2008 Film & History Conference

October 30 – November 2, Chicago, The Westin O’Hare
Sponsored by the Center for the Study of Film and History
www.uwosh.edu/filmandhistory
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

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<th>Room</th>
<th>Location</th>
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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
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
Harold F. Schiffman, University of Pennsylvania
harolddfs@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, ogrriffin@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, jocesq@gmail.com

David Cronenberg’s Technology of Transgression
Svitlana Matviyenko, University of Missouri in Columbia
matviyenko@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

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, jward@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.ebbrect@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

Anjali Pandey, Salisbury University, apandey@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
Room | Location | Friday - Session One
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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
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Madison | Lobby | 208
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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 Doomsday 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, joyauraizee@hotmail.com

Hollywood Physicians
208 - Women and Children First
Chair: Erwin Erhardt, Ill

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)
Christopher.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 Herrer, 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, Ivayo@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.

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 Womak, 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
currnan@shampooapoetry.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@berkely.edu

Emir Kusturicas’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_p@swpiece.edu

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: Abject 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

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

Documenting Our Secrets: Surveillance and the Confrontation of History in *Cache*
Michael R. Mauritz, 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 into 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.**

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**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, Southampon 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
mnumeric@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: Speilberg & 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 Carnivalesque 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

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.

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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, Ryanstaude 07@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 Kalsruhe, 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 Radetic, University of Buenos Aires (Argentina)
Chris Marker: Flaneur, Traveling Through Time
Emi Koide, Sao Paolo 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 Kustusch
November 1, 2008  
Saturday  
Session Two: 1 p.m. - 3 p.m.

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Animals

314 - Animal Roles

Chair: Nigel Rothfels

Equine Actors: Evolving with the Changing Western  
Melissa Birks, Northern Illinois University, melissaanmbbirks@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
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 Alfonzo Cuaron’s Journro-Realism in 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, Univeristy of Twente, s.vamderbirg@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 Roce Coll, Michael.Young@LaRoche.edu

Comparisons in Non-Fiction Science Films and Television
319 - Comparing Scientific and Technological News

Science in the Cinemagazine: 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
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
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
Jerome.langguth@thomasmore.edu
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-ted: The Western Genre Anime
Helen M. Lewis Western Iowa Tech Community Collegelewish@witcc.edu

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


Syphilis in Documentaries and Fiction Film: A Filmic Discourse about Deutungshoheit in Germany 1910-1930
Anja Laukotter, Institut fur Geschichte de Medizin, Charite (Germany)
Anja.laukotter@nexgo.de

Frances’s Public Enemy No. 1: Four Decades of Sex Hygiene Propaganda in a Comparative Perspective
Christian Bonah, Universite 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)
vincentemarion@yahoo.com

Unreal Empire, Un-Racial Pathologies: Comparing Films on Spanish Morocco and Spanish Guinea in the 1940s
Francisco Javier Martinez 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 Painleve’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-Univesitat 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 Boot 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.klarr@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.cnananv@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  
Session One: 9 a.m. - 11 a.m.

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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
ajones@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 Vandelanotte, 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 Utter, 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@googlemail.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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