THURSDAY, October 27

Session 1: 8:30-10:00 AM
Registration

Session 2: 10:15-11:45 AM

**PANEL 2721 Worshipping the Monstrous I: Vampirism and Contemporary Society**
Chair: Lauren Rocha, Merrimack College
“Crawling Out of the Middle Ages:” Monstrosity, Race, and Religion in Francis Lawrence’s *I Am Legend*
  Michael E. Heyes, University of Southern Florida
The All-American Vampire: Monstrosity and the Nuclear Family in the *Twilight* Series
  Lauren Rocha, Merrimack College
Cat People and the Frigid Femme Fatale
  Leila Estes, University of Florida

**PANEL 2722 Classical Antiquity I: Rome and the Divine**
Chair: Christopher McDonough, University of the South
"They Think You’re Some Kind of God": Star Text and Ambiguous Divinity in HBO’s *Rome* (2005-2007) and *Game of Thrones* (2011–)
  David Wright, Rutgers University
Domestic Divinities: Roman Household Gods on the 21st-Century Screen
  Emily Lord-Kambitsch, University College London, UK
“Tribune, Do You Really Believe All This?” Empire and Empiricism in *Risen* (2016)
  Christopher McDonough, University of the South

**PANEL 2723 Transgressive Women I: Women and the Transgressive Genre**
Chair: Lynne Byall Benson, University of Massachusetts-Boston
Blonde Curls and White Frills: A Legacy of Little Girls’ Violence in Western Film
  Lisa Cunningham, West Georgia Technical College
Nazisploration’s Female Guards: The Monsters of Feminism
  Charlotte Mears, Kingston University
Don’t Get Mad, Get Even: Veronica Mars as the 21st Century Nancy Drew
  Lynne Byall Benson, University of Massachusetts-Boston

**PANEL 2724 Studio System I: Overlooked Practices of Golden Age Hollywood**
Chair: Chris Yogerst, University of Wisconsin Colleges
Founding the Screen Directors Guild: Unionization from 1935 to 1939
  Monica Sandler, University of California-Los Angeles
Educational and promotional work of the American Cinema Editors and the Society of Motion Picture Editors in the 1950s and 1960s
  Katie Bird, University of Pittsburgh
A Society Apart: The Early Years of the Society of Motion Picture Engineers
  Luci Marzola, University of Southern California
PANEL 2725 Patriots and Traitors I: Gender, Patriotism, and Identities
Chair: George S. Larke-Walsh, University of North Texas
A Feverish Work Ethic: Patriotism in Early 1930s Woman's Films
Andrée Lafontaine, Aichi University at Nagoya, Japan
“Never the Way you Expected:” Hybridized Identities in Neil Jordan’s The Crying Game (1992)
Mario Sánchez Gumiel, University of Michigan-Ann Arbor
“The King’s Shilling:” Violence and Masculine Identity in Peaky Blinders.
George S. Larke-Walsh, University of North Texas

PANEL 2726 Queer Sinners and Saints I: Art, Popular Culture and Queer Representation
Chair: Carla Bernava, University of Sao Paulo, Brazil
The Flaming Jazz Singer: Queering Canonical Blackface and Gendered Jewface in Cinema's Transition to Synchronized Sound
Gabriel Dor, Independent Scholar
Orpheus and Musical Subversion
Jason D’Aoust, Oberlin College
Queer Identity and the Making of Carnival in Cape Verdean Tchindas: Reflections on Popular Culture, Queerness and Transnational Queer Spectatorship
Carla Bernava, University of Sao Paulo, Brazil

PANEL 2727 Subversive Masculinities I: Subversive Masculinities in Classic Hollywood
Chair: Elizabeth Abele, SUNY Nassau Community College
Asian American Masculinity in Classical Hollywood’s Cultural Imaginary
Grace Jung, University of California-Los Angeles
Remaking the “Forgotten Man”: Frank Capra & Masculinity, 1932-1946
Blake Abraham, Indiana University-Bloomington
“Who’s Afraid of the Big, Bad Butch?: Crip, Queer, and Feminist Discourses in American Postwar Film”
Karen Allison Hammer, CUNY Grad Center

Lunch Break: 12:00-1:00 PM

Session 3: 1:15 -2:45 PM

PANEL 2731 Classical Antiquity II: Becoming Divine
Chair: Matthew Taylor, Beloit College
Maxwell Teitel Paule, Earlham College
“Bloody Heathens!” Dionysus on Summerisle in The Wicker Man (1973)
Amy Norgard, Truman State University
“I am what the gods have made me!” Sharing Kratos’ Rage in God of War 2 (2007)
Matthew Taylor, Beloit College
PANEL 2732 Worshipping the Monstrous II: Embodying Monstrous Transitions
Chair: Nina K. Martin, Connecticut College
Monsters or Madness: Space, Subjectivity, and The Babadook
Nina K. Martin, Connecticut College
Sympathy for the Devil: The Witch, Identity Politics and the Narrative of Radicalization
Jake Pitre, Carleton University, Canada
The Icchadhari Nagin in Hindi Cinema and the Politics of its Corporeality on Screen
Najrin Islam, Jawaharlal Nehru University (via Skype)

PANEL 2733 Transgressive Women II: Transgressive Mothers
Chair: Sara Hosey, Nassau Community College
Off the Mommy Track: Representations of Working Mothers on Television in the 1980s and 90’s
Brittany R. Clark, Pennsylvania State University-Harrisburg
We Need to Talk About Mom: Good Mothers, Bad Mothers, and Maternal Representation in We Need to Talk About Kevin
Michael Wycha, Pennsylvania State University
The Aggressive, Transgressive, Transgender Mother on Television
Sara Hosey, Nassau Community College

PANEL 2734 Queer Sinners and Saints II: Queer Feminisms
Chair: Jessica Johnston, University of Wisconsin-Milwaukee
Saphic Cinemania: Outing Olga
Kerrie Welsh, University of California-Santa Cruz
The Transmission of Bad Affects and Lesbian Desire in Mädchen in Uniform and Loving Annabelle
Jordan Bernsmeier, University of Pittsburgh
Girl Meets Queer: Interpreting a Queer Girlhood through Disney Channel’s Girl Meets World
Jessica Johnston, University of Wisconsin-Milwaukee

PANEL 2735 Adaptations and Remakes I: Women on the Screen
Chair: Tiffany L. Knoell, Bowling Green State University
“Godlike” Husbands and “Heretical” Wives: James Whale’s The Kiss Before the Mirror and Wives Under Suspicion
Gail Sheehan, Salem State University
Jane Wyman and the Loneliest Look in the World
Chad Newsom, Savannah College of Art and Design
Chi-raq: Claiming the Dignity of History
Elizabeth Sanderson, Independent Scholar

PANEL 2736 Manifest Destiny and the Godless Frontier I: Men, Heroes and Gods in the Western
Chair: Benjamin Hufbauer, University of Louisville
Of Gods and Heretics: Classical Allusions and the Shaping of Character in Western Film
Kirsten Day, Augustana College
Davy Crockett, Wilderness and Civilization in Western Films
Mariana Piccinelli, University of Buenos Aires, Argentina
Broken Lance: Spencer Tracy as a Flawed God of a Changing West
Benjamin Hufbauer, University of Louisville

Session 4: 3:00-4:30 PM

**PANEL 2741 Media Ecology Association I: Media, Iconology, and Celebrity on Screen**
Chair: Robert Scott, Ryerson University
Remodeling the Postmodern West: Julian Rosefeldt’s *American Night* as Metanarrative of the Classical Western Genre
James Scott, Saint Louis University
“We have been Framed!!”: Explorations of the Notion of “Framed Visual Space” in Western Culture
Robert Scott, Ryerson University

**PANEL 2742 Jewish Faith and Doubt on Screen I: Wandering Views of Jewish Identities**
Chair: Miri Talmon, Tel Aviv University, Israel
Labyrinths of Memory: Testimonials by Two Jewish Latin American Jewish Women Directors
Nora Glickman, Queens College
The Search for the Lost Scrolls: *Blazing Sands* (1960) and the Jewish Western
Rachel S. Harris, University of Illinois
Filming Israel From Afar: Ambivalent Diasporic Visions in Performative Non-Fiction
Rebecca Ora, University of California, Santa Cruz

**PANEL 2743 Classical Antiquity III: Recognizing the Gods**
Chair: Gregory N. Daugherty, Randolph-Macon College
God(s) Made Flesh: The Physical Appearance of the Male Divinity on Screen
Lisa Maurice, Bar-Ilan University, Israel
Odd Spots for Old Gods: The Fall and Rise of the Greco-Roman Myth on Screen
Robert White, Beaumont School
Fallen Amongst Mortals: Olympians Lost on Modern Earth
Gregory N. Daugherty, Randolph-Macon College

**PANEL 2744 Subversive Masculinities II: Masculinity in Changing Times**
Chair: Kathleen McClancy, Texas State University
Shattering Imagery and Illusion: Bruce Lee, Asian Masculinity, and Representation in *Enter the Dragon*
Teresa Ruiz, Texas A&M University-San Antonio
The Molten Monster: Masculinity in Cold War America
Brian DiNuzzo, University of Texas at Dallas
Robert Hensley-King, Boston College **

**PANEL 2745 Rebels and Revolutionaries I: Screening the Revolution**
Chair: Carolina Gomez-Jones, Andrews University
Black Lives Matter (Too): The Haitian Revolution and Historical Amnesia in Chris Rock’s *Top Five*
Alyssa Goldstein Sepinwall, California State University-San Marcos
Thinking Revolution Through Cinema: Cuba’s Sara Gomez and Nicolás Guillén Landrián
Jamie Rogers, University of California, Irvine
Cinema Accion: A Revolutionary Cinema and the Film Act in *La Hora de los Hornos*
Carolina Gomez-Jones, Andrews University

**PANEL 2746 Divine Recognition Roundtable: The Church on Screen**
Chair: Paul Radford, Bob Jones University

**PANEL 2747 Exhibition Roundtable: Rethinking Audience: Problems of distribution for Independent, Radical, Experimental and World Cinema**
Chairs: Deborah Adelman, College of DuPage, and James Madigan, Oak Park Public Library

Break: 4:30-5:00 PM

Session 5: 5:00-6:30 PM

**PANEL 2751 Transgressive Women III: Transgressive Women and the Subversive Feminine**
Chair: John Alberti, Northern Kentucky University
Hoydens and Hair Raisers: The Paradox of Desirable Femininity and Comedic Performance in Silent Feature Films
Megan Boyd, University of Wisconsin-Madison
*The Girl With the Dragon Tattoo*: Difficult Feminism for a Postmodern Age
Madchen Specht, Independent Scholar
“It’s Funny Because She’s a Girl”: Locating the Subversion in *Trainwreck*
John Alberti, Northern Kentucky University

**PANEL 2752 Stardom II: The Idealized Male Image**
Chair: Chad Newsom, Savannah College of Art and Design
“Are you ready to be worshipped?” The Men Women Desire in *Magic Mike XXL*
Ashleigh Curp, Indiana University
Man Up and Embrace the Suck!: The Idealized Image of the Heroic American Soldier in the Fantasy Films of Captain America
Antoinette F. Winstead, Our Lady of the Lake University
PANEL 2753 Adaptations and Remakes II: Beasts, Monsters, and Men
Chair: Tiffany L. Knoell, Bowling Green State University
Beasts of the Southern Wild: Aurochs and the End of the World
Kate Rittenhouse, Independent Scholar
Adapting the Naturalist Screen: Renoir’s Ambivalence in La Bête humaine
Eddy Troy, University of California-Riverside
American Monster: The Naturalization of Frankenstein, 1910 – 1931
Elizabeth Collins, Bowling Green State University

PANEL 2754 Jewish Faith and Doubt on Screen II: Israeli Orthodoxies and Heresies
Chair: Boaz Hagin, Tel Aviv University, Israel
An Escape from Reality? Hasidic Tales in Israeli Film
Dan Chyutin, Tel Aviv University, Israel
The Father, the Son and the Holy City: Assi Dayan’s Jerusalem in The Gospel According to God
Ido Rosen, Tel Aviv University, Israel (via Skype)
Creating and Screening Images of Faith and Doubt on Israeli Television Drama Series
Miri Talmon, Tel Aviv University, Israel

PANEL 2755 Rebels and Revolutionaries II: Revolutionary Images
Chair: James Madigan, Oak Park Public Library
BlackStar Productions presents Finally Got the News: Imagining Black Media Infrastructure in the Post-Industrial City
Annie Sullivan, Northwestern University
Bruce Springsteen, Paul Schrader’s Blue Collar, and The Individual Working Class Revolution
Brian Brems, College of DuPage
American Revolution 2, directed by Howard Alk
James Madigan, Oak Park Public Library

PANEL 2756 Worshipping the Monstrous: III: Public Monstrosities in Post-War America
Chair: Katie O’Connor, York and Ryerson Universities, Canada.
THEM! & 1950s Cold War America: Comparing Film and Society
Nicole Coffelt, University of Texas-Dallas
“They Moved the Highway”: The Temporality of the Interstate and the Monstrous Geography of Horror’s Rural Imaginary
John P. Taylor, University of Pittsburgh**
Norman Bates: The Real/Reel Monstrous Figure in Hitchcock’s Psycho
Katie O’Connor, York and Ryerson Universities, Canada.

PANEL 2757 Independent Film and Media I: Case Studies in Distributing Independence
Chairs: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison
Seeking Out Audiences: Fine Line Features and the Profit Potential of LGBTQ Films
Chelsea McCracken, University of Wisconsin-Madison

A Less-than-Perfect Union: Corporate Mergers, Industrial Identity, and the Case of USA Films
Matt Connolly, University of Wisconsin-Madison

Not Quite Indie, Not Exactly Mainstream: Why A24 is the Most Interesting Distributor in the Business
Paul Doro, University of Wisconsin-Milwaukee

7:00 PM: Area Chair Reception

8:00 PM: Screening I
FRIDAY, October 28

Session 1: 8:00-9:30 AM

PANEL 2811 Transgressive Women IV: Art and the Transgressive Woman
Chair: Linda Seidel, Truman State University
Transgressive Artists: A Postfeminist Look at Julie Taymor’s Frida
Ryan Linthicum, Smithsonian American Art Museum
“Look Beyond the Paint”: Subverting the Subversive in Mona Lisa Smile
   Lori Newcomb, Wayne State College
Margaretha von Trotta, Hannah Arendt, and the Banality of Patriarchy
   Linda Seidel, Truman State University

PANEL 2812 Media Ecology Association II: “I have Marshall McLuhan right here . . .”: Representing Media through Film and Other Media
Chair: Vincent Casaregola, Saint Louis University
Early Hollywood Metanarratives and the Shaping of the American Film Audience
   Sandra Olmsted, Saint Louis University
Meeting the Press (On Screen): Interrogating Media Icons in Meet John Doe, A Face in the Crowd, and Network
   Vincent Casaregola, Saint Louis University

PANEL 2813 Queer Sinners and Saints III: Queer Tropes and Themes
Chair: Kelsey Cameron, University of Pittsburgh
Considered Especially Heinous: Vices and Virtues of Queer Characters in Law & Order: Special Victims Unit
   Aaron Gurlly, Beloit College
“Bury Your Gays” and Broadcast Regulation History
   Kelsey Cameron, University of Pittsburgh

PANEL 2814 Manifest Destiny and the Godless Frontier II: Women Upsetting Western Doctrine
Chair: Timothy Scheie, University of Rochester
Women Wielding Weapons—Femininity and Violence in Westerns
   Robert Meyer, DePaul University
Calamity Jane: Trespassing in the American Western
   Katherine Johnson, Indiana University
Cowboy and Alien: The Bardot Western
   Timothy Scheie, University of Rochester

PANEL 2815 Food of the Gods I: Food and Identity: Fetishized Eating
Chair: Tom Hertweck, University of Nevada-Reno
Food for the Gods in Northeastern Brazil
   Scott A. Barton, New York University
Food Dialectics, Materialism, Desire, and Idealism in Edible Italian and Basque Movies
Iker Arranz, University of California, Santa Barbara

**PANEL 2816 Transgressive Filmmakers I: Rob Zombie's Transgressive Vision in Lords of Salem**
Chair: Adam Ochonicky, University of Wisconsin-Oshkosh
The Unknown Known: *Lords of Salem* and the Incoherent Nature of Horror
Christopher Minz, Georgia State University
*The Lords of Salem* and Cinema's Historical Eelation to the Occult through the *Witch* Film
Matthew Boyd Smith, Georgia State University
The Temporality of Horror in *Lords of Salem*
Adam Ochonicky, University of Wisconsin-Oshkosh

**PANEL 2817 Independent Film and Media II: Considering Form and Style in Independent Film**
Chairs: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison
Melodramatic Subversion in Suburban Indies
Sven Weidner, University of Applied Arts Vienna
Improvisation c. 1959: Beat Acting
Katherine Kinney, University of California-Riverside
Making the Grade: Shooting Flat and Post-Militant Color Management
Allain Daigle, University of Wisconsin-Milwaukee

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

**PANEL 2821 Classical Antiquity IV: Reimagining Ancient Divine Systems**
Chair: Meredith E. Safran, Trinity College (Hartford, CT)
"Carpe Diem, Boys": *Dead Poet's Society* (1989) and the Ancient Mystery Cult Reimagined
Scott A. Barnard, Rutgers University
Gods and Heretics: The Old Gods and New in *Game of Thrones* (2011-)
Beverly Graf, Pepperdine University
*Battlestar Galactica* (2003-2009) and the Homeric Divine
Meredith E. Safran, Trinity College (Hartford, CT)

**PANEL 2822 Transgressive Filmmakers II: Transgression and Filmmaking Practices**
Chair: Zachary Ingle, Roanoke College
Bodily Sensation & Violent Climax: Tarantino's Redefined Pornography
Joseph Giunta, NYU Tisch School of the Arts
"Wet and Sticky is Very Icky": The Cinematic Sounds of a Virgin Sacrifice
Ashleigh Bowers, Savannah College of Art and Design
How a Transgressive Filmmaker Turned to Regressive Cinema: Robert Rodriguez's "Grindhouse" Aesthetic
Zachary Ingle, Roanoke College
PANEL 2823 Rebels and Revolutionaries III: Redefining Rebellion
Chair: Anna Ogunkunle, University of Southern California
Death as the Signifier in Affirmation and Repudiation: Defining Authentic Rebellion in Free State of Jones
Philip J. Williams, Regent University
Mountain Rebels: The Freiburg Film School as Subversive (1920-1934)
Iris Haukamp, Tokyo University of Foreign Studies, Japan
Bamboozled and The Television Network
Anna Ogunkunle, University of Southern California

PANEL 2824 Independent Film and Media III: The Possibilities for Political Engagement in Independent Media
Chairs: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison
Between Independent Documentary and Public Television: Ke Chin-yuan’s Black as a Case Study
Pao-chen Tang, University of Chicago
The Struggle to be Ordinary: Race, Representation, and the Politics of Sameness
Reighan Gillam, University of Michigan
Screenings for Change: Activist Documentary and Audience Contexts of deepsouth and United in Anger
Matt St. John, University of Wisconsin-Madison

PANEL 2825 Worshipping the Monstrous IV: Psychological and Supernatural Monstrosity in Contemporary Horror
Chair: Tom Prasch, Washburn University
Stigmatized Guardians in The Turn of the Screw and The Babadook
Austin Riede, University of North Georgia
The Monstrous-Feminist: Guillermo del Toro’s Critical Evaluations of Gender and Genre in Crimson Peak
Cary Elza, University of Wisconsin-Stevens Point
“What Went We Out in this Wilderness to Find”: Supernatural Contest in Robert Eggers’s The Witch (2015)
Tom Prasch, Washburn University

PANEL 2826 Patriots and Traitors II: Patriotism in the Post-9/11 World
Chair: Richard Voeltz, Cameron University
Secrets and Risk: Documentary Film and Post-9/11 National Security
Ian Scott and Hugh Thompson, University of Manchester, UK
“When you're in a position like Secretary of Defense, do you feel that you actually are in control of history?”: Errol Morris’s War with Donald Rumsfeld
Lou Thompson, Texas Woman’s University
Rock the Kasbah (2015) and Whiskey Tango Foxtrot (2016): Patriotism as Rom-Com in Afghanistan
Richard Voeltz, Cameron University
PANEL 2827 Divine Recognition I: Indecent Proposals: Transcendence in the Offensive
   Chair: Philip Hohle, Concordia University
   Spiritual Transcendence at 35MM in Paul Schrader’s *Hardcore* (1979)
      Ben Rogerson, Savannah College of Art and Design
   Objectionable Content and Redemptive Narratives: *Thelma and Louise* (1991), Alfred Hitchcock, and Flannery O’Connor
      Jennifer Letherer, Spring Arbor University
   Religious Porn: The Paradox of Nudity and Explicit Sexuality in Contemporary Films with Strong Christian Themes
      Philip Hohle, Concordia University

Lunch Break: 11:30 AM-12:30 PM

Session 3: 12:45-2:15 PM

PANEL 2831 Classical Antiquity V: The Greek and Roman Gods of “Sword and Sandal”
   Chair: Antony Augoustakis, University of Illinois at Urbana-Champaign
   The Representation of Greek Gods in the Peplum Genre
      Vincent Tomasso, Trinity College
   Gods and the Divine in STARZ *Spartacus*
      Antony Augoustakis, University of Illinois at Urbana-Champaign

PANEL 2832 The Fantastic I: Gods and Monsters of Science and Technology
   Chair: Cynthia J. Miller
   Megamachines, Monstrous Gods, and Illusions of Freedom in Science Fiction Television.
      Stanley C. Pelkey, Florida State University
   Playing God: *Frankenhooker*, *Rock ’n’ Roll Frankenstein*, and Other Creation Stories
      Cynthia J. Miller, Emerson College

PANEL 2833 Jewish Faith and Doubt on Screen III: Faith after the Holocaust
   Chair: Dan Chyutin, Tel Aviv University, Israel
   Integrating *The Quarrel* and/or *God on Trial* into a Holocaust History Curriculum
      Paul R. Bartrop, Florida Gulf Coast University
   Silent Screams: Grief, Trauma, and Elusive Faith in *The Pawnbroker* and *The Leftovers*
      Brian E. Crim, Lynchburg College
   Continuity in the Face of Catastrophe: *The Revolt of Job*
      Lawrence Baron, San Diego State University

PANEL 2834 Adaptations and Remakes III: Questions of Fidelity
   Chair: Tiffany L. Knoell, Bowling Green State University
   Who are you and what have you done with my Sons of Liberty?: The Adaptation of Revolutionary Leaders by the History Channel
      Marianne Holdzkom, Kennesaw State University
Toward Aesthetic Fidelity: Compositing the Comics Page on Screen in Contemporary Action Film Adaptations
Joshua Wucher, Michigan State University

One Version to Rule Them All: Reception and Revision of *The Hobbit* film trilogy
Mikhail Skoptsov, Brown University

**PANEL 2835** Manifest Destiny and the Godless Frontier III: Power and Subversion in International Westerns
Chair: Kevin Hagopian, Pennsylvania State University
Doctors, Gunslingers, and *A Town Called Mercy*: Exploring *Doctor Who*’s Adoption of the Western Genre
Stephen Patino, University of North Texas
The Subversive “Romanian Western”: Radu Jude’s *Aferim!* as History and Lesson on the Origins of Racism
R. Chris Davis, Lone Star College-Kingwood**
Anxieties of Identification: Epic Style, the “International Cinema,” and the Decolonization Western, 1960-1966
Kevin Hagopian, Pennsylvania State University

**PANEL 2836** Divine Recognition II: Spiritually Afflicted: Portrayals of Tragedy and Suffering
Chair: William D. Romanowski, Calvin College
Transformation If Not Conversion: John Sayles’ *Men with Guns* (1997)
Stephen Parmalee, Pepperdine University
Death, Grief, and Romance in *Mostly Martha* (2001) and *No Reservations* (2007): A Comparative Analysis of Film Structure and Theme
William D. Romanowski, Calvin College

**PANEL 2837** The Power of Love I: Love as Social Commentary
Chair: Nicole Haggard, Mount Saint Mary’s University
“I’m White!”: White Bodies and the Staging of Miscegenation in *Band of Angels* (1957)
Jacqueline Pinkowitz, University of Texas at Austin
*Becky* and Other “Strange White Ladies:” Hollywood Does Miscegenation
Nicole Haggard, Mount Saint Mary’s University
Love on History’s Terms: Alfred Hitchcock’s Temporal Vertigo
Randall Spinks, Nassau Community College

Session 4: 2:30-4:00 PM

**PANEL 2841** Worshipping the Monstrous V: Monstrous Creations in Early Horror
Chair: Susan Santha Kerns, Columbia College
Grotesque Temporalities: Narrative's Monstrous Deformations in Tod Browning’s *Freaks* and Djuna Barnes’s *Nightwood*
Pardis Dabashi, Boston University
German Expressionism and Universal Monsters
Tom Dever, Pasadena City College
Constructing and Dismantling Monstrosity in *The Penalty* (1920)
Susan Santha Kerns, Columbia College

**PANEL 2842 Transgressive Women V:** Transgressive Women and U.S. History
Chair: Philip Scepanski, Vassar College
“Haven’t You Done Enough for the National Recovery?”: Boss Women and Pre-Code Hollywood Film
   Vivian Deno, Butler University
Teaching *The Graduate*: Second Wave Feminism, Invisibility, and the Sixties
   Sherri Cash, Utica College
Prospects, Party, and Power: Eleanor Roosevelt at National Educational Television
   Philip Scepanski, Marist College

**PANEL 2843 Stardom III: New Perspectives on Overlooked Stars**
Chair: Amit Patel, University of Kansas
Pal, the Wonder Dog: Fallen Idol
   David Sedman, Southern Methodist University, Fame and the work of “being yourself”: *Us Weekly*, Reality Stardom, and the Labor of Ordinariness
   Erin A. Meyers, Oakland University
Remembering History: Classical Hollywood Stardom and Memory
   Amit Patel, University of Kansas

**PANEL 2844 Queer Sinners and Saints IV: Queer Global Cinema**
Chair: Carla Bernava, University of Sao Paulo, Brazil
Queering the Saint: Gender, Stardom, and Desire in Devotions by Prabhat Studio
   Hrishikesh Arvikar, Jawaharlal Nehru University, India
Indian Queer Cinema: Not Many Sinners
   Lyle Pearson, Filmmaker/Independent Scholar
*Vestido de Novia*: Saintly Queer Identity in Contemporary Cuban Cinema
   Maya Florence Adelman Cabral, Independent Scholar

**PANEL 2845 Subversive Masculinities III: Revising Masculinity from the Margins**
Chair: J. Scott Oberacker, Johnson & Wales University
The Daddy, The He-She, and The She-Wolf: The Production of the Heretical Butch in 1990s Films
   Sasha T. Goldberg, Indiana University-Bloomington
The NBA Dandy Plays the Fashion Game: The Masculine Dress Code of *NBA All-Star All-Style* (2015)
   Oscar Moralde, University of California-Los Angeles
Who is Latino?: The Masculinities of Andy Garcia and Antonio Banderas
   Elizabeth Abele, SUNY Nassau Community College

**PANEL 2847 Historical Perspectives I: Rethinking and Reframing History**
Chair: Lawrence Howe, Roosevelt University
Gods, Heretics & Hubris: Reframing the Past of History, Film and Television
Mia Treacey, Federation University Australia
Tarantino's Counterfactual Histories and the Historical Imaginary
Caroline Guthrie, George Mason University
“Writing History With Lightning”: Authority and Rhetoric in Griffith’s The Birth of a Nation
Lawrence Howe, Roosevelt University

Break: 4:00–4:45 PM – New Author Recognition and Signing

Session 5: 5:00–6:30 PM

PANEL 2851 Manifest Destiny and the Godless Frontier IV: Genre Subversion in the West
Chair: Eric Kennedy, Louisiana State University
“Hell is coming to breakfast”: Vengeance and Justice in The Outlaw Josey Wales
Kelly McPhail, University of Minnesota-Duluth
The Pillars of Subversion
John VanOverbeke, University of St. Thomas
No Country for Old Noir (or, What You Got Ain't Nothing New)
Eric Kennedy, Louisiana State University

PANEL 2852 Divine Recognition III: Sacred Instigators: Pioneering Christian Filmmakers
Chair: Paul T. Radford, Bob Jones University
Pure Celluloid and Undefiled: Billy Graham and the Mid-Century Fundamentalist Manifesto in Katherine Stenholm Films
Paul T. Radford, Bob Jones University
Salvation on the Cheap: The Postwar Christian Film
Robert J. Read, Independent Scholar
A Choice of Sins: Cecil B. DeMille and the Construction of His “Divine Law” Trilogy
David Blanke, Texas A&M University

PANEL 2853 Transgressive Women VI: Women, Transgression, and Trauma
Chair: Laura Mattoon D’Amore, Roger Williams University
Transgressing Primal Scenes: Feminist Historiography in Transparent
Gloria-Jean Masciarotte, Rhode Island School of Design
Trauma, Transgression, Power: The Uses of Feminist Memory in Jessica Jones and Orphan Black
Denise Witzig, St. Mary’s College of California
The Paradox of Consent: Violence, Justice, and the Vigilante in Jessica Jones
Laura Mattoon D’Amore, Roger Williams University

PANEL 2854 Independent Film and Media IV: Pathbreakers in Animation, Exploitation, and Live Documentary
Chairs: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison
“We’re Not Rated X for Nothin,’ Baby!”: The Adult Animated Features of Ralph Bakshi
Maureen Rogers, University of Wisconsin-Madison
A White Film with a Twist of Blaxploitation: The Making and Marketing of Detroit 9000
Novotny Lawrence, Southern Illinois University
Live Documentary: Independent, Interactive and Social Media in Analog Space
Kim Nelson, University of Windsor, Canada

**PANEL 2855 Exhibition I: Films and Contexts**
Chair: Peter Niehoff, University of Cincinnati
Beyond the Ideology Principle: Exhibiting Foreign Films in PRC, 1949-66
Weijia Du, Illinois
Film-as-Art: New Circuits of Avant-Garde Film Exhibition and the Rise of the Museum-Based Media Center in the 1970s
Benjamin Ogrodnik, University of Pittsburgh
Sunday Observations: The Film Society and the English Sunday
Peter Niehoff, University of Cincinnati

**PANEL 2856 Classical Antiquity VI: Goddesses from Athena to Beyoncé**
Chair: Anise K. Strong, Western Michigan University
Dan Curley, Skidmore College
Representing Athena on Screen: Rebellion, Maternity, and Sexualization
Meredith Prince, Auburn University
Pop Goddesses and Female Agency: Classical Mythology and Music Videos
Anise K. Strong, Western Michigan University

**PANEL 2857 Publishing Workshop**
Chair: Stephen Ryan, Rowman & Littlefield Publishing Group

8:00 PM: Screening II
SATURDAY, October 29

Session 1: 8:00-9:30 AM

PANEL 2911 Patriots and Traitors III: Politics—Patriotism—Cinema
Chair: A. Bowdoin Van Riper, Independent Scholar
Impact of the Cuban Missile Crisis on Depictions of Politicians and Military Officers
Eric Sizemore, University of North Alabama
Alvah Bessie and the Spanish Civil War: España otra vez (1969) and Spain Again (1975)
Randal Scamardo, University of Cadiz, Spain (via Skype)
Mainstreaming Scientology as an Official Religion in Germany’s Pluralist Order: Tom Cruise’s Valkyrie (2008)
Robert Pirro, Georgia Southern University

PANEL 2912 Rebels and Revolutionaries IV: Living the Rebellions
Chair: Deborah Adelman, College of DuPage
A Rebel with Causes: Two Depictions of Frida Kahlo
Emily Maso, Northeastern Illinois University
Women’s Film in Palestine
Sanaa Rahman, Northeastern Illinois University
A Rebellious Life: Reimagining the Biopic in Andres Wood’s Violeta Went to Heaven
Deborah Adelman, College of DuPage

PANEL 2913 Gods of War I: The Hollywood Way of War
Chair: A. Bowdoin Van Riper, Independent Scholar
False God of War: The Reel Patton versus the Real Patton
Robert Niemi, St. Michael’s College
Last Stands from the Alamo to Benghazi: How Hollywood Turns Military Defeats into Moral Victories
Frank Wetta, Kean University
Tuesday Nights in the Solomons: Baa Baa Black Sheep and Twilight of the Hollywood War Film
A. Bowdoin Van Riper, Independent Scholar

PANEL 2914 Worshipping the Monstrous VI: Anthropomorphism, Meat, and Monstrous (Re)Production
Chair: Zoran Samardzija, Columbia College
Screams, Smiles, and Singular Horror Sensations: Rethinking Violence in Martyrs
Adam Hebert, University of Pittsburgh
Animation, Monstrous Evolution, and Ambulatory Life
Heather Warren-Crow, Texas Tech University
Jan Svankmajer’s Capitalist Monstrosities
Zoran Samardzija, Columbia College

PANEL 2915 Divine Recognition IV: The Devout and Unscrupulous: Cinematic Heroes and Anti-heroes
Chair: Sylvie Magerstädt, University of Hertfordshire, UK
Line on the Left, One Cross Each: The Sacred and the Satirical in the Films of Monty Python
Stephen R. Duncan, Bronx Community College-CUNY
Miyazaki’s “Saint” Nausicaa & the Logic of Sacrifice
Mike Sugimoto, Pepperdine University
Sylvie Magerstädt, University of Hertfordshire, UK

Session 2: 9:45-11:15 AM

PANEL 2921 Classical Antiquity VII: Biblical Gods
Chair: Monica S. Cyrino, University of New Mexico
Zeus the Father: Christianizing Ancient Greek Myth in American Film
Darel Tai Engen, California State University-San Marcos
T. J. West, Syracuse University
Yahweh or No Way: Depicting the Old Testament God in Exodus: Gods and Kings (2014)
Monica S. Cyrino, University of New Mexico

PANEL 2922 TV Network Execs, Producers, and Performers: Clashes over Television I: Networks and Social Commentary
Chair: David Pierson, University of Southern Maine
With Lingering Debt to a Living Doll: The Twilight Zone Evaluates Postwar Childhood Consumerism
David Brokaw, Louisiana State University
Hybrid Network: The CW as a Partnership of Conglomerates
Caryn Murphy, University of Wisconsin, Oshkosh
The Surreal and Subversive TV Worlds of Paul Henning
David Pierson, University of Southern Maine

PANEL 2923 Transgressive Women VII: Women, Bodies, and Transgression
Chair: Carney Maley, University of Massachusetts-Boston
Lessons in “Leaving the Building”: Performing Old Age in Elaine Stritch: Shoot Me
Nancy Backes, Cardinal Stritch University
The Justification of Female Violence in Exchange for the Return to the Maternal Role: An Analysis of Kill Bill and Lady Vengeance
Monica Dominguez-Barrera, University of Southern California
The UnSlut Movement in Documentary Film
Carney Maley, University of Massachusetts-Boston

PANEL 2924 Queer Sinners and Saints V: Conservative Heresies, Godly Queerness
Chair: Bridget Kies, University of Wisconsin-Milwaukee
Raw, Profane, Unintelligible: A Queer Examination of Confessions in Gay Conversion Films
Jon Omuro, University of Oregon

“Backwoods Queers and Angry Young Zombies”: Queer Rural Horror
Darren Elliot-Smith, University of Hertfordshire, UK

Straight Saviors and Guardian Angels: Glamorizing LGBT History in Recent Film and Television
Bridget Kies, University of Wisconsin-Milwaukee

**PANEL 2925 Subversive Masculinities IV: Creative Masculinities on Television**
Chair: Charity Fox, Penn State-Harrisburg

Titus and the Reverend: Charmingly Subversive Masculinities in *Unbreakable Kimmy Schmidt*
Charity Fox, Penn State-Harrisburg

Stay-at-Home Dudes: Hegemonic Masculinity and the Stay-at-Home Dad on Contemporary TV
J. Scott Oberacker, Johnson & Wales University

Sex, Drugs, and Old-Time Religion: The Decay of the Southern Gentleman in *Justified*
Kathleen McClancy, Texas State University

**PANEL 2926 The Power of Love II: Saving Your Husband, Saving Yourself: Marriage, Gender, and Power**
Chair: Megan Miskiewicz, Northwestern University

So He's a Bit of a Fixer-Upper: A Critical Examination of Disney's “Project” Prince Charming
Brennan Thomas, Saint Francis University

“Remember, It's Taboo”: Forbidden Love in *Come Back, Little Sheba* (1952)
Valerie Pennanen, Calumet College of St. Joseph

Wives to the Rescue: Magical and Divine Interventions in *I Married a Witch* (1942) and *Cabin in the Sky* (1943)
Megan Miskiewicz, Northwestern University

**PANEL 2927 Film and the Arts I: Passion and Performance on Screen**
Chair: Bruce Wyse

Wouldn't an Unconventional Music Biopic Be Nice? *Love & Mercy* & Recent Developments in the Rock Star Biopic
Nick Bambach

“Can you feel it?” Performance, Passion and Ambivalence in *Mesmer*
Bruce Wyse

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

**Session 3: 12:45- 2:15 PM**

**PANEL 2931 Worshipping the Monstrous VII: The Supernatural in Hispanic Films: Awakening the Hidden Specters of Memory**
Chair: Graciela Tissera, Clemson University
The Occult Beyond the Imagination in *The Appeared* by Paco Cabezas (2007)
Rebecca McConnell, Clemson University
*The Orphanage* by Juan Antonio Bayona (2007): Paranormal Phenomena and the Game of Revelation
Jodi Holodak, Clemson University
Spirits Trapped Between Worlds: *The Devil’s Backbone* by Guillermo del Toro (2001)
Graciela Tissera, Clemson University

**PANEL 2932 Classical Antiquity VIII: Underworld Gods**
Chair: Polly Hoover, Wright College
Hades and Persephone Reimagined in Guillermo del Toro’s *The Book of Life* (2014)
Meghan Kiernan, Rutgers University
Shady Psychopomps: Dantean and Etruscan Influences on the Depictions of Heretics and Demons in *As Above, So Below* (2014)
Melanie Zelikovsky, Immaculate Heart High School
Garvey in the Underworld: Death and Deities in HBO’s *The Leftovers* (2014–)
Polly Hoover, Wright College

**PANEL 2933 Studio System II: The Impact of World War II on Film From Hollywood to India**
Chair: Chris Yogerst, University of Wisconsin Colleges
Studio *Seth* of Lahore and the Indian Partition
Salma Siddique, Freie University, Germany
Heroes in Tinseltown: World War II as Seen Through the Hollywood Canteen
Chris Yogerst, University of Wisconsin Colleges

**PANEL 2934 Stardom IV: Music Stars and Fan Culture**
Chair: Amit Patel, University of Kansas
Manias Mania: Pop Culture Fandom in the 1960s
Brian Mullgardt, Millikin University
Selena’s Canonization in the Radical Periphery and the Challenges to Her Resurrection in the Mainstream
Michael Anthony Turcios, University of Southern California,
Rock and Roll Cameras: The Celluloid Circus of the Psychedelic Era
Sam Meister, Millikin University

**PANEL 2935 Adaptations and Remakes IV: Remaking History through Popular Culture**
Chair: Tiffany L. Knoell, Bowling Green State University
Historical Becoming in *Star Trek Into Darkness*
Derek R. Sweet, Luther College
An Appeal for Pathos: Differences in the Stage and Screen Versions of *Glengarry Glen Ross*
Mike Schraeder, University of Texas at Dallas
Re-Animating the Texts: Chuck Jones, Daffy Duck, and Cinematic Adaptation
Tiffany L. Knoell, Bowling Green State University

**PANEL 2936 Independent Film and Media V: Renegades of Early Independence**
Chair: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison
- Fabricating the New Hollywood in the Caribbean: F. Eugene Farnsworth in Puerto Rican Film History
  - Naida Garcia-Crespo, U.S. Naval Academy
- “Nobody’s Going to Get Anything Out of This Movie But Me”: Kubrick the Guerrilla Producer and *Killer’s Kiss* (1955)
  - James Fenwick, De Montfort University, UK
- “You Can’t Sell Rolls Royces with Radio”: Terry Turner and the Pre-History of Saturation
  - Anthony Thomas McKenna, USC-SJTU Institute of Cultural and Creative Industry

**PANEL 2937 Divine Recognition V: Consecrated Spirits: The Divine Amongst Witchcraft and the Occult**
Chair: Jim Ward, Cedarcrest College
- Somewhere Between Science and Superstition: Religious Outrage, Horrific Science and *The Exorcist* (1973)
  - Amy C. Chambers, Newcastle University, UK
  - David Saulet and Brandon Fletcher, California State University Long Beach
  - Jim Ward, Cedarcrest College

Session 4: 2:30-4:00 PM

**PANEL 2941 Transgressive Filmmakers III: Subversion of Hegemony**
Chair: Alessia Palanti, Columbia University
- Can’t Tear down Hedwig’s Wall: John Cameron Mitchell's Revelatory Transgressive Performance as Hedwig in *Hedwig and The Angry Inch*
  - Benjamin Franz, Medgar Evers College**
- Incest, Prostitution, Love, Murder: Uncensored Love Forms in Giada Colagrande’s *Open My Heart*
  - Alessia Palanti, Columbia University

**PANEL 2942 Manifest Destiny and the Godless Frontier V: Time, Power and Spirit in the West**
Chair: Sue Matheson, University College of the North, Canada
- “Basking in the glory and sublimity of mercy”: Time and the Spirit in the New Western
  - Erin Lee Mock, University of West Georgia
- Death Valley and the Meaning of Christmas in John Ford’s *3 Godfathers*
  - Sue Matheson, University College of the North, Canada
PANEL 2943 Divine Recognition VI: Ideological Paradox: The Church, Society, and the Big Screen
   Chair: Rick Moore, Boise State University
   God, Slavery, and the Big Screen
      Fred Johnson III, Hope College**
   A Poor Playing a Hero, a Priest Playing a Villain
      Andrés Barradas Gurruchaga, Tecnológico de Monterrey, Mexico
   "Well, Isn't that Special?": When Critics Feel Religious Film Is Too Religious
      Rick Moore, Boise State University

PANEL 2944 The Power of Love III: The Power of the Consumer: Economies of Love in Film and Television
   Chair: Annie Sugar, University of Colorado-Boulder
   You Say Fanon, I Say Canon: How Fandom Seeks to Rewrite Queer Romance on Genre Television
      Annie Sugar, University of Colorado-Boulder
   Save That Gag for the Tourists: Industrial Reflexivity and Post-Tourism Narratives in Hollywood’s Hawai’i Cycle of the 1930s
      Jason Sperb, North Central College**
   Love Sells
      Kapil Sharma, Independent Scholar and Lawson Tanner, University of New South Wales, Australia (via Skype)

PANEL 2945 Exhibition II: The Political Economy of Exhibition
   Chair: Ian Murphy, University of North Carolina
   Adolph Zukor and the Standardization of Feature Films in the U.S. and Abroad
      Zach Finch, University of Wisconsin-Milwaukee
   Hollywood's Neo-Biblical Epic: Appealing to Audiences in a New Distribution Era
      Britta Hanson, University of Texas at Austin
   How Netflix Responds to Geoblocking Circumvention
      Ian Murphy, University of North Carolina

PANEL 2946 Food of the Gods II: Watch What You Eat!
   Chair: Tom Hertweck, University of Nevada-Reno
   The Sacred and the Profane in More Than Frybread’s Native American Slapstick
      Kyle Bladow, Northland College
   Food Choice, Class, and Gender in Friends
      Katerina Nussdorfer, University of Vienna
   Consumer Cannibalism: Affect and Brand Identity in Foodfight!
      Tom Hertweck, University of Nevada-Reno

PANEL 2947 Classical Antiquity IX: Lesser Gods with Great Powers
   Chair: Roger Macfarlane, Brigham Young University
   Tony Stark, or the Post-Modern Prometheus
      Alicia Matz, Rutgers University
From Savior God to Randy Satyr: Aristaeus in Vergil and *Jim Henson’s Storyteller* (1990)
   Roger Macfarlane, Brigham Young University

**Break: 4:00–4:30 PM**

**Session 5: 4:30–6:00 PM**

**PANEL 2951 Classical Antiquity Roundtable**
   Chair: Meredith E. Safran, Trinity College (Hartford, CT)

**PANEL 2952 Patriots and Traitors IV: Nation-Building and National Tragedy**
   Chair: A. Bowdoin Van Riper, Independent Scholar
   Patriotic Scots: Starz’s *Outlander* and the Jacobite Rebellion
      Kaelie Thompson, University of Michigan–Ann Arbor
   Forty-five Years Later: A Reconsideration of the Representations of Nicholas II and V. Lenin in *Nicholas and Alexandra* (1971)
      Erwin F. Erhardt, III, University of Cincinnati
   Eye of the Beholder: Nuclear Patriotism in *Dr. Strangelove*
      Mick Broderick, Murdoch University

**PANEL 2953 Queer Sinners and Saints VI: Challenging Hegemonic Narratives: Visual Politics of Difference**
   Chair: Bridget Kies, University of Wisconsin-Milwaukee
   A Family of One’s Own: Reconstructing Queer Families of Color in Film
      David Stephens, Bowling Green State University
   Pedagogy, Performativity, and the Ridiculous in AIDS Activist Documentaries
      Jonathan Cicoski, University of Southern California

**PANEL 2954 Jewish Faith and Doubt on Screen IV: Movie Monotheism and Messianism**
   Chair: Lawrence Baron, San Diego State University
   Reintroducing Graven Images into Israeli Judaism: Margot Klausner and the Tragedy of Cinematic Monotheism
      Boaz Hagin, Tel Aviv University, Israel
   Messianism and the Art Cinema Form
      Kalling J. Heck, University of Wisconsin, Milwaukee

**PANEL 2955 Media Ecology Association III: Sight and Sound**
   Chair: Mark Kerins, Southern Methodist University
   “I’ll Be There, But I Won’t Be There:” *Boardwalk Empire*, the Alternative Public Sphere of the Boardwalk, and Televisual Space
      Megan Fariello, George Mason University
   DilSe: Love, Fantasy and Negotiation in Hindi Film Songs
      Apurva Shah, Antarnad Foundation (with Rita Kothari)
   Sound Design for a Hyperactive Cinema: Michael Bay’s Transforming Style
Mark Kerins, Southern Methodist University

PANEL 2956 Subversive Masculinity Roundtable: #NotSoWhite Masculinity  
Chair: Elizabeth Abele, SUNY Nassau Community College

PANEL 2957 Power of Love Roundtable: Gender, Race and Hollywood  
Chair: Nicole Haggard, Mount St. Mary’s University

6:30 PM Banquet and Keynote Address