg@gmail.com

David Cronenberg's Technology of Transgression

Svitlana Matviyenko, University of Missouri in Columbia

matviyenos@yahoo.com

Omnivorous Dedication vs. Total Institutions: David Cronenberg's Scientists

Pending Ernest Mathijs, U of British Columbia, Ernest.mathijs@gmail.com

Different Bodies

107 - Gender, Reproduction & Disability

Cinematic Eugenic Desire: Disability and Masculine Sexuality in Contemporary American Film

Jennifer Middlesworth, University of Virginia, Jfm3c@virginia.edu

Sister/Sister: The Conjoined Twin Narrative in *Chained for Life* and *Sisters*

Trae DeLellis, University of Miami, r.delellis@umiami.edu

Deviled Eggs: Teratogenesis and Gynecological Gothic in the Cinema of Monstrous Birth

Andy Scahill, University of Texas-Austin, adscahill@austinn.rr.com

A Valuable Life: Reterritorializing Genetic Disability in Australia and the Documentary *18q*

Veronica Wain, BCI & Queensland College of Art, Griffith University (Australia), Veronica_wain@yahoo.com.au

Environmental Documentaries

108 - Environmental Discourses

Chair: Sharon Zuber

Performing Science: An Ecocritical Reading of *Cosmos*

Stephen Rust, University of Oregon, srust@uoregon.edu

From Now to Doomsday: Bill Moyers, Melodrama, and the Environmental Conversion

Jennifer Schneider, Colorado School of Mines, jjschnei@mines.edu

The Activist Niche: Students, Environmental Videos, and Social Change

William Sonnega, St. Olaf College, sonnega@stolaf.edu

Rachel Carson's *Silent Spring: The American Experience* (1993)

Catherine L. Lange, SUNY College- Buffalo, langecl@buffalostate.edu

The Future of Genocide and Repression

109 - The Cinematic Shadows of the Holocaust

Utterly Without Redeeming Social Value? 'Nazi Science' on the Big (and Little) Screen

James J. Ward, Cedar Crest College, jjward@cedarcrest.edu

Shoah Déjà Vu: Imagining the Holocaust in Third-Generation Cinema

Lawrence Baron, San Diego State University, lbaron@mail.sdsu.edu

Visualizing Genocide: Migrating Images of the Holocaust and the Representation of Genocide in Popular Cinema

Tobias Ebbrecht, Film and Television Academy, Potsdam-Babelsberg (Germany), t.ebbrecht@hff-potsdam.de

A Quality of Obsession Considerably Further East: The Holocaust in Stanley Kubrick's Films

Geoffrey Cocks, Albion College, gcocks@albion.edu

Race and Science Fiction

110 - Racial Bodies, Sex and Romance in Science Fiction Cinema

Chair: Eric Hung

Afrophobia---White Lies on Black Screens: Analyzing the 'Science' of Computer Generated, Bionic, and Prosthetic Truth in 21st-Century American Cinema
Anjali Pandey, Salisbury University, axpandey@salisbury.edu

Wall-E and Eve Sitting in a [United States-centric, Heteronormative] Tree:
Analyzing Representations of Race and Gender in the Animated Film
Wall-E

Candice Haddad, Univ. of Texas-Austin, Candice.haddad@gmail.com
Interracial/Interspecies Sex and Romance in Science Fiction
Deborah L. Kitchen-Doderlein, University of Oslo (Norway)
d.l.kitchen-doderlein@ilos.uio.no

The Atomic Age

111 - National Cultures and Identities

Chair: Christoph Laucht

Nuclear Fission and National Interest: Documenting the Bomb in India
Pending Satish Poduval, EFL University, Hyderabad (India)
satishpodival@gmail.com

The End of Victory Culture: Robert Aldrich's *Kiss Me Deadly* (1955)
Ron Briley, Sandia Prep School, rbriley@sandiaprep.org

Time Travel

112 - Concepts of Time: Time Machines and Time Travel

Cinema as Time Machine in the Pre-Classical Era
Beth Corzo-Duchardt, Northwestern University
Corzo-duchardt@u.northwestern.edu

Without a Machine? Forms of Time Travel in *Donnie Darko*, *Eternal Sunshine of the Spotless Mind* and *Lost*
Antonio Savorelli, safe@cknweb.it

Reversible Time in Avant-Garde Cinema (1919-1933): Time Travel, Time Criticism, and Playful Time
M. Solina Barreiro Gonzalez, Pompeu Fabra University
Mariasolina.barreiro@upf.edu

Time Is of the Essence: The Split Subject in *Lost*
Amy Bauer, Claire Trevor School of the Arts, University of California-Irvine
abauer@uci.edu

Women and Sciences

113 - Empathy, Exploitation, and Existence: The Challenges of Presenting Female Scientists on Film

Restoring Historical Justice via a Documentary: The Case of Henrietta Leavitt, a Woman Astronomer

Pangratios Papacosta, Columbia College, ppapacosta@colum.edu

Empathy and the Women Scientist in Ecodoom Films

Kasi Jackson, West Virginia University, Kasi.Jackson@mail.wvu.edu

An Acceptance of How Things Must Be: Beatrix Potter: A Curator in the Crosshairs and at a Crossroad

Sally Hilgendorff, Independent Historian, Smhilgendorff27@juno.com

114 - Special Panel - Steven Spielberg: 4:30 - 5:30

Andrew Gordon, University of Florida

Plenary Address: 8:00 - 9:00 p.m., Executive Forum

Wheeler Winston Dixon

James Ryan Professor of Film Studies

University of Nebraska, Lincoln

Visions of the Apocalypse

Visions of Paradise

Disaster and Memory

Lost in the Fifties: Recovering Phantom Hollywood

October 31, 2008

Friday

Session One: 9 a.m. - 11a.m.

Room	Location	Friday - Session One
Dearborn	Lobby	200 (Panel #)
Directors A	Lower Level	201
Directors B	Lower Level	202
Division	Lobby	203
Lakeshore A	Lobby	204
Lakeshore B	Lobby	205
LaSalle A	Lobby	206
LaSalle B	Lobby	207
Madison	Lobby	208
Rosemont 1	3rd Floor	209
Rosemont 2	3rd Floor	210
Rosemont 3	3rd Floor	211
Rosemont 4	3rd Floor	212
Schiller	Lower Level	213
State	Lower Level	214
Streeter	Lower Level	215

**Animation, Atomics and Anticipation
200 - American Made**

The Paradox of Pixar: The Threatening Representation of Technology in Some Pixar Films

Kelli Marshall, University of Toledo, kellirmarshall@gmail.com

How Mad Scientists, Mutants, and Domsday Devices Save Us: Futurama and the Cautionary Tale of American Science-Fiction

Michael Palmer, Southern Illinois University-Edwardsville
mpalmer1984@gmail.com

Hare Way to the Stars: Animation, Atomics and Anticipation

Tiffany L. Knoell, Bowling Green State University, tlknoell@gmail.com

Apollo Program

201 - Film and the Apollo Era: the Space Race in Cold War Culture

Chair: Allison Whitney

Televising *Apollo 11*: The Moon Landing as Instant History

Gary Edgerton, Old Dominion University, gederto@odu.edu

The Politics of the Moon: Apollo Imagery and Cold War Politics in Lebanon

Susanne Wiedemann, Saint Louis University, swiedema@slu.edu

Visualizing Spaceflight: The Films of Pavel Klushantsey

Pending Cathleen Lewis, National Air and Space Museum, Smithsonian Institute, LewisCS@si.edu

Bioethics

202 - Film and Bioethical Insight

Pass the Vegetables, Please: Radiation Sickness in American Film and Television, 1937-1966

David Rego, Tufts University, david_alan_rego@yahoo.com

Bioethics and *House M.D.*

Mark H. Dixon, m-dixon@onu.edu

The Peculiar Patient: Kantian Themes in *The Elephant Man*

Christopher Grau, Clemson University, grau@clemson.edu

Science Fiction in British Film and Television

203 - 2001: A Space Odyssey

Simians, Subjectivity and Sociality: The Dawn of man in *2001: A Space Odyssey*

Sherryl Vint, Brock University (Canada), svint@brocku.ca

"A Journey Beyond the Stars": *2001* and the Psychedelic Revolution in 1960s' Science Fiction

Rob Latham, University of California-Riverside, Rob-latham@uiowa.edu

Staging the Limits to Knowledge: Cognition, Estrangement, and Spectacle in *2001: A Space Odyssey*

Mark Bould, University of the West of England (UK)

Mark.bould@uwe.ac.uk

204 - Darwin and the Evolution-Intelligent Design Aftermath

Chair: Keith Wheelock

Creationism, Scientism, and the Cinema of Synthetic Memory

Everett Hamner, Western Illinois University, E-hamner@wiu.edu

The Impact of Creationist Documentaries in the Muslim World

Salman Hameed, Hampshire College, shameed@hampshire.edu

Darwin's Defenders: *X-Men*, *Heroes*, *Blade*, *Underworld* and Other Mutants

Tom Prasch, Washburn University, Tom.prasch@washburn.edu

Different Bodies-Disability, Impairment, and Illness

205 - Sighted Culture, Visual Art & Disability

The BBC's *Second Sight*: Sighted Culture, Vision Loss & (In)Dependence

Marja Mogk, California Lutheran University, mmogk@callutheran.edu

The Disabled Body in Julie Taymor's *Frida*

Micki Nyman, Fayetteville State University, mnyman@uncfsu.edu

Disability & the ADA: Fringe Benefits of *Fur: An Imaginary Portrait of Diane Arbus*

Beverly Kelley, California Lutheran University, Kelley@clunet.edu

Doctor Who

206 - No Country for an Old-Time Lord: National Identity and the Post-Modern in *Doctor Who*

Chair: Chris Hansen

Doctor Who and Po-Mo 2.0: Adric on You-Tube

Kaylie McKellar, Independent Scholar, kaliemckellar@gmail.com

“There is no British Empire... Yet”: *Doctor Who* for an International Audience

Barbara Selznick, University of Arizona, Selznick@email.arizona.edu

“A man with such style I cannot often find, a doctor of the heart and a doctor of mind”: Represented British Morality Mindsets in *Dr. Who*.

Gordon Simpson, University of Cumbria, Gordon.simpson@cumbria.ac.uk

Jake Simpson, Linden Lab, San Francisco, Jakesimpson100@yahoo.com

The Future of Genocide and Repression

207 - Genocide and Massacres in World Cinema

Chair: Elke Heckner

Trauma and Its Representation in Contemporary South Korean Cinema

Young Eun Chae, University of North Carolina-Chapel Hill

youngeun@2mail.unc.edu

Gazing at the Beast: Describing Mass Murder in Deep Mehta's *Earth* and Terry

George's *Hotel Rwanda*

Joya Uraizee, St Louis University, joyaurazee@hotmail.com

Hollywood Physicians

208 - Women and Children First

Chair: Erwin Erhardt, III

The Delivery of Social Critique in Birth Documentaries: When Doctors Bring More to the Screen than Life Itself

Jonathan M. Silver, Tisch School of Arts at New York University

Jms758@nyu.edu

In Defense of Mother: A Scientific Re-Reading of Hitchcock's *Psycho*

Scott F. Stoddart, Fashion Institute of Technology

Scott_stoddart@fifnyc.edu

Is the Female Intellect and Original Sin?: The Treatment of Female Doctors in Representative American Films from the 1930s to the Present

Joo Young Lee, Emory University, joolee@udel.edu

Classical Rhetoric & The Scientific Woman

Christopher Simpson, Sheffield Hallam University (UK)

Christophr.F.Simpson@student.shu.ac.uk

Richard Walton, Sheffield Hallam University (UK)

R.J.Walton@shu.ac.uk

Nature and the Environment in Feature Films

209 - Ecocriticism, Alterity, and the Environment in Feature Films

Dirty, Pretty Earth: Film Ecocriticism and Environmental Science

Claudia Hemphill Pine, University of Idaho

Claudia.hemphill.pine@gmail.com

Devastation and Conservation of the Oklahoma Landscape in the 1949 Film

Tulsa

Deborah Glast, University of Texas at Arlington, dglast@uta.edu

Snow Walker: Adapting an Environmental Message from Shorty Story to the Big Screen

Deborah Adelman, College of Du Page, Adelman@cod.edu

Where No Vultures Fly (1951) and *West of Zanzibar* (1954): Conservation as the White Man's Burden

Kathleen McDonough, State University of New York-Fredonia

Kathleen.McDonough@fredonia.edu

Race and Science Fiction

210 - The Race of Will Smith

Chair: Anjuli Pandey

Will Smith as Science-Fiction Maverick

Janani Subramanian, University of Southern California

jananisu@usc.edu

The \$4 Billion Actor Everyone Forgot was Black: Will Smith's Racial Transcendence through Science Fiction Films

Kristen Warner, University of Texas-Austin

kristenwarner@mail.utexas.edu

Race and the American Gothic Tradition in *I Am Legend*

Mikal J. Gaines, The College of William and Mary, mjgain@wm.edu

Monsters, Mad Scientists and Men from Outer Space

211 - The Many Faces of Madness

Altered States: Scientist as Monster, Science as Monstrosity

Kelli Gardner Bell, Saint Louis University, Kbell10@slu.edu

The Cinematic Islands of Dr. Moreau

Richard Voeltz, Cameron University, richardv@cameron.edu

Consumed By Their Creations: Mad Scientists of the New Millennium

Andrew Howe, howe395@yahoo.com

Paging Dr. Karloff: Mad Scientists and Medical Ethics on the Eve of World War II

A. Bowdoin Van Riper, Southern Polytechnic State University

bvanriper@bellsouth.net

Is Resistance Really Futile?

212 - Not so Human Anxiety: Fembots in Dystopian Worlds

The Crisis of Masculinity and Modernism in Karel Capek's *R.U.R.* and Fritz Lang's *Metropolis*

Pending Alfred Thomas, Alfred_thomas6@yahoo.com

The Science of Stepford: Technologies of the Body in a Post-Feminist Age

Suzanne Leonard, Simmons College, Suzanne.leonard@simmons.edu

Whose Ghost Is in My Shell?

Heather Warren-Crow, heatherwarrencrow@gmail.com

"It only takes a moment": *WALL-E* Learns How to Love

Vicki Callahan, vacall@mac.com

Sounds of the Future – Music and Effects in Film

213 - Days of the Future Past: Stage and Screen's Interpretations of Tomorrow

A Familiar Sound in a New Place: The Use of the Musical Score in S-F Film

Cara Deleon, California State-Chico, cmdeleon@csuchico.edu

Dancing in the Stars: When Wall-E Met Dolly

Kathryn Edney, Michigan State University, tremperk@msu.edu

Hello, *WALL-E*! Sci-Fi Film Music and Representing the Future through the Past

Kit Hughes, University of Texas-Austin, kristenhughes@gmail.com

The Science of Special Effects

214 - Rethinking Classical Theories of Film and the Blockbuster

Evidence of Things Not Quite Seen: *Cloverfield* and Obstructed Spectacle

Dan North, University of Exeter (UK), d.r.north@exeter.ac.uk

Bullet Time, Bullet Space: Classical Film Theory and New Visual Effects

Devan Goldstein, University of Pittsburgh, Devan.goldstein@gmail.com

Frames of Reference: Previsualization in the Digital Era

Bob Rehak, Swarthmore College, Brehak1@swarthmore.edu

The Atomic Age

215 - Debates and Controversies

Limiting Visual Representations of the Nuclear Age

Pending Dana Herrero, Univ. of New Mexico, danaherrera@gmail.com

The Atomic Café: History as Laugh Track

Pending Christopher Hickman, George Washington Univ., cah@gwu.edu

All of These Angels Were Mine: Gendering the Bob in *The Atomic Café*

Isaac Vayo, Bowling Green State University, lvayo@bnet.bgsu.edu

Technology Through the Looking Glass: *The Prisoner*, the State, and the (Mis)use of Science

Bryan Vizzini, Western Texas A&M University, bvizzini@mail.wtamu.edu

October 31, 2008

Friday

Session Two: 1 p.m. - 3 p.m.

Room	Location	Friday - Session Two
Dearborn	Lobby	216 (Panel #)
Directors A	Lower Level	217
Directors B	Lower Level	218
Division	Lobby	219
Lakeshore A	Lobby	220
Lakeshore B	Lobby	221
LaSalle A	Lobby	222
LaSalle B	Lobby	223
Madison	Lobby	224
Rosemont 1	3rd Floor	225
Rosemont 2	3rd Floor	226
Rosemont 3	3rd Floor	227
Rosemont 4	3rd Floor	228
Schiller	Lower Level	229
State	Lower Level	230
Streeter	Lower Level	231

Animals

216 - Seeing Animals, Seeing Science, Seeing Ourselves

Race, Sex and Species in the Virungas: Dian Fossey and *Wild Kingdom*

Georgina Montgomery, Michigan State University

georgina@montana.edu

Natural Beauty: *Gilligan's Island* and Performativity

Walter Metz, Montana State University, metz@montana.edu

To Touch the Animal

Cynthia Chris, College of State Island/SUNY, chris@mail.csi.cuny.edu

Animation, Atomics and Anticipation

217 - Anime

Love Song in the Binary: Tracing the Female Cyborg Body in *Chobits*

Jillian Burcar, University of Southern California, burcar@usc.edu

Personalizing Apocalypse: A Reading of *Paranoia Agent*

Michael Craig, University of California-Berkeley, m-craig@berkeley.edu

Atomic Pop: *Astro Boy* and the Construction of an Ethical Order for the Nuclear World

Alicia Gibson, University of Minnesota, Gibs0115@umn.edu

Apollo Program

218 - Film and the Apollo Era: Looking Back to the Future—Nostalgia, Futurism and the Politics of Exploration

7/20/69: A Space Odyssey

Adam Capitano, Michigan State University, nyadam@gmail.com

From the Moon to the Earth: Werner Herzog's *Fata Morgana*

Paul Dobryden, University of California-Berkeley

pdobryden@berkeley.edu

The Right Stuff at the Wrong Time: The Space of Nostalgia in the Conservative Ascendancy

Jim Scott, Saint Louis University, scottjf@slu.edu

Bioethics

219 - Dilemmas in Depicting Science

Novel Neurotechnologies in Film

Timothy Krahn, et al, Dalhousie University (Canada), Tim.krahn@dal.ca

Organ Transplants: From Science Fiction to Ethical Questions

Michael Beigel, Head, Multimedia Unit of the Faculty of Medicine, Hebrew University (Israel)

Yoel Donchin, M.D., Hadassah Hebrew University Medical School (Israel)

yoeld@ekmd.huji.ac.il

Here Comes *Frankenstein* Again: The Depiction of Genetic Science in Recent Films

Donna Yarri, Alvernia University, Donna.yarri@alvernia.edu

Spencer Stober

Comparisons in Non-Fiction Science Films and Television

220 - Nature, Landscape, Bodies, Medicine and Mutations

Transformed Bodies and the Landscape in *Last Man on Earth* and *Jericho*

Michael V. Del Nero, Bowling Green State University

Mdelnero1@msn.com

Radical Mutation: Medical Chimeras in Atomic Culture

Pending Holly Baumgartner, Mercy College of Northwest Ohio

Holly.baumgartner@mercycollege.edu

Pending James Bier, Mercy College of Northwest Ohio

James.bier@mercycollege.edu

Dystopian Desert: The Impact of Nuclear Imagery on Science Fiction Films

Jeffrey Womack, University of Houston, jcwomack@pwomack.com

Different Bodies

221 - Representations of Illness & Invasion

Sick Riders: The Representation of Illness in Contemporary American (US) Cinema

Carmen Indurain Eraso, Public University of Navarre (Spain)

Carmen.indurain@unavarra.es

Alien vs. Poison: AIDS Allegory, Silence, and Early 1990s Science Fiction Pending Curran Nault, University of Texas-Austin

curran@shampoopoetry.com

“They Did Something to Me”: The Body Invaded in *Resident Evil*

Jennie Morton, University of Northern Iowa, jdagwood@uni.edu

The Future of Genocide and Repression

222 - Genres of Ethnic Cleansing and Genocide

Chair: Geoffrey Cocks

Filming Genocide for the Future: Fiction and History in Atom Egoyan’s *Ararat*

Elke Heckner, University of California-Berkeley

eheckner@berkeley.edu

Emir Kusturica’s *Underground* and the End of History

William Verrone, University of North Alabama, weverrone@una.edu

Dialogue with the Dead: the Post-Memory Ethics of Recent Japanese Atomic Bomb Films

Yuki Miyamoto, DePaul University, ymiyamoto@depaul.edu

Hollywood Doctors

223 - Doctors in Despair: Representations of doctors in Television and Cinema

Chair: Erwin F. Erhardt, III

Gray Areas: When Professionalism Becomes Personal in *Grey’s Anatomy*

Erin Dee Moore, Florida State University, Emd05d@fsu.edu

The Devil in the Differential: *House, MD*, Richard Clarke Cabot, and the Teaching of Diagnostic Medicine

Mari L. Nicholson-Preuss, University of Houston

Nicholson_preuss@hotmail.com

Reason and the Supernatural in *The Devil’s Backbone* (Guillermo del Toro, 2001)

David Archibald, University of Glasgow (UK)

d.archibald@tfts.arts.gla.ac.uk

A Bloody Harvest: Object Bodies/Spaces in Crichton’s *Coma* (1978)

Fran Pheasant-Kelly, University of Wolverhampton (UK)

F.E. Pheasant-kelly@wlv.ac.uk

Science Fiction from Literature to the Screen
224 - Science Fiction and Adaptation

2001, Adaptation, and Adaptive Behavior

Carrol Fry, Northeast Missouri State, Marchmong50@yahoo.com

Heroes and Media Convergence

Pending Colleen Fleming, Independent Scholar, Cfleming7@gmail.com

Science Fiction as 'True-Life Adventure': Disney and the Case of *20,000*

Leagues Under the Sea

J. P. Telotte, Georgia School of Technology, Jay.telotte@lcc.gatech.edu

Monsters, Mad Scientists, and Men from Outer Space
225 - B-Movie Monsters in Their (Socio-Historical) Lairs

Now They Know It's Possible": The post-Holocaust, post-Hiroshima, post-Enlightenment World of *The Werewolf*

Justin Vacarro, San Francisco State University, jvacarro@sfsu.edu

Reference and Revisionism: A Look at B-Movie Intertextuality

Daniel Royles, Temple University, droyles@gmail.com

From *Gojira* (1954) to *Godzilla, King of the Monsters!* (1956) to *Godzilla 1985* to *Godzilla* (1998)

John Shelton Lawrence, Emeritus, Morningside College

J.shelton.l@gmail.com

Is Resistance Really Futile?

226 - The Female-Machine: Fetish Droids and Techno-Womb

Galateas Gone Wild, Controlling the Technological Feminine

Cary Jones, carymjones@aol.com

The Mom is Also the Dad: Reproductive Technologies and the Male Desire to Reproduce in *Junior*

Shweta Sharma, Filmstudies1@gmail.com

The *Soylent Green* Paradox: Knowledge, Choice, and Corporate Ethics in the Human-Eat-Human World

Thomas Hertweck, University of Nevada-Reno, thertweck@unr.edu

Steven Spielberg

227 - Spielberg's Nuclear Family: Mothers Nurturing the Child and Future

Spielberg's Artificial Intelligence: Otherness, the Oedipal and (m)Other in a Sci-Fi Speculum

Jaime Bihlmeyer, Missouri State Univ, jaimebihlmeyer@missouristate.edu

No Child Left Behind: Spielberg's—and Not Orson Welles'—*War of the Worlds*

Kathy Merlock Jackson, Virginia Wesleyan College, kmjackson@vwc.edu

The Science Fiction of the Family

Suzanne Stuart, University of New South Wales, sustuart@yahoo.com.au

Surveillance and Control
228 - Surveillance in Film

What Do Classical Aesthetics in Contemporary Film Tell Us? Some Evidence from Michael Haneke's *Cache*

Carole Martin, Texas State University, Cm25@txstate.edu

A Cinema of Glaciation: Michael Haneke and the Role of Video Surveillance in *The Private Lives of Benny's Video* (1992), *Cache* (2004), and *Funny Games* (2007)

Karen A. Rizenhoff, Central Connecticut State University
ritzenhoffk@mail.ccsu.edu

Documenting Our Secrets: Surveillance and the Confrontation of History in *Cache*

Michael R. Mauritzen, Purdue University, mmauritz@purdue.edu

Forbidden Sights and Forbidden Sites: Surveillance, Evidence, and Memory
Rebecca Bell-Metereau, Texas State University, Rb12@txstate.edu

Science Fiction in British Film and Television
229 - Trans- and International Developments

Fiend without a Face, Film without a Nation: Science Fiction as a Transnational Film Genre

Kevin Sanson, University of Texas-Austin, kevinsanson@yahoo.com

Descending in to American Darkness: British Fears of America in *The Descent*
Darcie Rives, Augustana College, Darcie.rives@augie.edu

Rudolph Cartier and the German/Austrian Origins of British Science Fiction
Tobias Hochscherf, Northumbria University
Tobias.hochscherf@unn.ac.uk

Race and Science Fiction

230 - Imperial Discourses and Nationalism in Science Fiction Cinema
Chair: Eric Hung

Melies' Space Travel Films as Colonial Discourse

Laura Simmons, University of Texas-Austin, ljsimmons@mail.utexas.edu

The 'Turkish' Man Who Saves the World: Absurdity of Forced-Turkishness in S-F
Nezih Orhon, Anadolu University (Turkey), enohon@anadolu.edu.tr

Race Representation in Takashi Mike's *Dead for Alive: Final*

Se Young Kim, Ohio University, themanfromroomv@gmail.com

231 - Special Panel: Time Travel

Tiffany Knoell

Court Lewis

Chuk Moran

Young Eun Chae

October 31, 2008

Friday

Session Three: 3:30 p.m. - 5:30 p.m.

Room	Location	Friday - Session Three
Dearborn	Lobby	246 (Panel #)
Directors A	Lower Level	232
Directors B	Lower Level	233
Division	Lobby	234
Lakeshore A	Lobby	235
Lakeshore B	Lobby	236
LaSalle A	Lobby	237
LaSalle B	Lobby	238
Madison	Lobby	239
Rosemont 1	3rd Floor	240
Rosemont 2	3rd Floor	241
Rosemont 3	3rd Floor	242
Rosemont 4	3rd Floor	
Schiller	Lower Level	243
State	Lower Level	244
Streeter	Lower Level	245

Animals

232 - Technology & The Post Modern Animal

Lions, Mole-Rats, Robots, Topiary, and the Shapes of Creation: Blurring the Boundaries of the Living in Morris's *Fast, Cheap and out of Control*
Russell Brickey, University of Wisconsin-Platteville, brickeyr@uwplatt.edu

Lions and Science and Facts, Oh My!: Anthropomorphism and the Authority of Science/Technology in *Lion Battlefield*
Pending Kate Lain, Montana State University-Bozeman
kmlain@earthlink.net

Can We Love Imaginary Animals?: Thinking About the Bond Between Children and Computer-Generated Images
Kelly Enright, Rutgers University, Enright_kelly@mac.com

Different Bodies

233 - Cultural Politics & Disability

Historicizing Absence: Hollywood and Veteran Disability
Karen Randell, Southampton Solent Univ., Karen.Randell@solent.ac.uk

Listen to the Audience!: A Reception Analysis of the S. Korean Film *Marathon*
Chungwan Woo, Syracuse University, Chuww1218@hotmail.com

Out Come the Freaks: An Insider's Account of the Representation of Disability on British Television
Tony Steyger, Southampton Solent University, Tony.steyger@solent.ac.uk

Environmental Documentaries

234 - Environmental Activism on Film

Chair: Sharon Zuber

Environmental Politics/Poetic Aesthetics: Laura Dunn's *The Unforeseen*

Kristen Fallica, University of Pittsburgh, Kmf33@pitt.edu

Vinyl Blues: Documenting PVC Poisonings in *Blue Vinyl: A Toxic Comedy*

Mary Elizabeth Strunk, University of Massachusetts

mstrunk@wost.umass.edu

Filmic Ecologies, Soviet and American 1917-1946

Jason Skonieczny, UCLA, Jason_mark_skonieczny@yahoo.com

Explorers and Exploration

235 - More Than the Sum of Our Exploits?: Adventures and American Subjectivities

Adventure/Film in the Formation of American Subjectivities, 1890-1940

Andrea Becksvoort, University of Tennessee-Chattanooga

andreabecksvoort@utc.edu - **MOVED TO PANEL 403**

Masculinity and Aquatic Adventure in American Cinema during the 1950s and 1960s

William Ogersby, London Metropolitan College (UK)

w.ogersby@londonmet.ac.uk

The Reluctant Adventurer: John Wesley Powell and His Depiction in Disney's

Ten Who Dared

Marianne Holdzkom, Southern Polytechnic State University

mholzko@spsu.edu

The Intrusion of Technology

236 - The Intrusion of Technology and the Western

Aural History: Dead Man's Metal Machine Music and Audiovisual Violence

Evan Elkins, Evan.elkins@gmail.com

Getting Your Hands Dirty: *Firefly* as a Futuristic Western

Kathy Matosich, jellygraph@gmail.com

Spy Technology and the Cowboy Ethos in *The Wild, Wild West*

Brett Westbrook, St Edwards University, brettw@stedwards.edu

Down Home Reassurance: Gene Autry and the Pursuit of Certainty

Cynthia Miller, Emerson College, cymiller@tiac.net

Race and Science Fiction

237 - Orientalism and More in Science-Fiction Cinema

Chair: Stephen Weinberger

When Yellow Becomes White: Race, Nation, and Science in *The Hundred Days of the Dragon*

Peter Alilunas, University of Michigan, palilunas@gmail.com

Race, Body, and Spectatorship in Science Fiction Film

Delia Konzett, University of New Hampshire, Delia.konzett@unh.edu

Scoring the Other in Whedonverse

Eric Hung, Westminster Choir College of Rider University

msumeric@gmail.com

Is Resistance Really Futile?

238 - After the Disaster is Before the Disaster: Representing Doom in Post-9/11 Sci-Fi

The Third Wave of Disaster: Science Fiction Cinema and the New Era of Anxiety

James Curnow, Monash University, Jlcur2@student.monash.edu

“So Say We All”: Man, Machine, and Spirituality in *Battlestar Galactica*

Carsten Hennig, mail@carsten-hennig.com

Joker’s Wild: Moral Philosophy, Nietzsche, and Christopher Nolan’s Dark Knight

Christopher Shinn, Georgetown University, Cshinn2007@hotmail.com

Sounds of the Future—Music and Effects in Film

239 - Assembling the sound: Music and the Construction of Space

Ambient Reverberations: Diegetic Music, Otherness, and the Sci-Fi Film

Seth Mulliken, Villanova University, smulliken@hotmail.com

The 12,000-Year-Old Gramophone Dream: Proto-Sci-Fi and Near-Sci-Fi Aspects of Music-Recording Devices

Les Caltvedt, Elmhurst College, lesc@elmhurst.edu

Pop Music and Utopian Spaces: Science Fiction in the Music Video

Martin Ulrich, University of Arts-Berlin, JesMarUllrich@t-online.de

Steven Spielberg

240 - Spielberg’s Love/Hate Relationship with Monsters and Science

Any Old Iron: Spielberg & the Working Class in *A.I.*

Jonathan Knipp, Ohio University, Jk278507@ohio.edu

Science and Technology in Steven Spielberg’s Adaptation of Brian Aldiss’ *Super Toys Last All Summer Long*

Zivah Perel, Queensborough CC, Perel_zivah@yahoo.com

Toward a Dialectic of Human Desire and Artificial Intelligence in Steven Spielberg’s *A.I.*

Roslyn Ko, CUNY, Graduate Center, roslynko@aol.com

Sportive Performance

241 - Sports and Spectacle

Italian American Masculinity, Football and Violence in *Any Given Sunday*

Aaron Baker, Arizona State University, Aaron.baker@asu.edu

Ball of Wax

Jonathan Hartman, hartmajon@gmail.com

Into the Death Zone: Spectacles of Suffering in *Everest: Beyond the Limit*

Barbara A. Barnes, Univ. of California-Berkeley, babarnes@berkeley.edu

Surveillance and Control

242 - Surveillance and Society

Keeping Track of Clones and Robots: Surveillance Approaches in S-F Films

David Sedman, Southern Methodist University, dsedman@mail.smu.edu

Surveillance in Hong Kong Cinema

Pending Karen Fang, University of Houston, Karen.fan@mail.uh.edu

Someone to Watch Over Me: Katrina, 9/11, and Tony Scott's *Déjà Vu* (2006)

Amy Borden, University of Pittsburg, Amb34+@pitt.edu

The Science of the Kill

243 - Reality and Unreality: Crime and Criminals in Focus

Eating the Entire Plate: Violence, Forensics, and an Over-Indulgence in the Carnavalesque on *CSI: Crime Scene Investigation*

Rachel Dean-Ruzicka, Bowling Green SU, rdeanruzicka@gmail.com

Geekchic and Gororific: How Science (and the Humanities) Are Portrayed in Forensic Crime Dramas

Amelia Klem Osterud, Carroll College, aosterud@cc.edu

Catherine Sanders, Carroll College

Differential Diagnosis, People: How Forensic-Focused Dramas and Reality-Television Programs Meet and Mutate, Producing the Forensic Imagination

Jules Odendahl-James, Duke University, jao@duke.edu

The Atomic Age

244 - Imagining Armageddon and Representing Nuclear Accidents

Nowhere to Run, Nowhere to Hide: Nuclear Fear in the Suburbs of *Twilight Zone*

Holley Wlodarczyk, University of Minnesota, Wloda001@umn.edu

Disaster in Three Acts: *The China Syndrome*, *Meltdown at Three Mile Island*, and *Chernobyl: Chronicle of Difficult Weeks*

Wallace G. Lewis, W. State College of Colorado, wlewis@western.edu

Science Consultants, Hollywood Films, and the Cinematic Creation of Atomic Armageddon

David Kirby, University of Manchester, David.kirby@manchester.ac.uk

Virtual Reality and Gaming on Film

245 - Red Pills, Blue Pills, and Altered States: VR and Gaming on Film

Losing Touch with Reality

Shannon Meredith, smeredit@bw.edu

Red Pixel: Explosions of the Body in Video Games and Contemporary Cinema

Manuel Garin, Pompeu Fabra University, Barcelona

manuel.garin@upf.edu

246 - Special Panel-Editors' Roundtable

Jim Welsh

John O'Connor

Deborah Carmichael

Gerald Duchovnay

Kathy Merlock-Jackson

Gary Edgerton

Mark Bould

Rob Latham

Sherryl Vint

Loren Baybrook

J. P. Telotte

Pending Bridget Colishaw

Gourmet Banquet: 6:00 - 8:00 p.m., Grand Ballroom

(No charge to registered participants)

Plenary Address: 8:00 - 9:00 p.m., Grand Ballroom

Roger Launius, Curator

National Air and Space Museum, Smithsonian Institution

NASA Chief Historian (1990-2002)

Robots in Space: Technology, Evolution, and Interplanetary Travel

Societal Impact of Spaceflight

Critical Issues in the History of Spaceflight

Space Stations: Base Camps to the Stars

Reconsidering a Century of Flight

To Reach the High Frontier: A History of U.S. Launch Vehicles

Imagining Space: Achievements, Possibilities, Projections, 1950-2050

Reconsidering Sputnik: Forty Years Since the Soviet Satellite

Innovation and the Development of Flight

Frontiers of Space Exploration

Spaceflight and the Myth of Presidential Leadership

NASA: A History of the U.S. Civil Space Program

November 1, 2008
Saturday
Session One: 9 a.m. - 11 a.m.

Room	Location	Saturday - Session One
Dearborn	Lobby	300 (Panel #)
Directors A	Lower Level	301
Directors B	Lower Level	302
Division	Lobby	303
Lakeshore A	Lobby	304
Lakeshore B	Lobby	305
LaSalle A	Lobby	306
LaSalle B	Lobby	307
Madison	Lobby	308
Rosemont 1	3rd Floor	309
Rosemont 2	3rd Floor	
Rosemont 3	3rd Floor	310
Rosemont 4	3rd Floor	311
Schiller	Lower Level	312
State	Lower Level	313
Streeter	Lower Level	

Animals

300 - Art, Science, and the Animal Point of View

Chair: Cynthia Chris

Animals as Filmmakers in Contemporary Art

Jessica Ullrich, Universitat der Kunste-Berlin, ullrich@udk-berlin.de

Aquatic Microfauna: The Underwater Noise of Rain

Lane Hall, University of Wisconsin-Milwaukee, lanehall@sbcglobal.net

The Animal Audience: Experimental Videography and Visual Representation in the Study of Animal Species

Javier O'Neill-Ortiz, University of Pittsburgh, joneilortiz@gmail.com

The Atomic Age

301 - Voices, Images, and Adaptations

Essence of Decision: Human Voice and the War Screen in the American Nuclear War Film

Dan Chyutin, University of Pittsburgh, Dsc24@pitt.edu

Sailing into History: *The Hunt for Red October* as Novel and Film

Shannon Granville, Independent Scholar, s.l.granville@alumni.lse.ac.uk

Judith Merrill's 1950 Novel *Shadow on the Hearth* and Its Reinvention as the 1954 Film *Atomic Attack*

Mary Been, Lake Superior State University, mbeen@lssu.edu

Bioethics

302 - Audience(s) and Bioethical Perceptions

Sex Education in the USA: The Visual Culture of Social-Guidance Movies, 1945-1955

Pending Ramon Reichert

The Virtues of Science Fiction in Examining Bioethics

Court Lewis, University of Tennessee, court.lewis@gmail.com

Hollywood Demonization and TV Glorification of Physicians

Ben Mulvey, Nova Southeastern University, mulvey@nova.edu

Science Fiction in British Film and Television

303 - Generic Evolution and Television Formats

The Rise of the Unreal Real: Realism and Science Fiction on British Television, 1936-1950

Derek Johnston, University of East Anglia (UK), D.Johnston@uea.ac.uk

A Stumble in the Dark: Gerry and Sylvia Anderson's *Space 1999*

Henry Keazor, Saarland University, Keazor@kunst.uni-frankfurt.de

Alternative 3 and the British Sci-Fi Mockumentary

James Leggott, Northumbria University (UK), James.leggott@unn.ac.uk

Doctor Who

304 - *Doctor Who* Miscellany: Metatextuality, Fan Cultures, and the Disembodied Dalek Voice

When Worlds Continue: The Doctor's Adventures in Fandom and Metatextuality

Balaka Basu, City University of New York, balaka.basu@gmail.com

Cultural Circulation and Circularities in *Doctor Who*: The Time Vortex of Intertextuality

Bruce Wyse, Wilfrid Laurier University (Canada), bwyse@wlu.ca

Hearing Voices: The Acousmatic Villain in *Doctor Who*

Brad Lewis, Oklahoma State University, bradlewis98@hotmail.com

Squee, Recon, Fanwank, and the Not-We: Talking about NuWho

Brigid Cherry, St Mary's Univ. College, Twickenham, cherryb@smuc.ac.uk

Explorers and Exploration

305 - Digging for History: Hollywood's Explorers

Archaeology on the Screen: History and the American Marvelous

Joan Ormrod, Manchester Metropolitan University, J.ormrod@mmu.ac.uk

Hollywood's Historians: Indiana Jones, Benjamin Gates, and the Nature of History

Ryan Staude, SUNY – Albany, Ryanstaude07@yahoo.com

East Meets West in Ibn Fadlan's *Risala* and *The Thirteenth Warrior*

Paul Acker, St Louis University, ackerpl@slu.edu

The Future of Genocide and Repression
306 - Imagining Gendered and Generational Conflict
Chair: Stephen A. Colston

A World that Works: Visions of Fascism, War, and Genocide in Verhoeven's
Starship Troopers

Brian Crim, Lynchburg College, bcrim@hotmail.com

Magic Realism and Melancholy in Guillermo del Toro's *Pan's Labyrinth*

Rania-Eleftheria Kosmidou, U College of Dublin, Rania.kosmidou@ucd.ie

Rebel Rebel: Youth and Violence in *Pan's Labyrinth* and *Children of Men*

Brian Walter, St. Louis College of Pharmacy, BWalter@stlcop.edu

German Science Fiction Films
307 - Surveillance, Fascism, and Dystopia

Futuristic Fantasy & Fascism: Harry Piel's *Die Welt ohne Maske*, 1934

Florentine Strzelczyk, University of Calgary, strzelcz@ucalgary.ca

Science Fiction, Politically Reconsidered: Rainer Werner Fassbinder's *Welt am Draht* 1973

Florian Leitner, School for New Media Karlsruhe, f.leitner@gmx.net

Coming to Terms with the Past: *1 April 2000* in Austria 1952

Massimo Perinelli, University of Cologne, perinelli@gmx.ch

The Intrusion of Technology
308 - Technology and Urban Spaces

Technologies of Urban Renewal: Punk and Hip-Hop Documentary

Anthony Bleach, Kutztown University, bleach@kutztown.edu

The Role of Technology and Narrative in the Works of Emile De Antonio

Scott Weiss, St Francis College, sweiss@stfranciscollege.edu

Cannibal Cities: Social Space and Technological Crisis in Contemporary Zombie
Films

Jonathan Imber Shaw, Kutztown University, jshaw@kutztown.edu

'You're Not a Graf Writer Until I See You on You Tube': Documentary Film and
the Evolution of the Graffiti Subculture

John Lennon, jlennon01@gmail.com

Military Science
309 - Literary Considerations of War Films

Pride and Prejudice and British World War II Propaganda

LT Kristen Loyd, U.S. Air Force Academy, Kristen.loyd@usafa.edu

Apocalypse Now: Further Illuminating COL Kurtz through Rhetorical Analysis

MAJ Alan Brown, U.S. Military Acad.–West Point, Alan.brown@usma.edu

The Troubles: Ken Loach's *The Wind that Shakes the Barley*

Sheila Moore, York University (Canada), smoore@yorku.ca

Sounds of the Future-Music and Effects in Film

310 - Sensation and Sound

The Alien Avant-Garde: Atonality and Dissonance in Science Fiction Scores

Lisa Schmidt, University of Texas-Austin, lismar@austin.rr.com

Polytonality Reigned: *The Day the Earth Stood Still*

Stephen Husarik, Univ. of Arkansas-Fort Smith, shusarik@uafortsmith.edu

Music, Space, and Deleuzian Sensation

Gregg Redner, University of Exeter (UK), Gr218@exeter.ac.uk

Sci-Fi Films and the Construction of Soundscapes

Matthias P. Konzett, Univ. of New Hampshire, matthiakonzett@gmail.com

Sportive Performance

311 - Rethinking and Rearticulating Sports

Strength, Beauty, and Endurance: Athletic and Cinematic Performance in the Early Work of Leni Riefenstahl

Tom Saunders, University of Victoria (Canada), saunders@uvic.ca

Double Dutch Documentaries: Re-thinking Lifestyle Sports

C.L. Cole, University of Illinois-Urbana/Champaign, clcole@illinois.edu

Pending Sarah Projanski, University of Illinois-Urbana/Champaign

Gattaca: Rearticulating Whiteness and Recuperating White Masculinity in a Post-Racial Future

Kyle Kusz, University of Rhode Island, kkusz@mail.uri.edu

Time Travel

312 - Renegotiating the Present in Time-Travel Narratives

The Post-Modern Past and Its Use-Value for the Present: Explorations of *Pleasantville*

Elissa Nelson, University of Texas-Austin, Ehn10@mail.utexas.edu

Time in the Movies: Chaos Theory As Discourse

Laura Radetich, University of Buenos Aires (Argentina)

Chris Marker: *Flaneur*, Traveling Through Time

Emi Koide, Sao Paulo University (Brazil), Koide.emi@gmail.com

Timeout in Post-Wall Germany: Christian Petzoid's *Yella* and the Phantoms of Late Capitalism

Cecilia Novero, University of Tago, Cecilia.novero@otago.ac.nz

313 - Special Panel: Montana Filmmakers Speak

Dennis Aig (Chair)

Walter Metz

Sarah Jackson

Kate Lain

Pending Chris Kustus

November 1, 2008
Saturday
Session Two: 1 p.m. - 3 p.m.

Room	Location	Saturday - Session Two
Dearborn	Lobby	314 (Panel #)
Directors A	Lower Level	315
Directors B	Lower Level	316
Division	Lobby	317
Lakeshore A	Lobby	318
Lakeshore B	Lobby	319
LaSalle A	Lobby	320
LaSalle B	Lobby	321
Madison	Lobby	322
Rosemont 1	3rd Floor	323
Rosemont 2	3rd Floor	324
Rosemont 3	3rd Floor	325
Rosemont 4	3rd Floor	326
Schiller	Lower Level	327
State	Lower Level	328
Streeter	Lower Level	329

Animals

314 - Animal Roles

Chair: Nigel Rothfels

Equine Actors: Evolving with the Changing Western

Melissa Birks, Northern Illinois University, melissaannbirks@yahoo.com

Animals and Isolation in *The Thing* and *Phantoms*

Rachel Marsom, Northern University, RLM234@nau.edu

Scipio Africanus: The 1937 Italian Film that Forever Changed the Portrayal of Elephants On-Screen

Kirby Pringle, Loyola University, retroactivity@gmail.com

Animation, Atomics and Anticipation

315 - Apocalypse Now

Animating Nuclear Doom in Early 1960s Avant-Garde Films

Henning Engelke, Goethe-University (Germany)

Engelke@kunst.uni-frankfurt.de

Are We All Invited to the Mad Monster party?: Alternatives to Mass Destruction in the World of Rankin/Bass

Robin Murray, Eastern Illinois University, rlmurray@eiu.edu

Joseph Heumann, Eastern Illinois University

The Atomic Age

316 - Imaging Armageddon

Imagining Doomsday: Science and Strategy in *On the Beach*

Larry Grubbs, Georgia State University, hislbg@langate.gsu.edu

GenXistentialism and Sci-Fi Remnants in Gregg Araki's *Nowhere* (1977)

Pending Renee Penney, Shaw University, rspenn@shaw.ca

Engines of Destruction: America's Government Sponsored Nuclear Wasteland in the *The Hills Have Eyes* (2006)

James Hansen, Columbia University, james.p.hansen@gmail.com

Teaching the Apocalypse

Ian Abrams, Drexel University, Abrams@drexel.edu

Bioethics

317 - Cinematic Production of Bioethical Meanings

Deleuze, Bioethics, and Alfonso Cuarón's *Children of Men*

Dyrk Ashton, University of Toledo, dyrk.ashton@utoledo.edu

Pending Ben Pryor, University of Toledo, ben.pryor@utoledo.edu

Photo-acoustic Mammography and the Problem of Racism

Simone van der Burg, University of Twente, s.vamderburg@utwente.nl

Debating Nanoethics through Film

Donal O'Mathuna, Dublin University (Ireland), Donal.omathuna@dcu.ie

Pending Pat Brereton, Dublin University (Ireland)

Science Fiction in British Film and Television

318 - Dr. Who: Characterizations and Archetypes

It's All Down to Us: The Godless Morality of Doctor Who

Michelle A. Lang, University of Nebraska-Kearney, langma@unk.edu

Identity and Ethics in *Dr. Who*

Jasmine Hall, Elms College, HallJ@Elms.edu

The Everyhero: Doctor Who as Multiple British Heroic Archetypes

Pending Michael W. Young, La Roche Coll, Michael.Young@LaRoche.edu

Comparisons in Non-Fiction Science Films and Television

319 - Comparing Scientific and Technological News

Science in the Cinemazine: Raul Rotha's *Worker and the Warfront* and Issues of Health and Science during Wartime Britain

Erwin F. Erhardt, III, Thomas More College, Erwin.erhardt@uc.edu

The White Heat of National Projection Selling Britain through Technology and Science, 1955-1975

Linda Kaye, British Universities Film and Video Cncl, Linda@bufvc.ac.uk

What You Will Want: Why Television Determines How We See the Future

Sarah Jackson, Montana State, Sarah.jackson.a@gmail.com

Environmental Documentaries

320 - An Inconvenient Truth

Chair: Sharon Zuber

The End of Life on Earth? Discourses of Risk in Natural History Documentaries

Peter Hughes, La Trobe University (Australia), p.hughes@latrobe.edu.au

On the Shoulders of Rachel Carson: Echoes of *Silent Spring* in *An Inconvenient Truth*

Salma Monani, Gettsburg College, Mona0046@umn.edu

An Inconvenient Truth: Red, Blue and Green

Michele Poff, University of Washington, poffm@u.washington.edu

German Science Fiction Films

321 - Sci-Fi in Germany in the '60s and '70s: Crisis and Critique

Visions of an Earth United: Racial and National Tokenism in the DEFA Sci-Fi

Epic *Der Schweigende Stern* (1960)

Evan Torner, University of Massachusetts, etorner@german.umass.edu

The Utopian and the Real in the East-German SF-Film *Eolomea* (1972)

Sonja Fritzsche, Illinois Wesleyan University, sfritzsc@verizon.net

Dudu vs. *Herbie*: Computer-Cars and Wonder-Beetles in German Movies, 1970s

Gunter Riederer, Independent Scholar, guenterriederer@t-online.de

Harry Potter & Lord of the Rings

322 - Transformative Fantasies: Harry Potter & Lord of the Rings

Chair: Rodney Hill

Hope in a Time of Crisis: The Appeal of Harry Potter and Frodo Baggins after "9/11"

Antoinette Winstead, Our Lady of the Lake Univ., winsa@lake.ollusa.edu

Let's Hunt Some Orcs: Enhanced Violence and Audience Expectation in the Film

Adaptations of *The Lord of the Rings* and *Beowulf*

Justin T. Noetzel, Saint Louis University, noetzelj@slu.edu

Language as Mediation and the Role of the Translator in Tolkien's Mythology

Katherine Hyon, Georgia Gwinnett College, khyon@ggc.usg.edu

The Intrusion of Technology

323 - The Intrusion of Technology and the Everyday

Where No One Can Hear You Scream: 1950s Television Brings Horror Into the Home. . .Where it Belongs

Erin Lee Mock, erinleemock@mindspring.com

The Computer vs. the Typewriter: The Resistance to Technology in Writer Films

Pam Demory, University of California-Davis, phdemory@ucdavis.edu

Animating Obsolescence in *The Brave Little Toaster*

Christian J. Gay, University of Miami, c.gay@umiami.edu

Nature and Environment in Feature Films

324 - Fantasy, Sci-Fi, and Environmental Agency in Feature Films

White Flights and the Environmental Minstrel in Wall-E

Robert B. Mellin, Purdue University, bmellin@pnc.edu

Consumer Culture, Cultural Consumption, and Environmental Catastrophe in *The Day After Tomorrow* (2004)

Deborah Carmichael, Michigan State University, Carmic28@msu.edu

325 - Pedagogy/Methodology

Film and Oceanography in the Elementary Classroom

Melissa Noelle Green, Poet, goodlearship@hotmail.com

Film as a Tool for Clinical Ethics Pedagogy

M. Sara Rosenthal, University of Kentucky, msrose2@email.uky.edu

archiTECTONICS: Trans-Disciplinary Dynamics of Film & Architecture

Roman Montoto, University of Idaho, rmontoto@uidaho.edu

Habits to Break: Introducing Students to History in Film

Maarten Pereboom, Salisbury University, mlpereboom@salisbury.edu

Is Resistance Really Futile?

326 - Probing a Genre: Science Fiction, Fact, and the Familiar

Chair: Carsten Hennig

Ingmar Bergman's Fictional Science: *Through a Glass Darkly* as Negative Image of a Genre

Eric Kristensson, University of California-Los Angeles, erickr@ucla.edu

Slurm, War, and the Robot Devil: The Familiar Evils in *Futurama*

Jes Carmichael, Claremont Graduate Univ., Jes.carmichael@gmail.com

Swarming, Science Fact, and Science Fiction of Distributed Intelligence

Sebastian Vehlken, Sebastian.vehlken@univie.ac.at

Sounds of the Future – Music and Effects in Film

327 - Hearing Space and Place

An Island in a Loud World: The Soundscape of a Schizophrenic Mind

Katie Quanz, Wilfrid Laurier University (Canada), Katie_q@hotmail.com

Proposing an Alter-Destiny: Science Fiction Imagery in the Art and Music of Sun Ra

Jerome Langguth, Thomas More College

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Space is the Place: *Barbarella* and Hearing the Future

Mathew J. Bartkowiak, University of Wisconsin-Marshfield/Wood County

Mathew.bartkowiak@uwc.edu

The Science of Special Effects

328 - Off the Grid Special Effects Outside Science Fiction

Iwo Jima on the Backlot: Special Effects and the Classical War Film

Tanine Allison, University of Pittsburgh

You've Got to Tell Us Who he Was: Translating Narrative Identity through the
Portraiture in *Citizen Kane*

Maria Sgroi, University of Hawaii-Manoa, sgroi@hawaii.edu

Suffering Through Performances: How CGI Enhancement Affects Acting and
Directing in Contemporary Films

Ethan de Seife, Hofstra University, Ethan.deseif@gmail.com

Westerns and Science Fiction

329 - Space Operas/Horse Operas

Interplanetary Gunslingers Anime-ized: The Western Genre Anime

Helen M. Lewis Western Iowa Tech Community College

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The Coming Thing: How the Future is Re-Imagined When Science Fiction Meets
the Western--*Wild, Wild West* and *Briscoe County Jr.*

Daniel R Vogel, Texas Christian University, drvogel@gmail.com

Showing Us a Swamp Thing or Two

Pending Zeke Jarvis, Eureka College, ecjarvis@uvm.edu

In the Genes: Westerns and Science Fiction via Gene Autry and Gene
Roddenberry

Ray Merlock, University of South Carolina-Upstate

rmerlock@uscupstate.edu

November 1, 2008

Saturday

Session Three: 3:30 p.m. - 5:30 p.m.

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Animals

330 - Imagining Interspecies Relationships

Seeing the World through the Eyes of a Child: the Human-Animal Bond in
Hollywood

Sheila Bryant, Michigan State University, bryants@msu.edu

Woman/Animal/Child: Constructions of Interspecies Relationships in Nonfiction
Film

Sydney Plum, University of Connecticut, Sydney.plum@uconn.edu

Experts in the Wild: The Merits of Intimacy

Jean-Baptiste Gouyon, University of York, jbgouyon@yahoo.fr

A Case Study of Communication Strategies for Wildlife Conservation in
Documentaries on Yellowstone's Wolves

Kimberly Sultze, St. Michael's College, ksultze@smcvt.edu

Jon Hyde, St Michael's College, Jhyde2@smcvt.edu

The Atomic Age

331 - Public Education and Information

First Pictures: Newsreel Presentations of the Atomic Bomb at Bikini

Nathan Atkinson, Carnegie Mellon University

natkinson@andrew.cmu.edu

The Atom Marches On: *The March of Time* and Nuclear Energy, 1945-1953

Robert E. Hunter, National Air and Space Museum

Smithsonian Institution, zpnl@earthlink.net

Greater Than Man: Masculinity, Nuclear Spectacle, and the Visual Logic of Containment in American Cold War Civil-Defense Films

Benjamin Medeiros, New York University, Bam379@nyu.edu

Alone in the Flash: "Duck and Cover" and Atomic Alert

Bo Jacobs, Hiroshima Peace Institute (Japan)

jacobs@peace.hiroshim-cu.ac.jp

Apollo Program

332 - Film and the Apollo Era: Moon Madness –Anxiety, Conspiracy and Spectacle

ABORT! Anxious Astronauts in American Film, 1968-1980

Matt Hersch, University of Pennsylvania, mhersch@sas.upenn.edu

In the Shadow of the Moon Hoax: Apollo Landings and Legends

James Deutsch, Smithsonian Center for Folklife and Cultural Heritage

deutschj@si.edu

Magnificent Desolation: Imagining the Moon in IMAX 3D

Allison Whitney, Georgia Institute of Technology

Allison.whitney@lcc.gatech.edu

Science Fiction in British Film and Television

333 - Fears and Dystopia

The Dystopian Future of British History, Memory and Nostalgia in Dennis Potter's *Cold Lazarus* (1996)

Christine Sprengler, University of Western Ontario, cspengl@uwo.ca

The Dystopian Futures of England in *Children of Men* and *V for Vendetta*

Heather McIntosh, Pennsylvania State University, Hmm160@gmail.com

The London Apocalypse: Allegories of Futurity in *28 Days Later* and *28 Weeks Later*

Phillip Drummond, New York University in London (UK)

mail@phillipdrummond.com

Visions of an English Dystopia: History, Technology and the Rural Landscape in *The Tripods*

Lincoln Geraghty, University of Portsmouth, Lincoln.Geraghty@port.ac.uk

Comparisons in Non-Fiction Science Films and Television

334 - Comparing Sex Hygiene Films in Europe (1915-1950): Education, Health Propaganda, and Entertainment

Syphilis in Documentaries and Fiction Film: A Filmic Discourse about Deutungshoheit in Germany 1910-1930

Anja Laukotter, Institut für Geschichte der Medizin, Charité (Germany)

Anja.laukotter@nexgo.de

Frances's Public Enemy No. 1: Four Decades of Sex Hygiene Propaganda in a Comparative Perspective

Christian Bonah, Université Louis Pasteur, Strasbourg (France)

Christian.Bonah@medecine.ustrasbg.fr

Representations of Dangerous Sexuality in Non-Fiction and Fiction Films in the Inter-War period: A Franco-German Comparison

Vincent Lowy, University Marc Bloch, Strasbourg (France)

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Unreal Empire, Un-Racial Pathologies: Comparing Films on Spanish Morocco and Spanish Guinea in the 1940s

Francisco Javier Martínez Antonio, CSIC Madrid (Spain)

franciscojavier.martinez@cchs.scic.es

Corporate, Educational, and Industrial Films

335 - Celluloid under the Microscope: Exploring the Wonders of Science in Early Non-Fiction Films

The Science of Education?: The Status of Science films in Early Cinema

Amanda Keeler, Indiana University-Bloomington, arkeeler@indiana.edu

Experimental Education: Jean Painlevé's *Hyas* and *Stenorhynchus* (1929)

Clint Bergeson, University of Pittsburgh, clintdb@gmail.com

Health Education Films in the Black Diaspora

Pending James Burns, Clemson University

burnsj@exchange.clemson.edu

Surrealist Contagion: *Le Vampire*

Oliver Gaycken, Temple University, ogaycken@temple.edu

Different Bodies

336 - Healing, Curing, and Case Studies in Contemporary Culture

Healer? Assassin?: Cure, Healing, and Missions in HBO's *Carnivale*

Pending Johnson Fan Cheu, Michigan State University, cheu@msu.edu

The House Is Black: A Film of Poetry, a Cure for Social Leprosy in Iran

Elif Bezal, SUNY-Binghamton, elifbezal@gmail.com

Doctor Who

337 - Travels with the Doctor: Companions and Gender Issues In Doctor Who

Gender Redux: *Bionic Woman*, *Doctor Who* and *Battlestar Galactica*

Noah McLaughlin, Kennesaw State University, nmclaugh@kennesaw.edu

You Made Me Better: Feminism and Mortality in the New *Doctor Who*

Kiarra V. Mudd, Dartmouth College

Kiarra.V.Mudd-Greenfield@Dartmouth.edu

Doctor Who and the Feminine Mystique

Timothy Mark Robinson, Bates College, trobinso@bates.edu

Science Fiction from Literature to Screen

338 - Science Fiction and Television Adaptation

Battlestar Galactica as Adaptation

Susan George, University of California-Merced

sageorge13@sbcglobal.net

Popular Genres as Centuries Turn: *Firefly*, *Serenity*, and the Space Western

Katrina G. Boyd, University of Oklahoma, kgboyd@ou.edu

Gender, Science Fiction, and Television: *Terminator: The Sarah Connor Chronicles*

Lorrie Palmer, Indiana University, lbpalmer@indiana.edu

Flashing Lights and Unending Pleasure?: The Misdirection of TV Adaptations

Gerald Duchovnay, Texas A&M University-Commerce

Gerald_Duchovnay@tamu-commerce.edu

Military Science

339 - The Politics of War

Documentary as Strategic Doctrine: *The Memphis Belle* as Advocacy Film

Vincent Casaregola, Saint Louis University, casarevg@slu.edu

Walt Disney's Victory through Air Power: Style, Technology, Ideology

Susan Ohmer, University of Notre Dame, sohmer@nd.edu

No Guts, No Glory, No Voice: Contesting Vietnam Film Historiography

Anna Zuschlag, University of Western Ontario, azuschla@uwo.ca

German War Movies—Revisited

Fabian Virchow, Philipps-Universität Marburg (Germany)

virchowf@gmx.de

Race and Science Fiction

340 - Racial Anxieties in Science Fiction Cinema

Chair: Deborah L. Kitchen-Doderlein

Menace II Galaxy: Darth Vader as the African-American Feared Other in
Science-Fiction Cinema

Pending Rob Prince, Bowling Green State University, robero@bgsu.edu

Can't Stand Losing You: *Demolition Man* and Nostalgia for Police Brutality in
Post-Rodney King Los Angeles

Keith Corson, New York University, Kmc403@nyu.edu

The Birth of a Nation and the Making of NAACP

Stephen Weinberger, Dickinson College, weinber@dickinson.edu

Scientific Icons

341 - Cameras in the Lab, Science on the Set

Chair: A. Bowdoin Van Riper

Anesthesiologists in the Movies

Yoel Donchin, M.D., Hadassah Hebrew University Medical School (Israel)
yoeld@ekmd.huji.ac.il

Explaining Science: Willy Ley, Technical Advisor

Lisa Nocks, New Jersey Institute of Technology, lnocks@gmail.com

Scientific Film in Neuropsychiatry: Between Fiction and Medicine

Lorenzo Lorusso, Physician (Brescia, Italy), Lorusso.lorenzo@gmail.com

Science Fiction to Science Fact: *Threshold* (1981), *Destination Therapy* (2009)
and the Total Artificial Heart

Treva Wurmfeld, Filmmaker/Independent Scholar (Brooklyn, NY)

Treva.wurmfeld@gmail.com

342 - Shakespeare and Technology

Chair: Larry Suid

Film and Shakespeare: Renewed Interpretations in Theatrical/Cinematic

Shakespeariana as Compared with *The Merchant of Venice* and *The
Taming of the Shrew*

Fan-yu In, Feng Chia University (Taiwan), anitabrucy@hotmail.com

Cinematic Technique and the Course of True Love

Howard Schmitt, University of Southern California, Schmitt@usc.edu

Shakespeare's *Henry V* by Olivier and Branagh: Expanding Artistic Vision
through the Technology of Film

Johanna Tabin, ABPP, jktabin@juno.com

Surveillance and Control
343 - Surveillance and Identity

The Privileges of Power: From *Das Boat* to 1984

Pending Russell Hardin, New York University

Sleeper Cell and State-Run Surveillance

Natasha Ritsma, Indiana University, nritsma@indiana.edu

Managing Urban Security: Forensic Science and Social Metis

Michael Shapiro, University of Hawaii, Shapiro@hawaii.edu

Identity and Group Membership in the 1960s Cult-Television Series *The Prisoner*

Pending Roderick Bell, College of DuPage, rodbell@gmail.com

Science of the Kill

344 - Crime as Normalcy: Images and Narratives of Murder on the Big Screen

From Rosie the Riveter to B-girls: Femme Fatales of Film Noir

Tom Pollard, National University-San Jose, tpollard@nu.edu

Girls Gone Wild: Female Killers in Contemporary Film

Laurie Nalepa, Los Angeles Valley Community College

LNalepa@mac.com

A Tangled Web: Political Assassination in the Fiction Film

Robert Meyer, DePaul University, rmeyer@depaul.edu

Hitchcock's Murders: Uncovering the "Morbidity of Daily Life"

Carl Boggs, National University-Los Angeles, cboggs@nu.edu

Time Travel

345 - Reproducing Life: Biopolitics and Time Travel

Time Travel: The Creation of a Temporal Ecology

Lisa Klarr, Duke University, lisa.klar@duke.edu

Condensing Time and Interrogating Doctrine: Elipsis, Juxtaposition, and Time

Travel in *Simon del Desierto* and *La Voiee Lactee*

Landon Palmer, New York University

"You Can't Change Anything": Freedom and Control in *Twelve Monkeys*

Gerry Canavan, Duke University, gerry.canavan@duke.edu

Plenary Address, 6:00-7:00 p.m., Executive Forum

Sidney Perkowitz

Charles Howard Candler Professor of Physics

Emory University

Empire of Light: A History of Discovery in Science and Art

Hollywood Science: Movies, Science, and the End of the World

November 2, 2008
Sunday
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The Atomic Age
400 - Scientists and Military Leaders

Stranger than Strangelove: Edward Teller Beyond Caricature

Pending Paul Rubinson, University of Texas-Austin
rubinson@mail.utexas.edu

Showdown In Space: Sputnik Draws On Sheriff von Braun

Tony Osborne, Gonzaga University, tonyaubg@yahoo.com

The Cinematic Curtis LeMay: A Proposal

Lawrence Suid, Independent Scholar, LHSUID@aol.com

Beyond Dr. Strangelove: The Image of German-Speaking Émigré Atomic Scientists in Popular Films

Christoph Laucht, University of Liverpool (UK), c.laucht@liv.ac.uk

Bioethics

401 - Film and Medical Education

Course on Bioethics in Film

Anne H. Jones, Univ. of Texas Medical Branch-Galveston
ahjones@utmb.edu

Iconic Images of Cancer Patients through the Camera Lens

Susan Zinner, Indiana University Northwest, szinner@iun.edu

Cancer and the "Character of the Scientist": the National Film Board of Canada and the Health Education Movie in the Mid-Twentieth Century

David Cantor, National Institutes of Health, Washington, D.C.
canford@mail.nih.gov

Saturday Morning Realities, PBS Mythologies: Biomedical Knowledge in Popular and Documentary Film

Nora Jones, University of Pennsylvania, nora@mail.med.upenn.edu
Jereme Bivins, University of Pennsylvania, jbivins@mail.med.upenn.edu

Cinematic Extraterrestrials

402 - Alien as Other

Aliens as an Invasive Procreative Power

Marika Moisseeff, CNRS, Paris (Laboratoire d'anthropologie sociale)
marika.moisseeff@college-de-france.fr

The Alien as Other: Cultural, Spiritual and Political Representations of the Alien in Late 20th-Century Cinema

Ben Franz, American University/SOC, Lochness2@juno.com

Encompassing and Consuming the Body: Technology and Ideology from *Alien* to *Alien Resurrection*

Matthew J. Costello, Saint Xavier University, costello@sxu.edu

Space Bugs: Aliens as Insects, Insects as Aliens

Richard J. Leskosky, University of Illinois, rleskosk@illinois.edu

Explorers and Exploration

403 - Encounters at the End of the World and Beyond

Exploring Rooms in Space: The Space Station in *Solaris*

Shelagh M. Rowan-Legg, University of Toronto (Canada)
Shelagh.rowan.legg@utoronto.ca

Strange Encounters with Werner Herzog

Matthew Radcliff, matthewradcliff@mac.com

Aguirre, der Xorn Gottes: When Fact Becomes Fiction

Pascal Vandelanoitte, Catholic University of Leuven (Belgium)
pascalvdl@versateladsl.be

The Intrusion of Technology

404 - The Intrusion of Technology and Film Genres

“Romancing the Brain”: Comedy and Computers in Walter Lang’s *The Desk Set*

Andrew Utterson, Canterbury Christ Church University (UK)

andrew.utterson@canterbury.ac.uk

Splitting the Difference: Technology, Fragmentation, and the Collapse of Modernity in the *Boston Strangler*

Leslie Abramson, Lake Forest College, abramson@lakeforest.edu

Is Resistance Really Futile?

405 - Identity 2.0—Human Minds and the Intrusion of Technology

Past and Present Phobias: Techno-Paranoia in *A Scanner Darkly*

Laura Schuster l.e.schuster@uva.nl

Cyborg Memories and Schizophrenia

Eirini Konstantinidou, Royal Holloway University, eirinik@gmail.com

Implanted Resistance: *The Final Cut* and the Contradictions of Liberal Reason

Maria Poulaki, m.poulaki@uva.nl

Who Are You If You Don’t Remember Who You’ve Been?

Laura Beadling, beadlingl@uwplatt.edu

Military Science

406 - Current Conflicts on the Screen

Beaufort: History and Fiction

Eli Ben-Joseph, The Western Galilee College, elibenjo@gmail.com

Warrior Culture and Ethics: How *A Few Good Men* Anticipated the War in Iraq

LCDR John Garofolo, U.S. Coast Guard Academy

John.J.Garofolo@uscga.edu

Combat in *The Matrix*: War as Narrative

David Watson, Central Carolina Community College, Drwats53@cccc.edu

Nature and the Environment in Feature Films

407 - Wilderness, Urban Landscape, and Environ’l Horror in Feature Films

Nature/Community vs. the Metropolis and the Paradoxes of Democratic

Aesthetics: New York in the Films of the Great Depression

Vojislava Filipcevic, Columbia University, Vf38@columbia.edu

The Earth Is Also a Living Creature and Can Be Offended: Environmental

Sensibility in the Great Monster Movies

Monique C. Bourque, Willamette University, mbourque@willamette.edu

The Natural Horror of *Near Dark* (1987)

Erin Kealy, Purdue University, ekealey@purdue.edu

Wilderness Porn and *Into the Wild*: Abusing the Self to Entertain the Masses

Mark Bousquet, Purdue University, mbousque@purdue.edu

Reenactments

408 - Examining Documentary, Truths, and History through Re-enactments

The History Documentary Boom: Co-Production and Re-Enactment

Dafydd Sills-Jones, Aberystwyth (UK), dfs@aber.ac.uk

The Five Obstructions and the Breaking of Dogma 95

Thomas R Britt, George Mason University, tbritt@gmu.edu

Reenactments of the Medical, Martial, and Metallurgical Arts

S.A. Thornton, Arizona State University, sybil.thornton@asu.edu

Science Fiction from Literature to the Screen

409 - Darkness Descending in Science Fiction Adaptation

Chair: J. P. Telotte

At Gotham City's Limits: The Dark Knight as the Tortured Turned Torturer

Roxanne Schwab, Loyola University, rschwabl@luc.edu

The Shadowy Borders of Genre: Horror, Sci-Fi, and Adaptation in *Dark Shadows*

Rodney Hill, Georgia Gwinnett College, rhill@ggc.usg.edu

Chronotope to Somatope: From Bakhtin to Donna Haraway Through *Dark Angel*

Ramona Fernandez, Michigan State University, fernan47@msu.edu

The Science of Special Effects

410 - Analyzing Presence in the Digital Age

LIQST-Liquid State, Short Film Presentation and Discussion

Anabela Costa, Artists/Filmmaker, anabelacosta@msn.com

Digital Posthumous Performances: Re-Animation of Dead Screen Personalities

Lisa Bode, University of Queensland, l.bode@uq.edu.au

Organic Clockwork: Guillermo del Toro's Practical and Digital Nature

Michael S. Duffy, Independent Scholar, michael.s.duffy@gmail.com

Sportive Performance

411 - Bodies in Motion

Student Body

Tiffany Henning, University of Texas, tiff.henning@gmail.com

Man, Machine, and Motion: The Motor-Racing Elvis

John Hughson, University of Central Lancashire, jehughson@uclan.ac.uk

412 - Special Panel-Collateral Damage: Dead, Dying, and Wounded

Walter Metz

Yoel Donchin

Jules Odendahl-James

Claudia Hemphill Pine

Michael Beigel

Joya Uraizee

Stephen Rust

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About *Film & History*

On December 29, 1970, John E. O'Connor and Martin A. Jackson founded the Historians Film Committee, with the intent to begin publishing a journal on film and its relation to history. They published the following statement:

The Historians Film Committee exists to further the use of film sources in teaching and research, to disseminate information about film and film use to historians and other social scientists, to work for an effective system of film preservation so that scholars may have ready access to film archives, and to organize periodic conferences and seminars dealing with film.

A journal of film and social sciences will be established at the earliest practicable date in order to facilitate the exchange of information among scholars and others concerned with film. Efforts will be made to contact interested scholars in other social-science organizations with a view toward creating a common association of film researchers. Similarly, contacts will be maintained with foreign scholars concerned with film use.

When the American Historical Association established the John E. O'Connor Film Award in 1993, it recognized John's pioneering role in enhancing scholarship, research, and production in history, film, and the visual image as forms of evidence. For the past thirty-eight years, *Film & History* has been an inexpensive journal that, as John's successor, former editor-in-chief Peter C. Rollins, has explained, even small libraries can afford.



(John E. O'Connor)



(Peter C. Rollins)

Film & History studies how film media and history shape each other. We examine the evolution of genre over time and how changes in film (and television) genres--in their formulas, exceptions, patterns--affect or are affected by contemporary pressures. Each issue typically offers a "Featured Section" that looks closely at one significant topic.

The journal is published twice a year, now at the University of Wisconsin Oshkosh (as of June 1, 2007), in affiliation with the American Historical Association and under the direction of the university's Center for the Study of Film and History.



The new editor-in-chief, Loren PQ Baybrook (PhD, University of Virginia, 1994), comes to *Film & History* with a background in film studies and American poetry. He joins an august team of teachers and scholars dedicated to exploring the historical, philosophical, aesthetic, and pedagogical roles of film in diverse cultures. Peter C. Rollins also continues to advise the journal as it carries forward the intellectual tradition established by John O'Connor and Martin Jackson almost four decades ago.

Film & History is not a history journal; nor is it a film journal. *F&H* is a genre journal that grounds its study of film--how it works formally, who makes or consumes it, why and where its forms succeed, how they mediate our understanding--in the context of social and historical themes, patterns, and events. *F&H* examines, that is, not just historical data and not just cinematic data but the form they take as reciprocal genres. Recognizing this historical-aesthetic point, the late Arthur Schlesinger, Jr., routinely emphasized the contribution that film has made to the understanding of history itself as a genre, as a peculiar form of knowing, not as a mere transcript or ledger of facts. The aesthetic study of film (its modes, styles, devices, even the formulas or conventions it uses) figures in the scholarly equation because it explains how film--rather than painting or literature or physics--uniquely reflects or shapes our knowledge of the world.

We hope you learn more about the journal by subscribing and by participating in our conferences, teaching seminars, and online discussions. For information, see our new Web site, at www.uwosh.edu/filmandhistory.

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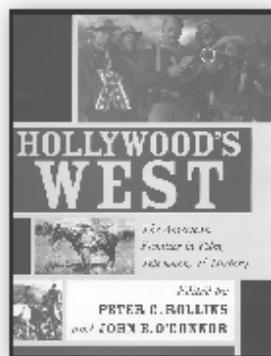
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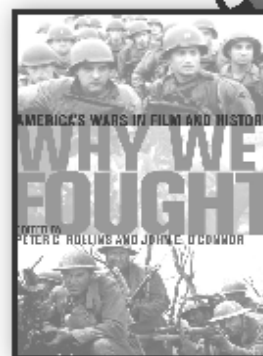
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