Thursday 30 October

Session 1: 8:30 AM – 10:00 AM

**PANEL 3011** Gender in the Golden ‘80s I: Gender Outsiders in the 1980s  
Chair: Laura Mattoon D’Amore, Roger Williams University

The New Man and the Next James Dean  
Michael D. Dwyer, Arcadia University

“Outside of Society, That’s Where I Wanna Be”: *Repo Man* and the Search for a Viable Masculinity in Reagan’s America  
Sean McKee, Indiana University

Don’t Call Me Bitch: Gender, Race and the Comedic in *Fatal Beauty*  
Kathleen Murray, University of Pittsburgh

**PANEL 3012** Difficult Men: Images of Masculinity I: “Alternative” Difficult Men  
Chair: Michael Rennett, University of Texas at Austin

The Angry "Nice Guy" in American Film and Television  
Michael Rennett, University of Texas at Austin

Running Amok in Familyland: Seth MacFarlane’s Nihilistic (and Problematic) Queerness  
Ben Kruger-Robbins, University of California, Irvine

Good Neighbors Make Bad Murderers: Understanding Seth Rogen and the Difficult Man’s Influence in the UCSB Attacks  
Jennifer Reinwald, University of Pittsburgh

**PANEL 3013** The Golden Age of Documentaries I: Re-enactments, Manipulation, and Pranks: Examining “What’s Real?” in Films by Errol Morris, and Banksy  
Chair: Tony Osborne, Gonzaga University

Confronting the "Real Presence of Motion": Epistephelia, Chronopolitics, and the Slow-Motion Reenactment in Errol Morris’s *Standard Operating Procedure*  
Benjamin Ogrodnik, University of Pittsburgh

For the Sake of Searching: Errol Morris’s Notions of Truth and the Verity of Documentary Film  
Glen Wood, Independent Scholar

The Prankumentary: Considering Banksy’s *Exit through the Gift Shop*
Maria Hofmann, University of Minnesota

**PANEL 3014** The Golden Opportunities of Film Exhibition I: Film Exhibition and Temperant Americanization—Even on Sunday
   Chair: Deborah Carmichael, Michigan State University

"A greater and safer friend than liquor": The Temperance Movement and the Film Industry 1900-1920.
   Emily Brooks, The Graduate Center of the City University of New York

“Americanization" at Sea: Screening Films for Immigrants Aboard Ocean Liners, 1923-1927
   Carolyn Condon-Jacobs, Columbia University

Sunday Afternoon at the Movies in 1930s Oklahoma
   Deborah Carmichael, Michigan State University

**PANEL 3015** The Classical Hollywood Film Musical I: 1930s-40s: Creating Stars and Spectacle in the Classical Film Musical
   Chair: Brent W. Phillips, New York University

"Imaginary" Voices: Dubbing, Gender, and Race in the American Musical Film
   Gail Sheehan, Salem State University

Charles Walters and the Star System at M-G-M
   Brent W. Phillips, New York University

**PANEL 3016** Queer Film and Television I: Low Budget, High Aspirations: *Lost Girl* and the Paradoxes of Representation in a "Post-Queer" Universe
   Chair: Laura LaVertu, Independent Scholar

“It’s time”
   Sally Green Heaven, Independent Scholar

"Right on the Target, Wide of the Mark:" Sexuality and Ethics in the World of *Lost Girl*
   Lisa E. Yimm, Freelance Broadcast Media Professional

Sexual Power on *Lost Girl*: Gateway to a Golden Age?
   Laura LaVertu, Independent Scholar

**Session 2: 10:15 AM – 11:45 AM**
**PANEL 3021** The Golden Age of the Western I: *Oh Them Golden Cowboys*
Chair: Sue Matheson, University College of the North, Canada

Robert Taylor: From Pretty Boy to Sadistic Cowboy
Debra B. Cutshaw, University of Nevada, Reno

“Henry’s Boys”: Rock, Tab, Rory, and Guy and Clint and….
Camille McCutcheon, University of South Carolina, Upstate

Stars in the Western Sky: John Ford, His Stock Company, and the Art of Image Management
Sue Matheson, University College of the North, Canada

**PANEL 3022** Reality TV I: (Re)Casting Reality: The Creation and Maintenance of Characters in U.S. Reality Television
Chair: Christina Hodel, University of Kansas

Alaska’s Kilcher Family: Recasting the Frontier Hero for Reality Television
Michael Hess, University of Oregon

Training for the Game: “How To Get on Reality TV” and the Promotion of the Enterprising Self
Andrea Ruehlicke, University of Illinois at Urbana Champaign

Type Casting? Gender Stereotypes and Class Politics on MTV’s *16 and Pregnant* and *Teen Mom*
Christina Hodel, University of Kansas

**PANEL 3023** The Movie Star I: Origins and Traditions of Stardom: Opera, Radio, and Photography
Chair: Amit Patel, University of Kansas

Opera Star/Movie Star (from The Met to Hollywood)
Paul Fryer, Rose Bruford College of Theatre and Performance, UK

Radiophonic Stardom in Early Argentine Sound Cinema
Nilo F. Couret, University of Michigan, Ann Arbor

Edward Steichen and Hollywood Glamour
Alisa Reynolds, University of Kentucky

**PANEL 3024** Queer Film and Television II: Watching Out Loud: Audiences and Reception of Sexual and Gender Identity
Chair: Bridget Kies, University of Wisconsin—Milwaukee

Straight Men Making Sense of the Bromance Discourse
Ron Becker, Miami University

Queer Like Me: An Exploration of the Impact of Gay & Lesbian Representation in Popular Television on LGBTQ Young Adults
Sean Robinson, Morgan State University
Divonna Stebick, Gettysburg College

From Glee to Grindr: Media Representations and the Sexual Inequality Gap Among Queer Men
Andrew Shaffer, University of Wisconsin-Madison

PANEL 3025 The Cinematic City I: The Post-Industrial American City and the Studio System
Chair: Erica Stein, Marymount Manhattan College

Capturing the Counterculture: Hollywood Location Shooting in San Francisco, 1968
Josh Gleich, Arizona University

The Dodgers and Other Martyrs: The Persistence of Late Modern New York in Independent Cinema
Erica Stein, Marymount Manhattan College

Landscapes of Pursuit: Detroit 9000 and the Popular Culture of Urban Decay
Nathan Holmes, University of Chicago

PANEL 3026 TV Drama I: Screening the Future: Sci-fi Television Dramas in Classic and Post-Network Eras
Chair: Rob Smith, Knox College

Alienated American Dreams: Disillusionment, Conformity, and Neighbor Panic in the Midcentury TV Anthology Drama
Molly A. Schneider, Northwestern University

From "By Your Command" to "So Say We All": The Golden Re-Imagination of Battlestar Galactica
Steffani Esser, University of Wisconsin-Madison

“They told you, you were the original didn’t they?:” Orphan Black and the Simulacra
Rob Smith, Knox College
**PANEL 3027 Classical Antiquity I**: Classical Antiquity in 1962: Various Genres, One Golden Age
   Chair: Emma Scioli, University of Kansas

The Men Who Would Be Hercules: *The Three Stooges Meet Hercules* (1962) as “Low Comedy” Highlight
   Bob White, Shaker Heights High School

*The Manchurian Candidate* (1962): The Cold War and Classical Antiquity
   Mike Yawn, Sam Houston State University

Glimpses of a Golden Age in Jules Dassin’s *Phaedra* (1962)
   Emma Scioli, University of Kansas

**Lunch: 11:45 AM – 12:45 PM**

**Session 3: 1:00 PM – 3:00 PM**

**PANEL 3031 Workshop I**: Publishing Your Work on Film and History

**PANEL 3032 Queer Film and Television III**: Social and Historical Discourses in Queer Film and Television
   Chair: Bridget Kies, University of Wisconsin—Milwaukee

Sapphic Stereotypes: Lesbian Characters in Starz’s *Spartacus*
   Jerry B. Pierce, Penn State Hazleton

*Far From Heaven*: Civil Rights in the 1950s and 2000s
   Marit Knollmueller, University of Maryland, College Park

Post(ing) Same-Sex Marriage: Discourses of Marriage Rights as they Circulate on and around ABC’s *Modern Family*
   Liora Elias, University of Minnesota

The Family is All Normal: Homonormativity in *The Kids Are All Right*
   Jennifer Reinwald, University of Pittsburgh

**PANEL 3033A Film Noir I**: The Women of Films Noir
   Chair: Darrell Newton, Salisbury University

Feminists in Black Negligees: Dangerous Dames in Film Noir of the 1940s-1950s
Lynne Byall Benson, University of Massachusetts Boston

Who’s that Dame? Fluidity and Postwar Female Imagery
Darrell Newton, Salisbury University

**PANEL 3033B** Film Noir II: Film Noir and International Eyes
Chair: Merve Bozcu, Kadir Has University, Turkey

San Francisco: City of No Escape
Jana Bébarová, Tomas Bata University, Czech Republic

René Girard, Notions of Violence, and *Double Indemnity*
Merve Bozcu, Kadir Has University, Turkey

**PANEL 3034** Auteurs and Authorship I: Underappreciated Auteurs
Chair: Zachary Ingle, University of Kansas

Rhythm of Lives: *Lenny* and the Golden Age of Bob Fosse
Dennis Bingham, Indiana University-Purdue University, Indianapolis

Auteurs in Hollywood’s "New" Golden Age: Buddy Adler, Fred Zinnemann and *From Here to Eternity*
J. E. Smyth, University of Warwick, UK

Alfonso Cuaron and the Ebb of the Mexican New Wave
Gregory Wolmart, Drexel University

**PANEL 3035** TV Drama II: Theorizing Quality TV
Chair: Phil Mathews, Bournemouth University, UK

Queering Quality TV
Taylor Cole Miller, University of Wisconsin-Madison

“Hell is Paul Reiser”: Quality Television Discourse, Difficult Men and Likability.
Simone Becque, Southern Illinois University

What is This Show About: Renaissance of Theme in Television Dramas
Phil Mathews, Bournemouth University, UK

**PANEL 3036A** The Golden Age of the Western II: Western Classics I
Chair: Christopher Minz, Georgia State University
Cowboy Classics: Golden Age Westerns and Virgil’s *Aeneid*
Kirsten Day, Augustana University

You Were Married, but You Never Had a Wife: The Traumatic Ellipses in Budd Boetticher’s Ranown Cycle
Christopher Minz, New York University

**PANEL 3036B** The Golden Age of War Films I: Holy War and Patriot Visions in Middle Eastern and Post-9/11 Wars
Chair: Vincent Casaregola, St. Louis University

Moving Away From and Adhering to the Golden Age: Hollywood Responds to Operations Iraqi Freedom and Enduring Freedom
Timothy Bengford

The Mediatization of War in Iranian Cinema
Ali Zohoori, Bradley University

**Break: 3:00 PM – 3:30 PM**

**Session 4: 3:30 PM – 5:00 PM**

**PANEL 3041** Sound Is Golden I: Re-Scoring the “Golden Age” Narratives
Chair: Katherine Quanz, Wilfrid Laurier University, Canada

The Golden Age of Sound Effects?
Dong Liang, University of Chicago

The Musical and the Early Sound Era: The *Love Parade’s* Assertive Score
Michael Slowik, San Diego State University

The Night They Invented the Golden Age: Revising the Historiography of the Hollywood Musical
Amanda McQueen, University of Wisconsin-Madison

**PANEL 3042** The Golden Age(s) of Science Fiction I: SF as Social Criticism in the 1960s and 70s
Chair: A. Bowdoin Van Riper, Independent Scholar

Matthew H. Hersch, University of Pennsylvania
From Sacred to Scientific: Charlton Heston's Second Golden Age
Amy C. Chambers, University of Manchester, UK

**PANEL 3043** The Golden Age of Holocaust Cinema I: Animating and Televising the Holocaust
Chair: Lawrence Baron, San Diego State University

The Squirrel Before the Maus: Yoram Gross's Sarah and the Squirrel
Lawrence Baron, San Diego State University

Holocaust Memory as Illustrated in Animated Short Films
Jodi Elowitz, University of Minnesota

The Depiction of the Holocaust in Television Series and Soap Operas Since 1980
Alessandro Matta, Memorial Museum of the Shoah, Cagliari

**PANEL 3044** Seeking El Dorado I: *Deutschland Über Alles?* Germany on Screen
Chair: Elizabeth Rawitsch, Independent Scholar

“Dem Deutschen Volke Zu Eigen”: The Ambiguous Politics of Fritz Lang’s *Nibelungen* (1924)
Thomas Prasch, Washburn University

Palermo or Wolfsburg? Werner Schroeter’s Transnational Cinema
Federica Franze, Columbia University

Heiner Carow's Coming Out: Gay Life as Authenticity and Allegory at the Collapse of the Berlin Wall
Scott Weiss, St. Francis College

**PANEL 3045** Queer Film and Television IV: From Niche to Mainstream: Production and Distribution of LGBT Film and Television, Part 1
Chair: Bridget Kies, University of Wisconsin—Milwaukee

Gold Rush in a Golden Age: Strand Releasing and the Expanding Market for LGBT Film in the New Millennium
Matt Connolly, University of Wisconsin-Madison

“Everything Straight People Have, We’re Gonna Have”: LGBT Film Distributors and the Making of a Gay Media Niche
Bryan Wuest, UCLA

Sexploitation on YouTube: Here! TV, Gay-for-Pay, and Male Nudity
Bridget Kies, University of Wisconsin—Milwaukee

**PANEL 3046** Heroes and Villains I: Justifiable Violence and Conquest? Heroes, Villains, and the Nation in our Society
   Chair Norma Jones, Kent State University

A Superhero Ain’t Nothing But a Villain in a White Hat: The Coding of Anti-Heroic Traits of the Post 9/11 Superhero in Fantasy Film as Good
   Antoinette Winstead, Our Lady of the Lake University

Imagining Terror: The Socio-Cultural Recapturing of Terrorism and Trauma in German, American and Israeli Feature Films
   Yael Ben-Moshe, University of Haifa, Bucerius Institute for Research of German History and Society, Israel

Man of Steel v. The Avengers: Third World Earth and the Limits of American Sovereignty
   Paul Elliot, Purdue University

**PANEL 3047** Classical Antiquity II: When Sparta Was Gold
   Chair: Seán Easton, Gustavus Adolphus College

Leonidas in Vietnam: *Go Tell the Spartans* (1978)
   Gregory Daugherty, Randolph-Macon College

Pop Culture, Then and Now: Herodotus, *300* (2007), and the Heroism of Leonidas
   Eric Ross, University of North Dakota

   Seán Easton, Gustavus Adolphus College

**PANEL 3048** Religion, Cinema, and the Golden Ages I: Supplication and Mourning on Screen
   Chair: Dan Chyutin, University of Pittsburgh

Sowing and Reaping, Dancing and Mourning: Biblical Echoes in Leo McCarey’s *Make Way for Tomorrow* (1937)
   Valerie H. Pennanen, Calumet College of St. Joseph

Judaic-Themed Israeli Cinema and the Function of Prayer
   Dan Chyutin, University of Pittsburgh
Area Chair Reception: 5:30 PM

Friday 31 October

Session 1: 8:30 AM – 10:00 AM

**PANEL 3111** Difficult Men: Images of Masculinity II: Southern Men, Southern Places
Chair: Mark Hill, Alabama State University

Southern Masculinity and the Deviant “Other” in *Rectify*
Kathaleen Amende, Alabama State University

*True Detective* and the New (Old) Southern Cowboy
Mark Hill, Alabama State University

Wallabees, Tighty Whities and the Decline of White Male Privilege in *Breaking Bad*
Jacqueline Trimble, Alabama State University

**PANEL 3112** The Movie Star II: All’s Fair in Love and War and Politics: Political Activists and Wartime Images
Chair: Amit Patel, University of Kansas

Amit Patel, University of Kansas

How John Wayne deployed Israel to champion American interventionism in Vietnam
Rodney Wallis, University of New South Wales, Australia

Imag(in)ing World War II: Close-Ups and the Female Star in the 1940s Wartime Woman’s Film
Alison L. McKee, San Jose State University

**PANEL 3113** The Golden Age of Holocaust Cinema II: The Holocaust in American Cinema
Chair Gordon Dueck, Queen's University, Canada

Kubrick’s Holocaust Secret: "The Aryan Papers" and Its Contexts
Marat Grinberg, Reed College

Post-Holocaust Jewish Geography: *Enemies, a Love Story*
Helene Meyers, Southwestern University
Errol Morris's *Mr. Death*: Portrait of a Fool or Meditation on Epistemology?
Gordon Dueck, Queen's University, Canada

**PANEL 3114** Women in the Film Industry I: Strategies Adopted by Female Auteurs, Producers, Editors, Writers
Chair: Karen Randell, University of Bedfordshire, UK

Looking for ‘Marie’ (Jean Durand, 1921-1922): A Case Study of the ‘Mythology of the New Woman’ in France
Aurore Spiers, Columbia University

A Feminist Behind the Camera: the Postwar Directorial Career of Ida Lupino
Carrie Bentley, North Dakota State University

The Role of Scenario Writers: On Women and the History of Screenwriting
Elizabeth Clarke, University of California, Santa Cruz

**PANEL 3115** Culture, Politics, and Identity I: Gender Politics in Chinese Cinema I
Chair: Jinhua Li, University of North Carolina, Ashville

Genre and Gender: The Classic Chinese Ghost Story and Contemporary Cinematic Presentation
Lei Jin, College of Charleston

In Search of an Alternative Feminist Cinema: Gender, Crisis, and Nation Building in Chinese Independent Films
Jinhua Li, University of North Carolina, Ashville

Gender and Art in Huang Shuqin's Film
Jie Zhang, Trinity University

**PANEL 3116** Classical Antiquity III: Modern Nostalgia for Ancient Golden Ages
Chair: Meredith Safran, Trinity College

Mike Lippman, University of Nebraska at Lincoln

Ron Orr, Texas Tech University

Meredith Safran, Trinity College

**PANEL 3117 Sound Is Golden II: Economical Soundtrack Design**

Chair: Katherine Quanz, Wilfrid Laurier University, Canada

Paying the Piper at Paramount: How Mitchell Leisen Squeezed His Music Budget on *Midnight* (1939)

Jeff Smith, University of Wisconsin-Madison

Stereo-Phony, or the Fine of Sound System Swindling

Eric Dienstfrey, University of Wisconsin-Madison

A Better Sound Tomorrow: Synthesizer Scores in Hong Kong Action Cinema

Katherine Spring, Wilfrid Laurier University, Canada

**PANEL 3118 The Golden Age of War Films II: Cold and Hot Wars Against Communism – The Cold War and Vietnam**

Chair: James Madigan, Independent Scholar

Soldiers in an Imaginary War: The Politics of Panic in Classroom Civil Defense Films

Caitlin Reynolds, Indiana University

Cream Puffs, Cripples and Psychopaths: Vietnam Draft Evasion and New Left Masculinity on Film

Anna Zuschlag, Western University, Canada

Manufactured Ignorance: Michael Cimino’s *The Deer Hunter* and the Vietnam War

James Madigan, Independent Scholar

**PANEL 3119 The Golden Age of the Western III: Contributions to American Culture**

Chair: David Huxley, Manchester Metropolitan University, UK

Mr. Hollywood Goes West: Cecil B. DeMille and Cinematic Consensus in the 1930s

David Blanke, Texas A&M University, Corpus Christi

Elmer Bernstein’s *The Magnificent Seven*: Defining an American Soundscape for the Sixties

Mariana Whitmer, University of Pittsburgh

Ropin’ n’ Riding: Selling Western Stars, 1946–1962

David Huxley, Manchester Metropolitan University, UK
Session 2: 10:15 AM – 11:45 AM

PANEL 3121 Black Hollywood I: In Search of a Golden Age of Black Cinema
Chair: Deborah Kitchen-Døderlein, University of Oslo, Norway

C.E. Hawk and the Golden Age of Traveling Black Film Exhibition
Cara Caddoo, Indiana University at Bloomington

Racebending: Race and the Adaptations of I Am Legend and I, Robot
William Hart, Norfolk State University

Why Poitier?
Deborah Kitchen-Døderlein, University of Oslo, Norway

PANEL 3122 Auteurs and Authorship II: New Approaches to Authorship
Chair: Zachary Ingle, University of Kansas

The Construction of Authorship in Film Reviews
Andreas Ehrenreich, University of Mannheim, Germany

Historicizing the Amateur Auteur; or, Lewis Cotlow gets a Nasty Look from a Hippo
Saul D. Kutnicki, Indiana University, Bloomington

Filmmaking’s Flying Angel: The "Unusual" Authorship of Katherine Stenholm
Paul Radford, Bob Jones University

PANEL 3123 Culture, Politics, and Identity II: Borderless Cinema: History and Identity
Chair: Noelia V. Saenz, California State University, Long Beach

“There are No Boundaries”: A Crisis of Sound and Transnational Cinema in Anthony Minghella’s The English Patient
Erik Watschke, University of California, Irvine

Dueling Blockbusters in Chinese War and Memory: Zhang Yimou’s Flowers of War (2011) and Feng Xiaogang’s Back to 1942 (2012)
Jeremy Murray, California State University, San Bernardino

Macho Men?: Fatherhood and Masculinity in Contemporary Spanish Cinema
Noelia V. Saenz, California State University, Long Beach

PANEL 3124 The Golden Age of the Western IV: Masculinity in the Golden Age Western
Chair: Erin Lee Mock, University of West Georgia

“What Kind of Man Are You?”: Masculinity in the Western Films of James Stewart
Robert Meyer, DePaul University

Depictions of Masculinity at the Intersection of Film Noir and the Western
Max K. Baril, NYU Tisch School of the Arts

Intertextuality, Masculinity, and the Golden Age Western: The Case of 3:10 to Yuma
Erin Lee Mock, University of West Georgia

PANEL 3125 Classical Antiquity IV: Fragility of the Golden Age: Greece & Rome
Chair: T.J. West, Syracuse University

Let Us Now Praise Wicked Men: House of Cards (2013-14) and the “Fifth Age” of Television
Nancy Sultan, Illinois Wesleyan University

From Athens to Atlanta: Thucydides’ Plague Infects The Walking Dead (2010-14)
Laura Gawlinski, Loyola University Chicago

Turning Gold into Lead: Sexual Pathology and the Demythologizing of Augustus in HBO’s Rome (2005-2007)
T.J. West, Syracuse University

PANEL 3126 The Cinematic City II: The Wrecked Metropolis and its lineage of Grubby Streets: New York from 1960s – Post 9/11
Chair: James J. Ward, Cedar Crest College

James J. Ward, Cedar Crest College

A Eulogy of the Urban Superhero: Theorizing the Repetition of Wreckage in Recent Superhero Films
James N. Gilmore, Indiana University

PANEL 3127 The Cinematic City III: Post-War Cinema and City Symphonies: Nonhuman and Archival Disruptions
Chair: Julia Smith, Purdue University

Out in the City and Inside Umberto D: Recording Geriatric and Canine Responses to Italy’s Post-War Topography
Megha Anwer, Purdue University
Constituting the Human and Nonhuman in *Koyaanisqatsi*’s Urbanism (1982)
Matt Varner, Purdue University

Golden and Silver Films: The City Symphony in Film History and the Archive
Eva Hielscher, Ghent University, Belgium

**PANEL 3128** The Golden Age of Holocaust Cinema III: The Holocaust in Middle Eastern Cinema
Chair: Lawrence Baron, San Diego State University

Images of the Holocaust in Arab and European Muslim Cinema
Sariel Birnbaum, San Diego State University

A Gay Wedding on the Ramp at Auschwitz: Reading a Reading of *Because of That War*
Boaz Hagin, Tel Aviv University, Israel

*Forgiveness:* Where Victim and Aggressor Merge
Yvonne Koslovsky-Golan, University of Haifa, Israel

**Lunch: 11:45 AM – 12:45 PM**

**Session 3: 1:00 PM – 3:00 PM**

**PANEL 3131** Fan Cultures I: Fans (Re)Creating Culture
Chair: Dorothy Stachowiak, University of Maryland Baltimore County

Days of YouTube-ing “Days of Heaven”: Participatory Culture & The Digital Movie Trailer
Kyle McDaniel, University of Oregon

The Moral Economy of Fan Editors: Unauthorized Alternate Cuts, Fair Use and Media Piracy
Mikhail L. Skoptsov, Brown University

We’re All Infected: *The Walking Dead* Memes and the Move from Fan Culture to Fan Critique
Michelle Markey Butler, University of Maryland

Fire the Gatekeepers, Throw Open the Gates: User-Controlled Internet Tools and the Disruption of Publishing Norms Among Fan Composers
Dorothy Stachowiak, University of Maryland Baltimore County
PANEL 3132 The Studio System I: Headlines, Decisions, and Dreams: Hollywood Studios and American Culture
   Chair: Chris Yogerst, University of Wisconsin, Washington County

Hollywood’s Rating System and the Liberal Tradition
   Stephen Weinberger, Dickinson University

The Paramount Decision, Foreign Investment, and the End of the Golden Age of Hollywood Studio labor
   Camille Johnson-Yale, Lake Forest College

Sporting Culture in the Hollywood Studio System: Basketball, Carl Laemmle, and the 1936 Berlin Olympics
   Alex Kupfer, New York University

From Warehouses to Dream Factories: The Studio System and the Hollywood Brand
   Peter Catapano, New York City College of Technology

PANEL 3133 Queer Film and Television V: The Dark Side of the Rainbow?
   Chair: Bridget Kies, University of Wisconsin—Milwaukee

The Homogenized Queer of Historical Television
   Britta Hanson, University of Southern California

The Bisexual Symptom: A Golden Age for Visibility Beyond the G and L?
   Anne Kustritz, University of Amsterdam, the Netherlands

Homophobic Microaggressions in 30 Rock
   David Hennessee, California Polytechnic State University **unregistered presenter**

There Are No Happy Endings
   Richard Reitsma, Canisius College **unregistered presenter**

PANEL 3134 Gender in the Golden ‘80s II: Masculinity in the 1980s
   Chair: Laura Mattoon D’Amore, Roger Williams University

Suppressing Vietnam Trauma through Dead Wives and Kung Fu: Gender and PTSD in Lethal Weapon
   Kathleen McClancy, Texas State University

Nice Guys: Masculinity in Fatal Attraction and Basic Instinct
   Memory Holloway, University of Massachusetts, Dartmouth
Die Hard in The Breakfast Club: Wounded Masculinity in Movies of the Golden Eighties  
John Alberti, Northern Kentucky University

Sport Film’s Golden Age: From Rocky (1976) to A League of their Own (1992)  
Susan Birrell, University of Iowa

**PANEL 3135** TV Drama III: The Golden Age of Television Business, Branding for the Audiences  
Chair: Brian Faucette, Caldwell Community College

Golden Age of Teen TV is Now: The C.W.’s Audience Expansion  
Bärbel Göebel-Stolz, Indiana University

Selling Mad Men and Rebranding of AMC  
Gary R. Edgerton, Butler University

“Embracing the Madness”: Hannibal and NBC’s Branded Drama in Post-Network Era  
Brian Faucette, Caldwell Community College

**PANEL 3136** Heroes and Villains II: Blurring Lines Between the Good Guy and the Bad Guy: Heroic Villains and Villainous Heroes  
Chair: Norma Jones, Kent State University

Battlefield to Big Screen: A Generational Comparison of Wartime Heroism  
Dustin Gann, Arizona State

Catholicism, Moral Ambiguity and the New Hollywood Antihero  
Robert Hensley-King, Ghent University, Belgium

Staring Into Darkness: An Analytical Framework for Villains in Literary and Adaptation Studies  
Samantha Schäfer, VU University Amsterdam, the Netherlands

Fifty Scales of Grey: Godzilla as Hero and Villain in 50 Years of Toho Cinema  
John Vohlidka, Gannon University

**PANEL 3137A** Women in the Film Industry II: Feminist Histories and Controversies in Early Cinema  
Chair: Karen Randell, University of Bedfordshire, UK

An “All-Americanizing Girl:” Early Hollywood’s Constructions of Femininity  
Johanna Schmertz, University of Houston, Texas
The Rise of Virginia Van Upp: From Screenwriter to Producer 1934 – 1944
Rochelle S. Miller, New York University

PANEL 3137B Women in the Film Industry III: The New Frontier: Jane Campion
Chair: Debra White-Stanley, Keene State University

Women Fighting Misogyny in Jane Campion’s *Top of the Lake* and Allan Cubitt’s *The Fall*
Carney Maley, UMass, Boston

Murky Waters: Re-Thinking Genre and Knowledge in Jane Campion’s *Top of the Lake*
Tiel Lundy, University of Colorado, Boulder

PANEL 3138 Culture, Politics, and Identity III: Transnational Cinema as Global Activism
Chair: Deborah Adelman, College of DuPage

Gender and Cultural Politics of Iranian Society in Abbas Kiarostami’s Cinema
Najmeh Moradiyan Rizi, University of Kansas

Creating "the World" in Exile: Shirin Neshat's *Women Without Men*
Faye Qiyu Lu, New York University

Fashioning Women’s Bodies: Faith Akin’s Transnational Muslim Women in *The Edge of Heaven*
Anna Dempsey, University of Massachusetts, Dartmouth

Who will Listen to Meryem?: Adapting the Novel *Bliss* for the Screen
Deborah Adelman, College of DuPage

Break: 3:00 PM – 3:30 PM – New Author Meet-and-Greet and Signing

Session 4: 3:30 PM – 5:00 PM

PANEL 3141 The Golden Age of Documentaries II: Authenticity, the Defining Moment, and Hybridity: Considering the Interview and Archival Footage in Documentaries
Chair: Tony Osborne, Gonzaga University

Spontaneity, Provocation, and Cinematic Truth in Classic *Cinema Verite*
Tony Osborne, Gonzaga University
A Golden Age of Destabilizing Awkwardness in Documentaries: Michael Moore to Morgan Spurlock in the 2000s
Jo Ann Oravec, University of Wisconsin, Whitewater

Layers of Meaning in the Cinema of Artavazd Peleshian
Ksenia Stetsenko, Charles University, Czech Republic

**PANEL 3142** The Golden Opportunities of Film Exhibition II: Film Exhibition and Detention, the Drive-In, and Sexploitation
Chair: Deborah Carmichael, Michigan State University

Northern Film Exhibition: The Case of Leo Mascioli, the Second World War and the Shooting of Captains of the Clouds
Jessica L. Whitehead, York University

Justices to the Left of Me, Congress to the Right: The Political-Economic Space of the American Drive-In Boom
W. D. Phillips, Texas Tech University

Sexploitation in the City: Sex Film Exhibition in Boston and Minneapolis, 1960-1965
Maureen Rogers, University of Wisconsin-Madison

**PANEL 3143** Film Noir III: Style, Reception and Narratives
Chair: Darrell Newton, Salisbury University

Where Is Film Noir Today: Film Noir Canons and Mapping the Noir Territory
Milan Hain, Palacký University, Czech Republic

Film Noir as a Parable / the Effects of Production Code on Film Noir
Emrah Suat Onat, Dokuz Eylul University, Turkey

Sex, Class, and Trash
Andrea Press, University of Virginia
Marjorie Rosen, Lehman University

**PANEL 3144** Sound Is Golden III: Did You Hear The One About Sound Editing?
Chair: Eric Dienstfrey, University of Wisconsin-Madison

Dialogue Underscoring and Re-recording Before 1935
Lea Jacobs, University of Wisconsin-Madison

Crafting the Sequence: Tracing Sonic Creativity in Studio Era Sound
Helen Hanson, University of Exeter, UK
Going Digital: Toronto's Golden Age of Sound
Katherine Quanz, Wilfrid Laurier University, Canada

PANEL 3145 Seeking El Dorado II: The Golden Arches—American Imperialism
Chair: Elizabeth Rawitsch, Independent Scholar

Strolling Across Europe: American Imperialism, Widescreen Technologies, and the 1950s Travel Film
Anna Cooper, UC Santa Cruz

The Golden Age that Never Was: Imperial Decay in John Sayles’ Amigo
Jonathan D. Sarris
North Carolina Wesleyan College

Defining “the Golden Age”: Rethinking Hollywood and Transnational Cinema
Elizabeth Rawitsch, Independent Scholar

PANEL 3146 The Movie Star III: No Wire Hangers, Ever!: Frightening and Funny Female Stars
Chair: Amit Patel, University of Kansas

“Want to see it again, little girl? It shouldn’t frighten you.”: Camp and Its Vicissitudes
Robert L. Cagle, University of Illinois at Urbana-Champaign

Madwomen on Screen: Hysterical Villainy in Sunset Boulevard and Mommie Dearest
Amanda Stone, Savannah College of Art and Design

“Marvelous girl. Crazy as a bedbug!”: Carole Lombard as a Screwball Comedienne
Olympia Kiriakou, King’s College, UK

PANEL 3147 Culture, Politics, and Identity IV: Gender Politics in Chinese Cinema II
Chair: Kai-man Chang, Tulane University

Transnational Gender and Youth Cultures in Edward Yang’s Cinema
Kai-man Chang, Tulane University

New Women in Taiwan Cinema: 1986-2008
Hsiu-Chuang Deppman, Oberlin College

Representations of Women, Ideologies, and Violence in Wuxia Films
Kathy Nguyen, Texas Woman's University
**PANEL 3148** Workshop II: Teaching and Researching in Classics with Screen Texts  
Chair: Meredith Safran, Trinity College  
Participants: TBA

**PANEL 3149** The Golden Age(s) of Science Fiction II: The Global Roots of American SF Television  
Chair: A. Bowdoin Van Riper, Independent Scholar

"Hornblower in Space” and Star Trek’s Transatlantic Double Consciousness  
Stefan Rabitsch, Alpen-Adria Universität Klagenfurt, Austria

Conquistadors, Ulysses in Space, and the Sun beneath the Sea: The Case for Nickelodeon’s Golden Age of Children’s Science Fiction  
Ben Franz, Medgar Evers College, City University of New York

TRANS FMUTE! Cultural Assimilation/Adaptability in Science Ninja Team Gatchaman => Battle of the Planets  
Norma Jones, Kent State University

**Saturday 01 November**

**Session 1: 8:30 AM – 10:00 AM**

**PANEL 0111** Queer Film and Television VI: Trans* Bodies on Screen  
Chair: Bridget Kies, University of Wisconsin—Milwaukee

"I'm a Boy-Girl": My Life in Pink and the Building of the Transgender Identity in the 1990s  
Justin Rich, Independent Scholar

Transgender Possibilities in a “Golden Age” of Queer Film and Television  
Andre Cavalcante, University of Virginia

Refusing to Be Hailed: Quiet Politics and Trans* Television  
Taylor Cole Miller, University of Wisconsin-Madison

**PANEL 0112** The Classical Hollywood Film Musical II: 1940s-1950s: The Classical Film Musical Battles TV and Redefines Performance  
Chair: James Savchuk, Pierpont Community and Technical College

“You’re Not Rita Hayworth?”: The Hollywood Song-and-Dance Man Reconsidered
Kate Saccone, Columbia University

The Dueling Cavaliers: Hollywood Musicals, Screened Stages, and Technological Upheaval
    Rachel Joseph, Trinity University

When War of the Worlds Sings in the Rain: TV’s Gotta Dance
    James Savchuk, Pierpont Community and Technical College

PANEL 0113 The Golden Age of the Western V: Sauerkraut and Spaghetti Westerns
    Chair: Andrea Comiskey, University of Wisconsin-Madison

Mud and Blood: European Westerns and the World Wars
    Frank Fucile, College of William and Mary

Of Treasures, Dollars and Economic Miracles: Cold War European Westerns
    Leslie Ortquis-Ahrens, Berea College

    Andrea Comiskey, University of Wisconsin-Madison

PANEL 0114 The Golden Age of Holocaust Cinema IV: The Holocaust in European Cinema
    Chair: John J. Michalczyk, Boston College

The Rhetoric of Reconciliation in 1990 Holocaust Films: Leonid Gorovec's Ladies Tailor and Agnieszka Holland's Europa Europa
    Oleksandr Kobrynsky, University of Erlangen-Nürnberg, Germany

The Holocaust in Polish Documentary Films after 1989
    Tomek Łysak, University of Warsaw, Poland

Costa-Gavras' Amen: From the Nazi Plan of Euthanasia to the Final Solution
    John J. Michalczyk, Boston College

PANEL 0115 Women in the Film Industry IV: Not Forgotten: Creative Innovation in Feminist Film Production
    Chair: Janet Robinson, University of Colorado, Boulder

Stephanie Rothman Does Not Exist
    Alicia Kozma, Institute of Communications Research, University of Illinois
Pioneering Director Lois Weber and The Humorous Gaze in Silent Film
Karen A. Ritzenhoff, Central Connecticut State University

Making “Maya:” Disassembling the Composite Hero of Kathryn Bigelow’s Zero Dark Thirty
Janet Robinson, University of Colorado, Boulder

PANEL 0116 Gender in the Golden ‘80s III: Going to Extremes in the 1980s
Chair: Laura Mattoon D’Amore, Roger Williams University

“Back for War”: Re-enacting Heroic Masculinity of the 1980s in The Expendables 2
Kaelie Thompson, University of Michigan

Born (Again) Yesterday: The ‘Dumb Blonde’ Image in a Postfeminist Age
Stephen R. Duncan, Howard Community College

Sarah Connor, Supermom
Laura Mattoon D’Amore, Roger Williams University

PANEL 0117 Television and the Family Aesthetic I: Children’s Television in the Mid-Twentieth Century
Chair: Cynthia J. Miller, Emerson College

“A very special course in family democracy”: 1950s Television and the Child Audience
Amanda Bruce, Florida Polytechnic

Lessons about the Past, From the Future: Learning History with Captain Z-Ro
Cynthia J. Miller, Emerson College

PANEL 0118 Gender in the Golden ‘80s IV: Disrupting Gender Norms in the 1980s
Chair: Laura Mattoon D’Amore, Roger Williams University

The Bad Boy(s) behind the Mean Girls: Overcoming High School Patriarchy in Heathers
Mark Henderson, Tuskegee University

A Golden Age of Androgyny: Gender-bending, Music Videos, and Regressive Cultures of the 1980s
Melissa Meade, Colby-Sawyer College

Genre and Gender Identity in The French Lieutenant’s Woman (1981)
Raluca Cimpean, University of Massachusetts, Boston
Session 2: 10:15 AM – 11:45 AM

**PANEL 0121** Queer Film and Television VII: From Niche to Mainstream: Production and Distribution of LGBT Film and Television, Part 2  
Chair: Bridget Kies, University of Wisconsin—Milwaukee

An Independent Foundation: Lesbian Filmmaking in the 1990s  
Chelsea McCracken, University of Wisconsin

Focus Features: The Evolving Safe Haven for Gay, Queer, and Transgender Film  
Kimberly Behzadi, University at Buffalo

The Golden Age of Queer Film Festivals  
Curran Nault, OUTsiderFest **unregistered presenter**

**PANEL 0122** The Classical Hollywood Film Musical III: 1960s-70s: Bankrupting, Babs, and Bulldozing: Saying Farewell to the Classical Film Musical  
Chair: Kelli Marshall, DePaul University

Hello, Dolly! Goodbye, Musical: How a Team of Giants Nearly Brought Down a Genre  
Richard Allen, Texas Christian University

Hello, Dolly! Goodbye Golden Age: Singing Camp Nostalgia for Classical Hollywood Musicals in Streisand’s Gilded Drag  
Gabriel Dor, Northwestern University

*The Phantom of Hollywood* (1974) and the Destruction of the MGM Musical  
Kelli Marshall, DePaul University

**PANEL 0123** The Golden Age of the Western VI: Western Landscaping  
Chair: Austin Fisher, University of Bedfordshire, UK

Mapping Monument Valley: Landscape, Location and Form in John Ford’s Westerns  
Booth Wilson, University of Wisconsin-Madison

The Modern Southwesterns of the 1920s and 1930s  
Phillipa Gates, Wilfred Laurier University, Canada

Go West Brother: The Politics of Golden Age Landscapes in the Blaxploitation Western  
Austin Fisher, University of Bedfordshire, UK
**PANEL 0124** Auteurs and Authorship III: Robert Rodriguez, Oliver Stone, and Quentin Tarantino  
Chair: Zachary Ingle, University of Kansas

Art, Activism, and Authorship: Surveillance, Snowden, and the Evolving Oliver Stone  
Ian Scott, University of Manchester, UK  
Henry Thompson, University of Manchester

Robert Rodriguez's and Quentin Tarantino's Cultural-Intertextual Comment on Film History and Beyond: The Grindhouse Project  
Henriette Maria Aschenbrenner, University of Duisburg-Essen, Germany  
**unregistered presenter**

The Significance of Robert Rodriguez’s *Spy Kids 3-D* in the 3-D Resurgence  
Zachary Ingle, University of Kansas

**PANEL 0125** Sound Is Golden IV: Storytelling Strategies in Classical Hollywood  
Chair: Eric Dienstfrey, University of Wisconsin, Madison

At the Falls: Aural Intimacy in *Niagara* (1953)  
Eloise Ross, La Trobe University, Australia

A Stylistic Paradigm: Dialect in John Ford's *Fort Apache*  
Casey Long, University of Wisconsin-Madison

Listening Contraption: Audibility in Fritz Lang's *Hangmen Also Die*  
Neil Verma, Northwestern University

**PANEL 0126** Difficult Men: Images of Masculinity III: A Lineage of Sociopaths and Hegemonic Masculinity  
Chair: Ashleigh Curp, Oakland University

A Lineage of Sociopaths: The Antiheroics of *American Psycho* and 21st Century Television  
Molly McCourt, University of Wisconsin-Milwaukee

Psychopathology, Masculinity, and the Cold War in Alfred Hitchcock’s *Psycho*  
Robert Genter, Nassau Community College

A Guy’s Guy: The Bromances Hegemonic Man  
Ashleigh Curp, Oakland University

**PANEL 0127** Classical Antiquity V: When Greece Was Gold
Chair: Vincent Tomasso, Ripon College

“We Greeks Are the Chosen”: The Golden Era of Courage and Glory in Robert Rossen’s *Alexander the Great* (1956)
Graciela Tissera, Clemson University

Twilight of the Gods: *Clash of the Titans* (2010) and the Postmodern Perseus Myth
Sylvie Magerstädt, University of Hertfordshire

Vincent Tomasso, Ripon College

Lunch: 11:45 AM – 12:45 PM

Session 3: 1:00 PM – 3:00 PM

**PANEL 0131** Seeking El Dorado IV: Creating the Golden Age of Empire: Auteurs and Studios
Chair: Elizabeth Rawitsch, Independent Scholar

Re-calling the Golden Ages: White Telephones, Ibero-American Studio Cinema, and the Glamour of National Unity
Courtney Sanchez, University of Kansas

Steven Spielberg’s *Duel*, the 1973 OPEC Oil Crisis, and the End of America's Energy Empire
Carter Soles, The College at Brockport: State University of New York

Transnational Sparks in the Heart of the Nation: Zhang Yimou’s *Hero*
He Chuan, International College, Ming Chuan University, Taiwan

Color Design in the First Soviet Color Feature Film
Vincent Bohlinger, Rhode Island College

**PANEL 0132** The Movie Star IV: Construction and Promotion of Hollywood and the Star Image
Chair: Amit Patel, University of Kansas

Carrie Pomeroy, Independent Researcher
“The Public Is So Empty Without You”: Tracing Star Image and Agency through the Katharine Hepburn Correspondences
Sara Bakerman, University of Southern California

Kevin J. Hagopian, The Pennsylvania State University

PANEL 0133 Film Noir IV: Postwar Society, Gender and Societal Ills
Chair: Rene Thomas Rodriguez, University of South Florida

Noir Girls: Victims, Vixens and Victors
William B. Covey, Slippery Rock University

Postwar Noirs and the Trouble with Marriage
Amanda Konkle, University of Kentucky

The Postwar Veteran in Films Noir: Continued Acts of Violence
Rene Thomas Rodriguez, University of South Florida

Mike’s Murder: A Case Study in the Evolution of a Forgotten Neo-Noir Gem
Robert Niemi, St. Michael’s College

Chair: Vincent Casaregola, Saint Louis University

World War I Veteran Directors and the Shaping of Hollywood Masculinity
William Rable, Saint Louis University

Race, Heroism, and Films of the First World War
Blake Wilder, Ohio State University

Re-gendering the Great War in Regeneration/Behind the Lines
Vincent Casaregola, Saint Louis University

Knights in Tarnished Armor: The WWI Flying Movies of the 1970s
A. Bowdoin Van Riper, Independent Scholar

PANEL 0135 Classical Antiquity VI: The Two Golden Ages of Spartacus (1960 & 2010)
Chair: Hunter H. Gardner, University of South Carolina

Carl Rubino, Hamilton College

Meredith Prince, Auburn University

From Gold to Green Screen: The Evolution of Retributive Violence in *Spartacus* (1960) and STARZ’s *Spartacus* (2010-13)
Hunter H. Gardner, University of South Carolina

**PANEL 0136** The Cinematic City IV: Animating the Urban Landscape
Chair: Matt Varner, Purdue University

The Woman of the City in the Films of Val Lewton
Celine Bell: University of Toronto, Canada

Navigating the Holy City: Jerusalem as Monument and Map
Jessica DePrest, University of California, Los Angeles

The Cinematic Body without Organs in *Belle de Jour’s* Urban Landscapes
Julia Smith, Purdue University

The Noisy Assemblages and Productive Parasites of Godard’s Paris
Brian Hunt, University of Illinois Urbana-Champaign

**PANEL 0137** Queer Film and Television VIII: Queer Times and Places
Chair: Bridget Kies, University of Wisconsin—Milwaukee

Surrealism: Unscrewing Gender and Desire
Halley Freger, Grinnell College

Green Worlds and Golden Ages: Performative Projections and Queer Temporalities in Underground Cinema
Andy Ditzler, Emory University

Orienting the Black Girl: Negotiated Citizenship in Kiandra Parks’ *Black Girl in Paris*
Philana Payton, University of Southern California

Sensual History
Andre Wendler, Bauhaus-Universität Weimar, Germany

**PANEL 0138** TV Drama IV: Television in the Classic Network Era: Anthology Dramas and Their Influences
Chair: Caryn Murphy, University of Wisconsin Oshkosh
Beyond Marty: Toward A New Historiography of the Golden Age of Television  
Jonah Horwitz, University of Wisconsin-Madison

Based on a Major Motion Picture: Television Drama in the Classic Network Era  
Caryn Murphy, University of Wisconsin Oshkosh

West Point: Family Upbringing, Pride, and Honor at the Academy  
Erwin F. Erhardt, III, University of Cincinnati

Television and the Family in the Unheimlich Home: The Twilight Zone and The George Burns and Gracie Allen Show  
Josie Torres Barth, McGill University, Canada

PANEL 0139A Workshop III: Historical Illuminations via Digital Tools: The Media History Digital Library, Project Arclight, and a Golden Age for Film History Research

   Eric Hoyt, University of Wisconsin-Madison  
   Derek Long, University of Wisconsin-Madison  
   Anthony Tran, University of Wisconsin-Madison  
   Kit Hughes, University of Wisconsin-Madison

PANEL 0139B Workshop IV: The Wisconsin Center for Film and Theater Research

   Mary Huelsbeck, University of Wisconsin-Madison  
   Amy Sloper, University of Wisconsin-Madison

Break: 3:00 PM – 3:30 PM

Session 4: 3:30 PM – 5:00 PM

PANEL 0141 The Golden Age of War Films IV: In the Presence of Mine Enemies: Visualizing WW II Enemies in Different Contexts  
Chair: Vincent Casaregola, St. Louis University

Victims, not Villains: Tomorrow the World and Attitudes toward Hollywood’s Expatriate Germans  
Zach Saltz, University of Kansas

“One Family”: Film and Propaganda in the Golden Age of Empire  
Ranita Chatterjee, University of Westminster, UK

Cartoon Jewish Revenge: Inglourious Basterds
**PANEL 0142** Fan Cultures II: From nostalgia to the digital age: evolving conceptions of fandom
   Chair: Christine J. Hatchard, Monmouth University

“Points!”: How Comedy Central’s @Midnight Is Winning Television Late-Night Through Social Media Fan Engagement
   Stephanie Brown, University of Illinois, Urbana-Champaign

Stereotypes and Stigma in Internet Television Fan Culture
   Jamie L. Goodwin and Christine J. Hatchard, Monmouth University

**PANEL 0143** The Studio System II: Headlines, Decisions, and Dreams: Hollywood Studios and American Culture
   Chair: Chris Yogerst, University of Wisconsin, Washington County

"Metro-Goldwyn-Moscow": Dore Schary at MGM, 1948-1956
   Hannah Graves, University of Warwick, UK

The Origin of Poverty Row: From City Space to State of Mind, 1917-1925
   Robert J Read, Wilfrid Laurier University, Canada

From Headlines to Hollywood: How Warner Bros. Turned Newspapers into Celluloid, 1930
   Chris Yogerst, University of Wisconsin, Washington County

**PANEL 0144** The Golden Age of the Western VII: Western Classics II
   Chair: Paula K. Burns, University Centre, University of South Dakota

Rifles and Things in the American West: Winchester '73 and its It-Narrative Style
   Katherine Johnson, Indiana University, Bloomington

*High Noon*: A Precursor to Cold War Technothrillers
   Paula K. Burns, University Centre, University of South Dakota

**PANEL 0145** Women in the Film Industry V: Women and Activism: Behind the Lens and Behind the Scenes
   Chair: Karen A. Ritzenhoff, Central Connecticut State University

Can the Subaltern Make Films: Women and Filmmaking in Tanzania.
   Mona Mwakalinga, University Dar es Salaam, Tanzania
War, Rape, and Romance: Angelina Jolie’s Aesthetic Activism In the Land of Blood and Honey
Amanda Boczar, University of Kentucky

The Angels of Bataan and Corregidor: Representing World War II Nurses in Captivity
Debra White-Stanley, Keene State University

PANEL 0146 Culture, Politics, and Identity V: Global and Local: Transnational Cinema and National Politics
Chair: Alessia Palanti, Columbia University

Bhutanese Film Culture: Film Policy in the Intersection Between Gross National Happiness & Nordic Guidance
Nis Grøn, Lingnan University, Hong Kong

Without Glamour: The Cinematographic Approach to Femininity in Stalinist Cinema
Maria Belodubrovskaya, University of Wisconsin

Finding Beauty in the Dissonance: The Janus-faced Trajectories of La grande bellezza
Alessia Palanti, Columbia University

PANEL 0147 Classical Antiquity VII: When Rome Was Gold
Chair: Anise K. Strong, Western Michigan University

“There Was a Dream That Was Rome”: Gladiator (2000)
Matthew Taylor, Beloit College

The Dual Anxiety of Classical Film Remakes: Gladiator (2000) & Fall of the Roman Empire (1964) and Rome (2005-2007) & Cleopatra (1963)
Rebecca Katz, Harvard University

When the Romans Were Golden: From Fall of the Roman Empire (1964) to The Last Legion (2007)
Anise K. Strong, Western Michigan University

PANEL 0148 Queer Film and Television IX: Identity Formation in the Golden Age of Queer Film and Television
Chair: Bridget Kies, Wisconsin—Milwaukee

Men Fight Men: Queer Theory in Fight Club
Sophie Donlon, Grinnell College

Revealing Incoherence: Isaac Julien's *Looking for Langston* and New Queer Cinema's Avant-Garde
Phoebe Mogharei, Grinnell College

**Conference Banquet and Keynote Address: 6:00 PM**