THURSDAY

Session 1: 8:00-9:30

PANEL 0511 Disability and Difference I: Post-War Journeys through Disability
   Chair: Vincent Casaregola, Saint Louis University

   Projecting Disability and War: the British Cinema Trade Responds to the Great War
   Courtney Andree, Washington University in St. Louis

   Moral Injury, Agency, and the Vietnam War from Novel to Film in *No Country for Old Men*
   Ty Hawkins, Walsh University

   A Long Journey Back: Film and the Greatest Generation’s Journey through Post-War Trauma
   Vincent Casaregola, Saint Louis University

PANEL 0512 Masculinity I: Journeys to Manhood: Coming of Age and Evolution Narratives in the 21st Century
   Chair: Sean Kirby, John Carroll University

   Failed Paths to Manhood: Tye Sheridan's Coming-of-Age Journeys in 21st Century Southern Film
   Mark Hill, Alabama State University

   YA lit to film adaptations and the negotiated view of masculinity
   Tricia Clasen, University of Wisconsin-Rock County

   Walter White as Hemingway Hero?: The Evolution of Heisenberg
   Sean Kirby, John Carroll University

PANEL 0513 Indie Film I: Indie and Performance: Changing Contexts, Changing Strategies
   Chair: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison

   Sayles’ Strategies: Production, Performance, and Promotion
   Diane Carson, Webster University

   About Survival: Women’s Performances as Key to the Indie Success of *Set If Off*
   Cynthia Baron, Bowling Green State University

   Casing American ‘Indie’ Acting
   Chris Holmlund, University of Tennessee
**PANEL 0514 Queer Film and Television I: Transcending Gender**
Chair: Carla Bernava, University of Sao Paulo, Brazil

Approaching the Transgender Tipping Point: Transmisogyny on TV and the Fight for Hegemony  
Sascha Angermann, Purdue University

Locating Invisibility Outside the Box: Transgender Representations on Alternative Televisual Mediums  
Michael Anthony Turcios, University of Southern California

**PANEL 0515 Journeys of Identity I: On the Road: Freedom and Anxiety in the United States**
Chair: Mario Sanchez Gumiel, University of Wisconsin-Milwaukee

“An aesthetic voyager whose home is the road”: Chris McCandless’ *Into the Wild* Road Journey as Downwardly Mobile Class-Passing  
Robert Niemi, St. Michaels College

A Sinister Parable about America: The Paradoxes of Absolute Freedom in John Frankenheimer’s *Seconds* (1966)  
Mario Sanchez Gumiel, University of Wisconsin-Milwaukee

Session 2: 9:45-11:15

**PANEL 0521 Classical Antiquity I: Journeys with Orpheus**
Chair: Emma Scioli, University of Kansas

Hitchcock’s *Psycho* (1960) and Classical Myth: Lila’s Orphic Journey from Music Makers to the Bates Underworld  
Roger Macfarlane, Brigham Young University

Killing the Katabasis: the Orpheus Myth in *Transcendence* (2014)  
Aine Clancy McVey, University of Illinois, Urbana-Champaign

Endurance and Evanescence: Orphic Journeys to Ancient Rome in Rossellini’s *Journey to Italy* (1954) and Fellini’s *Roma* (1972)  
Emma Scioli, University of Kansas

**PANEL 0522 Stardom I: Breaking that Glass Ceiling: Female Stars and Audiences**
Chair: Rebecca Bell-Metereau, Texas State University

Shirley Temple and Child Stardom
Chad R. Newsom, Savannah College of Art and Design

Falling Stars and Feminist Celebrities
Rebecca Bell-Metereau, Texas State University

PANEL 0523 Television I: Generational Dilemma: Situating Women and Young People a Transitional Age of TV
Chair: Caryn Murphy, University of Wisconsin-Oshkosh

Marooned with The New People: The Failure of Displacing the Young Generation on TV Network
Daniel Langford, University of California, Los Angeles

Just a Housewife?: 1950s-1960s Sitcom Citizenship vs. “Powerful Domesticity”
Michael Cheyne, University of Minnesota-Morris

The New People: Imagining Utopia in 1960s Television
Caryn Murphy, University of Wisconsin-Oshkosh

PANEL 0524 War Films I: Crossing Boundaries: War, Memory, and Journeys
Chair: Karen Randell, University of Bedfordshire, UK

Crossing Boundaries in Chaplin’s Shoulder Arms
Clémentine Tholas-Disset, Sorbonne, France

“Why can't he love me the way I am?”: the Articulation of Body and Gendered Space in Jacques Feyder's Le Grand Jeu (1934)
Barry Nevin, National University of Ireland, Galway, Ireland

Detours in the Memory of War: Women in Jean-Pierre Jeunet’s A Very Long Engagement
Karen A. Ritzenhoff, Central Connecticut State University

PANEL 0525 Go West! I: Transnational Cowboys
Chair: Timothy Scheie, University of Rochester

Selling Buffalo Bill: The West travels the world
David Huxley, Manchester Metropolitan University, UK
Riding East—Hidalgo as inverted Western
Sylvie Magerstädt, University of Hertfordshire, UK

Going Ouest: Language and the Vernacular French Western
Timothy Scheie, University of Rochester

**PANEL 0526 Sound Decisions: Old Technologies, New Histories**
Chair: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

The City of Sound: Alan Blumlein and the Development of Stereo Sound on Film
Paul Moody, Brunel University London, UK

Lonely Boy(s) on Location: Portable Recording at the NFB
Katherine Quanz, Wilfrid Laurier University, Canada

Second Person Sound: Music Minus One Plus Instructed Subjects
Tim Anderson, Old Dominion University

**Lunch Break: 11:30-12:30**

**Session 3A: 12:45 -1:45**

**PANEL 0531A Disability and Difference II: Back from Iraq and Afghanistan:**
Unpacking Hurt Lockers
Chair: Vince Casaregola, Saint Louis University

Into the Maelstrom: The Journey of Delusion in Kathryn Bigelow’s The Hurt Locker
James Scott, Saint Louis University

*Please Hold* -- A Post-Vietnam Documentary
Jonathan Mabee, Saint Louis University

**PANEL 0532A Exploitation I: The Inmates Are Running the Asylum: Dissonant Gender Discourse and the Performance of Madness in S. F. Brownrigg’s Don’t Look in the Basement (1974)**
Chair: Beth Jane Toren

Imperfect Destinies: Voices of Judgment, Command, Confusion, and Unreliable Authority in S. F. Brownrigg’s Don’t Look in the Basement (1974)
Kurt B. McCoy, West Virginia University
Maenads in Bedlam: Voicing Priestess, Nurse and Nymph in S. F. Brownrigg’s *Don’t Look in the Basement* (1974)
Beth Jane Toren, West Virginia University

**PANEL 0533A Journeys of Love I: Romantic Comedy**
Chair: Deborah Kitchen-Døderlein, University of Oslo, Norway

Who to Marry, and When? Marriage Timing and Economics in Romantic Comedy Film, 1936-1941
Megan Miskiewicz, Northwestern University

The Transformative “Power of Love”: Interracial love, Romantic Comedy Theory, and *Guess Who’s Coming to Dinner*
Deborah Kitchen-Døderlein, University of Oslo, Norway

**Session 3B: 1:45-2:45**

**PANEL 0531B War Films II: Crossing Boundaries: Child Soldiers and Desert Wars**
Chair: Clémentine Thomas-Disset, Sorbonne, France

Medieval Youth Hostile: Child Soldiers in Medieval(esque) Cinema
Peter Burkholder, Fairleigh Dickinson University

*The Black Tent* (1956) and *Bengazi* (1955): Two different post World War II Journeys into the Deserts of Libya.
Richard A. Voeltz, Cameron University

**PANEL 0532B Explorers and Exploration II: Space . . . The Final Frontier**
Chair: A. Bowdoin Van Riper, Independent Scholar

Galactic Journeys: The Quest for Home in Science Fiction Television
Kimberly Yost, Lourdes University

“These Are the Voyages . . .”: *Star Trek* and the Age(s) of Discovery
A. Bowdoin Van Riper, Independent Scholar

**PANEL 0533B Journeys of Identity II: Women, War and Revolution: History and Identity During Times of National Change**
Chair: Saundarya Thapa, University of California, Los Angeles

Bomb Girls: Industrial Work and Canadian Women’s Identity During WWII
Deborah Adelman, College of DuPage
Lucia: A Revolutionary Vision of Cuban Women’s Journey Towards Independence
Maya Adelman Cabral, Hollins University

Session 3C: 12:45 – 2:45

PANEL 0534 Queer Film and Television II: Representing Queerness in National Cinemas and Television
Chair: Florian Vanlee, Ghent University, Belgium

We’re not all like that!: Sissies, Queens, Butches, Bitches, Transfolk, and ‘Straight Gays’ in Popular Mass Media
Aaron Gurlly, Beloit College

The “Queer Little Thing”!: The Study of Nonconforming Heteronormative Gender Roles in Indian Popular Cinema
Ritupama Das, Techno India University, West Bengal, India

Fighting an Uphill Battle: A Contextual Analysis of LGBT Representations in Turn-Of-The-Century Flemish Television Fiction
Florian Vanlee, with Frederik Dhaenens, Sofie Van Bauwel, Ghent University, Belgium

PANEL 0535 Film Exhibition I: Global Journeys and Radical Detours in Film Exhibition
Chair: Deborah Carmichael, Michigan State University

The Film History in Hyderabad: A Princely State of Pre-Independence India
Peddapalli Vijayakumar, English and Foreign Languages University, Hyderabad, India

Cinema’s Volatile Environments: Mobile Screening Infrastructures in Jiangsu Province, China, 1933-1937
Hongwei Thorn Chen, University of Minnesota

Radical Distribution: Tom Brandon, Documentary Activism, and Nontheatrical Exhibition, 1931-1945
Tanya Goldman, New York University

Tracing and Visualizing the Exhibition Trajectories of 1930s Films
Andrea Comiskey, University of Wisconsin–Madison
**PANEL 0536 Journeys of Identity III: Shifting Identities, Multiple Perspectives**
Chair: Jessica DePrest, University of California, Los Angeles

From the Three Nightingales to the Marx Brothers: Detours and Journeys
Mike Yawn, Sam Houston State University

Annie Hall Could Never Date a Taxi Driver: Woody, Alienation, and the Rise of Neoliberalism
Rene T. Rodriguez, University of South Florida

The George Burns and Gracie Allen Show: Problems with Post-Modernism
David James, Manchester Metropolitan University, UK

The Journey to Selfhood: Conjoined Twins in Nonfiction Television
Susan Santha Kerns, Columbia College Chicago

**Session 4: 3:00-4:30**

**PANEL 0541 Sound Decisions: Voices and Effects**
Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

Moving Mouths: The Development of Lip Synch Techniques in Hollywood Animation
Casey Long, University of Wisconsin, Madison

Alien Sound: Surprising Sources for Sound Design for James Cameron’s *Aliens*
Vanessa Theme Ament, Ball State University

Listening to History: HBO’s *Band of Brothers*
Rebecca Weeks, University of Auckland, New Zealand

**PANEL 0542 Indie Film II: Independent Auteurs and their Institutional Contexts**
Chair: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison

When Robert Bresson Ran a Film Company
Colin Burnett, Washington University in St. Louis

The Next Tarantino: Paul Thomas Anderson and New Line’s Search for Indiewood Prestige
Jennifer Psujek, Washington University in St. Louis

My Brand is Conflict: Robert Altman and Indie Authenticity
Lisa Dombrowski, Wesleyan University
**PANEL 0543 Television II: Writing and Production Considerations and Techniques in 1950s and 1960s Television**
Chair: David Melbye, New York Film Academy

*Combat! Authorship*
Mark Minett, University of South Carolina

The Drew Associates and Competing Conceptions of Television Journalism
David Resha, Birmingham-Southern College

Zones of Irony: Critique of Postwar American Culture in *The Twilight Zone*
David Melbye, New York Film Academy

**PANEL 0544 Classical Antiquity II: Psychological Journeys**
Chair: Meredith E. Safran, Trinity College

A Star Behind Bars: Myth, Transgression, and Metaphorical Journeys in *A Dream of Passion* (1978)
Eric Ross, University of North Dakota

The Mirror (Universe) as Reflection of the Self, from Narcissus to *Star Trek* (1966-69; 1987-94)
Amy Norgard, Truman State University

Meredith E. Safran, Trinity College

**PANEL 0545 War Films III: Crossing Boundaries: Crossing Borders and Combat Films**
Chair: Tom Saunders, University of Victoria, Canada

“Best Job I ever had.” Fury and the Evolution of the World War II Combat Film
Brian E. Crim, Lynchburg College

*The Big Lebowski’s Journey Into the Abyss of War*
Tiel Lundy, University of Colorado, Boulder

Gender and National Boundaries in Films of the Great War
Tom Saunders, University of Victoria, Canada
**PANEL 0546 Journeys of Identity IV: Cartographic Cinema: Nation-States and Their Desired Subjects**  
Chair: Mohannad Ghwanmeh, University of California, Los Angeles

Postcolonial Cosmopolitan *Babus*, National Women: Gendered Subjectivities in Neo-liberal Indian Popular Cinema  
Anu Thapa, University of Iowa

Sex, Crimes and Moving-Images: Marginal Individuals Within the Chilean Socio-Political Cinematic Landscape  
Elaine Joy Basa, University of Wisconsin-Milwaukee

Rags and Tatters: A Nihilistic Text, a Proposal for Utopia  
Mohannad Ghawanmeh, University of California, Los Angeles

**Break: 4:30-5:00**

**Session 5: 5:15-6:45**

**PANEL 0551 Exploitation II: ‘Bad Film’ Form: Case Studies of Exploitation Mode of Production and Style**  
Chair: Maureen Rogers, University of Wisconsin-Madison

The genesis of *I corpi presentano tracce di violenza carnale*  
Andreas Ehrenreich, Sheffield Hallam University, UK

The Persistence of the Old Regime: Classical Film Style in Jack Hill’s *Switchblade Sisters*  
Nathaniel Deyo, University of Florida

My Date with *Robot Monster* at the Margaret Herrick Library  
Blair Davis, DePaul University

**PANEL 0552 Masculinity II: Hard Bodies and Highlanders: Historicizing Masculinity and the Male Body**  
Chair: Kaelie Thompson, University of Michigan

Bullets Are Easy… Emotions are Priceless: Conflicting Ideologies of Masculinity in *The Expendables*  
Nicholas Benson, University of Wisconsin-Madison

Scottish Masculinities: The Highlanders of Starz’s *Outlander* and Beyond  
Kaelie Thompson, University of Michigan
**PANEL 0553 Go West! II: Go West, Young Man**  
Chair: Jon Cowans, Rutgers University-Newark

- When Worlds Collide—Mise-en-Scene in *Have Gun, Will Travel*  
  Robert Meyer, DePaul University

- What Lies Past the Sunset: Clint Eastwood and the Tragic Futility of Travel  
  Erin Lee Mock, University of West Georgia

- Trackers and Fugitives: The Politics of Indian Imagery in Postwar Westerns  
  Jon Cowans, Rutgers University-Newark

**PANEL 0554 Classical Antiquity III: Journey into the West(ern)**  
Chair: Kirsten Day, Augustana College

- Orestes and *The Forgotten Pistolero* (1969): Baldi’s Tragic Western  
  Max Goldman, Vanderbilt University

- The Aeneadic Journey of *The Outlaw Josey Wales* (1976) and the Promise of the Anti-State  
  Nicholas Kauffman, Valparaiso University

- “Go West!” Manifest Destiny in Western Film and Divine Impetus in the *Aeneid*  
  Kirsten Day, Augustana College

**PANEL 0555 Queer Film and Television III: Race, Class, and Ethnicity in Queer Film/Television**  
Chair: Bridget Kies, University of Wisconsin-Milwaukee

- Shades of Gay: Cinematic Representations of Black and White Homosexuality  
  David Stephens, University of New Orleans

- *Orange Is the New Black*: A Heterotopic Queer Space  
  Anna Dempsey, University of Massachusetts, Dartmouth

- “Chocolate and Vanilla Swirl, Swi-irl”: Race and Lesbian Identity in *Orange is the New Black*  
  Sarah Fryett, University of Tampa

**PANEL 0556 Adaptation I: The Progression of Multiple Adaptations in Foreign Film**  
Chair: Charles Hamilton, Texas A&M University-Central Texas and Northeast
Texas Community College

Abbas Kiarostami and the Female Audience  
Maryam Zehtabi, University of Massachusetts, Amherst

Los’ in Space: Aelita (1924) and the Uncertainties of Literary Adaptation in Early Soviet Cinema  
Booth Wilson, University of Wisconsin-Madison

Painted Black: Noir Lighting in Japanese Manga and Anime  
Jacob Mertens, University of Wisconsin-Madison

7:00 Area Chair Reception

8:00 Special Screenings

Screening I

Evaporating Borders

Screening II

Please Hold (A Documentary about an Iraq War Veteran with PTSD)

FRIDAY

Session 1: 8:00-9:30

PANEL 0611 Exploitation III: Dirty Projectors: New Perspectives on Pornography and Exhibition  
Chair: Dan Erdman, Independent Scholar

From Sex Entertainment for the Whole Family to Maturepix: I Jomfruens Tegn and Transnational Erotic Cinema  
Kevin Heffernan, Southern Methodist University

Shades of Darkness and Light: Screening Adult Films in Contemporary Repertory Cinema  
Casey Scott, Independent Scholar

The Secret Cinema: Stag Films Screenings in the Early 20th Century  
Dan Erdman, Independent Scholar
PANEL 0612 Sound Decisions: From Innovation to Practice
Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

Image-Sounds and Sound-Pictures: Innovation and Standardization in Late 1920s Films and Television
Ivy Roberts, Virginia Commonwealth University

Converging Sounds: Inter-Media Labor During the Transition to Talking Films
Matthew Perkins, University of California, Los Angeles

Scoring the Stuff That Dreams are Made of: Music in Three Versions of The Maltese Falcon
Jeff Smith, University of Wisconsin-Madison

PANEL 0613 War Films IV: Crossing Boundaries: Breakdowns and Borders of Genres
Chair: Janet Robinson, University of Colorado, Boulder

The Walking Diseased: Zombies, Viruses, and a New Kind of Dystopia
Dahlia Schweitzer, University of California, Los Angeles

Submersion and Subversion in Kathryn Bigelow’s Cold War Soviet Nuclear Submarine Flick, K19: The Widowmaker
Janet Robinson, University of Colorado, Boulder

Joss Whedon’s The Avengers as War Film: Exploring the Journeys, Breakdowns, and Borders of Genre
Wendy Sterba, College of St. Benedict/St. John’s University

PANEL 0614 Wandering Jews I: Holocaust Survivors in Postwar Germany, Israel, and Poland
Chair: Lawrence Baron, San Diego State University

The Last Stage (1948), Returning Camp Survivors, and the Making of the Holocaust Classic
Marek Haltof, Northern Michigan University

Future without Futurity: Long is the Road (1947) and the Jewish DP crisis
Elke Heckner, University of Iowa

From Utopia to Dystopia: The Cinematic Representation of Holocaust Survivors’ Immigration to Israel
Liat Steir-Livny, Open University and Sapir Academic College
**PANEL 0615 Classical Antiquity IV: The Journey to Death**
Chair: Benjamin Stevens, Trinity University

Rick Hale, Rutgers, the State University of New Jersey

Orphism in *Spoorloos* (1988): A Visual Katabasis
Kaitlin Moleen, Independent Scholar

Replicant and Katabant in Ridley Scott’s *Blade Runner* (1982; 2007)
Benjamin Stevens, Trinity University

**Session 2: 9:45-11:15**

**PANEL 0621 Girlz II Women I: Women Versus Boundaries**
Chair: Gail Sheehan, Salem State University

Rebellious Mothers: A historic and cinematic representation of unruly women’s journey into motherhood
Ryan R. Linthicum, Beaverton Historical Society

Women Explorers: The Frontier and Rhetorics of Gender Performativity in Early 20th Century Visual Culture
Chandra Maldonado, North Carolina State University

“Lost” Women: Aviatrixes on Film
Gail Sheehan, Salem State University

**PANEL 0622 Journeys of Race & Ethnicity I: Radicalism to Remediation**
Chair: Jayson Baker, Curry College

Newsreel Documents the Black Panther Party
Jim Madigan, Independent Scholar:

Driving Detroit Radicalism: Race and the Spatial Politics of Film Activism in *Finally Got the News!*
Annie Sullivan, Northwestern University

Remediating the American Civil War and the Obama Administration: The Interracial and Interethnic Journeys of a “Post-racial” Era
Jayson Baker, Curry College
PANEL 0623 Indie Film III: Independence in the Digital Era
   Chairs: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison

Microbudget Distribution and Physical Media: Three Case Studies in the New Digital Landscape
   Brandon Colvin, University of Wisconsin-Madison

Losing it with John Stamos: Indie Stars, Animation, and Aesthetics on Yahoo Screen
   Sarah Sinwell, University of Utah

Opting Out—Digital Distribution on the Margins and a Solution to ‘Indiewood’ Excess
   Andre Puca, Emerson College

PANEL 0624 Studio System I: Fighting Depression, Censors, and Fascism: Warner Bros. in the 1930s
   Chair: Chris Yogerst, University of Wisconsin – Washington County

A Cinematic Journey of America’s Youth: Wild Boys Of The Road and the Youth Reception Controversies of the Early 20th Century
   Katherine Marpe, University of California, Los Angeles

Like My Forgotten Man: Forgotten Women of Pre-Code Films
   Tiffany Weaver, Penn State University

Fighting with Celluloid: Warner Bros. and Fascism Before World War II
   Chris Yogerst, University of Wisconsin – Washington County

PANEL 0625 Classical Antiquity V: Journeys into Theo Angelopoulos’ Greece
   Chair: Antony Augoustakis, University of Illinois, Urbana-Champaign

   Polly Hoover, City Colleges of Chicago, Wilbur Wright

   Annette Baertschi, Bryn Mawr College

   Antony Augoustakis, University of Illinois, Urbana-Champaign
PANEL 0626 Queer Film and Television IV: Queer Beyond Borders
Chair: Carla Bernava, University of Sao Paulo, Brazil

“Go West”: Gay Cinematic Desire Across the Berlin Wall, 1981-1989
Clinton Glenn, Concordia University, Canada

Queer Circulation: Verbotene Liebe from TV to YouTube
Kelsey Cameron, University of Pittsburgh

Reaching for the Moon: A Journey into Queer Cinema in Brazil
Carla Bernava, University of Sao Paulo, Brazil

Lunch Break: 11:30-12:30

Session 3: 12:45-2:45

PANEL 0631 Exploitation IV: From B-Movies to pinku eiga: The Diverse Realms of Exploitation Cinema
Chair: Maureen Rogers, University of Wisconsin-Madison

Descent: The Films of Terou Ishii
Robert J. Read, Independent Scholar

Cinephilia Undead: The Rise of B-Movie Cinephilia
Vibhushan Subba, Jawaharlal Nehru University, New Delhi, India

Nothing Fails Like Success: From Gastroporn to Foodsplotation
Tom Hertweck, University of Nevada, Reno

PANEL 0632 Heroes and Villains I: Heroic Journeys across popular culture
Chair: Norma Jones

Prostrate before the Law: N.Y.P.D. Blue’s Andy Sipowicz and the Tragic Heroes of Nineties Cop Shows
Paul Arras, Syracuse University

Men of Steel: Object Oriented Ontology and Posthuman Heroism at the End of the World
Brandon Chitwood, Marquette University

Mad Max: Feminist Road
Paul Elliot, Purdue University

PANEL 0633 Wandering Jews II: Jewish Identities According to Hollywood
Chair: Jeffrey Demsky, San Bernardino Valley College

Jeremy Paul Kagan’s Depiction of American Jews
Alessandro Matta, Sardinian Memorial of the Shoah, Sardinia, Italy

Queer Jewish Migrations?: Epstein’s and Van Sant’s Harvey Milk
Helene Meyers, Southwestern University

Hollywood’s ‘Fighting Jew’: Defiance
Henry Gonshak, Montana Tech of the University of Montana

Intellectual Detours: Holocaust Memory and Third Generational Wanderings in American Television Comedies
Jeffrey Demsky, San Bernardino Valley College

PANEL 0634 Journeys of Identity V: Accessing the Inaccessible: Cinema, Language and Memory
Chair: Oscar Moralde, University of California, Los Angeles

In Search of Lost History: Angelopoulos’ Cinema
Gulbin Kiranoglu and Aras Ergunes, Kocaeli University

Memory Breakdown: The “Impossible Process of Trying to Forget” in The Virgin Suicides
Adam Ochonicky, University of Wisconsin-Oshkosh

Between Hearing and Understanding: Cinematic Language Contact and Language Ideology
Oscar Moralde, University of California, Los Angeles

PANEL 0635 Classical Antiquity VI: Gender and the Odyssean Journey
Chair: Lisl Walsh, Beloit College

Swine, Detours, and Katabases: The Journey of Heroes in Hayao Miyazaki’s Spirited Away (2001) and the Odyssey
Meghan Kiernan, Randolph High School

Nausicaa the Furious: The Interplay of Homer’s Odyssey and Mad Max: Fury Road (2015)
Maxwell Paule, Earlham College

The Mad Maiden: Gendered Help in Mad Max: Fury Road (2015)
Lisl Walsh, Beloit College
**PANEL 0636 Sound Decisions: Musical Design**  
Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

Synths TRON: The False Promise of the Integrated Soundtrack  
Katherine Spring, Wilfried Laurier University, Canada

Authoring the Soundtrack: Shared Responsibilities and Professional Identities in Martin Scorsese’s New York Films  
Ariane Lebot, New York University

Homegrown Spectacle: The Broken Blossoms Score in Small American Cities  
Matt St. John, University of Wisconsin-Madison

A Juggler on the Moon  
Neil Verma, Northwestern University

**Session 4: 3:00-4:30**

**PANEL 0641 Adaptations II: Adaptations of the “American Social Comment”**  
Chair: Charles Hamilton, Texas A&M University-Central Texas and Northeast Texas Community College

The American Tragedy and its Film Adaptations  
Mary Hricko, Kent State University

Edge of the City: A Case Study in the Adaptation of Live Television Drama to Film  
Jonah Horwitz, University of Wisconsin-Madison

Strange Bedfellows: Pornography, the Woman's Film, and 50 Shades of Grey  
Desirae Embree, Texas A&M University

**PANEL 0642 Film Exhibition II: Film Exhibition Journeys to Monopoly and Autonomy**  
Chair: Deborah Carmichael, Michigan State University

Broken Blocks and the Multiplex on Elm Street: Texas’s Movie Monopoly in the 1930s  
Philip W. Sewell, Independent Scholar

Theatrical Exhibition, Alternative Content, and the Promise of a Limited Autonomy  
Leo Rubinkowski, University of Wisconsin-Madison
Innovation or Desperation: The 1950s Bartlesville Telemovie Experiment
Deborah Carmichael, Michigan State University

**PANEL 0643 Masculinity III: Breakdowns, Ballads, and Brotherhood in Film, Music, and Movements of the 1960s and 1970s**
Chair: Joyce Farley, Michigan State University

“Soon The Horse Will Take Us To Durango”: Bob Dylan’s “Westerns” and Masculinity, 1973-78
John McCombe, University of Dayton

**Dr. Strangelove** and the Breakdown of Classical Hollywood Masculinity
Paul Cohen, Lawrence University

The Fraternity: Black Brotherhood Reexamined
Joyce Farley, Michigan State University

**PANEL 0644 Girlz II Women II: “Bad Girls” in 50s’ and 60s’ Movies and TV**
Chair: Robert J. Ashmore, University of Southern California

Moving Beyond the Bedroom: Girls’ Rock Adventures in 1960s’ U.S. Media
Mary Celeste Kearney, University of Notre Dame

From Misguided Teens to Real Women: Hollywood Confronts Abortion, 1959-1963
Peter Labuza, University of Southern California

“How a Girl Felt:: The Female Juvenile Delinquency Film in the 1950s
Robert J. Ashmore, University of Southern California

**PANEL 0645 War Films V: Crossing Boundaries: Gender at War**
Chair: Karen Randell, University of Bedfordshire, UK

Female Agency and Feminine Qualities in Men in War Films
Agnieszka Piotrowska, University of Bedfordshire, UK

Women at War: Cinematic depictions of Female Nurses in World Wars I and II
Katherine Hoffman, St. Anselm College

Breaking Down the Women’s Sphere: Violence and the Reclamation of Feminine Space in *Pasir Berbisik (Whispering Sands)*
Sarah Donaldson, Independent Scholar
PANEL 0646 Sound Decisions: The International Adoption of Sound  
Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

Rethinking the Sync: Adorno, Eisler, and Eisenstein  
Lea Jacobs, University of Wisconsin-Madison

Musical Breakdown: Realism in the Soundtracks of the 1930s  
Jeffrey Bullins, State University of New York

The Road to Monte Carlo: Between Hollywood and Berlin  
Charles O’Brien, Carleton University, Canada

Break: 4:30-5:00 New Author Recognition and Signing

Session 5: 5:15-6:45

PANEL 0651 Exploitation V: Origins, Legacies, and (Erased) Memories: Recontextualizing Hardcore  
Chair: Laura Helen Marks, Tulane University

Sanitizing the Seventies: Pornography, VHS, and the Editing of Sexual Memory  
Whitney Strub, Rutgers University-Newark

On the Prowl and the Origins of Gonzo Pornography  
Peter Alilunas, University of Oregon

The Legacy of Behind the Green Door  
Laura Helen Marks, Tulane University

PANEL 0652 Indie Film IV: Breakdowns Along the Way: Setbacks and Incompletion in Independent Media  
Chair: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison

The Preacher, the Censors, and the Silent Film: The Tumultuous Premiere of The Unbeatable Game  
Paul Radford, Bob Jones University

 Minority Partners: James Baldwin, Kelly-Jordan Enterprises, and the Quest for an African American Art Cinema  
Christopher Sieving, University of Georgia

It’s Tough to be a Front Runner: The Challenges Facing LGBTQ Cinema in the 1980s  
Chelsea McCracken, University of Wisconsin-Madison
**PANEL 0653 Road Movies I: Traveling through Time and Space—Alone, Together, in a Collective**
Chair: Carolina Gomez-Jones, Andrews University

“We Blew It”: A Spatial Reading of *Easy Rider* (1969)
Peter Niehoff, University of Cincinnati

Repercussions of Authentic Possibility in *Medicine Ball Caravan’s* “Great Culture Rip-Off”
Carolyn Reese, University of Toronto, Canada

*Sherman's March* (1985) in the Era of YouTube Proliferation
Carolina Gomez-Jones, Andrews University

**PANEL 0654 Television III: Activating Agency and Influence in the Shaping of Early American Television**
Chair: Alexandra Castro Klarén, University of Pittsburgh

“Housewives Don’t Show Their Bosoms”: Pre-Code Television Viewers and the Quest for Government Censorship
Deborah Jaramillo, Boston University

“A Singing Psychologist for Children”: Fred Rogers, public pedagogy, and the rhetoric of ethical emotionality
Alexandra Castro Klarén, University of Pittsburgh

Negotiating Independence: The Female Detective in *Honey West*
Catherine Martin, Boston University

**PANEL 0655 Studio System II: Selling Hollywood: Overlooked Elements of Studio System History**
Chair: Diana Jaher, University of Illinois Urbana-Champaign

Cogs in the Dream Machine: Still Men and Hollywood Production
Andrew Scahill, Georgetown University

Everything Covered: Columbia’s Exploitation and “Tie-ins” for *Cover Girl* (1944)
Rochelle Miller, New York University

The Evolution of the Female Casting Director
Diana Jaher, University of Illinois Urbana-Champaign
PANEL 0656 Journeys of Identity VI: Journeys To Self Through Others: Travel and Identity
    Chair: Jessica DePrest, University of California, Los Angeles

Aloha Wanderwell Baker: Making Visible the (in)Visible Female Traveller
    Jessica DePrest, University of California, Los Angeles

We’re Not in England Any More: An Exploration of the Female Characters’ Journey and Awakening in A Passage to India, Heat and Dust, and The Jewel in the Crown
    Leah Jean Larson, Our Lady of the Lake University

Toni Hagen’s 1950’s Nepal in Color: Mapping Territory and Identity in Mid-century Nepal
    Saundarya Thapa, University of California, Los Angeles

8:00 Special Screening

Screening III: Archival footage from the Aloha Wanderwell Film Collection, Courtesy of the Academy Film Archive, Academy of Motion Picture Arts & Sciences

SATURDAY

Session 1: 8:00-9:30

PANEL 0711 Post-Socialist Cinema I: Out of the Past?: Post-Socialist Cinema Around the World
    Chair: Yuhan Huang, Purdue University

Representation of Present-day Inhabitants of Socialist Urban Space in Post-Soviet Films from Baltic Countries
    Lukas Brašiškis, New York University

Post-Socialist Malaise and The Escape From Capitalist Realism in Bela Tarr’s The Turin Horse
    Zoran Samardzija, Columbia College Chicago

Post-Socialist Chinese Cinema: the Forming of Public Memory in the New Era
    Yuhan Huang, Purdue University

PANEL 0712 Television IV: 1960s Television: News, Documentary, and the Docudramatic
    Chair: Darrell Newton, Salisbury University
The 1960s and the Most Important Genre: Television News
Aniko Bodroghkozy, University of Virginia

Bill Cosby and the Crisis of 1968
Michael Kackman, University of Notre Dame

The 1960s, and I Spy Sisters – Racial Resistance and the Docudramatic
Darrell Newton, Salisbury University

**PANEL 0713 Stardom II: Around the World in One and a Half Hours: Transnational and Transcultural Stardom**
Chair: Agata Frymus, The University of York, UK

Into the Limelight: Geraldine Chaplin in the Sixties
Steven Rybin, Minnesota State University, Mankato

“Study the Women!”: British Female Audiences and the 1910s Star System
Megan Boyd, The University of Wisconsin-Madison

White Perfection: The Image of Vilma Bánky in America of the 1920s
Agata Frymus, The University of York, UK

**PANEL 0714 Wandering Jews III: Jews in British Cinema**
Chair: Lawrence Baron, Stockton University

*Mr. Emmanuel* (1940): A British Jew in Nazi Germany
Lawrence Baron, Stockton University

Staying Put in a House of Horrors: Mark Lewis in *Peeping Tom* (1960)
Michael Berkowitz, University College London, UK

Laughter on the Way–Transnational Aspects of Jewish Comedy
Anna Martonfi, University of East Anglia, UK

**PANEL 0715 Classical Antiquity VII: The Homeric Hero and Homecoming**
Chair: Gregory Daugherty, Randolph-Macon College

*Nostoi*: Odysseus, *American Sniper* (2014), and the Veteran’s Journey Home
Bronwen Wickkiser, Wabash College

Breaking Bard: The *Menis* and *Metis* of Walter White in AMC’s *Breaking Bad* (2008-13)
Jeffrey Winkle, Calvin College
*Sullivan's Travels* (1941): Re-imagining Homer's *Odyssey* on Screen  
Gregory Daugherty, Randolph-Macon College

**PANEL 0716 Sound Decisions: Game On**  
Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

Radio’s Grand Stand: Early Broadcasting, Electroacoustic Technology, and Baseball  
Alex Kupfer, New York University

SIMON: The World’s Most Famous Music Memory Game  
William Knoblauch, Finlandia University

Hearing Death in Video Game Music’s Silent Era  
Neil Lerner, Davidson College

**Session 2: 9:45-11:15**

**PANEL 0721 Indie Film V: Case Studies in Independent Film Production, 1960-2007**  
Chair: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison

*The Connection* and the Foundation of the New American Cinema Group: Organizing Independence  
Faye Corthésy, University of Lausanne, Switzerland

John Waters, *Desperate Living*, and the Shifts in Mid-1970s American Independent Cinema  
Matt Connolly, University of Wisconsin-Madison

Everything Old is New Again: Francis Coppola’s *Youth Without Youth*  
Rodney F. Hill, Hofstra University

**PANEL 0722 Road Movies II: Getting There: Driving Fast, Driving Dangerous, Not Driving at All**  
Chair: James J. Ward, Cedar Crest College

Destinations, Detours, and Destinies: Reading Wim Wenders’s *Wings of Desire* (1987) as Road Movie  
Thomas Prasch, Washburn University

“Car Trouble?”: The Threatened Female Driver in Postwar Popular Media  
Josie Torres Barth, McGill University, Canada
James J. Ward, Cedar Crest College

**PANEL 0723 Exploitation VI: Transgressive Taste: New Perspectives on Cult and Camp Reception**  
Chair: Maureen Rogers, University of Wisconsin-Madison

The Limits of Fetish: Stephanie Rothman and the Tyranny of Cult  
Alicia Kozma, University of Illinois Urbana-Champaign

From the “Pope of Trash” to the “People’s Pervert”: John Waters’ Camp Populism  
David Lerner, Fairfield University

*Howard the Duck*: Camp and the Cult Blockbuster  
Bradley Schauer, University of Arizona

**PANEL 0724 Masculinity IV: Exploring Gender Roles in Post WWII and Cold War Media**  
Chair: Cary Elza, University of Wisconsin-Stevens Point

Behind Every Good Man: Women as Veteran’s Rehabilitators in Post WWII Hollywood Film  
Colleen Glenn, College of Charleston

How far will you go to be a man: *Call of Duty Black Ops* and Masculinity  
Andrea Campbell, St. Thomas University

"Alive in Tuscon": Masculinity, Spatial Navigation, and the Role of Play in Post-Apocalyptic Narratives  
Cary Elza, University of Wisconsin-Stevens Point

**PANEL 0725 Classical Antiquity VIII: Rites of Passage for Parents and Children**  
Chair: Scott Barnard, Rutgers, the State University of New Jersey

Vered Lev Kenaan, University of Haifa, Israel

Seeds of Darkness: Iterations and Metamorphoses of the Demeter-Persephone Mythos in *Game of Thrones* (2011-)  
Beverly Graf, Pepperdine University
The Journey of the Second Son: Reiner's *Stand By Me* (1986) and the House of Telamon
Scott Barnard, Rutgers, the State University of New Jersey

**PANEL 0726 Wandering Jews IV: Jewish Dystopia and Utopia in Israel**
Chair: Miri Talmon, Tel Aviv University, Israel

The Catskill Mountains with Arabs: American Jewish Identity and Israel in *Cast a Giant Shadow* and *How to Make a Jewish Movie*
Boaz Hagin, Tel Aviv University, Israel

The Decline of the Kibbutz Dream in Oded Hirsch’s Hallucinatory Cinema
Ranan Omer-Sherman, University of Louisville

New Narratives of Immigration and the Discourse of Authenticity in Israeli Cinema
Miri Talmon, Tel Aviv University, Israel

**Lunch Break: 11:30-12:30**

**Session 3A: 12:45-1:45**

**PANEL 0731A Masculinity V: Queer Spaces: Constructing Identity through Architecture and Reality Television**
Chair: Rick Moody, Utah Valley University

*Sky House* and the Cinétecture of Masculinity
Braden Scott, Concordia University, Canada

Big Sissy: The Queer Construction of Lance Loud
Rick Moody, Utah Valley University

**PANEL 0732A Special Session: The Wisconsin Center for Film and Theatre Research**
Mary Huelsbeck, Assistant Director, The Wisconsin Center for Film and Theatre

The [Wisconsin Center for Film and Theater Research](https://www.wisconsin.edu/wcftr/) at the University of Wisconsin-Madison includes substantial holdings for United Artists, and individuals including Stephen Sondheim, Walter Mirisch, Otto Preminger, Moss Hart, Howard Koch, and many others, as well as a library of film prints. A full list of their film and television holdings is available here: [Part 1 (A-K)](https://www.wisconsin.edu/wcftr/holdings/holdings.html) and [Part 2 (L-Z, films, and ephemera)](https://www.wisconsin.edu/wcftr/holdings/holdings.html). The center welcomes researchers, and sends the following message:

The Wisconsin Center for Film and Theater Research (WCFTR) at the University of Wisconsin-Madison would like to welcome everyone to Madison! We have provided a
list of our collections pertaining to film and television for your reference. To insure manuscript collections and film prints are available, please let us know ahead of time if you do plan to do research while you're in town and what collections/films you are interested in. Please contact Mary Huelsbeck (huelsbeck@wisc.edu) if you have any questions or would like to do research while you are in Madison.

Session 3B: 1:45 – 2:45

**PANEL 0731B Journeys of Race & Ethnicity II: Confronting and Challenging Ethnic Stereotypes**  
Chair: Valerie H. Pennanen

Colorful Characters and Bad Men: The Italian-American Gangster on Screen  
Sarah Stang, York University, Toronto, Canada

From Big-Nosed Villain to Kindly Old Codger: The Onscreen Evolution of Dickens’s “Jew”  
Valerie H. Pennanen, Calumet College of St. Joseph

**PANEL 0732B Special Session: Publishing Your Work**  
Stephen Ryan, Senior Editor, Rowman & Littlefield Publishing Group

Session 3C: 12:45-2:45

**PANEL 0733 Journeys of Identity VII: Multiple Identities: Gaming Aesthetics in Cinema**  
Chair: Memory Holloway, University of Massachusetts Dartmouth

Running in the Breakdown Lane: *Run Lola Run*  
Memory A. Holloway, University of Massachusetts Dartmouth

**Untitled**  
Steve Webley, Staffordshire University, UK

Identity Gaming and Social Experimentation on Film: From *Gentleman’s Agreement* (1947) to *Black Like Me* (1964)  
Jo Ann Oravec, University of Wisconsin at Whitewater
**PANEL 0734 Studio System III: How Hollywood Tells It: Iconography and History in the Studio Era**
Chair: Victoria Smith, Texas State University

*Syncopation* and the Classical Hollywood Vision of Jazz’s History
Lindsay Affleck, University of California, Los Angeles

Studio System Iconography in MGM’s *Babes in Arms* (1939)
Max Baril, New York University

Making the Subject Visible in Val Lewton’s B Movies
Adryan Glasgow, Purdue University

“Keening for the Dead Picture Industry”: The Paramount Decision and the Haunting of *Sunset Boulevard*
Victoria Smith, Texas State University

**PANEL 0735 Go West! III: Changes in the Western Journey**
Chair: Christopher Minz, Georgia State University

*The Virginian’s* Political Journeys
Benjamin Hufbauer, University of Louisville

Johnny Yuma, *The Rebel*, roaming to?
Erwin F. Erhardt, III, University of Cincinnati

The Evolution of Jessie James (and the ‘Coward’ Robert Ford)
Rodney Wallis, University of New South Wales, Australia

A Long Day’s Journey into Death: Age as Breakdown and Impasse in the Peckinpah Western
Christopher Minz, Georgia State University

**PANEL 0736 Classical Antiquity IX: Journeys of Ascent, to Sea and Sky**
Chair: Matthew Taylor: Beloit College

First Man on the Munchausen: Moon Voyages & Katasterism in Lucian & Terry Gilliam
Brett Rogers, University of Puget Sound

Crossing Time and Reality in *The Adventures of Baron Munchausen* (1988)
Velvet Yates, University of Florida

The Journeys of the Ten Thousand in *The Warriors* (1979)
Vincent Tomasso, University of South Florida
"Get to THA-LASSAH!" *Predator* (1987) and the *Anabasis*
Matthew Taylor: Beloit College

Session 4: 3:00-4:30

**PANEL 0741 Exploitation VII: Unruly Bodies, Social Identities: Representational Politics in Exploitation Cinema**
Chair: Maureen Rogers, University of Wisconsin-Madison

The Road Not Taken: *Slaves, Mandingo*, and Slavesploitation’s Lasting Legacies
Katherine Henninger, Louisiana State University

To Let, To Make: Medico-Visual Management and the Possibility of Bioempowerment in Doris Wishman’s Transploitation Documentary
Finley Freibert, University of California, Irvine

Yiyang Hou, Columbia University

**PANEL 0742 Girlz II Women III: Coming of Age From Nancy Drew to Broad City**
Chair: John Alberti, Northern Kentucky University

“Moxie and a good sense of balance are essential when crawling on a roof”: Nancy Drew and the Power of the Teenage Girl
Lynne Byall Benson, University of Massachusetts-Boston

Gross Girlhoods: Disgust, Trauma, and the Female Adolescent Body in the Film *Wetlands*
Jessica Johnston, University of Wisconsin-Milwaukee

Coming of Age with Abbi and Ilana: Gender, Pop Culture, and Performance in *Broad City*
John Alberti, Northern Kentucky University

**PANEL 0743 War Films VI: Crossing Boundaries: Connections and Disconnections in War Time**
Chair: Karen Randell, University of Bedfordshire, UK

After the Hospital: Trauma in John Huston's *Let There Be Light* and Paul Thomas Anderson's *The Master*
Robert Ribera, Boston University
Canadian Chaos: *Afghan Luke* and the Journey for Truth in War  
Janice Goldie, Huntington University, Canada

Private Bell, Marty, and the Wind: Connections/Disconnections in Terrence Malick’s *The Thin Red Line*  
Frank Anselmo, Louisiana State University

**PANEL 0744 Queer Film and Television V: Queer Histories and Nostalgia**  
Chair: David Hennessee, California Polytechnic State University

The Inspired Melodrama…and the Melodramas It Inspired  
Alan Amtzis, The College of New Jersey

Swearing, Singing, and Lip Sync: The Queer Vocality of Xavier Dolan’s *Mommy*  
Jason D’Aoust, Utrecht University, Belgium

Closet Cases and Gay Best Friends: The Queer Detours of *Mad Men*  
David Hennessee, California Polytechnic State University

**PANEL 0745 Sound Decisions: Formats and “Formats”**  
Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

Music Re-Tuned: Streaming, Sound Apps, and Music’s “New Formats”  
Jeremy Morris, University of Wisconsin-Madison

Let’s Start Making Sense: On Small-Scale Indexing and Phenomenology of the Concert Documentary  
J. J. Bersch, University of Wisconsin-Madison

Home Theater Sound Technology, Culture, and Style  
Mark Kerins, Southern Methodist University

**PANEL 0746 Journeys of Identity VIII: Fluid and Fragmented: Identities that Transgress**  
Chair: Saundarya Thapa, University of California, Los Angeles

Negotiating a transsexual territory and the home as nation-state in *XXY*  
Elizabeth Skwiot, Ashford University

Evaporating Borders, Fragmenting Identities  
Eszter Zimanyi, University of Southern California
Break: 4:30-5:00

Session 5: 5:15-6:45

**PANEL 0751 Adaptation III: Tracing the Journey from Source to Screen - Controversial Adaptors and Controversial Texts**
Chair: Charles Hamilton, Texas A&M University-Central Texas and Northeast Texas Community College

An Un-cinematic Dystopia: Film Adaptations of George Orwell’s *Nineteen Eighty-Four* (1949)
Alex Symons, Sacred Heart University and University of Hartford

The Three Trials of *Dune*: The Challenges in Creating a Successful Adaptation of Frank Herbert’s Science Fiction Classic
Ben Franz, Medgar Evers College CUNY

Agenda and Intent Through Adaptation: Clint Eastwood's *White Hunter, Black Heart*
Charles Hamilton, Texas A&M University-Central Texas and Northeast Texas Community College

**PANEL 0752 Queer Film and Television VI: The Problematic “Queer Mainstream”**
Chair: Bridget Kies, University of Wisconsin-Milwaukee

Queering the Jewish Bromance: The Trouble with HBO’s *The Normal Heart*
N. Gabriel Dor, Northwestern University

Teaching *Boys in the Band* in the Era of *Modern Family*
Bridget Kies, University of Wisconsin-Milwaukee

**PANEL 0753 Stardom III: Back to the Future: Remembering American Film and Television Stars of Yesteryear**
Chair: Amit Patel, The University of Kansas

Gossip, Legacies, and Liars: Hollywood Stars and the Discourse of Cultural Memory
Sara Bakerman, The University of Southern California

Dan Rather and the Birth of the Star Anchor
Christelle Le Faucheur, The University of Texas at Austin

It's Still a Wonderful Life: Star Museums and the ‘Ordinary’ Star Images of Jimmy Stewart and Donna Reed
Amit Patel, The University of Kansas
**PANEL 0754 War Films VII: Crossing Boundaries: Breakdowns, Trauma and Torture**
Chair: Karen A. Ritzenhoff, Central Connecticut State University

In the Penal Colony of Nagisa Oshima: *Merry Christmas, Mr. Lawrence* and the Aesthetics of Torture
Fareed Ben Youssef, University of California, Berkeley

Black Skin, White Faces: *Dead Presidents* and the African-American Vietnam Veteran
Kathleen McClancy, Texas State University

Systemic violence in *Beatriz’s War*
Eleanor Huntington, University of Southern California

**PANEL 0755 Go West! IV: Ford and Travel**
Chair: Sue Matheson, University of College of the North, Canada

The Course of Empire in Virgil and John Ford
Martin M. Winkler, George Mason University

Landscape and Sentimental Manifest Destiny in *She Wore A Yellow Ribbon*
Gaylyn Studlar, Washington University in St. Louis

Gestalt on the trail: problems of motion and stasis in *Wagon Master* (1950)
Sue Matheson, University of College of the North, Canada

**PANEL 0756 Classical Antiquity X: To Hell, Above and Below the Earth**
Chair: Bob White, Shaker Heights High School

Staten Island and Lucifer’s Hound: Ray’s Katabasis in HBO’s *Girls*
David Wright, Rutgers, the State University of New Jersey

“No More Room in Hell”: Resonances of the Classical Katabasis in Zombie Films
Jessie Wells, University of Illinois, Urbana-Champaign

To “Hell” with Hercules: Journeys to Disneyland (1995) and the Haunted World (1961)
Bob White, Shaker Heights High School

**7:00 Banquet and Keynote Address**
SUNDAY

Session 1: 8:00-9:30

PANEL 0811 Studio System IV: Studio System Influence Outside Hollywood
Chair: Derek Long, University of Wisconsin-Madison

Kennedy City Studios and Florida’s Motion Picture Industry in the 1930s
David Morton, University of Central Florida

When Film Historical Categories Break Down: The 1930s Studio System in Bombay
Debashree Mukherjee, New York University

Derek Long, University of Wisconsin-Madison

PANEL 0812 Go West! V: Gender and Travelling West
Chair: Katherine Johnson, Indiana University

Going West, and then East: Remapping Women’s Journeys in The Homesman
J. Paul Johnson, Winona State University

Gendered Journeys: Resisting the Wendigo and Manifest Destiny in Ravenous (1999)
Robin L. Murray and Joseph K. Heumann, Eastern Illinois University

Westward the Women: a breakdown of conventions on the journey West
Katherine Johnson, Indiana University

PANEL 0813 Queer Film and Television VII: Understanding Queer Aesthetics
Chair: Bridget Kies, University of Wisconsin-Milwaukee

Performing Gay Authorship, Staging Queer Chronotope: A Case Study of Yonfan
Shi Yan Chao, Independent Scholar

An Affective Map of Queer Aesthetics: Exploring the Glitch in Rebecca Thomas’ Electrick Children (2012)
Ryan Kendall, Emory University

PANEL 0814 Sound Decisions: Case Studies in the International Reception of Road to Life, the First Soviet Feature-Length Sound Film
Chair: Vincent Bohlinger, Rhode Island College
“Thoroughly Russian”: Road to Life in the United States
Vincent Bohlinger, Rhode Island College

A Lamb Astray: Road to Life and Its Cultural Afterlife in China
Ling Zhang, University of Chicago

“Our Only Guide to Sound Cinema:” Nikolai Ekk’s Road to Life and Its Reception in Japan
Anastasia Fedorova, Hokkaido University, Japan

**PANEL 0815 Journeys of Love II: Unexpected Love**
Chair: Robert Cagle, University of Illinois at Urbana-Champaign

“Looking for the Thing I’d Missed”: Revisiting A Winter Tan
Robert Cagle, University of Illinois at Urbana-Champaign

Ubiquitous Widow and Widower: New Journeys of Love Represented in Film and Television
Anne MacLennan, York University, Canada

The power of culture: International Palestinian Cinema and the National Struggle
Sanaa Rahman, Northeastern Illinois University

**PANEL 0816 Classical Antiquity XI: Epic Journeys into Exotic Worlds**
Chair: T. J. West, Syracuse University

Romantic Adventure in Raiders of the Lost Ark (1981) and the Greek Novels
Melanie Zelikovsky, University of Arizona

Babylonian Dreamer or Indian Tyrant? The Journey of Two Alexanders in Oliver Stone’s Alexander (2004)
Meredith Prince, Auburn University

History’s Perilous Pleasures: Experiencing Antiquity in Cecil B. DeMille’s The Sign of the Cross (1932)
T. J. West, Syracuse University

**Session 2: 9:45-11:15**

**PANEL 0821 Exploitation VIII: Historicizing Exploitation Industries: Technology, Distribution, and Exhibition**
Chair: Maureen Rogers, University of Wisconsin-Madison
From “Homegrown Shockers” to Working Women: Louis Sher’s Sherpix and the US Sexploitation Market
   Maureen Rogers, University of Wisconsin-Madison

Sexploitation/Blaxploitation: The Cultural Geography of Theaters in Chicago’s Loop, 1971-1973
   Gerald R. Butters, Jr., Aurora University

Pornography and the Avant-Garde, In and Out of the Film Lab
   John Powers, University of Wisconsin-Madison

**PANEL 0822 Masculinity VI: To Dream the Impossible (American) Dream: Exploring the Myths and Realities of Male Dominance**
   Chair: Molly McCourt, University of Wisconsin-Milwaukee

A Man’s Castle, A Woman’s Domain: Breakdown of a Gendered American Dream in Suburban Visual Media
   Holley Wlodarczyk, University of Minnesota

A Bro in Jump Street: The Bromance Discourse and 21st Century Masculinity
   Ashleigh Curp, Oakland University

“The Same Ridiculous Delusion”: Being a Man in Sam Mendes’ *Revolutionary Road*
   Molly McCourt, University of Wisconsin-Milwaukee

**PANEL 0823 Post-Socialist Cinema II: Out of the Past?: Women and Love in Post-Socialist Cinema**
   Chair: Tulin Tosum, Purdue University

   Amy Yao, University of Illinois at Urbana Champaign

Inside Out: From the Public Service to the Private Intimacy
   Sijia Yao, Purdue University

Women on Screen: A Feminist Reading of Eastern European Cinema
   Tulin Tosum, Purdue University

**PANEL 0824 Queer Film and Television VIII: Queer in Queer Places**
   Chair: Nick Rogers, Georgia State University
Momentary or Performative Queerness: Queered Female Genders and Sexualities in the Chinese Reality TV Show *Your Face Sounds Familiar*
   Jing (Jamie) Zhao, The Chinese University of Hong Kong, Hong Kong

Anecdotally Queer: Minding Spatial and Cultural Gaps in Western Canada
   Jonathan Petrychyn, York University, Canada

Animated Animus: Dandy Sissies and Drag Divas as Archetypes of Disney Villainy
   Nick Rogers, Georgia State University

**PANEL 0825 Sound Decisions: Horror and Suspense**
   Chairs: Eric Dienstfrey, University of Wisconsin-Madison, and Katherine Quanz, Wilfrid Laurier University, Canada

*The Birds*: Listening to Radio’s Sonic Multitude
   Jacob Smith, Northwestern University

House of Tracks: Surround Sound in 1950s Horror
   Eric Dienstfrey, University of Wisconsin-Madison

Sound, Space, *Gravity*
   Dong Liang, University of Chicago

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