Welcome to the 2010 Film & History Conference

Our topic this year has sparked scholarly interest in so many topics (as the diversity of titles in this program attests) that it’s no wonder we’ve seen conferences around the world taking a closer look at how “love” is written or re-written by film and television. They know a good topic when they see it. But we were first on the scene, two years ago, when the Call for Papers went out, so it’s understandable that all the best papers have landed here. If you have any doubt, take a look at this program. Then try to decide which panels not to attend. They’re that good.

Of course, you also have the lovely city of Milwaukee to see, and you should; it’s full of history and art and natural splendor. I’d recommend the evenings of Thursday, Saturday, or perhaps even Sunday for you to explore the city, which is spectacular at night. If you should choose to venture out during the sessions in the day, however, please remember that your colleagues appreciate your attendance at their panels as much as you appreciate their attendance at yours. Enjoy the fruits of scholarly labor. We have a lot to learn from each other.

Some housekeeping matters now. First, please note that all participants must wear their badges to attend any Film & History function at the hotel, including the dinner/keynote address, for which a dinner/keynote ticket will be required. If you have registered to lodge (for any number of nights) at the Hyatt Regency or if you are not lodging at the Hyatt but have purchased a ticket before arriving, then it will be included in your registration packet. Additional tickets may be purchased for $20 (cash only) at the F&H registration office.

Second, if you brought a DVD not coded for “Region 1,” then it will not play on devices here in the U.S. You’ll need to move the audio or video files to a USB flash drive. If you brought a laptop that plays your non-Region-1 DVD but you don’t have a USB flash drive to which you could transfer your video files, then you may sign one out at the registration office.

Third, the reception for area chairs will be held on Thursday evening in Regency A at 5 PM. And the meeting for the Literature/Film Association will be held on Saturday in Regency A/B at 6 PM.

Finally, the dinner buffet is scheduled for Friday, 6:30-8:30 p.m., in the Regency Ballroom; the keynote address, from Laura Mulvey, will begin at approximately 7:30 p.m. (For early guests, a cash bar will open at 6 p.m.) Mulvey’s address—“Desire and Death in Three Films by Max Ophuls”—targets selected films from the famed director of Letter from an Unknown Woman, Caught, The Reckless Moment, The Earrings of Madame de..., and Le Plaisir. As you know, Mulvey is the author of several major studies of film, including the landmark Visual and Other Pleasures, which launched her scholarly (and political) analysis of film with a concrete investigation of how love—or any one of its impostures—is asserted narratologically, cinematographically, and historically, often in service of gender privilege. Her work has affected almost every conversation about film, literature, and art in the last three decades, changing a generation of students and scholars in the humanities.

We look forward to seeing you at the keynote dinner and throughout the conference. If you need any help during your stay, the staff at the Center for the Study of Film and History will be available at the registration office from 8 a.m. to 5 p.m. —Loren P.Q. Baybrook, Director and Editor
Conference Program

A two-person panel runs 45 minutes, either in the first half of the session (if marked “A” or if unmarked) or in the second half (if marked “B”).

THURSDAY SCHEDULE

November 11, 2010
Thursday
Session One: 1:00-2:30

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Jane Austen in Film and Television
100-Pride and Prejudice Past and Present
  Chair: Laurence Raw

Crinolines and Pantalettes: What MGM’s Switch in Time did to Pride and Prejudice (1940)
  Linda A. Robinson, U of Wisconsin-Whitewater

Masculinity and the 1940 Pride and Prejudice
  Daisy Wallace, U of Minnesota-Duluth

Unlucky in Love: Mr. Collins in Recent Film Adaptations of Pride and Prejudice
  Marty Knepper, Morningside College
Love, Marriage and a Baby Carriage

101-Painful Bonds Between Mothers and Children

Glenn Close and the Monstrous Maternal: Mothers and Daughters in *Damages*
Linda Seidel, Truman State University
Television’s *Parenthood*: Deconstructing Family Constructs for the 21st Century
Jennifer L. Stevens, Roger Williams University
Mothers Who Split: Guilt, Working Motherhood, and Multiple Identity in *Heroes, The Incredibles, More of Me, and Nurse Jackie*
Laura Mattoon D’Amore, Northeastern University

Different Bodies

102-I Love Therefore I Am: Cognitive Disability & Love
Chair: Marja Mogk

“And I Can Love”: *The Other Sister* and Its Critical Reception
Jennifer Middlesworth, U of Virginia
This Child is Special: Autism, Feminism, and Discourses of Love in the Indonesian Film *Cerita Pulau*
Annie Tucker, U of California, Los Angeles
Can We Forget About Love? Amnesia in Feature & Documentary Film
Mary V. Spiers, Drexel University

Performing Love/Loving Performance

103-Performing Love in Unusual Places (for a Musical)

Performing Love in (and Through) Whedon’s *Dr. Horrible Sing Along Blog*
Jessica M. Maerz, U of Wisconsin-Milwaukee
*The Start of Something New?* What They do for Love in Today’s Teen Musical
Jennifer R. Jenkins, Northwestern University
Love Me, Love My Musical: The Presence of Musicals in Non-Musical Films
Kathryn Edney, Regis College
Give my Regards to Springfield: Pastiche and Parody in Primetime Animation
Jay Malarcher, West Virginia University

Oysters and Snails

104-Alexander and Sexuality on Film

Queen of Persia: Conflicting Masculinities in Oliver Stone’s *Alexander*
Jerry B. Pierce, Indiana University Northwest
Stone’s Olympias: Stereotyping the Son through the Mother
Matt Vieron, U of Wisconsin-Madison
Alexander in the Orient
Robert Burgoyne, University of St. Andrews (Scotland)
Love in the Golden Age of Television
105A-Men, Women, and Love in TV Land

Shedding the Grey Flannel Suit: Love in Mad Men and The Dick Van Dyke Show
Kathy Matosich
Two of a Kind: Love and Romance in the Patty Duke Show
Kathy Merlock Jackson

Agape: Faith, God, Mission
106B-Religious Representation: Catholics, Mennonites, and Martin Luther

Peace is Stronger than Love: Illicit Love Among the Mexican Mennonites in Silent Light (2007)
Zachary Ingle, U of Kansas
A Remarkable Adventure: Martin Luther and the 1950’s Religious Marketplace.
Dan Chyutin, U of Pittsburg

The Dark Side of Love
107-Female Pleasure

I Just Got Laid and Now I’m Gonna Die: Virginity vs. Promiscuity in the Modern Horror Film
Diana De Pasquale, Bowling Green State University
Blood and Bravado: Violence, Eroticism, and Spain in Pedro Almodovar’s Film Matador
Meggie Morris, Institute of Fine Arts

L’Amour Noir: Fear and Danger in Romance
108-Interfering with the Noir Paradigm

“Men with no Place,” Good Women, and the Limits of Redemptive Love in Postwar Noir.
Peter Mascuch, St Joseph’s College of New York
Noir Renoir: The Woman on the Beach (1947)
Katie Golsan, University of the Pacific
Hammett’s Women on the Screen: or, why did the Vamp so long to become a Femme Fatale?
William Mooney, Fashion Institute of Technology (SUNY)
**November 11, 2010**  
**Thursday**  
**Session Two-2:45-4:15**

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**Jewish-Gentile Romance: From Abie to Zohan**  
**111-Romantic Adversity and Cultural Diversity**

*Keeping the Faith: The Multicultural Jazz Singer*  
Lawrence Baron, San Diego State University

Geeks and Freaks: Jewish Male romances with Gentile Women in 21st Century American Film  
Stephen Jay Stern, Gettysburg College

Jews, Gentiles and Hollywood Musicals  
Michael Rubinoff, Arizona State University

An East-West Side Story: Jewish-Gentile Romance in Globalized Israeli Film  
Josh Beaty, University of Pittsburgh

**The Dark Side of Love**  
**112-British Horror: Hitchcock and Agatha Christie**  
Chair: Karen Randell

Mother-Love and Mimetic Desire: Violence in Alfred Hitchcock’s *Rope* and *Strangers on a Train*  
David Humbert, Thornloe College, Laurentian University (Canada)

The Audience Sauvage: Violent Enamorment in Hitchcock’s *The Birds*  
Leslie Abramson, Independent Scholar

The Evolution of Constance Porter in Alfred Hitchcock’s *Lifeboat*  
Michelle Martinez, Sam Houston State University

Love and Crime in Agatha Christie Films  
Mark Aldridge, Southampton Solent University (UK)
Oysters and Snails
113-Women in Ancient Myth and Literature on Film

The Body that Launched a Thousand ships: Hollywood, Sexuality and Helen of Troy
Lisa Maurice, Bar Ilan University (Israel)

Madonna and Whore: The Many Faces of Penelope in Camerini’s Ulysses (1954)
Joanna Paul, University of Liverpool (UK)

Soul Fuck: Possession and the Female Body
Kirsten Day, Augustana College

The Landscape of Love
114-The Environment of Global Landscapes

The Changing Landscape of Colobane: Hyenas and the Intersection of Postcolonialism, Environmentalism, and Global Capitalism
Mike Laramee, University of Miami

Histoire: Story and History in the Vietnamese cinematic Landscapes of Anh Hung Tran
Tanya Shillina-Conle, SUNY at Buffalo

Deborah Carmichael, Michigan State University

Dangerous, Transgressive and Unloved
115-Screening Pedophilia and Incest

Intergenerational Relationships: Youth, Sexuality and the Problems of Representation
Sarah Arnold, Southampton Solent University (UK)

Embodying Evil: Performing Pedophilia
Donna Peberdy, Southampton Solent University (UK)

Doppelbangers; Troubling the Incest Taboo in the Digital Age—the Case of the Peters Twins
Dana C. Gravensen, U of Iowa

Vampire Love
116A-True Blood

Freshies and Fangbangers: Vampire/Human Relations in Moonlight and True Blood
Candace R Benefiel, Texas A&M University

HBO’s True Blood: The Geography of Vampire Love and Sex
Laura Vazques, Northern Illinois University
The Bond Girls
116B-The Bond Girls II

The Bond Girl Parodies: How Spoofs of James Bond Films Utilize the Bond Girl Archetype
David Sedman, Southern Methodist University
Trench. Sylvia Trench: The First Bond Girl
Emily E. Gifford, Central Connecticut State University

117-Queer Love and Ethnic/National Identity

The Exotic Erotic: Queer Representation in the Context of Post-Colonial Ethnicity on British TV
Peri Bradley, Southampton Solent University, and U of Southampton (UK)
Queer and Loathing in California: “Stay Brown” versus “Go Gay”: You better pick one, because
you can’t be both
Richard Reitsma, The John Hopkins University
The Representation of Virile Friendship: Local Vision and Global Re-vision
Benzi Zhang, The Chinese University of Hong Kong

Medieval Love and Sexuality in Film and Television
118-Love, Sex, and English Royalty

No American Gigolo in Camelot: Medieval Love and First Knight
Molly Martin, McNeese State University
“That, my angels, is the role of sex in history”: Text vs Film for Eleanor of Aquitaine and Heloise
Gwenllian Meredith, United Arab Emirates University
“To love is to obey: Shakespeare’s Henry Vth”
Vivienne Westbrook, National Taiwan University
What Women Want Most: Peter Cook’s Pythonesque Sign/Mime for Video Adaption
Carol Robinson, Kent State University

Wine-and-Cheese Reception for Area Chairs
REGENCY A, 5:00-6:30 PM
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**Medieval Love and Sexuality in Film and Television**

200- Medieval Heroes and Outlaws on the Big Screen

Making Merry Men Manly: Securing a Masculine Identity for Robin in Ridley Scott’s *Robin Hood*  
Thomas Rowland, Saint Louis University

“I Wanna Do Bad Things with You”: Guy of Gisborne and Sexuality in the BBC *Robin Hood*  
Leah J. Larson, Our Lady of the Lake University

Fatherless Creatures: Parentage in Twenty-first Century *Beowulf* Films  
Justin T. Noetzel, Saint Louis University

**Love, Marriage and a Baby Carriage**

201-Learning Familial Bonds in Film and Television

Learning Love in Cold War Educational Films  
Miranda Tedholm, Indiana University

Bonding in the Air: Flight Attendants’ Maternal Roles in Films Since 1970  
Carney Maley, U of Massachusetts-Boston

Navigating the Relational Minefield of Mother and Adult Son: The Evolution of Dueling Protagonists in *A Raisin in the Sun*  
Marissa Harris, National University
Love at the End of Life

202-Love at the End of Life

For the Love of Nature or the Love of Technology? The Endings of Sylvia and Maude in Kurt Vonnegut’s Fortitude (Showtime Network, 1993) and Harold and Maude (1971)
Martin Kohn, Lerner College of Medicine of Case Western Reserve University
Self Love and Suicide at the End of Life in Hollywood and Documentary Films
Jan Wachtel, Clinical Psychologist, Carmel, CA
End Stage Addiction and Love in Leaving Las Vegas (1995)
M. Sara Rosenthal, U of Kentucky

Listening to the Music of Love in Film and Television

203-Bodies of Love’s Sonic Work

The Contemporary Musical Biopic: Musical Integration and Duality
Penny Spirou, Macquarie University (Australia)
The Origin of Love: Love Songs in the Cinema of Rock Operas
Ben Franz, Indiana University, School of Library and Information Science.
Valentine’s Day Alone: The Silent Film Song Book as Precursor to iTunes
George Steele, U of Rhode Island
For the Love of Music: Musical Traditions between Bollywood and Hollywood
Jonathon Cavallero, U of Arkansas

Jewish-Gentile Romances

204-Dangerous Liaisons in the Holocaust

Chair: Lawrence Baron

Death in Love-Another (Other) Love
Yvonne Koslovsky-Golan, University of Haifa (Israel)
Marriages of Inconvenience: Intermarriage in Rosenstrasse
Ben Furnish, U of Missouri-Kansas City
Polish-Jewish Romances and the Holocaust in Contemporary Polish Cinema
Marek Haltof, Northern Michigan University

Different Bodies

205A-Beauty & the Beholder: The Aesthetics of Love & Disability in Popular Culture

Chair: Marja Mogk

Embodiment, Affect and Aesthetics in The Diving Bell and the Butterfly
Jane Stadler, University of Queensland-Brisbane (Australia)
Cute-ing the Other: Cinematic Representations of Intellectual Disability in Love Stories
Megwyn Sanders-Andrews, U of Wisconsin-Madison
The Dark Side of Love
205B-Revenge and Desire

Re-Imagining Censorship as "Reel” Mutilation: Why not a G-rated Version of David Cronenberg’s Crash
Janet Schwartzberg Robinson, U of Colorado-Boulder
Young Love can be Torture: An Autoethnography Exploring the Link Between Heartbreak the Creation of High School Sweethearts
Will Gartside, University of Illinois-Chicago

Roundtable
206-American Classic Screen
Organizer: James Welsh, Emeritus, Salisbury University

John Tibbets, U of Kansas
Laurence Raw, Baskent University (Ankara, Turkey)
Rodney Hill, Georgia Gwinnett College
Peter Lev, Towson University

Cowboys in Love
207-Looking for Love in the West

Virgins, Widows, and Whores: The Bride Pool of John Wayne’s Westerns
Helen Lewis, Western Iowa Tech. Community College
The Search for a Home: Nicholas Ray’s The Lusty Men and the Domesticated Western
Steve Rybin, Georgia Gwinnett College
“When you side with a man, you stay with him”: Male Friendships and Manly Love in Sam Peckinpah’s The Wild Bunch
Sue Matheson, University College of the North (Canada)

Dangerous, Transgressive and Unloved
208-Perverse Pleasures

Perverse Pleasures; Underground Sex in Transgressive Cinema
David Ray Carter, Independent Scholar, Birmingham Alabama
A Delicious Torture: Edgar Allan Poe, Horror, and The Raven (1935)
Kyle Edwards, Oakland University
Jack Smith’s Legacy Flaming Creatures and its Filmic Descendants
Caitlin Horsmon, The University of Missouri-Kansas City
**Teacher, Teach Me Love**  
**209-The Student-Teacher Relationship in Film and Television**  
Chair: Suzanne Diamond

Confronting Failure: The Blue Angel Figure in Recent Academic Novels and Films  
  Richard Vela, U of North Carolina-Pembroke
Here’s Looking at Euclid: Love of Mathematics and Mathematicians in Love in Film and Television  
  Jo Ann Oravec, U of Wisconsin-Whitewater
Movies Love Teachers Who Love (and Hate Schools, which Don’t)  
  Steve Benton, Central University
Stickin’ it to The Man: Salvation Pedagogy in *The School of Rock*  
  Suzanne Diamond, Youngstown State University

**Citizen Love**  
**210-Why We Fight, Why We Fought: Encoding World War II, Duty, and Patriotism**  
Chair: Christopher Stone

Sherlock Holmes vs. Hitler: A True Story  
  Chris Chan, Marquette University
“What was George Washington?”: The image of the United States in British Film during World War II  
  Finn Pollard, University of Lincoln
Love amidst the Ruins: Varieties of Self-Sacrifice in *Valkyrie, Downfall, and Dresden*  
  James J. Ward, Cedar Crest College
November 12, 2010  
Friday  
Session Two-10:15-11:45

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Oysters and Snails  
**211-Sexuality in STARZ’ Spartacus: Blood and Sand**

Objects of Desire: Female Gazes and Male Bodies in *Spartacus: Blood and Sand*  
Anise K. Strong, Stanford University

Whore vs. Gladiator: Sex, Power, and Violence in the House of Batiatus  
Trigg Settle, U of New Mexico

Partnership and Love in *Spartacus: Blood and Sand*  
Antony Augoustakis, U of Illinois

Sex and Love in Asian Contexts  
**212-India**

Old Love/New Twist: Dev D  
Gunjeet Aurora, Jawaharlal Nehru University (India)

Passing Through: The Travails of the Moll, the Supermodel and the Wife in Bollywood’s *City Flicks*  
Arunima Paul, University of Southern California
Taking Care of Business: Office Romance in Film and Television

213- Lab Rats and Office Mice: Cinema’s Lovelorn Characters

Calculating Minds and Worried Hearts: The Protocols of Romance in Desk Set and Beyond
Tony Osborne, Gonzaga University

Love in the Laboratory: Scientists and Their Romances in Hollywood Films
A. Bowdoin Van Riper, Southern Polytechnic State University

Love and the “Tough-Talkin’ Career Gal”: Desire, Power, and the Figure of the “Hard-Boiled” Woman Journalist
Vincent Casaregola, St. Louis University

The Bond Girls: Sex and the Secret Agent

214- The Bond Girls I

The Bond Girl as Protagonist
Phil Mathews, Bournemouth University (UK)

007 in Love: From Fleming’s Novels to a 21st Century Hero
Katie Sanders, University of Wisconsin-Fond du Lac

Three Dimensions of Feminism and Female Interpretations in the James Bond Films
Lilly J. Goren, Carroll University

Blaxploitation Films

215-From Shaft to American Gangster: Exploring the Evolution of Neo-Blaxploitation Movies

Who Really got the Shaft?: Examining the Blaxploitation Classic and the Contemporary Remake
Novotny Lawrence, Southern Illinois University-Carbondale

Foxy Brown Revisited?: in Quentin Tarantino’s Jackie Brown
Yvonne D. Sims, South Carolina State University

From Black Caesar to American Gangster
Mia Mask, Vassar College

Global Perspectives on the Alpha Male in Love

216-Bollywood/Hollywood Romance: Heroes in Transition

Abs and Abstinence: Ideal Masculinity in Jodhaa Akbar
Raita Merivirta, University of Turku (Finland)

Deserving Happily Ever After: Romance Conventions and the Construction of Masculinity in The Thomas Crown Affair.
Sarah S. G. Frantz, Fayetteville State University

The Terrorist is Meowing: Black Belts, Bhakti, and Beta Heroics in Jaane Tu Ya Jaane No
Eric Selinger, Depaul University
Different Bodies

217-Love’s Normalities: Gender, Sexuality and Disability
Chair: Jennifer Middlesworth

Romantic Love and the Disabled Veteran in The Best Years of Our Lives
Will Kanyusik, U of Minnesota

Brotherly Love: Autism in Family Melodramas
Kristen Loutensock, U of California-Berkeley

Repression Revelation and Release in Fur: An Imaginary Biography of Diana Arbus and The Awakening
Charlene Etkind, Independent Scholar

Writers in Love

218-The Writer, His Muse and His Ideal: Love, Work and Human Reality

Memory, storytelling and the time of love in Before Sunrise and Before Sunset
Margaret O’Neill, Northwestern University

Shaw, Higgins and Eliza: The Teacher-Student Relationship in Pygmalion and its Adaptations
Peter Conolly-Smith, CUNY-Queens College

Sex and Love in Asian Contexts

219-Japan and Korea

Mizoguchi’s Geishas
Oscar Jubis, University of Miami

Sex and Love in Koreeda Hirokazu’s Cinema: A Ghost Theme or a Tribute to Tradition?
Claudia Bertole, Independent Scholar (Italy)

“I wrote a letter to Mars”: Unrequited Love and Conflict between Tradition and Progress in A Man Who Went to Mars
Robert Cagle, U of Illinois-Urbana-Champaign

L’Amour Noir: Fear and Danger in Romance

220-Erasing Desire and its Object

Not Being at All: Convulsive love in Double indemnity and In a Lonely Place
Ria Banerjee, The Graduate Center, CUNY

Who is Bewitched? The Representation of Witches in the Role of Femme Fatale in Film Noir
Yi-ting Huang, National Chiao-Tung University (Taiwan)

Replica[n]ted Sexual Image: Bio-Power and the Removal of the Female in Ridley Scott’s Blade Runner
Adrienne Foreman, Texas A&M University
Agape: Faith God Mission
221-Religious Practice, Filmmakers, and Biblical Parallels

Hollywood, Teach Us to Pray: Cinematic Representations of Prayer as a Discourse of Love
Terry Lindvall, Virginia Wesleyan College
A Historical-Critical Analysis of the Contrasting Styles of Post-War Religious Filmmakers: Carlos
Baptista and Jim Friedrich
Andrew Quicke, Regent University
Finding Nemo in Luke
J.J. Peterson, Hope International University

November 12, 2010
Friday
Session Three-12:45-2:15

Room | Location | Friday-Session 3
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Affairs of Race
222-Interactions of Race, Sexuality and Gender
Chair: Sofia Ruiz-Alfaro

Black Woman as Redemption Song: Race, Desire and Redemption in Monster’s Ball
Griselda Thomas, Kennesaw State University

“Didn’t you get my message?”: Interracial Affairs and Racialized Backlash in Obsessed
Samantha Noelle Sheppard, U of California-Los Angeles

Between Women: Female Homosocial Desire and the Construction Latinidad in the U.S.-Mexico
Borderlands
Sofía Ruiz-Alfaro, Franklin & Marshall College

Complicating Young Adult Sexuality: Race and Desire in Towelhead or Nothing Is Private
Katherine Perry, Huntingdon College
Across the Tracks

223-Class and Caste in International Contexts

Love and the Ruling Class: Peter Medak’s *The Ruling Class* (1972)
  Ron Briley, Sandia Preparatory School
Social Boundaries in Soviet Society: Dissolving Borders by the Means of Cinema
  Lesia Kulchynska, National University (Ukraine)
Cast(e) Out in Love: Depiction of Caste in Indian Television Serials
  Madhumita Chakraborty, University of Delhi (India)

Blaxploitation Films

225A-Narrative Tropes and Competing Discourses: Where Pleasure, Romance, Religion, and Politics Meet in Blaxploitation Cinema

Blaxploitation as Supa Soul Cinema: Desire, Narration, and the Pleasures of Black Time and Space
  Nina Cartier, Northwestern University
He’s on His Way to Hollywood?: Why black films try to resurrect the black patriarchal husband as the answer to black people’s problems
  Robert J. Patterson, Georgetown University

Love in a Time of War

225B-Love and Romance and World War II

Love and the Sublime in *Merry Christmas, Mr. Lawrence*
  Dan A. Nishimura, San Francisco State University
Love Conquers All: *Life is Beautiful, Enemy at the Gates* and *Pearl Harbor*
  Kathryn Morey, Lancaster University (UK)

An American Bromance

226-Adolescence, Masculinity, and Straightness in the Judd Apatow Oeuvre

The Evolution of Man?: Emerging Manhood, Self-Making and Bromance in the Contemporary American Hollywood film
  Susan Pearlman, University of East Anglia (UK)
The Form and Function of PostFeminist Masculinities in the Brom-com: Middle-Class Anxieties in *Superbad*
  Jeffrey A. Masko, San Francisco State University
The Love That Just Can’t Define Its Name: Bromances and the Meaning of Straightness
  John Alberti, Northern Kentucky University
Dangerous, Transgressive and Unloved
227-Sexual Perversion: Normalcy vs. Transgression

A Different Kind of Love: Perversion on Screen
Lauren Rosewarne, The University of Melbourne (Australia)

Normalcy and Transgression
William Verrone, The University of North Alabama

Sacramental S&M: From the Transgressive Cinema of Kenneth Anger to the ‘Normalcy’ of Hollywood Films
G. Tom Poe, U of Missouri-Kansas City

Cinephilia: The Love of Film
228- Televisiphilia

Loving Mad Men: Fans, Participation and Textual Expansion
James Burton

More than Reconstructions: Doctor Who Loose Cannon and the Benjaminian Auratic Gaze
Ian Peters

Is Paris Still Burning?: The Signifying Practice of Vogueing Goes Mainstream
Michael McDonald U of Missouri-Kansas City

Can I Get an Amen?: Marginalized Communities and Self-Love on Ru-Paul’s Drag Race
Jessica L. Hicks, Independent Scholar

Jane Austen in Film and History
229-Persuading Emma and Marianne
Chair: Laurence Raw

Ugly Austen: Exploring the ‘Realism’ of Roger Michell’s Persuasion and Joe Wright’s Pride and Prejudice
Christine Colon, Wheaton College

A Heroine Whom No-One but Myself Will Much Like: Translating Emma Woodhouse into Clueless
Kelli Purcell O’Brien, U of Mississippi

The Novel of Manners Goes to Hollywood: Passion and Propriety in Sense and Sensibility
Suzanne Marie Hopcroft, Yale University
Jewish Gentile Relationships
230- Gender and Jewish-Gentile Relationships

“Stadt ohne Judinnen?” The absent Jews and Invisible Women of H.K. Breslauer’s Die Stadt ohne Juden (1924)  
Lisa Silverman, U of Wisconsin-Milwaukee
Shiksas Gone Wild: Jewishness as Gateway Ethnicity in Weeds  
David Gillota, U of Wisconsin-Platteville
Knocked Over: ‘Bromances’ and the Shifting Borders of Jewish Masculinity  
Brian Dolber, U of Illinois

Love at the End of Life
231-Love at the End of Life

Transformational Love and the Healing Process in Wit (2001)  
Helen D. Blank, UMDNJ-New Jersey Medical School
Diane Kaufman, UMDNJ-New Jersey Medical School
Living is Better than Dying, Until It’s Not: Exploring the Role of Love at the End of Life in Grey’s Anatomy (“Suicide is Painless” Season 6, Episode 18), Million Dollar Baby (2004) and Big Fish (2003)  
Kelstan Lynch, Kansas City University of Medicine and Biosciences
Truth and Falsity in the Name of Love: King Lear and Before the Devil Knows You’re Dead  
Noel Sloboda, Penn State York
November 12, 2010
Friday
Session Four-2:30-4:00

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Across the Tracks
233-Work it: Love, Ambition, and Class Transcendence

Gold-Diggers and Disinterested Love in the Cross-Class Romance Films of the 1930’s
   Stephen Sharot, Ben-Gurion University of the Negev (Israel)
Love, Class, and Couture: The Transformative Power of Clothes in American Romantic Comedies
   Tina Olsin Lent, Rochester Institute of Technology
The Platonic Patriarch: Class, Love, and Chastity in Screwball Comedy (1937-1941)
   Victoria Sturtevant, U of Oklahoma

Affairs of Race
234-The Role of Genre in Defining Interracial Affair Racism
   Chair and Respondent: Jon Cowans

Beyond Genre: The Racial Motif in Carl Franklin’s Film Noir Devil in a Blue Dress
   Dale T. Adams, Lee College
Love Between the Boroughs: Jungle Fever and Community Melodrama
   Jennifer Jones, Indiana University-Bloomington
Black Devil: The Black Male as Diabolical Seducer and Rapist in American Film
   Antoinette Winstead, Our Lady of the Lake University
Monstrous Mixtures: Miscegenation in Horror Films
   Justin Ponder, U of Wisconsin-Platteville
Love in the Golden Age of Television
235- Defining Love in TV’s Golden Age
Chair: Erwin F. Erhardt, III

The Loretta Young Show: Setting the Standards for the Family, Romance and Love in Post-World War II America
Erwin F. Erhardt, III, U of Cincinnati

Love in Peyton Place: Pushing the Limits of Content in the Prime-Time Soap Opera
Caryn Murphy, U of Wisconsin-Oshkosh

Married...With Children versus Father Knows Best: The Parody of a Loving Family
Aurelie Blot, Sorbonne, Paris IV, Paris (France)

Lust in Space
236A-Love Amid the Deep Black

Love in Space: The Evolution of Kelvin and Rheya in Steven Soderbergh’s Solaris
Vincent Piturro, Metropolitan State College of Denver

“Otherly Love” and the Abandoned Self in Silent Running, Solaris and Moon
Jeff Frame, Trevecca Nazarene University

Vampire Love
236B-Twilight

Twilight’s Romantic(?) Hero
Saralyn Smith, Claremont Graduate University

The Emotional Impact of Fantastic Vampire Love
Meike Uhrig, Johannes Gutenberg Universitat, Mainz (Germany)

Cinephilia: The Love of Film
237-Silents and Cinephilia

Love & the Rocks: Jean Epstein’s Documentary Cinephilia
Sarah Keller, Colby College

Cinema: Our Blind Desire’s Eye Candy: On Visions, Emotion, and Spectatorship in Early German Film Theory and Practice
Katharina Loew, University of Chicago

From Feeling to Line: Film Purism, Sentimental Abstraction and Spectatorship in German Dulac’s Cinema of the 1920s
Tami Williams, U of Wisconsin-Milwaukee
Oysters and Snails
238-Ancient Sexuality on Film

Make Love, Not War! Soldiers, Sailors and Sex in Ancient and Contemporary Culture
James M. Tucci, School of Advanced Air and Space Studies, Air University-Alabama
Love in the Time of Calvary: Romance and Family Values in The Robe (1953), The Last
Brian Walter, St. Louis College of Pharmacy
The Order of Orgies: Sex and the Cinematic Roman
Stacie Raucci, Union College, New York

Queer Love
239-Death, Sex and Romance

Tom Ford’s A Single Man: reconstructing Isherwood through Aesthetics and Domesticity
Christopher Pullen, The Media School, Bournemouth University (UK)
Queering the Connection Between Pleasure and The Death Drive: /Faster Pussycat! Kill! Kill!/Bound/
Carly Jerome, Grinnell College
True Love Queried: Sex, Melodrama, and Romance in Queer as Folk
Pamela Demory, U of California-Davis

The Dark Side of Love
241-Terror and Sex
Chair: D. Kollig

The Whip and The Body: Sex, Violence, and Performative Spectatorship in European Horror
S&M Cinema
Alexander Ian Olney, York College of Pennsylvania
High Heels, Lipstick and 100 Times of Whip -- Negotiating Identity in S/M Films
D. Kollig, U of Virginia-Charlottesville
What’s in the Basket?: Sexualized and Sexualizing Violence in Frank Henenlotter’s Basket Case
Lisa Cunningham, University of West Georgia
Love and Death

242-Love and Death as Transgressive Forces within the Cinematic Apparatus
   Chair: Massimo Perinelli

Life after Death in Nagisa Oshima’s *Death by Hanging*
   Shota Ogawa, University of Rochester

Neorealist Heterotopia: Death as a Line of Flight in Italian Postwar cinema
   Massimo Perinelli, University of Cologne (Germany)

Death as Liberation or Punishment? Fernando Meirelles’ *City of God* vs. Ali Zaoua’s *Prince of the Streets*
   Francis Vanaria, Suffolk University

You’re My Second Chance, Transgressive Embodiment in Hitchcock’s *Vertigo*
   Elizabeth Mannir, State University of New York

Writers in Love

243-Filmmakers on Love

F for Fake: Fassbinder in Love
   Milan Pribisic, Loyola University

Hot Lips, Phone Sex, and The Dangerous Woman: Women and Love in Robert Altman’s Films.
   Charlene Green, Collin College, Preston Ridge

*Sherman’s March:* Romantic Love in Documentary Films
   David L. Paletz, Duke University

The Controversy of Adaptation: Mazursky’s View of Shakespeare’s *The Tempest*
   Charles Hamilton, Northeast Texas Community College
November 12, 2010
Friday
Session Five: 4:15-5:45

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Affairs of Race
244-Session 1/European Representations of Interracial Romance
   Chair: Darrell Newton

Baby Mama Drama, or an Other Dad or Mother: The Taboo of Sexual Miscegenation in 60s International Cinema
   Darrell Newton, Salisbury University
Import-Eksport: An Interracial Romance in Norway
   Deborah L. Kitchen-Døderlein, University of Oslo (Norway)
Blanco e Nero, White and Black: Viewing Interracial Relationships Through Italian Cinematic Lenses
   Roberta Di Carmine, Western Illinois University

Oysters and Snails
245-Sexuality in HBO’s Rome

Quite the Dionysian: Virility and Licentiousness in Screen Representations of Marcus Antonius
   Rachel Kelly, University of Ulster (Northern Ireland)
The World Turned Upside Down: Strong Women and Corrupted Men in the Second Season of HBO’s Rome
   Thomas J. West III, Syracuse University
Girlish Matrons: Love and Betrayal in HBO’s Rome
   Beth Petitjean, Villanova University
246-Love and Lust in Cult Films: the Italian Connection
   Chair: Laura Di Ferrante

On An American in Rome: A cross-CULTural Analysis
   Laura Di Ferrante, Texas A&M University-Commerce
Cipri and Maresco’s Toto who lived twice: An analysis of a Sicilian Cult film
   Luca Morazzano, Texas A&M University-Commerce
Clint Eastwood, Cult Films, and the Italian connection
   Gerald Duchovnay, Texas A&M University-Commerce

Blaxploitation Films

247-Women, Men, Love: Migrating Representations in the Blaxploitation Cinema

Labor in Love In Los Angeles: Examining how situations of labor impact love and Compassion in black independent films of the 1970s
   Donte McFadden
Migrating Cinemas and Masculinities; Representations of black masculinity in Blaxploitation and South African ‘black’ films of the 1970s
   G. Nisa Paleker
Screening Harlem: Between visual commodity and material reality
   Rasmus Christian Anderson, University of Copenhagen, Denmark

248-Love and World Cinema

Love in the Time of Dialectic: The Intimate and the Public as Antagonistic Components of Early DEFA Film Narrative
   Scott Weiss, St. Francis College
Love and Desire in Failed States; Melodrama and Nationhood in Nollywood Video Films
   Anthony Adah, Minnesota State University-Moorhead
   Simone LeClaire, Minnesota State University-Moorhead
Boy meets Girl...In Buenos Aires: Genre and Gender Interactions in Contemporary Argentinean Romantic Comedy
   Cristina Ortiz, U of Wisconsin-Green Bay
Reality TV-Love

249-Reality – TV Love: Bachelors and bachelorettes
   Chair: Zivah Perel

Love is a Game!? Looking at concepts of romantic love in the MTV Reality TV Dating Shows
   Flavor of Love and Rock of Love
   Jasmin Kulterer, University of Klagenfurt
Democratizing Reality Television? Dispensable Celebrity Bodies on More to Love and The Bachelor
   Helen Cho, Georgetown University
Accepting the Rose but Rejecting the Real: Love in The Bachelor
   Collin C. Coleman, Georgia State University
The Language of Authenticity in The Bachelor and The Bachelorette
   Zivah Perel, Queensborough Community College, CUNY

Shakespeare in (and Out of) Love

251-Across Borders and Boundaries

The Bard in Bollywood: Song-Dance-Romance in Macbeth-Turned-Maqbool
   Samhita Sunya, Rice University
Puck Fucks: Containing the Erotic in A Midsummer Night’s Dream
   Andrew Bretz, University of Guelph
Flower-Juice Power, Magic Potions and Shakespeare Professors: The Queer Potential of Love in Were the World Mine and A Midsummer Night’s Dream
   Hillary Fogerty, Missouri Southern State University
Speaking of Rosaline, Romeo is Out of Love
   Howard Schmitt, School of Theatre, University of Southern California

Performing Love/Loving Performance

252-Foreign Love: Musicals in and/or From Europe

Yves Montand as Himself: The Performance of Autobiography in Jacques Demy’s Trois Places pour le 26
   Rodney Hill, Georgia Gwinnett College
The Biopic in the Nazi Wartime Cinema
   John Tibbetts, U of Kansas
Everybody Loves a Winner, But Nobody Loves Me: Revising, Rewiring and Refocusing Cabaret for Film and Television
   Valerie Joyce, Villanova University
Global Perspective on the Alpha Male in Love
253-Heroes and Horrors: Werewolves, Phantoms, Zombies, and Other Risky Men to Love

Leader of the Pack: Alpha Werewolves and “Meat-Boys” in Blood and Chocolate
Heather Schell, George Washington University

Neo-Noir as Musical: The Alpha-Male Lover’s Artistic Vendetta in Phantom of the Opera
Hugh Ingrasci, DePaul University

Mad Love: The anxiety of difference in the films of Lon Chaney Sr.
Karen Randell Southampton Solent University

Hail to the King, Baby: Becoming the Alpha Male in Sam Raimi’s Evil Dead Trilogy
Amanda Lugo, Independent Scholar

Agape: Faith God Mission
254-International Filmmakers: Wenders, Bunuel, von Trier

Falling in Love, Transcending Mortality in Wim Wenders’ Wings of Desire
W. M. Hagen, Oklahoma Baptist University

Female Mysticism in Breaking the Waves
Becky McLaughlin, University of South Alabama

Dinner Buffet and Keynote Address
Regency Ballroom, 6:30-8:30 PM
(Cash Bar: 6:00-6:30 PM)
November 13, 2010
Saturday
Session One-8:30-10:00

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Across the Tracks
300-Love in Contemporary Chinese Cinema: From the Lost Love of the Laborers to Love’s Labor Lost

Dreaming Love in the Age of Globalization and Modernization: Comparing Comrades: Almost a Love Story and The World
   Lei Jin, School of Languages, Cultures and World Affairs
Searching Love and Home on the Way of Getting Home
   Cong Yin, School of Languages, Cultures and World Affairs
Love under the Threat of Rural Modernity: A comparative study of Blind Mountain and Xue Mo’s Trilogy
   Rulei Zhai, School of Languages, Cultures and World Affairs
The Politics of Eating: Eat, Drink Man Woman and Tortilla Soup as Transculturated Adaption
   Jinhua Li, Purdue University
Dangerous, Transgressive and Unloved
301-Always Dangerous Liaisons: Love in the Screenplays of Christopher Hampton

To Be the Wound and also the Knife: Intimacy and Transformation in Mary Reilly
  Cynthia J. Miller, Emerson College
Colette, Courtesans, and Containment: Christopher Hampton’s Adaptation of Cheri
  Courtney Sullivan, Washburn University
Love Has to Be Reinvented: Forms of Passion in Carrington and Total Eclipse
  Thomas Prasch, Washburn University

Citizen Love
302-In the Shadow of Vietnam: Violence, Patriotism, and National Identity
  Chair: Christopher Stone

Cinematic Ex-Patriots: Images of Wavering Patriotism on the Edges of Empire, 1962-1990
  Jon Cowans, Rutgers University-Newark
Citizen Gunslinger: How Vigilantism Redeems Paul Kersey's Bleeding Heart in Death Wish
  Terry Wagner, Louisiana State University
Epideictic and the anti-establishment hero in M*A*S*H
  Michael A. Rancourt, Rensselaer Polytechnic Institute

Cinephilia-The Love of Film
303-Cinephlic Practices

For the Love of Film: In Search of the Referent on the Cinematic Pilgrimage
  Lelaine Bonine, U of Minnesota
Political Pleasures; Cinephilia and the Production of Disenfranchised Spectators
  Ben Sher, U of California-Los Angeles
From Cinephilia to Epistemophilia: Fan Practices, Art Practices and Classical Hollywood Film
  Christine Sprengler, University of Western Ontario (Canada)
Documentary and Surrealist Techniques and the Possibility of Feminist Film
  Courtney Winegar, West Chester University of Pennsylvania

Citizen Love
304-First World, Second World, Third World: Cinematic Meditations on the Nation and the Individual in the Cinema of the Long Fifties
  Chair: John Baesler

“What Have I Done?”: Recognition and Redemption in The Bridge on the River Kwai
  Robert E. Meyer, DePaul University
The Red Squirrel: Soviet Love and Patriotism in Mihail Kalatozov’s The Cranes are Flying
  Cara Marisa Deleon, California State University-Chico
A Man in Our House: Charisma and Nationalist Martyrdom in Egypt
  Benjamin Geer, University of London (UK)
Affairs of Race

305-The Construction of Racial and Sexual Identities
Chair: Laura Beadling

Race, Sex and Hollywood: Black Men and White Women Censored
Nicole Amber Haggard, Saint Louis University

Love, Sex, and Something In-between: Irreducible Interracial Relationships in the Films of Melvin Van Peebles
Benjamin Wiggins, U of Minnesota

Hybrid Identities: Love and Politics in Sherman Alexie’s The Business of Fancydancing
Laura Beadling, U of Wisconsin-Platteville

306-Love and Antipodes: Vices and Virtues
Chair: Lisa French

The Vice of Lust: Explorations of Love and Female Sexuality in Films by Australian Women Filmmakers
Lisa French, Royal Melbourne Institute of Technology University (Australia)

The Trouble with Trouble Every Day: Or the Cardinal Sins of Devouring the Loved One
Gabrielle Murray, La Trobe University (Australia)

Lars von Trier’s anti Christ and the Australian ‘lost child’ complex: Love, loss and emotional indulgence
Terrie Waddell La Trobe University (Australia)

Vampire Love

307-Vampire Love

The Biology of Blood-Lust: Medieval Physiognomy, Physiology, and the Vampire Jew in Twentieth Century Cinema
Brenda Gardenour, Saint Louis College of Pharmacy

Love You to Death: Vampirism and Venereal Disease
Torrey MacGregor, Grinnell College

Yes means Yes: Female Sexual Choice as Source of Anxiety in Vampire Films
Carolyn Urena, U of Maryland
The Intrusion of Love
308-The Intrusion of Love
Chair-Antonio Savorelli

Love, Love, Go Away, Come Again Another Day: A Study of Love as a Disruptive Force in The Closer
Judith Lancioni, Rowan University
The Idea of Love in the TV Serial In Treatment
Christine Lang, Film & Television Academy “Konrad Wolf” (Germany)
Fabricating Love: The Mechanics of Anti-Comedy in Glee
Antonio Savorelli, Communikitchen Research (Italy)

Oysters and Snails
309-Sexuality in Greek Myth and Literature on Film

Sexual Dysfunction among the Phaeacians: Angels & Insects as Counterfactual Odyssey
Meredith Safran, Drew University
Dissecting Orpheus in Baz Luhrmanns’ Moulin Rouge! (2001)
Chris Ann Matteo, Stone Bridge High School
G. W. Pabst’s Hesiodic Myth of Sex in Die buchse de Pandora (1929)
Lorenzo F. Garcia, Jr., U of New Mexico

The Landscape of Love
310-Landscaping Feature Films

Aesthetic Use of Landscapes in Westerns
D. B. Jones, Drexel University
Passion in (Super) Panorama: the Nature of Ryan’s Daughter
Alison Patterson, University of Pittsburgh
Susan E. Stein, Drexel University
November 13, 2010
Saturday
Session Two-10:15-11:45

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Lust in Space
311-Love in the Star Trek Universe
From Sacrificial Space Dudes to Hypermasculine Homophobes: Redefining Kirk and Spock
Bridget Kies, Valparaiso University
Love at First Contact: Sex, Race, and Colonial Fantasy in Star Trek: First Contact
Allison Whitney, Texas Tech University
Programming Love and Art in Star Trek: Voyager
Susan Bernardo, Wagner College
Nobody’s Gay in the Twenty-third Century: Star Trek Reboot Fanfic and Foucault
Shannon Cole, U of Rhode Island

Affairs of Race
312-Session II/European Representations of interracial Romance
Chair: Jennifer Fremlin

Holocaust Affairs of Race
Robin Gunther, Huntingdon College
Fraternizing Frauleins: Billy Wilder’s Foreign Affairs (1948) and George Seaton’s The Big Lift (1950)
Ulrich Bach, Texas State University
Jennifer Fremlin, Huntingdon College
Love and Sex in the Films and Graphic Novels of Alan Moore
313A-Alan Moore

The Poles of Wantonness: Asexuality in Alan Moore’s Film Adaptations
  Evan Torner, U of Massachusetts
Denying the Body: The Contradictory Politics of V for Vendetta
  Todd Comer, Defiance College

Love at the End of Life
313B-Love at the End of Life

Capital Punishment and the Contemporary Cinema
  David Papke, Marquette University
Hastening Death Can be Love’s Demand: In the Event (2003), It’s My Party (1996) and My Life (1993)
  Thaddeus Mason Pope, Widener University School of Law

Vampire Love
314-Lezbian Vampires

Male Anxiety and Lusty Lesbians
  Megan Vrolijk, San Francisco State University
Love for the forbidden/In love with forbidding: Same-sex desire in Richard Blackburn’s Lemora, A child’s tale of the supernatural (1973) and Harry Kumel’s Daughters of Darkness (1971)
  Diana Anselmo-Sequeira, U of California-Irvine
Vagina Dentata: Observing the Lesbian Vampire
  Daniel Schnopp-Wyatt, Lindsey Wilson College School of Professional Counseling

Things of Love and the Love of Things
315-Looking at the Overlooked: Genre, Society, and the Substance of Things

With Pleasured Hands’: The Love of Guns in Dear Wendy
  Bruce Wyse, Wilfrid Laurier University (Canada)
Volatile Relations: Hitchcock, Romero, and the Love of Gas Pumps
  Chuck Jackson, University of Houston-Downtown
The Idea of the Thing: Hans Richter and The Essay Film
  David Oscar Harvey, U of Iowa
Global Perspective on the Alpha Male in Love
316-Dangerous Men, Adventurous Women, Ambiguous Conventions

Men at Sea: James Mason the Ship of Faith
  Michael Vale, Morash University (Australia)
Fantasy, Projection and the friendly ghost in The Ghost and Mrs. Muir
  Donna McRae, Morash University, (Australia)
A Wink at Convention, or When the Alpha Male Meets his Match: Sex and Love in Pillow Talk
  Amina Gautier, DePaul University
Race, Love, Sexual Desire and Global Expansion in Pirates of the Caribbean
  Julie Moody-Freeman, DePaul University

Performing Love/Loving Performances
317-Choreographing Love: Dance In Musicals

Astaire-Rogers vs. De Mille: The Lighter and Darker Sides of Love in Musicals
  Marc R. Strauss, Southeast Missouri State University
All that Pre-code Jazz: The Birth of Dance Genre as Recorded in the Pre-Code Musical
  Darryl Clark, Missouri State University
Queue Musical: Exploring the Relationship between Censorship and Queer/Abnormative Love
  in The Gay Divorcee and Top Hat
  Ciara Barrett, Trinity College (Ireland)
Love the Family, Love to Dance: Home and Homelessness in Hong Kong Film Musicals, Mid 1950s-Early 1960s
  Po-Chen Tsai, University of Chicago

Medieval Love and Sexuality in Film and Television
318-Chastity and Pornography in Medieval Film

Love without Sex: Ladyhawke’s Exploration of Relational Love
  Michael Elam, Saint Louis University
Belle Chose: Joss Whedon’s Dollhouse Gets Acquainted with the Wife of Bath
  Christina Francis, Bloomsburg University
“Thilke that sownen into synne”: Solaas as Sentence in the Pornographic Chaucer
  Tim Miller, University of Notre Dame
The Wooing of Olga: Choosing between Loves in Alexander Nevsky
  Kathleen McDonough, SUNY-Fredonia
Loving the Machine

319-Relationships with Machines

The Not-so-Distant Past: Reclaiming Technology as Craft in *Mystery Science Theater 3000*
Kevin Donnelly, Brandeis University

Filmmaking and Bicycles: Aesthetic, Limitation and Real Love
Lars Kristensen, University of Central Lancashire (UK)

Human Desires: The Impossible Robotic Dream
Amber Jamilla Musser, New York University

High-Tech Pleasure: Seriality and Pornographic Body
Sarah Schaschek, University of Bonn (Germany)

Love in Time of War

320-Love and Romance in Cold War, Korean War, Central European Wars

“I am not insane”—Staring blankly in to the Unknown, Cold War Love—Dr. Miles J. Bennell and Beck Driscoll—*The Invasion of the Body Snatchers* (1956)
Mary Ann Borden, Hudson Valley Community College and Empire State College

Robert Altman’s M*A*S*H*: If You Can’t Be with The One You Love, Love the One You’re With
Beverly Merrill Kelley, California Lutheran University

Love, War, and Affect in Julie Taymor’s *Across the Universe* (2007)
Erin O’Donnell, East Stroudsburg University

Big Bomber Love: Cold War Hollywood, Nuclear Deterrence, and Family Life, 1953-1964
Robert E. Hunter, Chicago State University

For the Love of the Fans

321-Loving our Spandex-Clad Super-Heroes

Narrative X-Factors: shifting Forms of Feedback from comics to their Adaptations
Mark Heimermann, U of Wisconsin-Milwaukee

Ducks, Masks, Tanks, and Turtles: The Comic Book Adaptation from 1978-2000
Chris McKittrick, Long Island University-C.W. Post Campus

*Superman II*, Fandom and the Quest for Lost Origins
Ezra Claverie, U of Illinois

Peter Parker, Spider-man, and The Two Tales of Romancing Mary Jane
Rob Weiner, Texas Tech University
November 13, 2010
Saturday
Session Three-12:45-2:15

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**Love and Sex in the Films and Graphic Novels of Alan Moore**

322A-Alan Moore

- Touching the Text Through a Looking Glass: Self-Love, Metaphor and Child’s Play in *Lost Girls*
  Nico Dicecco, Simon Fraser University
- How Terrible Were It Real: Circuits of Fantasy and Production in Alan Moore’s *Lost Girls*
  Amy Drees, Defiance College

**Love in Time of War**

323-Love, Romance, and Foreign Wars

- *Dr. Zhivago* and Russian Spiritual Philosophy OR Love at the End of Life and Russian Spiritual Philosophy in *The Last Station* (2009)
  Laura Deen Johnson, SUNY-Fredonia
- Romance and Adventure in *The African Queen*
  Paul J Gaustad and Thomas Graham, Georgia Perimeter College-Dunwoody Campus
- The Death of Eros on the Battlefield of Central Europe
  Kevin Johnson, Lawrence University
- Love and Romance in Revolutionary Mexico
  Bryan E. Vizzini, West Texas A&M University
Love and The Family Man
324-Love & the Floundering Family Man
Chair: Elizabeth Abele

“I’m going home’: Falling Down as an American Road Film
Jeffrey Melton, U of Alabama

“Let us Travel the Way a Child Travels”: Don Draper’s Nostalgia and Masculinity in Mad Men
Maureen McKnight, Cardinal Stritch University

Finding Love, Overcoming Prejudice: Driving a Gran Torino in the Twenty-First Century
Robert T. Schultz, Illinois Wesleyan University

Love and Death
325-A Love Lost, Grief, Mourning and Bereavement
Chair: Mary O’Neill

Love and Death in the Suburbs: Sam Mendes American Beauty (1999) and Revolutionary Road (2008)
Richard A. Voeltz, Cameron University

Living with the Dead: Cinematic Love and Death
Mary O’Neill, University of Lincoln (UK)

Godless on Mount Sinai, Love and Death in Krzysztof Kieslowksi’s Decalogue I
Michael Spath, Indiana University, Purdue University

Jewish-Gentile Romances
326-Unlikely Couples in Stanley Kubrick’s Eyes Wide Shut (Discussion)

Bill Harford: Queer Jew
Nathan Abrams, Bangor University (UK)

Open and Shut: Stanley Kubrick’s Victor Ziegler as Anti-Semitic Stereotype
Bruce Kaplan, Independent Scholar

The Necessity of Deception: Deleuze, Identity, and Kubrick’s Eyes Wide Shut
Jeanne Marie Kusina, Bowling Green State University

The Landscape of Love
327-Mediating Nature Through the Lens of Love

Strange Love in America’s Final Frontier: Werner Herzog’s Grizzly Man
Barbara Barnes, U of California-Berkeley

Nature’s Blank Stare: Questions of Romance and Environmental Intimacy in Werner Herzog’s Grizzly Man
Marton Marko, U of Montana

Nature in the City: Post-Pastoral Interludes and Environmental Imagining in Neo-Noir
Mark Luccarelli, University of Oslo (Norway)
Jazz and Film: A Love Affair
328-Jazz Biography, Jazz Score
Chair: Peter Lev

Jazz Biography: *Bird, Straight No Chaser, and The Jazz Baroness*
Peter Lev, Towson University

Jazz Weaves the Spell: Music in Five Films
Toni J. Morris, University of Indianapolis

Music and the Absent Other in Bertrand Tavernier’s ‘Round Midnight and Woody Allen’s Sweet and Lowdown
Dennis Rothermel, California State University-Chico

Jane Austen in Film and History
329-Jane Austen our Contemporary

Jane Austen on Radio
Laurence Raw, Baskent University (Turkey)

Lost in Austen: Recasting Elisabeth Bennet
Rebecca M. Barlow, Brigham Young University

*The Jane Austen Book Club: Re-establishing Committed Art*
Patricia Hulon, University of Ghent

The Dark Side of Love
330B-Violent Romance

Black Bucks and Don Juans: Violent Romances of Race and Sex in Jane Campion’s *In the Cut*
Tiel Lundy, U of Colorado-Denver

The Comedic Punch Line: Unpacking scenes of domestic violence-as-humor in Tyler Perry films
Jenise Hudson, Florida State University

Different Bodies
331-Reflections on the Difference Disability Makes in the Representations of Love
Chair: Carrie Sandahl

Love’s Determinism: Feminine Spectacle in Mary Pickford’s *Stella Maris*
Jennifer Justice, U of Illinois-Chicago

Love Lost, Self Regained: Rehabilitating Masculinity in the Anti-War Documentary *Bodies of War*
Carrie Sandahl, U of Illinois-Chicago

Intertexual Reveals: Disability, Deviance and a Military Coup in *Battlestar Galactica*
Aly Patsavas, U of Illinois-Chicago

Overcoming the Need to Overcome: Challenging Disability Narratives in *The Miracle*
Terri Thrower, U of Illinois-Chicago
Citizen Love
332-Cold War Culture: Foundations and Fissures
Chair: Christopher Stone

A Surge of Cold War Piety: from *The Day the Earth Stood Still* (1951) to *The War of the Worlds* (1953)
Jeffrey Kleiman, U of Wisconsin-Marshfield/Wood County

Good Spy, Bad Citizen: Francis Gary Powers and the U-2 Incident in Film and Popular Culture
John Philipp Baesler, Saginaw Valley State University

Love in the Time of Socialism: Negotiating the Personal and the Social in Florian Henckel von Donnersmarck’s *The Lives of Others*
Rowena Grant-Frost, University of Queensland (Australia)

### November 13, 2010
**Saturday**
**Session Four-2:30-4:00**

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**Sex and Love in Asian Contexts**
333-China and Big Questions

Where do they Go?: Lou Ye’s *Summer Palace*
Funing Tang, University of Miami

The “Slave” of House and “Victim” of Love: The new challenges of life and relationships in *Dwelling Narrowness*
Huike Wen, Willamette University

Oriental Woman Contrasting Occidental Man: Two Cinematic Interpretations of the Text of Letter from *An Unknown Woman/Brief einer Unbekannten*
Man Hung Stephen Sze with Pei-yune Hu and Lien-yi Chang
Kushan University of Technology (Taiwan)
The Dark Side of Love
334A-Sexual Identity and The Homo-Erotic

The American Homo-Social bond in Spielberg’s ‘violent’ movies
Charles Burnett, Royal Holloway, University of London (UK)

Love Comes Slyly, Like a Thief: Homosexual Love and Parodic Subversion of the Prison Film in
Todd Haynes’ Poison
Matthew Sini, University of Queensland-Brisbane (Australia)

334B-Love and the Romance Genre

Isn’t it (Post)-Romantic? Love and Relationships in Contemporary Art Cinema
Antje Ascheid, U of Georgia

The Romantic Drama Genre in Classical Hollywood
Erica Todd, University Otago (New Zealand)

Lust in Space
335-Loving An Other

Frakking with Toasters: Human-Cylon Love in Battlestar Galactica
Kimberly Yost, Antioch University

The Uncanny Love of the Melodramatic Cyborg
Justin Vacarro, U of California-Berkeley

Space Apes Want our Women!: Primate Lust in American Science Fiction Film
Matthew H. Hersch, U of Pennsylvania

Oysters and Snails
336-Women and History on Film

...Then You Fight with your Heart: The Depiction of Women in Snyder’s 300
Vincent Tomasso, Ripon College

A Social History of the Snake Bra in American Film and Popular Culture
Gregory N. Daugherty, Randolph-Macon College

Love, Rebellion and Cleavage: Boadicea’s Hammered Breastplate
Alison Futrell, U of Arizona
Affairs of Race

337.“Still can’t do that on screen, can you?”: Assessing Interracial Romance in Film, Television and Theatre
   Chair: Jacqueline Allen Trimble

      Nadia Ramoutar, Art Institute of Jacksonville
   Sex, Race, and Misrepresentation: The Political Implications of Interracial Relationships in Post Civil Rights Era American Film
      Carol Bell, George Washington University
   “You still can’t do that on television (or can you)?”
      Jacqueline Brown
   Behind the Silver Screen: The Audience Speaks in Adrienne Kennedy’s A Movie Star Has to Star in Black and White
      Jacqueline Allen Trimble, Huntingdon College

Different Bodies

339-Love’s Enactment: Disability as Venue or Vehicle in Stories of Love.
   Chair: Jennifer Middlesworth

   Deaf Sexy: Crime, Love, and the Denial of Deafness in Read My Lips
      Timothy E. Wilson, City University of New York
   Amputation, Sex and Grief in the Films of Peter Greenaway
      Samantha Deighan, U of Pennsylvania
   The Flaw in Love: Depression in Sandra Nettlebeck’s Helen
      Inga Meier, University of Pittsburgh
   Love Me Not: Blindness, Interdependence and Character are in Second Sight
      Marja Mogk, California Lutheran University

Cowboy Love

341-Western Love, Western Obsession

   From Whore to Madonna: Jill and Her Thwarted Love in Once Upon a time in the West
      Andrea Gazzaniga, Northern Kentucky University
   "The Message in His Pictures Never Overwhelmed the Movie:" John Ford's Visual Strategies for Hero-Making and Community-Making
      Jason Skonieczny, U of California-Los Angeles
   Midnight Cowboy: A Love Story
      Zhenya Kiperman, Drexel University
Citizen Love
342-Patriot Games: Dissent, Race, and National Identity in Cinema Before and After 9/11
   Chair: Christopher Stone

Revisiting and Rescuing the Angry Protest(ers) of Forrest Gump
   James Burton, Salisbury University

Who Am I Cheering for Again? Viewer Identification of Self, Group and Other in District 9
   Lance Eaton and Kara Kaufman, Salem State College

   Christine Lamberson, U of Wisconsin-Madison

An American Bromance
343-The Pre-Apatow Bromance: Homosocial Love in Films of the 1960s, ‘70s and ‘80s

Solace Me: The Creation of Male Space in Late 1960s Buddy Westerns
   Elisa Neckar, U of Wisconsin-Milwaukee

Abjection, Repression and Oedipal Love: Father Figures in Institution Films
   Fran Pheasant-Kelly, University of Wolverhampton (UK)
November 13, 2010
Saturday Session Five-4:15-5:45

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Affairs of Race
344-The Languages of an Interracial Affair: *Lili and the Baobab*
  Chair: Carole Martin

To Translate or Not to Translate? A Filmmaker’s Dilemma
  Rebecca Bell-Metereau, Texas State University

Dreaming Under a Baobab: The Legacy of Colonialism in *Lili et le baobab*
  Ane Gamechogoicoechea Llopis, Texas State University

Opting to Silence Meaning: Trope or Abuse?
  Carole Martin, Texas State University

Acquisition & Distribution of *Lili and the Baobab*: Challenges & Rewards of the Niche Markets in the US.
  Véronique Courtois, Guest Commentator, Independent Film Distributor

Oyster and Snails
345-Sexuality in Roman Myth and Literature on Film

Public and Private Sex in *Fellini-Satyricon* (1969): The suburra Lupanar and the Insula Felices
  Part 1: Francisco Salvador Ventura, University of Granada (Spain)
  Part 2: Joao Mascarenhas Mateus, CES University of Coimbra (Portugal)

*Sobbin’ Fit to be Tied*: Apprehending the Sabine Women
  Christopher M. McDonough, University of the South
Love and Food
346-Food and Identity in Immigrant Communities

“Couscous Of love”: Boiling Down the Secret of the Grain
Noah McLauglin, Kennesaw State University

The Rape of Cuisine: The Limits of Food-Love and the Big Tragedy of Scott and Tucci’s Big Night
Tom J Hertweck, U of Nevada-Reno

I Pretended He Was a Sandwich: Liz Lemon’s Love Affair with Food in 30 Rock
Carolina Hernandez, U of Texas-Austin

Jane Austen in Film and History
347-The Austen Myth
Chair: Laurence Raw

Mary Sue Fan Fiction Featuring Dim-Bulb, Twenty-Something British Women: British Women: Lost in Austen and the Fan Fiction Community
Tania Darlington, U of Florida

The Jane Austen Tourism Corporation
Robert Dryden, University of Hartford

Love and Death
348-The Collision of Eros and Thanatos
Chair: Jeffrey Chown

The Death of Love in New Hollywood cinema
Hauke Lehmann, Freie Universitat-Berlin (Germany)

Eros, Thanatos, and Authorial Confusion in Apocalypse Redux
Jeffrey Chown, Northern Illinois University

Sid & Nancy: Love and Death in Dual-Focus
Jesse Schlotterbeck: U of Iowa

Dangerous, Transgressive and Unloved
349-Documenting the Margins

Wild Characters in a Wild Movie: Even Dwarfs Started Small
Albert Elduque, Universitat Pomeu Fabra (Spain)

Documenting the Margins: Danny Lyon and the Murderers
Carol Koehler, U of Missouri-Kansas City

From Gangsters to G-Men: manipulating America’s Love of the Gangster in the 1930s
Mike Van Esler, University of Kansas

Kinky TV: the Representation of Fetishism in American Crime Show Television
Jennifer Begeal, The New School for Social Research, New York City
Things of Love and the Love of Things

350-Material Worlds: Love and Consumption

Consuming Influences; Commodification and Love in David Fincher’s *Fight Club*
  Michael R. Mauritzen, Purdue University
Working Girls: Conspicuous Consumption, Affective Labor, and Female Identity in *Sex and the City*
  Lisa Mendelman, U of California, Los Angeles
Loved Up: The Ecstasy Experience Film
  Dr. Andrea Rinke, Kingston University (UK)

Listening to the Music of Love in Film and Television

351A-Getting Series-ous About Love

If Music Be the Sound of Love: Scores of *The Twilight Zone* and Their Depictions of Love
  Reba Wissner, Brandeis University
Shades of Romantic Melancholy in James Bond: Character Development Through Film Music of John Barry
  Karl Madden, Medgar Evers College, City University of New York

351B-Love and Royals

An Intruder into History: Depicting the Marie Antoinette and Fersen Love Affair in Films
  Aurore Chery, University of Lyon (France)
Queen Victoria in Austenland: The Young Victoria and the Heritage Film
  Carol Dole, Ursinus College

The Dark Side of Love

352-Desire and Doom

The Representation of Love in Oliver Stones’ *U Turn* (1997)
  Henry Thompson, Manchester University
Video and Violence: Lisbeth Salander in *The Girl with the Dragon Tattoo* and *Angela in Tesis*
  Karen A. Ritzenhoff, Central Connecticut State University
Coveting thy Neighbor’s Wife in Krzysztof Kieslowski’s *Decalogue 9*
  William Bartly, University of Saskatchewan (Canada)
Twisted Trysters; Love Gone Wrong in the Documentaries of Errol Morris
  Lou Thompson, Texas Women’s University
L’Amour Noir: Fear and Danger in Romance
353-Noir, Society, Scientific Methods

“That Silly Staircase Between Us”: Class Repression in Billy Wilder’s Double Indemnity
Galen Wilson, Texas A&M University

The Talented Mr. Ripley: a 50s homme fatal for the New Millennium
Scott Stoddard, Fashion Institute of Technology

Le Rouge et le Noir: Twilight and the Science of Literary and Filmic Love
Walter Metz, Southern Illinois University

Agape: Faith God Mission
354-Mary, Joseph, and Jesus: The Holy Family on Screen

A Maternal Narrative
Catherine O’Brien, Kingston University (UK)

Erotic Assertion, Religious Humility: On the Opening Sequence of Pasolini’s The Gospel
According to St. Matthew
Sean Desilets, Westminster College

What we have is precious. We have to keep going: Performance, Love, and Transformation as a
Transgressive Formation of Identity and Community in Jesus of Montreal
David Schimpf, Marian University

Literature/Film Association Meeting
Regency A&B, 6:00-7:00 PM
## SUNDAY SCHEDULE

**November 14, 2010**  
**Sunday**  
**Session One-8:30-10:00**

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### Love at the End of Life  
#### 400-Love at the End of Life

- Fatal Illness, Suicide and the Mediation of Love in *Wilbur Wants to Kill Himself* (2002)  
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#### 401-Love and Violence: Action Heroes

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The Index of Participants, with contact information, is available for download (in PDF format) at the Film & History Web site: www.uwosh.edu/filmandhistory.
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