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
Bollywood and *Bride and Prejudice*
   Sue Brennan, Ohio State University

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

Horrific Bonds: Demon Children and Distressed Mothers in the *Ring 1 & 2*  
   Amanda LeBlanc, University of Alberta

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-**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

**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-Madison

Give my Regards to Springfield: Pastiche and Parody in Primetime Animation  
   Jay Malacher, West Virginia University
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

Oysters and Snails
104-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 Auguoustakis, U of Illinois

Love in the Golden Age of Television
105-Men, Women, and Love in TV Land
Chair: Andrea M. Comiskey

Love in Marty and the Problem of TV-to-Film Adaptation
Andrea M. Comiskey
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
Cinephilia: The Love of Film
106-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

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

James P. McCartin, Seton Hall University

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
109-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
Female Pleasure and Performance: Masochism Love in *Belle de Jour* and *Story of O*

Samm Deighan, U of Pennsylvania

Blood and Bravado: Violence, Eroticism, and Spain in Pedro Almodovar’s Film *Matador*

Meggie Morris, Institute of Fine Arts

You know what the first rule of flying is?: The Interplay Between Love and Violence in Joss Whedon’s *Serenity* and *Firefly*

Jennifer Farrell, Milwaukee School of Engineering

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**L’Amour Noir: Fear and Danger in Romance**

**110-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 take the Vamp so long to become a Femme Fatale?

William Mooney, Fashion Institute of Technology (SUNY)

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**November 11, 2010**

**Thursday**

**Session Two-2:45-4:15**

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111-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 Hollywood 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

Jewish-Gentile Romance: From Abie to Zohan

112-Romantic Adversity and Cultural Diversity

Keeping the Faith: The Multicultural Jazz Singer
    Lawrence Baron, San Diego State University
An East-West Side Story: Jewish-Gentile Romance in Globalized Israeli Film
    Josh Beaty, University of Pittsburgh
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
The Dark Side of Love
113-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
Tyler Manolovitz, Sam Houston State University
Michelle Martinez, Sam Houston State University
Love and Crime in Agatha Christie Films
Mark Aldridge, Southampton Solent University (UK)

Oysters and Snails
114-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
115-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-Conte, SUNY at Buffalo

Deborah Carmichael, Michigan State University

Dangerous, Transgressive and Unloved  
116-Screening Pedophilia and Incest

Just Looking at My Brother Watching His Body in the Mirror Makes me Horny: The Peters Twins, the Politics and Erotics of the incest Taboo in Homosexual Sex  
Dana C. Gavensen, U of Iowa

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)

Vampire Love  
117-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

Love Sucks: (Re)considering Sookie, Violent Desire, and Transformations of Consent  
Ericka Feigenbaum, CAM PPO of America
Queer Love
118-Queer Love and Ethnic/National Identity

The Representation of Virile Friendship: A Chinese Perspective
   Benzi Zhang, The Chinese University of Hong Kong

The Exotic Erotic: Queer Representation in the Context of Post-Colonial Ethnicity on British TV
   Peri Bradley, Southampton Solent University, (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

Medieval Love and Sexuality in Film and Television
119-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

Cinephilia: The Love of Film
120-Producing the Cinephile

Political Pleasures; Cinephilia and the Production of Disenfranchised Spectators
   Ben Sher-U of California-Los Angeles

A Thick Line Between Love and Hate
   John Lamerson, Texas A&M University-Corpus Christi
Where Cannes and Criterion Cross: the Mutually Reinforced Cinephilia of the Festival and Video Markets
Josh Beaty, University of Pittsburgh
Adaptations, Transformations and Manipulations: Or the Games Media Play
Kathleen Newell, Savannah College of Art and Design

The Bond Girls
121-The Bond Girls II

Trench. Sylvia Trench: The First Bond Girl
Emily E. Gifford, Central Connecticut State University
The Bond Girl Parodies: How Spoofs of James Bond Films Utilize the Bond Girl Archetype
David Sedman, southern Methodist University
Bond Girls: Icons of Heterosexual Desire and Homosexual Identification
Rob Faunce, Stony Brook University
Why do Chinese Girls Taste Different from All Other Girls?’ Or the Implications of James Bond’s Global Gourmandizing
Robert Cross, Doshisha University (Japan)

November 12, 2010
Friday
Session One-8:30-10:00

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Medieval Love and Sexuality in Film and Television
200- Medieval Heroes and Outlaws on the Big Screen

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

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
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
Discourses of Love and Old age in Irina Palm (2007) and Cloud 9 (2008)
Anja Hartung, Otto-von-Guericke University (Germany)

Listening to the Music of Love in Film and Television
203-Bodies of Love’s Sonic Work
The Contemporary Musical Biopic: Styles and Forms
Penny Spirou, Macquarie University (France)
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

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
Different Bodies
205-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
It’s De-Lovely: Cole Porter and the Dichotomy of Disability
   Katherine McMahon, University of Buffalo

The Dark Side of Love
206-Revenge and Desire

Dimensions of Desire: Love, Violence and the Surrealist spectator in Jan Svankmajer’s Short Films
   Sarah Hamblin, Michigan State University
The Sentimental Web
   Tomas Lopez-Pumarejo, Brooklyn College
“Maybe I’ll Come Back: Representation of Femme Fatale as Voice in Alan Paluka’s Klute
   Joshua Cohen, University of Northern Colorado
Re-Imagining Censorship as “Reel” Mutilation: Why not a G-rated Version of David Cronenberg’s Crash
   Janet Schwartzberg Robinson, U of Colorado-Boulder

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)

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Dangerous, Transgressive and Unloved
208-Perverse Pleasures

Perverse Pleasures; Underground Sex in Transgressive Cinema
David Ray Carter, Independent Scholar

Jack Smith: Underground Love
Stephanie Class, The New School, New York City

Jack Smith’s Legacy *Flaming Creatures* and its Filmic Descendants
Caitlin Hormon, The University of Missouri-Kansas City

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

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-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)

Sex and Love in Asian Contexts
212-India

Old Love/New Twist: Dev D
   Gunjeet Aurora, Jawaharial 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
Marital Eroticism in Indian Soaps
   Shvetal Vyas, University of South Australia

Taking Care of Business: Office Romance in Film and Television
213- Lab Rats and Office Mice: Cinema’s Lovelorn Characters

Changing Loyalty: Scientific Management in *Desk Set* and *The Method*
   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
An American Bromance
214-Homosociality on Television I: Belonging and (Male) bonding in a Post Feminist Culture

Instruction and Inclusion: VH1’s The Pick-up Artist and Male Homosocial Bonding
  Matt Thomas, U of Iowa
Bros before Ho’s: Bromance, Postfeminism, and Entourage
  Melissa Zimdars, University of Iowa
What I give to You, What I Share, I do with No One Else: Homosocial Love in Boston Legal
  Kelli Marshall, University of Toledo

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

From Black Caesar to American Gangster
  Mia Mask, Vassar College
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

Global Perspectives on the Alpha Male in Love
216-Bollywood 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

True Freak: Disability, Queerness, and Monstrosity in Alan Ball’s *True Blood*
   Jeffry J. Iovannone, University of Buffalo

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*

Miss Brawne’s Busy Hands and Brilliant eyes: *Bright Star’s* Heroine at Work and In Love
   Ada Sharpe, Wilfrid Laurier University (Canada)

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
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

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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 Monsters Ball
   Griselda Thomas, Kennesaw State University
   “Didn’t you get my message?”: Interracial Affairs and Racialized Backlash
   In Obsessed
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 Kulchyńska, National University (Ukraine)
Cast(e) Out in Love: Depiction of Caste in Indian Television Serials
Madhumita Chakraborty, University of Delhi (India)

Loving the Machine
224- Human Desire in Techno-context

When Machines Call the Shots
Dean Conrad, The University of Hull (UK)
Human Desires: The Impossible Robotic Dream
Amber Jamilla Musser, New York University
Loving the Person Within the Machine: an Analysis of *AI: Artificial Intelligence* and *Bicentennial Man*
Kristi Scott, Southern Illinois University

Blaxploitation Films
225-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

Radical’ Blaxploitation and Romance: The Black Directors of Blaxploitation  
Allyson Nadia Field, U of California-Los Angeles

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

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 the Male Dyad in the Bromance: 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 Property in *Sense and Sensibility*
   Suzanne 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)
Richard O. Randolph, Kansas City University of Medicine and Biosciences
Kelstan Lynch, Kansas City University of Medicine and Biosciences

Love in a Time of War
232-Love and Romance and World War II

Love and the Sublime in Merry Christmas, Mr. Lawrence
Dan A. Nishimura, San Francisco State College
Love Conquers All: Life is Beautiful, Enemy at the Gates and Pearl Harbor
Kathryn Morey, Lancaster University (UK)
Love the Only Response in a Time of Darkness: Le Corbeau directed by Clouzot (1943)
Francois Rouquet, University of Rennes (France)

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

If Andie Became Amanda: *Pretty in Pink* and *Some Kind of Wonderful*
As Deliberations on Class Transcendence
   Elissa Nelson, U of Texas
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)
Affairs of Race
234-The Role of Genre in Defining Interracial Affair Racism
Chair-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

All in the Family: the Bonds of Family Affection in Television
Aurelie Blot, Sorbonne, Paris IV, Paris (France)

Lust in Space
236-Love Amid the Deep Black
Love on the Outer Frontier: The Bonds of Love in *Firefly* and *Serenity*  
Don Tresca, Independent Scholar

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

**Medieval Love and Sexuality**  
237-Medieval European Cinema

What Women Want Most: Peter Cook’s Pythonesque Sign/Mime for Video Adaption  
Carol Robinson, Kent State University

‘Galeotto fu il libro e chi lo scrisse’: Desire, Mimesis and the Author/Auteur in Pasolini’s *Decameroni*  
Humberto Gonzalez, Baylor University

The Wooing of Olga: Choosing between Loves in *Alexander Nevsky*  
Kathleen McDonough, SUNY-Fredonia

**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

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* and *Itty Bitty Titty Committee*  
Carly Jerome, Grinnell College
True Love Queered: Sex, Melodrama, and Romance in *Queer as Folk*  
Pamela Demory, U of California-Davis

**Vampire Love**

240-Twilight

*Twilight*’s Romantic(?) Hero  
Saralyn Smith, Claremont Graduate University
The Desire to Desire Vampires: *Twilight* as Neo-Woman’s Film  
Ann Thurber, Emory University
The emotion Impact of Fantastic Vampire Love  
Meike Uhrig, Johannes Gutenberg Universitat, Mainz (Germany)

**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

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

**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 in Love in Robert Altman’s Films.  
  - Charlene Green, Collin College, Preston Ridge  
- *Sherman’s March*: Romantic Love in Documentary Films  
  - David Paletz, Duke University

**November 12, 2010**  
**Friday**  
**Session Five: 4:15-5:45**
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**Affairs of Race**  
**244-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-Doderlein, University of Oslo (Norway)  
Bianco e Nero, White and Black: Viewing Interracial Relationship 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 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)
S-he’s gorgeous, so s-he won’t stay: Mating strategies in Hollywood Classical Romances
Laurent Jullier Universities of Nancy II and Paris III (France)

**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

**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

Love and Food
250-Edible Intimacies: Food, Sexuality and Genre

No Cream, No sugar: Representations of Food and Sexuality in the Police Procedural
  Paul Gansky, U of Texas-Austin
Stay Away from the Stoli: *Mad Men’s* Love Affair with Alcohol
  Sarah Murray, U of Texas-Austin
I Pretended He Was a Sandwich: Liz Lemon’s Love Affair with Food in *30 Rock*
  Carolina Hernandez, U of Texas-Austin

Shakespeare in (and Out of) Love
251-Across Borders and Boundaries

Flower-Juice Power, Magic Potions and Shakespeare Professors: The Queer Potential of Love in *Were the World Meets* and *A Midsummer Night’s Dream*
  Hillary Fogerty, Missouri Southern State University
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 Quelph

**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

Violating and Valdating Musical Comedy: Music and Murder in *Heavenly Creatures*
Michael Saffle, Virginia Tech

**The Global Perspective of 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 Raimis’ *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
Agape and the Place of the Ascetic in the Films of Luis Bunuel
Karen S. Goldman, Chatham University
Female Mysticism in Breaking the Waves
Becky McLaughlin, University of South Alabama

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

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

   Jon Cowans, Rutgers-Newark
   Christine Lamberson, U of Wisconsin-Madison
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-Cinephilic Practices

For the Love of Film: In Search of the Referent on the Cinematic Pilgrimage
   Lelaine Bonine, U of Minnesota
Cinephilia as Film Practice: Alain Corneau, Crime Cinema, and the 'politique des auteurs’
   Francois Massonnat, U of Pennsylvania
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 Weingar, 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

“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

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: Hester Joyce

The Vice of Lust: explorations of Love and Female sexuality in Films by Australian Women Filmmaker
Lisa French, Royal Melbourne Institute of Technology College (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)

Love Outback: colonial vices and virtues
Hester Joyce, Latrobe 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 (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 Saran, 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

Sue 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

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
From Sacrificial Space Dudes to Hypermasculine Homophobes: Redefining Kirk and Spock
   Bridget Kies, Valparaiso University

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
313-Panel 1

Totalitarianism and Its Corruption of the Erotic in the Fiction of Alan Moore
Lesbian Vampires
314-Lesbian 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 Pleased Hands’: The Love of Guns in *Dear Wendy*
   Bruce Wyse, Wilfrid Laurier University (Canada)
The Idea of the Thing: Hans Richter and The Essay Film
   David Oscar Harvey, U of Iowa
Volatile Relations: Hitchcock, Romero, and the Love of Gas Pumps
   Chuck Jackson, University of Houston-Downtown

Global Perspective on the Alpha Male in Love
316-Dangerous Men, Adventurous Women, Ambiguous Conventions

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
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)

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

Astaire-Rogers vs. Demille: 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
Queerly Musical: Exploring the Relationship between Censorship and Queer/Normative Love in *The Gay Divorcees* 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

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**Loving the Machine**

**319-Relationships with Machines**

Romantic machine: Loving and Hating our Technology in Romantic Love Movies, 1995-2010

Yuya Kiuchi, Writing, Rhetoric and American Cultures

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)

---

**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 Taymo’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

**Love at the End of Life**
321-Love at the End of Life

Capital Punishment and the Contemporary Cinema
David Papke, Marquette University

Film Representations of Children’s Views of Death and dying
Marianne Matzo, U of Oklahoma-College of Nursing

Anne Hudson Jones, U of Texas-Medical Branch

End Stage Addiction and Love in *Leaving Las Vegas* (1995)
M. Sara Rosenthal, U of Kentucky

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**November 13, 2010**
**Saturday**
**Session Three-12:45-2:15**

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</table>
Love and Sex in the Films and Graphic Novels of Alan Moore
322-Panel Two

When One Bad Day Becomes One Dark Knight: Love, Madness and Obsession in the Adaptation of The Killing Joke into Christopher Nolan’s The Dark Knight
Joseph Michael Sommers, Central Michigan University

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
324-Love and Romance and World War I (and before and after)

Dr. Zhivago and Russian Spiritual Philosophy
Laura Dean Johnson

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 The Family Man
325-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**

**326-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)

**Jewish-Gentile Romances**

**327-Unlikely Couples in Stanley Kubrick’s *Eyes Wide Shut***
   (A Panel Discussion)
   Nathan Abrams, Bangor University (UK)
   Brue Kaplan, Independent Scholar
   Jeanne Marie Kusina, Bowling Green State University

**The Landscape of Love**

**328-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*
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
329-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 Bertran Tavernier’s Round Midnight and Woody Allen’s Sweet and Lowdown (1999)
   Dennis Rothermel, California State University-Chico

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

Becoming Jane
   Kristen Welch, Emory University
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
331-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
Melancholy in *Kill Bill*: Love on the Side or in Search for Love?
Rania Kosmidou, University College of Dublin (Ireland)
The Comedic Punch Line: Unpacking scenes of domestic violence-as-humor
in Tyler Perry films
Jenise Hudson, Florida State University

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 (Hong Kong)

**Loving the Machine**

334-“Revealing” Female Machine bodies

She the Ultimate Weapon: corporeal Love and Destruction
   Amanda Landa, U of Texas-Austin
Love on the Border of the Uncanny Valley: Significant otherness in *Ghost in the Shell: Innocence*
   Allison de Fren, Connecticut College
High-Tech Pleasure: Seriality and Pornographic Body
   Sarah Schaschek, University of Bonn (Germany)

**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 Relationship 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

338-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

**Different Bodies**  
**339-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

**The Dark Side of Love**  
**340-Sexual Identity and The Homo-Erotic**

Fear and Queer: Sex and Gender in Lars von Trier’s *Antichrist*  
Carla Fulgham

The American Homo-Social bond in Spielberg’s ‘violent’ movies  
Charles Burnetts, 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)

**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, Cornell 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

Love Games: Patriotism in The Jackie Robinson Story, Miracle, and Invictus
    K Edgington, Towson University
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 Easton and Kara Kaufman, Salem State College

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

Ordinary Bodies, Bland Manliness: Homosociality and Social Fulfillment in Films of the Reagan Era
    Jose Cruz, La Laguna (Spain)
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: *Lila and the Baobab*  
Chair: Carole Martin

To Translate of 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

MISSING TITLE  
Veronique Courtois (Los Angeles)

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

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**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 Felicles
   Part 1: Francisco Salvador Ventura, University of Granada (Spain)
   Part 2: Joao Macarehas Matues, 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 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*
   Thomas J Hertweck, U of Nevada-Reno

The Politics of Eating: *Eat, Drink Man Woman* and *Tortilla Soup* as Transculturated Adaption
   Jinhua Lia, Purdue University

**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

Editing Jane: The Necessity of Editorial Choices for a Twentieth Century Viewing Public
   Valerie Murrenus Pilmaier, U of Wisconsin-Sheboygan

Wag Another Tale: Austen Representation in Children’s Television
   Elisabeth A. McClurg, U of Nebraska-Lincoln

The Jane Austen Tourism Corporation
   Robert Dryden, University of Hartford
Love and Death
348-The Collision of Eros and Thanatos
   Chair: Jeffrey Chown

The Orpheus’s Myth in cinema, Eros and Thanatos in Greek Movies
   Irini Stathi, University of the Aegean-Mytilene (Greece)
The Death of Love in New Hollywood cinema
   Hauke Lehmann, Freie Universitat-Berlin (Germany)
Death as Liberation or Punishment? Fernando Meirelles’ City of God vs. Ali Zaoua’s Prince of the Streets
   Francis Vanaria, Suffolk University
Eros, Thanatos, and Authorial Confusion in Apocalypse Redux
   Jeffrey Chown, Northern Illinois University

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
Kinky TV: the Representation of Fetishism in American Crime Show Television
   Jennifer Begeal, Independent Scholar (New York)

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**  
351-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

**The Dark Side of Love**  
352-Desire and Doom

Open Your Mind; Open Your Eyes: *Vanilla Sky*  
Graham Scott, Arab American University  
The Representation of Love in Oliver Stones’ *U Turn* (1997)  
Henry Thompson,  
Video and Violence: Lisbeth Salander in *The Girl with the Dragon Tattoo* and *Angela in Tesis*  
Karen A. Ritzenhoff, Central Connecticut State University

**L’Amour Noir**  
353-Noir, Society, Scientific Methods

Why, if you really love me, you could . . .: Examining the femme fatale and her false promises of love
Dawne Clare, St. Thomas University, New Brunswick (Canada)
That Silly Staircase Between Us: Class Repression in Billy Wilder’s *Double Indemnity*
Galen Wilson, Texas A&M University

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

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**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

Love at the End of Life and Russian Spiritual Philosophy in *The Last Station* (2009)
   Laura Deen Johnson, SUNY-Fredonia
Fatal Illness, Suicide and the Mediation of Love in *Wilbur Wants to Kill Himself* (2002)
   Meryl Shriver-Rice, University of Miami
   Irina Schulzki, The Ludwig Maximilian University of Munich (Germany)

Love and Violence: Action Heroes
401-Love and Violence: Action Heroes

Romance Themes in Superhero Films and Television
   Don Tresca, Independent Scholar
*Buffy the Vampire Slayer* and Monstrous Female Desire
   M. Soledad Caballero, Allegheny College
Love at Edge of a Knife: Exploring Angelina Jolie’s Many Loves
   Jennie Morton, Upper Iowa University, *Buildings* Magazine

The Bond Girls: Sex and the Secret Agent
402- The Bond Girls I

Three Dimensions of Feminism and Female Interpretations in the James Bond Films
   Lilly J. Goren, Carroll University
Sex, Violence and Martinis: Video Game Culture and Shifting Gender Identities in Bond Videogames
   Michael Melroy, Madison Area Technical College
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 Colleges

Love, Marriage and a Baby Carriage
403-Issues of Motherhood and Fatherhood

Sisterhood is Too Powerful: Wonder Woman’s Disappearing Matriarchal Family
   Ruth McClelland-Nugent, Augusta State University
And He Loves my Kid: Motherhood and Romance in Contemporary Romantic Comedy
   Sara Ross, Sacred Heart University
Heroic Television Fathers: jack Bauer, David Palmer and the Virtues of Family
   Cynthia Cravens, U of Illinois-Chicago
Rescuing Fathers in True Lies and Face/Off
   Elizabeth Abele, SUNY Nassau Community College

Sex and Love in Asian Contexts
404-Sexuality and the Extremes of Sexuality

Sexuality in Malaysian Films: An Exploration
   Putri Tasnim Mohd Arif, University Technology Mara (Malaysia)
   Maszalida Hamzah, University of Technology Mara (Malaysia)
Takechi Tetsuji and the Politicization of Eroticism in Japanese Cinema
William Lee, University of Manitoba (Canada)
The Wayward Cloud: Phallicization, Pornography and the Frenzy of the
(In)Visible
Chuck Williamson, Ohio State University

**Hollywood’s (m)Other(ly) Love**

405-

(m)Other Love in Steven Spielberg’s *Munich*: Abject Jouissance and the Maternal Object
Jaime Bihlmeyer, Missouri State University

The Cougar Re-Configured: A New Subject of Desire
Emily Fox-Kales, Northeaster University and Harvard Medical School

The Abject Zone: The vortex of spatial and epistemological uncertainty in *Repulsion*.
Defne Tuzun, U of Wisconsin-Milwaukee

Metal Meets Flesh: Cronenberg’s *Crash*, Lacan’s *Breast*
Becky McLaughlin, University of South Alabama

**Writers in Love**

406-Love and the Kitchen: Writing and Adapting the Life of Julie Child

The post-9/11 chick-flick? Trauma, Memory and *Julie and Julia*
Roberta Garrett, University of East London (UK)

In the Archon’s Kitchen with Nora: *Julie & Julia* and adaptation as autobiography
Lucia Blanchet, Northwestern University

Out of the Frying Pan and into the Fire: An examination of Love, Power and Person in the Broadcasting and Autobiographical Writing of Julie Child,
Clarissa Dickson Wright and Nadia Giosia
Stefanie Bojarski, Wilfrid Laurier University (Canada)
The Dark Side of Love
407-Production, War and Video

Young Love can be Torture: An Autoethnography Exploring the Link Between Heartbreak the Creation of High School Sweethearts
Will Gartside, University of Illinois-Chicago
Terror Sex; An examination of the role that film has played in the use of sexual violence by the U.S. military during the Global War on Terror
Ryan Mason, Ohio State University
Twisted Trysters; Love Gone Wrong in the Documentaries of Errol Morris
Lou Thompson, Texas Women’s University

Shakespeare In (and Out of) Love
408-For the Love of Shakespeare: Questions of Authenticity, Absence and Influence

Truth and Falsity in the Name of Love: King Lear and Before the Devil Knows You’re Dead
Noel Sloboda, Penn State York
The Controversy of Adaptation: Mazursky’s View of Shakespeare’s The Tempest
Charles Hamilton, Northeast Texas Community College
Speaking of Rosalind, Romeo is Out of Love
Howard Schmitt, School of Theatre, University of Southern California

Affairs of Race
409-Imperialist Desire, Sexual Colonization, and the Limits of Racial Tolerance
Chair: Chikako Nagayama
Beyond Black and White (and Yellow): Interracial Love in *The Bitter tea of General Yen*
   Elizabeth Rawitch, University of East Anglia (UK)
When Borders Melt; Space, the Gaze and Racial Politics Without ‘Color Code’ in *Nessa no chikai* (vow in the Desert, 1941)
   Chickako Nagayam, University of Toronto (Canada)
This is America, No One Cares: Afro-Asian Relationships in *Mississippi Masala* and *Bhaji on the Beach*
   Surbhi Malik, U of Illinois-Chicago

**Jazz and Film, A Love Affair**

**410-Jazz, Love and Identity**
   Chair: Chuck Berg

*The Man I Love*: Gender, Jazz and the Historical Moment of the Woman’s Film
   Kevin Hagopian, Penn State University
Jazz, Crime and Moral Retribution
   Sheri Chinen Biesen, Rowan University
*The Jazz Singer*: Coming of Age in America and Film
   Karen Orr Vered, Flinders University (Australia)
*The Fabulous Baker Boys*: A Tangled Jazz Love Affair

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**November 14, 2010**
**Sunday**
**Session Two: 10:15-11:45**

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Listening to the Music of Love
411-Unconventional Love of Yesterday and Tomorrow

Of Cats and ‘Cougars’: Music’s Diplomatic Role in *Harold and Maude*
Mathew J. Bartkowiak, U of Wisconsin-Marshfield/Wood County
Strange Recognitions for a Strange Romance: Musical rituals in Terry Gilliam’s *Twelve Monkeys*
Julie McQuinn, Lawrence University
Hello, *WALL-E*: Music as a Signifier of the Human
Alexandra Roedder, U of California-Los Angeles

Love, Marriage and a Baby Carriage
412-Interrogating Contemporary Family Bonds on Television

Television’s *Parenthood*: Deconstructing Family Constructs for the 21st Century
Jennifer L. Stevens, Roger Williams University
I’ll Take Our Family Over Normal Any Day: *Supernatural’s* Commentary on the Modern American Family
Nicole Freim, Riverside Community College
Flawed Fatherhood: Domestic Masculinity and Missing Mothers on *Everwood*
Jennifer M. Fogel, U of Michigan

For the Love of the Fans
413-Loving our Spandex-Clad Super-Heroes
Narrative X-Factors: shifting Forms of Feedback from comics to their Adaptations
    Mark Heimermann, U of Wisconsin-Milwaukee
Fandom and Film Franchise Reboots
    Patrick Copley, Independent Scholar
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

Different Bodies
414-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 Gallactica
    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
415-Cold War Culture: Foundations and Fissures

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)

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

John Tibbetts, U of Kansas
Laurence Raw, Baskent University, Ankara, Turkey
Rodney Hill, Georgia Gwinett College
Peter Lev, Towson University