

THE 2012 *FILM & HISTORY* CONFERENCE

**F**ilm

and

**M**yth

SEPTEMBER 26-30, 2012 • HYATT REGENCY MILWAUKEE

## Introduction from the Editor-in-Chief

This year marks an auspicious moment for *Film & History*. Two eminent scholars have joined our Advisory Board: **Laura Mulvey** (Birkbeck College, University of London) and **David Bordwell** (University of Wisconsin – Madison). A new Web Coordinator has joined the *F&H* staff: **A. Bowdoin Van Riper**, who will be updating our site—[filmandhistory.org](http://filmandhistory.org)—throughout the coming months. And the journal has taken two logistical leaps. The first is to an **annual schedule for the *F&H* conference**. (Planning for 2013 has already begun, and we welcome your suggestions.) The second leap is to **Lawrence University** (Appleton, WI) for our new headquarters, where we have already begun production of the next issue of the journal.

Our conference theme for 2012, “Film and Myth,” has resulted in a rich spectrum of areas, with panels devoted to the full range of questions about how film and television produce and are produced by myth. For some, “myth” refers to a false and perhaps deleterious conception of reality. For others, “myth” refers to a structural reality lurking behind false conceptions. Obviously, “myth” can be either the false or the true, the illusory or the real. It is as much a heuristical term as it is a descriptive one, giving us a way of examining the constructed nature of experience. And moving-image media—which include film and television but also newer media streamed from online and mobile sources—have played a starring role in the mythological rendering of our world.

**Registration** opens on **Wednesday** morning. The **reception for area chairs** will be held in the Polaris restaurant (6:30-8:00 PM). **Panel presentations** begin on **Thursday** morning, continue through **Friday**, and end on **Saturday** afternoon, with our awards ceremony and a spectacular **banquet on Saturday evening—complimentary for all registered participants**. (Please be sure to wear your badges to all events throughout the conference, including the banquet.)

We hope you enjoy the attractions of the city, as well. The famed Milwaukee Art Museum, just down the street, on the shore of Lake Michigan, is a rapturous treat. And, just before you reach the museum, you’ll pass the performing-arts district of The Repertory Theater and The Pabst Theater (just over the river, on E. Wells St.), which is vibrant with drama and music. Nonetheless, please **support your colleagues by attending panels other than your own**. It is the most collegial gesture we can make toward each other, and collegiality is a distinguishing feature of *F&H*.

Welcome, then, and thank you for participating in *Film & History*’s 2012 international conference. –Loren Baybrook

# The 2012 Film & History Conference Program

Registration Office: Pere Marquette (8:00 AM – 5:00 PM, Wed-Sun)  
Second Floor

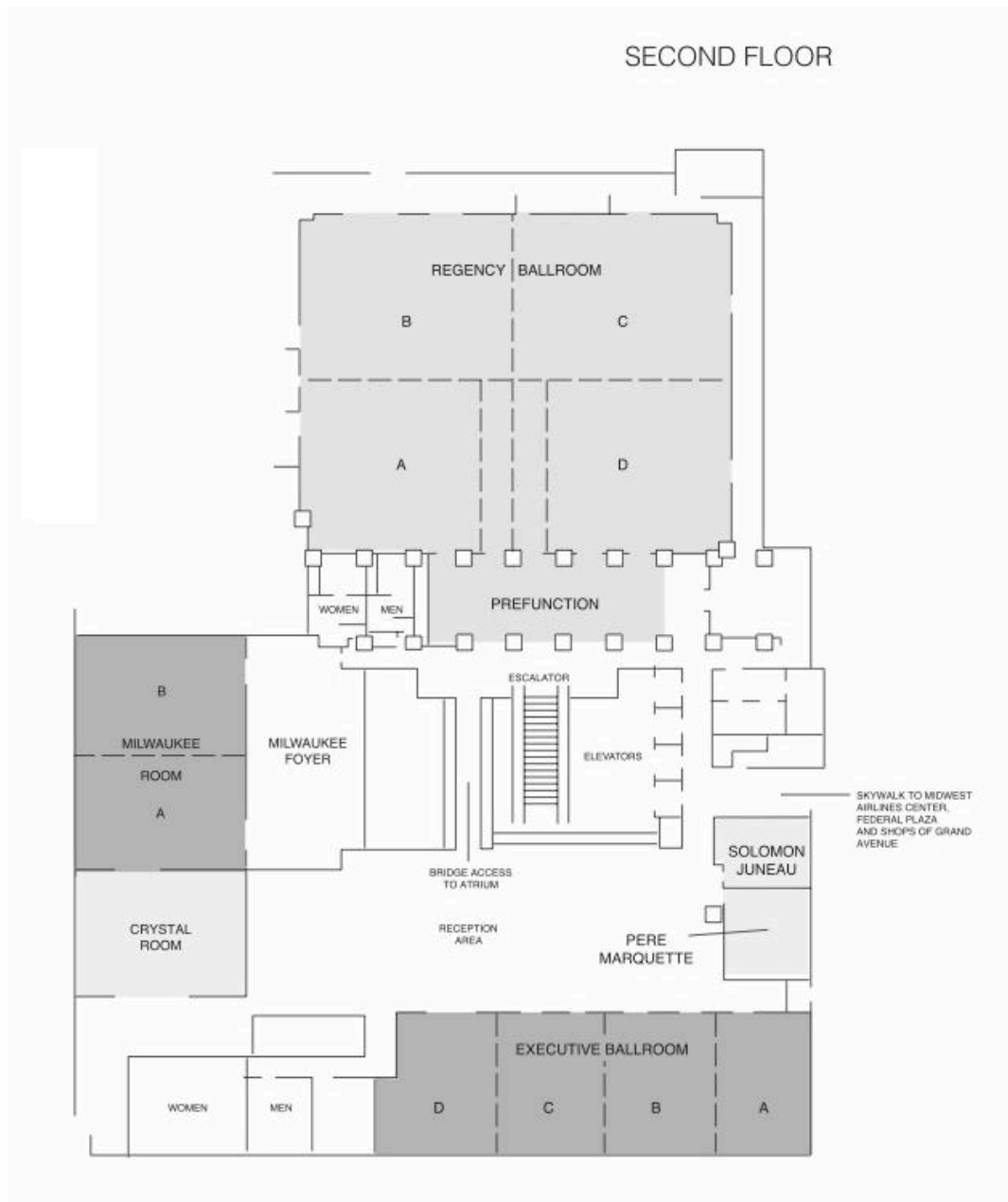
Book Exhibits: Reception Area, Perimeter, Second Floor

Reception for Area Chairs: Polaris, Top Floor (6:30 – 8:00 PM, Wed)

Morning Coffee and Session 3 Breaks: Reception Area, Second Floor

Banquet: Regency Ballroom, Second Floor

*Collegial Reminder: Attend panels other than your own!*

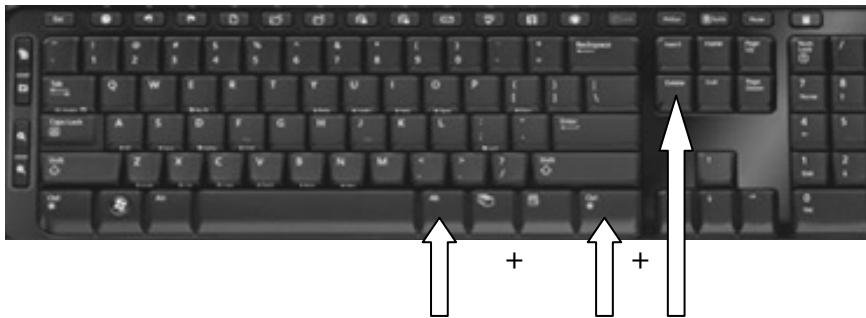


## Areas and Chairs

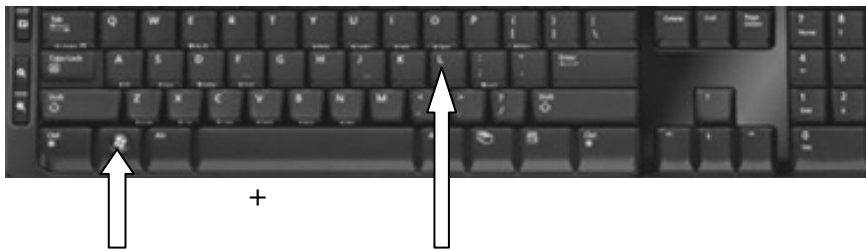
- Adventure! Danger! Romance!: Myths of Exploration  
Cynthia J. Miller
- America's Pantheon: Superheroes and Sports Heroes in Film and Television  
Zachary Ingle
- "Bunnies, Bars, and Stews": Myths of 1950s-1970s Cultural History in the Popular Present  
Carney Maley
- Chicks with Brains: Representing Women's Intellect in Film  
Laura D'Amore
- Food of the Gods: The Mythic Poetics of Food, Drink, and Eating in Film and Television  
Tom Hertwick
- Marriage and Family Myths in Film and Television  
Caryn Murphy
- Medieval Magic, Myths, and Legends in Film and Television  
Leah Larson
- Myths of Stardom: Cultivating Star Identities  
Emily Schwartz
- Myths R Us: Nationality in Film and Television  
Elizabeth Rawitsch
- Mythic Mother Nature: Storytelling and Myth-Building Through Moving Images  
Deborah Carmichael
- Mythical Movie Jews: Anti- and Philo-Semitic Stereotypes on the Silver Screen  
Lawrence Baron
- Mythos: Screening Classical Mythology on Film and Television  
Monica Cyrino
- Queer Mythologies: Untangling Sex and Gender Myths  
Pamela Demory
- Science-Fiction Myths: Travels through Time and Space  
A. Bowdoin Van Riper
- Storytelling 101: History as Myth on the Big Screen  
Kathryn Morey
- Myths of War: Heroes and Anti-Heroes in Film and Television  
Karen Ritzenhoff and Jakob Kazecki
- Myths of Crime and Punishment  
Charles Hamilton
- Myth, History, and the Classroom  
Gerald Duchovnay

## How to Switch Between Presenters

All panelists needing the computer (for PowerPoint, MS Word, PowerDVD video-player software, etc.) may all log in to a single “Presenter” number, or they may keep their presentations fully separate by clicking on the login name corresponding to the panelist order listed in the program (panelist 1 = “Presenter 1”). A presenter may then switch between “Presenter [#]” login names by pressing Ctrl + Alt + Del and then selecting “Switch User”:



**OR** a presenter may switch between “Presenter #” login names by pressing the Windows-logo key on the bottom-left of the keyboard + “L” and then selecting another user:



**OR** a presenter may click on the round Windows logo at the bottom-left of the screen, then on the ARROW next to Shut Down, and then on “Switch user”:



## How to Prepare for Your Presentation

You may load your media through any **USB** connection (two ports in front and six ports in back), through an **eSATA** connection (one port in front, farthest left, next to the USB ports), or through the optical-disc tray of the **DVD/Blu-ray drive** on the Windows 7 **computer**, or you may download media from an **online** source. The hard drives are 2 TB (2000 GigaBytes), so unencrypted data from DVDs (4-8 GBs) or even Blu-rays (25-50 GBs) can be downloaded/copied to the computer. (All presenter data will be wiped after the conference.)

A **stand-alone Blu-ray/DVD player** will be available in addition to the Blu-ray/DVD player on the computer, so two presenters requiring disc playback may cue up their respective scenes. (If a third presenter requires disc playback, then one of the other presenters will need to remove his or her disc.) Simply press the **INPUT** key on the front panel (bottom-right) of the **TV** or on the **TV remote** to select which HDMI output—computer or standalone player—is displayed. Selecting a different input on the TV will not affect the settings or the positioning of the disc in either player.

If you intend to use your own laptop computer, you will need to connect to one of the two HDMI cables (presently connected to the computer and to the Blu-ray player) or to the open VGA cable (and to the stereo cable) leading to the TV monitor. We'll have adapters on hand (e.g., DisplayPort-HDMI, mini-DisplayPort-DisplayPort, mini-HDMI-HDMI, mini-DVI-HDMI), but we cannot guarantee compatibility with your laptop. And remember that a standard VGA connection (DB-15) does not transmit certain protected content (HDCP) on many video discs. (You might need to load download and install a software decrypter, such as DVDFab.com's free HD Decrypter, to display protected material through the VGA port on your laptop.)

Finally, remember that even the best technology can fail us. A well-prepared panelist should be ready to deliver his or her presentation if the electricity cuts out or the computer or the monitor or the disc player malfunctions. Yes, it's old-school, but, in the end, the minimum requirement for a presentation is you and your paper. Please practice an emergency version of your presentation that includes verbal descriptions of any indispensable examples—audio or visual—that cannot be presented to the audience. (Most likely, your paper will be the stronger for it.)

# *The 2012 Film & History Conference*

## Program Schedule

### **Thursday, September 27**

Session 1: 8:30 AM – 10:00 AM

Session 2: 10:15 AM – 11:45 AM

Lunch: 11:45 AM – 12:45 PM

Session 3: 1:00 PM – 3:00 PM

Break: 3:00 PM – 3:30 PM

Session 4: 3:30 PM – 5:00 PM

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  - Unless determined otherwise, the final presenter serves as panel chair. The chair must ensure that no panelist infringes upon the other presenters' time slots. Notify each panelist when only five minutes remain, and then kindly but firmly move to the next presentation.
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  - A Session 3 panel (1:00 – 3:00 PM) that is marked "A" or "B" is a two-person panel joined with another two-person panel in the same room. Each two-person panel is one hour (30 minutes total per panelist, including questions).
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**Session 1**

**PANEL 2711 Myths of Stardom I: Movie Stars and Love Stories:  
Hollywood and the Marriage Myth | Executive A**

“It’s Delightful to Be-be-be-be Married”: Historicizing Divorce and  
Lunacy Laws in Jack Conway’s *Love Crazy*  
April Miller, University of Northern Colorado

Modernizing the Gothic Madwoman  
Zach Villegas, University of Colorado Denver

Undermining the Marriage Myth: Passionate Love and Hollywood  
Romantic Dramas  
Erica Todd

**PANEL 2712 Mythos I: Mythic Themes in Harry Potter and *The Hunger  
Games* | Executive B**

Perseus Potter: A Classic Myth Recreated in a Beloved Modern Film  
Series  
Erin Dorris Cassidy, Sam Houston State University

The Descent of Harry Potter: Classical *Katabasis* Imagery in the  
*Deathly Hallows*  
Hong Siong Yoong, University of New Mexico

Rebel Tributes & Tyrannical Regimes: Myth and Spectacle in *The  
Hunger Games* (2012)  
Jessica Wells, University of Illinois, Urbana-Champaign



Thursday, September 27, Session 1: 8:30 AM – 10:00 AM

**PANEL 2713 Mythic Mother Nature I: Moving Image Representations of Nature and the Environment | Executive C**

Myth, Nature and the Sublime in *Tree of Life*  
Jennifer Jones, Texas A&M University – Commerce

The Ultimate Weapon: The Force of Nature in *Once Upon a Time* and *Snow White & the Huntsman*  
Emily L. Hiltz, Carleton University, Communication.

'Found Footage' Mythmaking: Demeter and Persephone at *Lake Mungo*  
Rick Moody, Utah Valley University

**PANEL 2714 Frontier Myths I: The Farthest Frontiers: Iconography in Outer and Cyber Space | Executive D**

At Play on the Frontier: Videogames and the Western Mythos  
Robert Buerkle, Chapman University

How the West was Played and Won: Video Games, the Frontier Mythology, and the Digitized West  
Justin Schumaker, Texas Tech University

(Final) Frontier Iconography: Joss Whedon's *Firefly* and the Remixing of the Space Western  
Zachary Butler, University of Montevallo

**PANEL 2715 Myths R Us I: The Sun Never Sets: British Identity in Film and Television | Crystal Room**

Stanley Baker's *Zulu* and the Mythology of Welsh Heroism  
Robert Shail, University of Wales, Trinity St. David

Brave Hearts and Minds: Scottish Politics, Nation-Building and the Myth-Making Power of *Braveheart*  
Cody Neidert, University of Northern Colorado

"Decaying Splendours": Landscapes of Absence, Loss, and Trauma in the Films of Stephen Weeks  
Kevin M. Flanagan, University of Pittsburgh

Thursday, September 27, Session 2: 10:15 AM – 11:45 AM

**Session 2**

**PANEL 2721 Myths R Us II: National Space and Identity | Executive A**

The Lincoln Memorial from *Mr. Smith Goes to Washington* to *Nixon*  
Zachary Baqué, University of Toulouse

Brazilian Cinema and the Myth of “Rio de Janeiro: The Marvelous  
City”

Maria Helena Costa, University of California at Los  
Angeles/Universidade Federal do Rio Grande do Norte

American Zombies

Kimberly A. Frohreich, University of Geneva

**PANEL 2722 TV and Film In Situ: The Small Box and the Big Myth:  
Television’s Mediation of Familiar Mythic Characters |  
Executive B**

Myth Makers: *Doctor Who* and the Blurring of the Boundaries  
Between History, Myth, and Mediation  
Michele Leigh, Southern Illinois University Carbondale

The *U.S.S. Spenta* vs. The *I.S.S. Angra*: Space, Gender, and Persian  
Mythical Spirits in *Star Trek*’s Mirror Universes  
Liz Faber, Southern Illinois University Carbondale

Whatever the Cost: Sanctioning Violence and Myths of the Mother-  
Warrior in *Terminator: The Sarah Connor Chronicles* and  
*Missing*

Aviva Dove-Viebahn, University of Northern Colorado

Thursday, September 27, Session 2: 10:15 AM – 11:45 AM

**PANEL 2723 Medieval Myths I: Magic Beyond the Pale | Executive C**

The Dark Ages in the Cinema: A Case Study on Medieval Witchcraft  
Tom Vercruyssen, Kotholieke Universiteit Leuven

Father of Anarchy: Robin Hood and the Medieval Outlaw in  
Contemporary Culture  
Melissa Sartore, West Virginia University Institute of Technology

Indistinguishable from Magic: Weapons of Mass Destruction in Robin  
Hood  
Leah Larson, Our Lady of the Lake University

**PANEL 2724 Mythos II: Iliadic and Oedipal Themes | Executive D**

Wounds That Will Not Heal: Heroism and Innocence in *Shane* (1953)  
and the *Iliad*  
Carl A. Rubino, Hamilton College

"Print the Legend"...? Oedipal Themes in John Ford's *The Man Who  
Shot Liberty Valance* (1962)  
Kirsten Day, Augustana College

Oedipus and the Coen Brothers' *A Serious Man* (2009)  
Osman Umurhan, University of New Mexico

**PANEL 2725 Myths of War I: Hollywood's War Myths in the 1940s and  
1950s | Crystal Room**

Brothers in Arms: Warner Bros. and *The Fighting 69<sup>th</sup>*  
Rochelle Sara Miller, New York University

Who's Afraid of the Multitude?: Brecht in Hollywood, 1941 – 1947  
Michael Witte, University of California, Los Angeles

What Hero?: Postwar "Best Days" in William Wyler and Wolfgang  
Borchert  
Lesley Pleasant, University of Evansville

Thursday, September 27, Session 2: 10:15 AM – 11:45 AM

**PANEL 2726 Mythos III: Goddesses: Armed and Dangerous |  
Milwaukee Room A**

Greek Myth, Roman History, and the Affirmation of Patriarchy in *Le Gladiatrici* (1963)

Antony Augoustakis, University of Illinois, Urbana-Champaign

Arya, Katniss, and Merida: Three Screen Teen Amazon Archers  
Beverly J. Graf, Pepperdine University

The Virgin's Revenge: The Myth of Artemis and Actaeon in HBO's  
*Boardwalk Empire* (2010)

Caley S. McGill, University of New Mexico

**PANEL 2727 Myths of Exploration I: The Universe Beyond |  
Milwaukee Room B**

The Eye of the Astronaut: Myths of Exploration in the IMAX Space  
Film

Allison Whitney, Texas Tech University

Alternate Apollos: The Mythology of a Space Program That Never  
(Quite) Was

A. Bowdoin Van Riper, Independent Scholar

Mercury's on the Launch Pad, but Cadillac's on the Moon: Myths of  
Space and Race in *The Old Negro Space Program* (2003)

Cynthia J. Miller, Emerson College

**Lunch: 11:45 AM – 12:45 PM**

Thursday, September 27, Session 3: 1:00 PM – 3:00 PM

### **Session 3**

#### **PANEL 2731 Queer Mythologies I: Talking Dirty | Executive A**

Hard Core Impotence: The Adult Film Association of America and the Failure of the Porn Lobby, 1969–1980  
Zachary Saltz, University of Kansas

Kenneth Anger's *Fireworks*: Narcissus and the Birth of Gay Self-Expression on Film  
Bob Sennett, Harvard University

Dirty Movies and Hot Tickets: The City of Milwaukee v. The New Movie Marketplace of the 1960s  
Matthew J. Prigge, University of Wisconsin, Milwaukee

Exposing Hollywood's Heterosexual Preference  
Brian C. Johnson, Indiana University of Pennsylvania

#### **PANEL 2732A Mythos IV: Screening Tragic Themes & Orpheus | Executive B**

"A Sort of Imaginative Treatment": Orpheus in *The Fugitive Kind* (1959)  
Christopher M. McDonough, University of the South, Sewanee

Screening the "Magic Negro" Under the Spell of *Black Orpheus* (1959)  
Monica S. Cyrino, University of New Mexico

#### **PANEL 2732B Food of the Gods I: The Mythic Poetics of Food, Drink, and Eating II: Food Ritual, Food Writing | Executive B**

Murder and Mostaccioli: Eating and Ritual in *Mafioso* and *Pranzo di Ferragosto*  
Memory Holloway, University of Massachusetts Dartmouth

An Extraordinary Meal from a Singularly Unexpected Source: Nostalgia, Writing, and *Ratatouille* (2007)  
Elisabeth H. Buck, Ball State University

Thursday, September 27, Session 3: 1:00 PM – 3:00 PM

**PANEL 2733 Storytelling 101 I: Prominent Historical Figures:  
Anastasia, Martin Guerre, Edith Piaf and Cleopatra |  
Executive C**

*Anastasia (s): Rupert's Rightwing Revisionist Russian Romance*  
Marit Knollmueller, The University of Maryland, College Park

*The Artful Historian and the Historical Filmmaker: Two Accounts of  
Martin Guerre*  
Mike Schraeder, M.F.A

*The Spiraling Narrative Dialectic of La Mome*  
Noah McLaughlin, Kennesaw State University

*Many Cleopatras*  
Peter Lev, Towson University

**PANEL 2734 Frontier Myths II: The Meta-Frontier/Meta-Mythos |  
Executive D**

*Boots On or Off: The Battle of the Little Bighorn on Film*  
Robert Meyer, DePaul University

*Gunga Din meets Gunsmoke: The North West Frontier (1958)*  
Leslie O'Dell, Wilfred Laurier University

*A Plethora of Parody: The Three Amigos as Historiographic  
Metacinema*  
Linda Juhász-Wood, UCLA

*The Children of Shane*  
Peter Falconer, University of Bristol

Thursday, September 27, Session 3: 1:00 PM – 3:00 PM

**PANEL 2735 Frontier Myths III: The Frontier Masculine | Crystal Room**

The Good Bad Man on the Western Frontier: Iconic Persona and National Memory

Casey R. Schmitt, University of Wisconsin-Madison

Pancho Villa: Finding the Real Villa in Hollywood's Mythological Creations

Charles Hamilton, Northeast Texas Community College

Making the Dandy Mythic in *Have Gun Will Travel*

Gaylyn Studlar, Washington University in Saint Louis

'The eyes of a Ranger are upon you': *Walker Texas Ranger* and the Revisionist Western

Sarah Stanford-McIntyre, The College of William and Mary

**PANEL 2736A Animating History I: Disney Americans and Other Myths | Milwaukee Room A**

*Mulan*: National Narrative and Trans-Cultural Intertextuality

Jinhua Li, University of North Carolina at Asheville

Pilgrims, Patriots, and Proxies: American Everymen in Warner Bros. Animated Histories

Tiffany Knoell, Bowling Green State University

**PANEL 2736B Myths of War II: The Iraq War in Cinema | Milwaukee Room A**

The Gendered Geometry of War in Kathryn Bigelow's *The Hurt Locker*

Janet S. Robinson, University of Colorado Boulder

'I Don't Know How She Lives with This Kitchen the Way It Is': Myths of Military Heroism, Gender, and Race in *Brothers* (2004 and 2009)

Debra White-Stanley, Keene State College

Thursday, September 27, Session 3: 1:00 PM – 3:00 PM

**PANEL 2737A Science Fiction Myths I: Identity | Milwaukee Room B**

Captain's Log, Stardate: The 'Golden Age of Sail' in Outer Space  
Stefan Rabitsch, University of Klagenfurt

The Tin Man: Science Fiction's Evolutionary Benchmark  
J. D. Vineyard, University of Texas – Dallas

**PANEL 2737B Medieval Myths II: Magical Medieval Realms in High Definition | Milwaukee Room B**

Politics, Magic, and Religion in the Middle Ages as Presented in  
George R.R. Martin's *Game of Thrones*  
Thomas McBryde, Our Lady of the Lake University

Arthur and Guinevere 2.0: The BBC's *Merlin* and the Reimagining of  
Arthurian Legend for a Twenty-First Century British Audience  
Antoinette Winstead, Our Lady of the Lake University

**PANEL 2738A Food of the Gods II: The Mythic Poetics of Food, Drink, and Eating I: The Asian Food and Film Diaspora | Regency A**

Myths of Food, Sex, and Family: Hollywood vs. Confucius?  
Charles W. Hayford, Northwestern University

Food Auteurism in Ang Lee's 'Father Knows Best' Trilogy  
Laura Stamm, University of Pittsburgh

**Break: 3:00 PM – 3:30 PM**



Thursday, September 27, Session 4: 3:30 PM – 5:00 PM

**Session 4**

**PANEL 2741 Storytelling 101 II: History, Truth, and Nostalgic Myth | Executive A**

"Tell them we danced": The Salem Witchcraft Craft Crisis as sexy story in Arthur Miller's *The Crucible*  
Marianne Holdzkom, Southern Polytechnic State University

Still Dreaming of England - four recent mythic anglophile biopics: *The Queen*, *The Kings Speech*, *The Iron Lady*, and *My Week With Marilyn*  
Richard A. Voeltz, Cameron University, Oklahoma

Not Kidding Around : Resistance Filmmaking in Nazi-Occupied France  
Rosemary Scullion, University of Iowa

**PANEL 2742 Myths of Stardom II: Stardom through Media Convergence: Mickey Mouse, Agatha Christie, and *The Beaver Trilogy* | Executive B**

Making Mickey Mouse a Star: 'in every way we could, we would build ourselves with the public'  
Krystina Madej, Georgia Tech

'Please Don't Keep Me Waiting': Celebrity, Amateur, and *The Beaver Trilogy*  
Dave Sagehorn, Northwestern University

Agatha Christie and the Actress Who've Played Her  
Christopher Chan, Marquette University

Thursday, September 27, Session 4: 3:30 PM – 5:00 PM

**PANEL 2743 Myths R Us III: American Dreams: Myths of Race and Ethnicity I | Executive C**

"Today, We're All Soldiers": *Yankee Doodle Dandy* and the Myth of National Unity

Diana Jaher, University of Illinois at Urbana-Champaign

Challenging the Myths of Trans/Nationalism in *Late Autumn* (2010)

Mi Young Park, Southern Illinois University Carbondale

Hidden Messages: The Archetypes of Blaxploitation Films

Melle Starsen, Upper Iowa University

**PANEL 2744 Mythos V: Strategies for Screening Myth | Executive D**

Gods and Monsters: Impossible Temporalities, (Super)Human Bodies, and the Pleasures of Mythological Epic Cinema

Thomas J. West III, Syracuse University

Back in the World: Using the *Odyssey* to Frame American Homecomings

Gregory N. Daugherty, Randolph-Macon College

Marketing Myth: Selling the Ancients on Film

Stacie Raucci, Union College

**PANEL 2745 Mythos VI: Modysseys | Crystal Room**

A 31<sup>st</sup> Century *Odyssey* in 1980s France: The Case of *Ulysse 31*

Timothy E. Wilson, CUNY Graduate Center

The *Nostos* of *Futurama*

A.R. Johnson, Texas Tech University

"The Legend of Dirty Joe": A 'White Trash' *Odyssey* in *Joe Dirt* (2001)

Matt Wilkens, University of New Mexico

Thursday, September 27, Session 4: 3:30 PM – 5:00 PM

**PANEL 2746 Bunnies, Bars, and Stews: Myths of 1950s-1970s I: Men, Women, and Radical Mutant Nationalists | Milwaukee Room A**

Re-membering Masculinity: Mad Men, Memory, Modernity  
Denise Witzig, Saint Mary's College of CA

Radical Mutant Nationalists of Terror: The Civil Rights Movement and the Cold War in X-Men: First Class  
Kathleen McClancy, Wake Forest University

'Gidget' and 'That Girl': The Power of Perkins in 1960s TV Heroines  
Lynne Byall Benson, UMass Boston

**PANEL 2747 America's Pantheon I: Superheroes, Old and New | Milwaukee Room B**

Chair: Zachary Ingle, University of Kansas

The Heroes We Deserve: Undermining Superhero Mythology and Generic Pleasure in *Observe and Report* and *Super*  
James Gilmore, UCLA

"Maybe It's Time for the Little Guy": Irony and the Democratic Myth in *Captain America: The First Avenger*  
Matthew J. Costello, Saint Xavier University

The Browning of the Pantheon: Latino Superheroes in U.S. Film and Television and the Politics of Cultural Representation  
Mauricio Espinoza, Ohio State University

## Friday, September 28

Session 1: 8:30 AM – 10:00 AM

Session 2: 10:15 AM – 11:45 AM

Lunch: 11:45 AM – 12:45 PM

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Friday, September 28, Session 1: 8:30 AM – 10:00 AM

**Session 1**

**PANEL 2811 Mythos VII: Adaptations of the Orpheus Myth | Executive A**

Cocteau's Katabasis in *Blood of a Poet* (1930)  
Ben Ferris, University of Sydney

Cocteau, *Orphée* (1950), and the Myth(s) of the French Resistance  
James J. Ward, Cedar Crest College

Unraveling the Orpheus Network: *The Adjustment Bureau* (2011),  
*Three Days of the Condor* (1975), and *Orphée* (1950)  
Seán Easton, Gustavus Adolphus College

**PANEL 2812 Chicks with Brains I: Representing Women's Intellect in Film and Television: Queens, JAPs, and Effortless Intellect | Executive B**

The Queen Versus the Would-be Queen: Representing Women's Intellect in Film  
Howard Schmitt, University of Southern California

Too Smart for Their Own Good? Images of Young Jewish Women in American Television and Film  
Rachel Shaina Bernstein, Brandeis University

Talent Without Effort: Girls in Chinese Time Travel Dramas  
Huikue Wen (Chuanyue Ju): Willamette University

Friday, September 28, Session 1: 8:30 AM – 10:00 AM

**PANEL 2813 Myths of War III: Masculinities and Trauma: Heroes and Anti-Heroes in Vietnam War Cinema | Executive C**

The Masculinity Myth: Trauma and the Vietnam War  
Karen Randell, Southampton Solent University

Crisis of Masculinity and Humor in Stanley Kubrick's *Dr. Strangelove*  
and *Full Metal Jacket*  
Karen A. Ritzenhoff, Central Connecticut State University

The Deer Hunters – Just Lonely and Disillusioned Hunters? Some  
Remarks About The Characterizations of Myths in the War  
(Anti-War) Film *The Deer Hunter* by Michael Cimino  
Sven Weidner, Philipps University Marburg

**PANEL 2814 Myths of War IV: Historical Reality, Authenticity of Experience, and Cinematic Representation | Executive D**

A Rwandan Hero Everywhere but in Rwanda? An Examination of  
the *Hotel Rwanda* Story  
Gemma Richardson, University of Western Ontario

War Movies and Digital Realism  
Frederick Wasser, Brooklyn College CUNY

'What Shall the History Books Read?' Quentin Tarantino's *Basterdized*  
Histories and Corporeal Corrections  
Tiel Lundy, University of Colorado

Friday, September 28, Session 1: 8:30 AM – 10:00 AM

**PANEL 2815 America's Pantheon II: Myth in Fan Culture, New Media, and TV | Crystal Room**

Panel Chair: Zachary Ingle, University of Kansas

Producers, Sponsors and Fans of *Tiger & Bunny*: The Flow of Media Content in Convergence Culture

Erika Junhui Yi, University of Kansas

'Now I Can Die in Peace': The New York Rangers Stanley Cup Banner-Raising Ceremony and the 'Healing Power' of Televisual Myth-Making

Thomas B. Grochowski, St. Joseph's College (NY)

Sport Hero Films Go Online: Lance Armstrong in YouTube Honoraries, Nike Commercial Series and Short Biopics

Andrew R. Meyer, Baylor University

**PANEL 2816 Myths R Us IV: Favorite Sons and Daughters: National Icons on Screen | Milwaukee Room A**

The Mythologisation of John F. Kennedy in American Film and Television

Greg Frame, University of Warwick

Wonks on Film: Public Servant Archetypes in Popular Culture

Beth Heidelberg, Minnesota State University, Mankato

Mandela and the Cinema: The 'Hero-ization' of a Public Figure?

\*\*\*Lithoko Modisane, University of the Witwatersrand

Friday, September 28, Session 1: 8:30 AM – 10:00 AM

**PANEL 2817 Mythos VIII: Tragedy, Heroes and the Underworld |  
Milwaukee Room B**

HBO's *The Wire* (2002-08) and the Ancient Greeks  
Mike Lippman, University of Arizona

The *Hercules Awards*  
Robert White, Shaker Heights High School

Channeling Hades  
Martha J. Payne, Indiana University-Purdue University at  
Indianapolis and Ball State University



Friday, September 28, Session 2: 10:15 AM – 11:45 AM

**Session 2**

**PANEL 2821 Myths of Stardom III: Gods and Monsters: The Construction and Influence of Celebrity | Executive A**

Black and/or White: The Cultural Influence of Michael Jackson's Music Videos  
Kelly O'Reilly, Georgia State University

TV, Fetish, and Extreme Eating  
Jasara Hines, University of Central Florida

The Construction of Celebrity  
Hilarie Ashton, New York University

**PANEL 2822 Queer Mythologies II: Complicating the Queer | Executive B**

*Baby Love*: Gay Parenting as a Reconciliation Myth  
Carla Bernava, University of São Paulo, Brazil

Gays of the Arena: Positive Reimagining of Homosexuality in Starz's *Spartacus*  
Jerry B. Pierce, Penn State Hazleton

Complicating the Queer: Heterosexual Fantasies, the Lavender Menace and the Social Guidance Media Films of the 1950-1960s  
Cyrus Fernandez, University of Northern Colorado

Friday, September 28, Session 2: 10:15 AM – 11:45 AM

**PANEL 2823 Myths R Us V: American Dreams: Myths of Race and Ethnicity II | Executive C**

*Confederate States of America* and the fallacy that is *The Birth of a Nation*

Novotny Lawrence, Southern Illinois University

Roots of the "Post-Racial" Myth in the Films of Red Scare America

Andrew Paul, University of Minnesota

Are We Still Not There Yet? The Myth of Racial Tolerance and Interracial Coupledness in Films

Jacqueline Brown, JBTV/Film Productions

**PANEL 2824 Mythos IX: Made and Making Women | Executive D**

Perverting Pygmalion: The Reality of the Idyllic Ideal in Suspense

Kaelie Thompson, Oakland University

Coming Together and Falling Apart: S(p)licing Beauty in

Contemporary Pygmalion Narratives

Hunter Gardner, University of South Carolina

Pandora's Dangerous Containers: The Box and the Uterus in ABC's *Lost*

Meredith Safran, Trinity College, Hartford

**PANEL 2825 Chicks with Brains II: Representing Women's Intellect in Film and Television: Undergraduate Approaches to Feminist Pop Cultural Critique | Crystal Room**

Chair: Laura Mattoon D'Amore, Roger Williams University

*The Hunger Games'* Katniss Everdeen: Heroine, and New Adolescent Feminist Role Model

\*\*\*Olivia McCormick, Roger Williams University

Working Women and the Work-Life Conflict in *Grey's Anatomy*

\*\*\*Mikaela Feroli, Roger Williams University

Misogyny, Transphobia, and the Body in *America's Next Top Model*

\*\*\*Ruth Fox, Roger Williams University

Friday, September 28, Session 2: 10:15 AM – 11:45 AM

**PANEL 2826 Private vs. Public War Heroes through Myth and Film I | Milwaukee Room A**

Chair: Chuck Hamilton, Northeast Texas Community College

The Sense of an Ending: Man vs Animal in Kubrick's *Paths of Glory*

\*\*\*Cas Schroy, Texas A&M University-Commerce

The Immortal and the Untouchable: Myth and History in *The Red Baron*

\*\*\*Kate Eskridge, Texas A&M University-Commerce

Escaping during WWII: The Repression of Memory and the Loss of Identity in Weir's *The Way Back*

\*\*\*Moorea Coker, Texas A&M University-Commerce

**PANEL 2827 Myths of War V: Constructing and Deconstructing the Hero Myth | Milwaukee Room B**

*The Great Escape* (1963)

Suzanne Broderick, Illinois State University

'What will we do when we lose this war?' Glorifying the German Soldier in Sam Peckinpah's *Cross of Iron*

Brian E. Crim, Lynchburg College

The Fraud of War: Debunking the War Hero: A Burkean Approach to *The Tillman Story*

Lou Thompson, Texas Woman's University

Friday, September 28, Session 2: 10:15 AM – 11:45 AM

**PANEL 2828 Myths of War VI: Historical Leaders and Celebrities: Their Role in Mythmaking in the Cinema | Regency A**

The Myth of Gavril Princip: Was the Man Who 'Shook the World' a Hero or a Villain, an Assassin or a Liberator?  
Tara Karajica, University of Barcelona

Mary Pickford's WWI Patriotism: A Feminine Approach to Wartime Mythical Americanness  
Clémentine Tholas-Disset, Université Paris Est Créteil

*On Thin Ice*: Alexander Nevsky and the Cult of Stalin  
Kathleen McDonough, State University of New York at Fredonia

**PANEL 2829 Escaping the Horrors of WW II through Filmic Approaches to Myth and Memory I | Regency D**

Chair: Lauren Glenn, University of Florida

Identity through Circumcision: Agnieszka Holland's *Europa Europa*"\n\*\*\*Laura Cathrine, Texas A&M University-Commerce

Twisted Memories, Flashbacks, and the Journey to Obliteration in *Sophie's Choice*  
\*\*\*Kathryn Koop, Texas A&M University-Commerce

Spielberg's Call to Return Home and the use of Traditional American Mythology"  
\*\*\*Lauren Glenn, University of Florida

**Lunch: 11:45 AM – 12:45 PM**

Friday, September 28, Session 3: 1:00 PM – 3:00 PM

### **Session 3**

#### **PANEL 2831A Roundtable: Women in the Film Industry (Chair: Bob Woolsey) | Executive A**

##### **Participants:**

Laura D'Amore, Roger Williams University  
Karen Ritzenhoff, Central Connecticut State University  
Janet S. Robinson, University of Colorado, Boulder  
Cynthia J. Miller, Emerson College

#### **PANEL 2831B Mythic Mother Nature II: Looking for Our Better Nature | Executive A**

Appealing to a Better Nature: The Politics of Fantasy in *Happy Feet* and *March of the Penguins*  
Shannon Davies Mancus, George Washington University

The Myth of Sisyphus in Landscape Cinema  
David Melbye  
New York Film Academy -- Universal Studios

#### **PANEL 2832 Frontier Myths IV: Mythic Versions of the American Frontier | Executive B**

John Ford's Vision of the West: *The Frontier Poetics*  
Matthias Stork, UCLA

Don't Fence Me In: Ecology and Free-Range and Fenced Ranching in *Shane* and *Sea of Grass*  
Robin L. Murray, Eastern Illinois University

Transcontinental Technologies: Telegraphs, Trains, and the Environment In *Union Pacific*, *The Last Hunt*, and *Jesse James*  
Joseph Heumann, Eastern Illinois University

Orality, Literacy, and Western Mythology in John Ford's *The Man Who Shot Liberty Valance*  
Vincent Casaregola, Saint Louis University

Friday, September 28, Session 3: 1:00 PM – 3:00 PM

**PANEL 2833 Myths of Crime and Punishment I: Heroes and Villains | Executive C**

Digital Devils on Set: Reinventing Mythical Villains as “Stunning” Killer Machines in Bollywood SF Films *Robot* and *Ra-One*

\*\*\*Santosh L. Karwande

The Joker as Archetypal Nemesis of Post 9-11 American Cinema  
Gregory Wolmart, Drexel University

Apocrypha of Violence: The Iconography of the Contemporary American Film  
Aaron Sultanik, College of Westchester

Serial Murder in Cold War Berlin: *The Case of the Zernik Corpse*  
Laura Bradley, University of Edinburgh

**PANEL 2834 The Color of Myth I: The Cinematic Construction of Myth | Executive D**

In the Laboratory with the Wicked Queen: Color, Chromophobia and the Cosmetic in *Snow White*  
Kirsten Moana Thompson, Victoria University, New Zealand

Color and Narrative Pattern in Alfred Hitchcock's *Vertigo*  
Allison Sauls, Missouri Western State University

L. Frank Baum's "Modernized Fairy Tales": Childhood Perception, Cinematic Myth-Making, and the 1914 Oz Films  
Cary Elza, Depaul University

Shock Tactics? David Lean's Insert Shots and the Making of the Mythic *Nostromo*  
Ali Patterson

Friday, September 28, Session 3: 1:00 PM – 3:00 PM

**PANEL 2835A The Monumental, Monomythic Oliver Stone, Yesterday and Today (Commentator: Tom Prasch) | Crystal Room**

Myth and Countermyth Writ in Stone

Jim Welsh, Salisbury University, Emeritus

'Outlaw History...Countermyth': Oliver Stone, Myth and History

Donald Whaley, Salisbury University, Emeritus

**PANEL 2835B Marriage and Family Myths I: Small Screen Marriage Myths: Television, Masculinity, and Melodrama | Crystal Room**

Madison Avenue Misogyny: The Decontextualization of Patriarchy in *Mad Men*

Eric Lohman, Western University

Consuming Families: The Changing Roles of Wives and Mothers in 1960s Daytime Drama

Caryn Murphy, University of Wisconsin Oshkosh

**PANEL 2836 Myths of War VII: Ideologies, Nationality, and War Memory | Milwaukee Room A**

Bushido in Iraq: Transnational Warrior Identity in *Twilight Samurai* and *The Last Samurai*

Ken Provencher, University of Southern California

The Reluctant Hero: Negotiating War Memory with Modern-Day Ideologies in Current Canadian Cinema

Janis L. Goldie, Huntington University/Laurentian University

Angelina Jolie and Juanita Wilson: Female Victims and Survivors of the Bosnian War

Dennis Browne, Bates College

*Viva Zapata!* (1952): Elia Kazan, John Steinbeck, and Cold War Liberalism

Ron Briley, Sandia Prep School

**Break: 3:00 PM – 3:30 PM**

Friday, September 28, Session 4: 3:30 PM – 5:00 PM

**Session 4**

**PANEL 2841 Science Fiction Myths II: Time Travel | Executive A**

Beyond the Time Barrier: Ulmer and Tomas, Strange Bedfellows --  
Perhaps?  
Robert G. Weiner, Texas Tech University

Beyond the Edge of Space and Time: Scientific Exploration,  
Manipulation, and Consideration of the Past, Present, and  
Future in *The Outer Limits* (1963-1965)  
Erwin Erhardt, Thomas More College

Black to the Future: *Demolition Man* and the Fortress L.A.  
Darrell Newton, Salisbury University

**PANEL 2842 Chicks with Brains III: Representing Women's Intellect in  
Film and Television: Smart Chicks are Crazy: Intellect, Illness,  
and Paranoia | Executive B**

Her Brain is the Show's Narrative: Breakdown and Brilliance in  
*Homeland*  
Diana DePasquale, Bowling Green State University

Women and Madness Share the Same Territory...  
Kathryn Morey, Lancaster University

What Would Medusa Do? Psychology, Photography and Pegasus  
Envy in Films about 19<sup>th</sup> Century Women  
Wendy Sterba, College of St. Benedict/St. John's University



Friday, September 28, Session 4: 3:30 PM – 5:00 PM

**PANEL 2843 Myths R Us VI: Televising National Myths | Executive C**

Myth vs. Reality? *The Persuaders!* and the Anglo-American  
Relationship in the Early 1970s  
Finn Pollard, University of Lincoln

From Foundation to Ruination: The Politics of Space in *Deadwood*,  
*The Wire*, and *Battlestar Galactica*  
Jonathan L. Knapp, San Francisco State University

Doing Away With Good- and Anti-War Movies: The Combat  
Experience Film Genre and the Construction of American  
National Identity Since 1945  
Arad Gigi, Florida State University

**PANEL 2844 Mythos X: Myths of Tragedy and Comedy | Executive D**

Brian and Hypatia: Early Christianity as Greek Mythological Drama  
Anise K. Strong, Western Michigan University

The Mythic Structure of Love and Death in Woody Allen's Films  
Margaret M. Toscano, University of Utah

The Aristophanic Tragicomedy of Mitchell's *Hedwig and the Angry  
Inch* (2001)  
Lorenzo F. Garcia, Jr., University of New Mexico

**PANEL 2845 American Myths, American Dreams | Crystal Room**

Can You Bottle the American Dream: Work, Success and the Myth  
of the American Dream as Performed in *I Dream of Jeannie*  
Andrea Campbell, St. Thomas University

Myths of Success in "Executive Suite" and Corporate Films  
Tony Osborne, Gonzaga University

The Real *Real Housewives of Atlanta*: Self-hate and Eurocentrism in  
Reality Television  
Roselyn Wells, Depaul University

Friday, September 28, Session 4: 3:30 PM – 5:00 PM

**PANEL 2846 Mythic Adaptations and Appropriations | Milwaukee Room A**

Sol Roth Is Us: The Distinctive Jewish Character of and in Soylent Green

Marc Tasman, University of Wisconsin, Milwaukee

"There Have To Be Instructions": Myths of Creation, the Language of Eden, and a Mythologized Future in Luc Besson's *Fifth Element*  
Tom Prasch, Washburn University

Lone Rangers, Superheroes, and Saviors: Avenging-Angel Figures in US Literature and Media

Michael Ray Fitzgerald, College of Coastal Georgia

**PANEL 2847 Myths of Crime and Punishment II: Crime in the Global Arena | Milwaukee Room B**

"All in the game": The Myth of Justice and *The Wire*  
Michael R. Mauritzen, Purdue University

Haunted by Dirty Harry: Swedish Cops and the Vigilante Cop Motif  
Michael Tapper, Film Critic

Crime as Mania - Justice as Sanity: German Cinema after World War One

Tom Saunders, University of Victoria

## Saturday, September 29

Session 1: 8:30 AM – 10:00 AM

Session 2: 10:15 AM – 11:45 AM

Lunch: 11:45 AM – 12:45 PM

Session 3: 1:00 PM – 3:00 PM

Break: 3:00 PM – 3:30 PM

Session 4: 3:30 PM – 5:00 PM

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- \*\*\* indicates an Unregistered Panelist at the time of printing
  - Unless determined otherwise, the final presenter serves as panel chair. The chair must ensure that no panelist infringes upon the other presenters' time slots. Notify each panelist when only five minutes remain, and then kindly but firmly move to the next presentation.
  - Quickly decide on the format your panel would like for questions: they may be asked at the end of each presentation so long as no panelist exceeds 30 minutes total (presentation+questions), or the entire panel may address all questions at the end of the session, reserving 5-10 minutes per panelist.
  - A Session 3 panel (1:00 – 3:00 PM) that is marked "A" or "B" is a two-person panel joined with another two-person panel in the same room. Each two-person panel is one hour (30 minutes total per panelist, including questions).
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Saturday, September 29, Session 1: 8:30 AM – 10:00 AM

**Session 1**

**PANEL 2911 Mythos XI: Myth and History | Executive A**

Heroes in Action: Ancient Troy in Modern Epics  
Sylvie Magerstädt, University of Hertfordshire

Hollywood's Trojans: or, Will the Real Hector Please Stand Up and  
Run Away?  
Valerie H. Pennanen, Calumet College of St. Joseph

Images of Myth, Fantasy, and the Bestial in Zack Snyder's *300* (2006)  
Matthew Sibley, University of Texas at Austin

**PANEL 2912 Mythos XII: Screening the Olympian Gods | Executive B**

When Titans Clash: Harryhausen's Metamorphic Art  
Daniel Curley, Skidmore College

The Spoiled Garden: Olympian Analogues in Hitchcock's *Frenzy*  
(1972)  
Mark W. Padilla, Christopher Newport University

God Is Dead: The Fatalities of Ancient Greek Divinities on Screen  
Vincent Tomasso, Ripon College

**PANEL 2913 Myths of Stardom IV: Golden Era Hollywood: Dana  
Andrews, Donna Reed, and Alfred Hitchcock's *Suspicion* |  
Executive C**

Preserving Masculinity and Promoting Postwar Ideals: Dana Andrews  
and *Modern Screen*  
Emily Schwartz, Oakland University

From Eternity to Here: Donna Reed and Stardom through Transitions  
Amit Patel, University of Kansas

Creating Stars and Hollywood Mythmaking: Constructing Screen  
Personas and Selling Identity in Alfred Hitchcock's *Suspicion*  
Sheri Chinen Biesen, Rowan University

Saturday, September 29, Session 1: 8:30 AM – 10:00 AM

**PANEL 2914 Myths of War VIII: Myths of Heroism: The Use and Abuse of Heroes: Challenging and Reinforcing the Hero Tradition in War Films | Executive D**

Gold, Refugees, and Three Guys in a Humvee: Constructing the Hero in *Three Kings*  
Nathan Anderson, Marietta College

'Creeping Murmur and the Poring Dark': Representations of Contingency in *Henry V*  
Joseph Sullivan, Marietta College

Walking Over the Graves of Brave Men': Commemorating *The Longest Day*  
Matthew Young, Marietta College

**PANEL 2915 Roundtable Discussion: History, Film, Memory, and Myths: Teaching and Learning about War through Film, History, and Oral Testimonies | Crystal Room**

**Participants:**

- \*\*\*Gerald Duchovnay, Texas A&M-Commerce, Chair
- \*\*\*Baillie Avrit, Texas A&M University-Commerce
- \*\*\*Kate Eskridge, Texas A&M University-Commerce
- \*\*\*Kara Hendricks, Texas A&M University-Commerce
- \*\*\*Kathryn Koop, Texas A&M University-Commerce
- \*\*\*Valerie Merrick, Texas A&M University-Commerce
- \*\*\*Cas Schroy, Texas A&M University-Commerce
- \*\*\*Laura Cathrine, Texas A&M University-Commerce

Saturday, September 29, Session 2: 10:15 AM – 11:45 AM

**Session 2**

**PANEL 2921 Myth, Morality, and Loss of Innocence in Vietnam War Films | Executive A**

Chair: Jarrod Bolin, Texas A&M University-Commerce

Confronting Chaos: Examining the Mythic War Hero in *The Deer Hunter* and *The Hurt Locker*

\*\*\*Jarrod Swint, Texas A&M University-Commerce

Mythifying Small-Town America in Cimino's *The Deer Hunter*

\*\*\*Jarrod Bolin, Texas A&M University-Commerce

Losing Innocence and Morality: Coppola's *Apocalypse Now*

\*\*\*Bailie Avrit, Texas A&M University-Commerce

**PANEL 2922 Mythos XIII: Epic Adaptations | Executive B**

Symbols and Interpretation Games of the Odyssey in Jean-Luc Godard's *Le Mépris* (1963)

Graciela Tissera, Clemson University

*Vreme razdelno* (1988) as Return Song

Sybil Thornton, Arizona State University

"I must break you": Ivan Drago, the Italian Stallion, and the Values of Homeric Epic

Lisl Walsh, Beloit College

**PANEL 2923 Mythos XIV: Adaptations of Tragic Myth | Executive C**

Prometheus Red: Promethean Allusions in Fritz Lang's *Metropolis* (1927)

Alex McAuley, McGill University

Tragic Form in *Gimme Shelter* (1970)

John Carlevale, Berea College

"Babbling Echoes": Speech and Self in Boyle's *127 Hours* (2010) and Sophocles' *Philoctetes*

Scott Barnard, Rutgers University

Saturday, September 29, Session 2: 10:15 AM – 11:45 AM

**PANEL 2924 Myths of Place | Executive D**

Why Is Little Tom So Sad? Imagining the USSR as a Haven for  
Cartoon Negroes

Maria Haigh, University of Wisconsin, Milwaukee

CineMahabharata: IndoGermanic Orientalisms and the Filming of  
Vedic Mythology

\*\*\*Frank Scherer, York University

Off to the Highlands: Pixar's *Brave* and the Allure of Scotland to the  
American Imagination

Dorene Koehler

**PANEL 2925 Mythical Movie Jews I: Jewish Directors and Moguls |  
Crystal Room**

'Sub-epidermic Jewishness': Stanley Kubrick's Mythical Movie Jews  
Nathan Abrams, Bangor University

Jews, Kangaroos, and Koalas: The Holocaust Cartoons of Yoram  
Gross

Lawrence Baron, San Diego State University

The Loneliest Mogul: Aaron Sorkin's Zuckerberg in the *Social Network*  
Gordon Dueck, Queen's University

Saturday, September 29, Session 2: 10:15 AM – 11:45 AM

**PANEL 2926 Chicks with Brains IV: Virgins, Whores, and Nerds in Fantasy Film | Milwaukee Room A**

*Dark Shadow's* Angelique: Rebuked Love Equals Cunning,  
Monstrous Woman

\*\*\*Nancy Rosenberg England, University of Texas, Arlington

'It's the Computer Age, Nerds Are In!...They're Still in, Right?' (*Buffy the Vampire Slayer*, 1:12)

Raewyn Campbell, University of Wollongong

Re-Writing the 'Ever After': Badass Smart Chicks in *Beastly*, *Snow White and the Huntsman*, *Red Riding Hood*, and *Once Upon a Time*

Laura Mattoon D'Amore, Roger Williams University

**Lunch: 11:45 AM – 12:45 PM**



Saturday, September 29, Session 3: 1:00 PM – 3:00 PM

**Session 3**

**PANEL 2931A Dwelling on Myth, Town and Country at War, 1941-1945: The Office of War Information's The Town and The Farmer at War (Commentator: Jim Welsh) | Executive A**

Josef von Sternberg's *The Town*: Small Town Nostalgia Becomes World War II Propaganda  
Dean J. Kotlowski, Salisbury University

'The Farmer at War': Agrarian Myth and Wartime Reality  
Katherine Jellison, Ohio University

**PANEL 2931B Medieval Myths III: Varied Visions of Medieval Legends | Executive A**

Grendel: The Monster in Movie Script and Manuscript  
Kris Kobold, York University

Artifice and Misrecognition in Zemeckis's *Beowulf*  
David Watson, Michigan State University

**PANEL 2932 Chicks with Brains V: Smart Chicks in the 1950s | Executive B**

The Fuzzy End of the Lollipop? Collective Subjectivity and Protofeminism in *Some Like it Hot*  
Melissa Meade, Colby-Sawyer College

From Smart Dame to 'Dead Duck:' Representing Ruth Sherwood in the 1942 and 1955 Film Adaptations of *My Sister Eileen*  
Maya Maria Cantu, Yale University

Equality and Difference in *Adam's Rib*  
Linda Seidel, Truman State University

Troubling Binaries: Women Scientists in 1950s B-Movies  
Linda Levitt, Stephen F. Austin State University

Saturday, September 29, Session 3: 1:00 PM – 3:00 PM

**PANEL 2933A Food of the Gods III: The Mythic Poetics of Food, Drink, and Eating III: Food and Desire: The Good, the Bad, and the Sexy | Executive C**

'Damn Good Coffee': Delight and Disgust in David Lynch  
Joshua Pederson, Boston University

Food and Conversation in *Sex and the City*: Fashion Consumed,  
Sex Digested  
Glenda Sacks, Interdisciplinary Center, Herzlyia (Israel)

**PANEL 2933B Storytelling 101 III: Folklore and Fantasy | Executive C**

Historical Films and Folklore: Mediated Legends  
Vincent Bisson, University of Oregon

Evoking History through Fantasy: *Pirates of the Caribbean* and the  
Myths of the Golden Age  
Mikhail L. Skoptsov, University of Southern California

**PANEL 2934A Bunnies, Bars, and Stews: Myths of 1950s-1970s II: Dreams of the Mid-Twentieth Century | Executive D**

Mad Men: Looking Back in Wonder  
Raluca Lucia Cimpean, UMass Boston

A Single Woman's American Dream: Adaptations of Mildred Pierce  
Carney Maley, UMass Boston

**PANEL 2934B Queer Mythologies III: Heterosexual Hollywood | Executive D**

Acting Gay, Playing It Straight'': Myths of Masculinity in Lynn  
Shelton's *Humpday*  
John Alberti, Northern Kentucky University

The Strings of Desire: Corsets, Bindings, and the Poetics of  
Displacement in Cocteau's *Orpheus*  
Shannon McRae, SUNY Fredonia

Saturday, September 29, Session 3: 1:00 PM – 3:00 PM

**PANEL 2935 The Forgotten War in Myth, History, and Film: Looking at Korean War Films through Filters | Crystal Room**

Chair: J. P. Telotte, Georgia Institute of Technology

Imagery and the Fog of War in Fuller's *The Steel Helmet*

\*\*\*Kara Hendricks, Texas A&M University-Commerce

Ford's *This is Korea!* and the De-Fused Documentary

J. P. Telotte, Georgia Institute of Technology

Myths and the Homefront in the Forgotten War: Korean War Films

\*\*\*Gerald Duchovnay, Texas A&M University-Commerce

Overlapping Dialogue as Theme in Altman's *M\*A\*S\*H*

\*\*\*Valerie Merrick, Texas A&M University-Commerce

**PANEL 2936A Food of the Gods IV: The Mythic Poetics of Food, Drink, and Eating IV: Food and African American Films | Milwaukee Room A**

Eat the Right Thing: The Urban Food Desert of Spike Lee's *Bed-Stuy*  
Deborah Adelman, College of DuPage

“Chicken So Good Make You Wanna Slap Yo Mama”: Race and Eating in the Comedy Film *'Hood*

Jessica Fanaselle, rogue scholar, Minneapolis, MN

**PANEL 2936B Movies, Music, and Myth | Milwaukee Room A**

Tangled Up in Dylan: *I'm Not There* and Adaptation of a Discourse  
John Ensley, Ohio University

Scoring the 'Oriental Monk': Mythologizing the Dalai Lama through Film Music

Eric Hung, Rider University

Saturday, September 29, Session 3: 1:00 PM – 3:00 PM

**PANEL 2937 America's Pantheon III: Debunking (and Deconstructing) the Sports Hero Biopic and Documentary | Milwaukee Room B**

Chair: Zachary Ingle, University of Kansas

Avoiding the Hollywood Indian: Billy Mills and the Creation of *Running Brave*

Andrew McGregor, Purdue University

Stars and Strikes: The Intersection of Baseball, Myth, and America in *The Pride of the Yankees*

Mike Van Esler, University of Kansas

Rubin Carter, Cal Deal, and the Debunking of *The Hurricane*  
Robert Niemi, St. Michael's College (VT)

The Jewish Baseball Hero in *The Life and Times of Hank Greenberg*  
Zachary Ingle, University of Kansas

**PANEL 2938A Mythos XV: Mythanimations | Regency A**

"A Dying Art": Heroism in Disney's *Hercules* (1997)  
Alison Futrell, University of Arizona

The Use and Abuse of Classical Myth in *Fantasia's* "Pastoral Symphony"

Nick Dobson, Monmouth College

**PANEL 2938B Myths R Us VII: Constructing National Mythologies | Regency A**

"To Strengthen the Tradition and Language": Myths and Stereotypes in Recent Polish Historical Movies  
Elżbieta Durys, University of Lodz

The Myths of National and Transnational Authorship  
Elizabeth Rawitsch, University of East Anglia

**Break: 3:00 PM – 3:30 PM**

Saturday, September 29, Session 4: 3:30 PM – 5:00 PM

**Session 4**

**PANEL 2941 Chicks with Brains VI: Chick Smarts in All Sizes: Nerds, Hacks, Dumb Blondes, and Sex-Positive Feminism | Executive A**

'Quick, Vicky, what's your social security number? / 851-25-9367. It's the Only Thing I Really Learned in College': Intersections of Anger, Sexuality, and Intelligence in *Reality Bites*  
Elizabeth Woronzoff, Bowling Green State University

Make Me Over: Emma's Social Rules of Engagement Revisited and Revised in Amy Heckerling's *Clueless*  
Libby Bagno, University of Haifa

Women's Intellect, Third-Wave Feminism and the Supporting Role of Female Friendships: HBO's *Girls* and the Portrayal of Femininity in Twenty-Something Women  
Margaret J. Tally, SUNY Empire State College

**PANEL 2942 Myths of Stardom V: Silent Film Stars: The Little Girl, The Swashbuckler, The Monster, and the Rootin', Tootin' Cowboy | Executive B**

The Little Girl Who Called the Shots  
Kathy Merlock Jackson, Virginia Wesleyan College

Douglas Fairbanks and Lon Chaney: Approaches to Publicity and Myth-making  
Camille McCutcheon, University of South Carolina, Upstate

Are You Calling Tom Mix a Liar?  
Ray Merlock, University of South Carolina, Upstate

Saturday, September 29, Session 4: 3:30 PM – 5:00 PM

**PANEL 2943 Myths of War IX: Genre Crossings: Criticism of Images of Heroism | Executive C**

Zombies, Failed States, and the Politics of Intervention: Rage and Heroism in Ridley Scott's *Black Hawk Down*  
Nelson Hathcock, Saint Xavier University

Gone to the Dogs: Images of Heroism in *A Dogville Comedy: So Quiet on the Canine Front* by Zion Myers and Jules White (1931)  
Jakub Kazecki, Bates College

Flash Dance Revolutions: Flexible Accumulation, Deindustrialization, and the Biopolitics of Militarization in Jerry Bruckheimer's *Top Gun* and *Flashdance*  
Andrew McNally, University of Minnesota-Twin Cities

**PANEL 2944 Marriage and Family Myths II: Safe and Whole: Myths of Childhood and Family in Film and Television | Executive D**

Modern Family Myths: The Performance of Family in the Multigenerational Household  
Jennifer Fogel, University of Michigan

Women and/or Children First: Myths of Safety in Suburban Film and Television  
Holley Wlodarczyk, University of Minnesota, Twin Cities

A Comedy Beyond Belief: *Raising Arizona* on Parental Concerns, Baby Dreams, and the Body Politic in the Reagan Era  
Sean Nye, University of Minnesota, Twin Cities

Saturday, September 29, Session 4: 3:30 PM – 5:00 PM

**PANEL 2945 Frontier Myths V: More Frontier Icons | Crystal Room**

Much Depends on Coffee in Westerns--sometimes  
Debra Cutshaw, University of Nevada Reno

Readin', 'Riting', an' Figgerin': Education in the Frontier West  
Helen M. Lewis, Western Iowa Tech Community College

Frontier Fringe: buckskin and cavalier culture in the Wild West  
Sue Matheson, University College of the North

**PANEL 2946 Food of the Gods V: The Mythic Poetics of Food, Drink,  
and Eating V; Eating Humans: Myths and Realities |  
Milwaukee Room A**

Sacrament to Sacrilege: Human Flesh as Sustenance in *Alive* (1993)  
and *The Road* (2009)  
Jennifer Adkison, Eastern Oregon University

'Little Shakin', Little Tenderizin', and Down You Go': *Jaws* and  
Humanity's Fear of Finding Itself on the Menu  
Mark Bousquet, University of Nevada, Reno

Brave New Markets: Selling Food, Selling *Dawn of the Dead* (1978)  
Tom Hertweck, University of Nevada, Reno

**PANEL 2947 Mythical Movie Jews II: Images of European and Israeli  
Jews | Milwaukee Room B**

Themes and Representations of Jewish Identity in French Cinema  
(1950-2010)  
Serge Bokobza, University of Alabama at Birmingham

The Diabolical Jewish Usurer: Early Cinematic Representations of the  
Jew as Dangerous Other in Italian Identity Formation  
Gerwyn Owen, Bangor University

The Fate of Israel in Wars of Terrorism: John le Carré's *The Little  
Drummer Girl*  
Phyllis Lassner, Northwestern University

Saturday, September 29, Session 4: 3:30 PM – 5:00 PM

**PANEL 2948 Science Fiction Myths III: Building the Fantastic |  
Regency A**

The Construction of Myth the Myth of Construction

David Reat, University of Strathclyde Glasgow UK

Sacred Architecture and Structures of Power: Fritz Lang's *Indian Epic*

Diana Dill, University of California, Los Angeles

Otherworldly Architecture: Fantasy, Mechanics, and Mise en Scène  
in *Pan's Labyrinth*

Michael Potterton, University of California, Los Angeles

*Banquet: 6:00pm – 8:00pm: Regency Ballroom*

(included with conference registration • please wear your badge)