

Introductory Notes and Reminders

Welcome to Madison, and welcome to the annual *F&H* conference.

- REGISTRATION opens on Wednesday at noon (12 PM). No panels are scheduled for either Wednesday or Sunday.
- Panel presentations begin on Thursday morning, continue through Friday, and end on Saturday. PLEASE WEAR YOUR BADGE TO ALL PANELS and other CONFERENCE-RELATED ACTIVITIES.
- The awards ceremony, plenary banquet, and keynote address from David Bordwell will be held on Saturday evening. The event is complimentary for all registered participants and book exhibitors. PLEASE WEAR YOUR BADGE TO THE BANQUET.
- All activities will occur on the SECOND FLOOR of The Madison Concourse Hotel and Governor's Club.
- Each day has four sessions: two in the morning, two in the afternoon. COFFEE AND TEA SERVICE will be provided both in the morning (before the first session) and in the afternoon (during the break).
- Each panelist has 30 MINUTES TOTAL: 20 min. for the presentation and 10 min. for questions. Questions may be fielded after each presentation or cumulatively at the end.
- Collegiality is a priority at *F&H*. Please be courteous during presentations. And remember that participants in scholarship do more than present; they participate. So please SUPPORT YOUR COLLEAGUES BY ATTENDING PANELS OTHER THAN YOUR OWN.

Of course, the city of Madison is rich with choices in food, entertainment, and beauty, so we hope that you will spend an evening or two enjoying them, just as we hope you enjoy the rich opportunities to participate in scholarship and conversation at the 2013 *Film & History* Conference.

Loren Baybrook, Editor-in-Chief
Cindy Miller, Director of Communications

Preparing for Your Presentation

You may load your media through any **USB** connection (two ports in front and six ports in back), through an **eSATA** connection (one port in front, farthest left, next to the USB ports), or through the optical-disc tray of the **DVD/Blu-ray drive** on the Windows 7 **computer**, or you may download media from an **online** source. The hard drives are 2 TB (2000 GigaBytes), so unencrypted data from DVDs (4-8 GBs) or even Blu-rays (25-50 GBs) can be downloaded/copied to the computer. (All presenter data will be wiped after the conference.)

DO NOT REMOVE ANY CABLES FROM THE BACK OF THE MONITOR.

A stand-alone Blu-ray/DVD player will be available in addition to the Blu-ray/DVD player on the computer, so two presenters requiring disc playback may cue up their respective scenes. (If a third presenter requires disc playback, then one of the other presenters will need to remove his or her disc.) Simply press the **INPUT** key on the front panel (bottom-right) of the **TV** or on the TV **remote** to select which output is displayed. Selecting a different input on the TV will not affect the settings or the positioning of the disc in either player.

If you intend to use your own laptop computer, you will need to connect to one of the two HDMI cables (presently connected to the computer and to the Blu-ray player) or to the open VGA cable (and to the stereo cable) leading to the TV monitor. We'll have adapters on hand (e.g., DisplayPort-HDMI, mini-DisplayPort-DisplayPort, mini-HDMI-HDMI, mini-DVI-HDMI), but we cannot guarantee compatibility with your laptop. And remember that a standard VGA connection (DB-15) does not transmit certain protected content (HDCP) on many video discs. (You might need to load download and install a software decrypter, such as DVDFab.com's free HD Decrypter or PassKey Lite, to display protected material through the VGA port on your laptop.) If you must use the VGA cable, you must set your laptop's screen resolution to either 1024x768 or 1280x1024 for output to the monitor (use the "PC" input, not the "HDMI: F&H PC").

Finally, remember that even the best technology can fail us. A well-prepared panelist should be ready to deliver his or her presentation if the electricity cuts out or the computer or the monitor or the disc player malfunctions. Yes, it's old-school, but, in the end, the minimum requirement for a presentation is you and your paper. Please practice an emergency version of your presentation that includes verbal descriptions of any indispensable examples—audio or visual—that cannot be played electronically to the audience. (Most likely, your paper will be the stronger for it.)

Thursday, November 21, 2013: Session 1 (8:30 am – 10:00 am)

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Lunch: 11:45 AM – 12:45 PM

Session 3: 1:00 PM – 3:00 PM

Break: 3:00 PM – 3:30 PM

Session 4: 3:30 PM – 5:00 PM

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 - A Session 3 panel (1:00 – 3:00 PM) that is marked "A" or "B" is a two-person panel joined with another two-person panel in the same room. Each two-person panel is one hour (30 minutes total per panelist, including questions).
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Session 1: 8:30 AM – 10:00 AM

1.1.1. Old Money I: Economy and Social Criticism: Gender, Sex, Identity

Chair: Kirsten Day (Augustana College) | Conference Room 1

Selling Sexy History and Family Values: Studio Branding, Disruptive Desire, and *Quo Vadis* (1951)

Thomas J. West III (Syracuse University)

The Economics of Gender: Sex as Capital in *Rome* Season 2

Kirsten Day (Augustana College)

The Noble Savage: Foreignness, Inequality, and Wealth in *Spartacus* and *Medea*

Emilia Oddo (University of Cincinnati)

Thursday, November 21, 2013: Session 1 (8:30 am – 10:00 am)

1.1.2 Money Makes the World Go Around I: Mediating International Tourism

Chair: Elizabeth Rawitsch (Independent Scholar) | Conference Room 2

Consuming Decolonization in the Screwball Comedy: Race, Sexuality, and Kitsch in *The Road To* Film Series

*** ~~Andrew McNally~~ (University of Minnesota, Twin Cities)

Selling History: Japan's Bakumatsu Films at Home and Abroad

Sean O'Reilly (Harvard University)

When Charlie Chan Met Milton Bradley: Merchandizing Race, Place, and Citizenship

Elizabeth Rawitsch (Independent Scholar)

1.1.3 Historical Film as Commodity I: History Pays a Price: Documentary, Reenactment, and Appropriation

Chair: Suzanne L Broderick (Illinois State University) | University A

Alsino and the Condor: Empowering the Powerless as Historical Cinematic Discourse

Elena M. De Costa (Carroll University)

The Truth of Historical Films

Richard Schellhammer (University of West Alabama)

Windtalkers: Legitimacy or Lucre?

Suzanne L. Broderick (Illinois State University)

1.1.4 Capital, Inc. I: From Here to Hegemony: Hollywood Challenges the Corporation and the Corporation Strikes Back!

Chair: Christopher D. Stone (University of Wisconsin-Manitowoc) | Conference Room 4

Corrupt Corporations in American Petrocinema, 1940-2005

Ila Tyagi (Yale University)

Medium Cold: Two Films Criticize the Political Economy of Television

Andrew Howe (La Sierra University)

The Cure for Communism is *In Our Hands*: Free Enterprise Filmmaking Saves America from Government Planning

Elizabeth Heffelfinger (Western Carolina University)

Thursday, November 21, 2013: Session 1 (8:30 am – 10:00 am)

1.1.5 Cash and Cinema Culture I: Conflict and Contradictions in Motion Picture Distribution and Preservation

Chair: Brian Real (University of Maryland, College Park) | Conference Room 5

Independent Identity and Studio Distribution: The Contradictory Financial Relationship Between BBS Productions and Columbia Pictures

Daniel Langford (UCLA)

The Reissue Boom: Studios, Exhibitors, Labor, and the Postwar Struggle over Old Movies in American Theaters

Eric Hoyt (University of Wisconsin-Madison)

Things Weren't What They Seemed: The Realities of the AFI's Preservation Rhetoric

Brian Real (University of Maryland, College Park)

Thursday, November 21, 2013: Session 2 (10:15 am – 11:45 am)

Session 2: 10:15 AM – 11:45 AM

1.2.1 Financing the Frontier I: Market Economics in the Wild West

Chair: Frank Fucile (The College of William and Mary) | Conference Room 1

Violence as Currency in Jim Jarmusch's *Dead Man*
Lena Frey (New York University)

'Trouble With My Adding'—The Innumeracy of Clint Eastwood
Frank Fucile (The College of William and Mary)

1.2.2 Gender, Labor & Livelihood I: Economic Instability is Funny! Work Struggles on Sitcoms

Chair: Laura Mattoon D'Amore (Roger Williams University) | Conference Room 2

“Girls” and “Bitches”: The Portrayal of Twenty-Something, Economically-Struggling Women in Post-Recessionary-Influenced Broadcast Sitcoms
Lauren J. DeCarvalho (University of Arkansas)

The New Girl (and New Boy) in the New Economy: Genres of Gender in the Post Recession Romcom
John Alberti (Northern Kentucky University)

Audience Attitudes Toward Depictions of Social Class (Im)mobility on U.S. Sitcoms
Diana DePasquale (Bowling Green State University)

1.2.3 Money & the Genre Film I: Capitalism, Markets, & Their Influence Upon Genre: Sci-Fi & Noir

Chair: Christopher Minz (New York University) | University A

The Culture of Distribution: The American Film Market and the Genre Movie
Ben Harris (University of California, Los Angeles)

Urban Crises: Surveillance, Mass Media and Masculinity in Ridley Scott's *Blade Runner*
Anna Green (Michigan State University)

Visions of a Post-Capitalist Future From *Star Trek* to the Apocalypse
Christopher Minz (New York University)

Thursday, November 21, 2013: Session 2 (10:15 am – 11:45 am)

1.2.4 Of Money and Mice I: Money, Marketing, and the Missing: Presence and Absence in Animation

Chair: Tiffany L. Knoell (Bowling Green State University, Ohio) | Conference Room 4

Of Race and Reckoning: Bebe's Kids, Cash Money, and the Surrogate Family
Darrell M. Newton (Salisbury University, Maryland)

Occupy Coruscant: The Clone Wars, Affluence, and the Absent Middle Class
Derek R. Sweet (Luther College)

Midnight in the (Corner) Store: Animation and Advertising, 1931-1941
Tiffany L. Knoell (Bowling Green State University, Ohio)

1.2.5 "Show Me the Money!" I: The Effects of Sports Culture in Classical Hollywood and Contemporary Cinema

Chair: Zachary Ingle (University of Kansas) | Conference Room 5

The Million Dollar Mermaid Takes the Field: Esther Williams and the Threat of the Female Athletic Body
Kara Fagan (University of Iowa)

Going Hollywood: Intercollegiate Football, the Film Industry, and the Economics of Amateurism
Alex Kupfer (New York University)

Melodrama: A Key to the Successful Sports Drama
Sarah Boslaugh (Kennesaw State University)

Lunch: 11:45 AM – 12:45 PM

Thursday, November 21, 2013: Session 3 (1:00 pm – 3:00 pm)

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1.3.1 Old Money II: Money and Spectacles of Blood and Bread

Chair: Emily Kratzer (University of New Mexico) | Conference Room 1

Giving ‘em what they want: Rome and *The Running Man*
Matthew Taylor (Beloit College)

Bodies for Gold: Classicism, Class, and Blood Sports in Tarantino’s *Django Unchained*
Emily Kratzer (University of New Mexico)

Peering through Nero’s Green Lens: Consumption and Viewership in Banquet Scenes
Emma Scioli (University of Kansas)

Monied Interests: Wealth, Slavery, and Sexual Exploitation in Starz’s *Spartacus*
Jerry B. Pierce (Penn State Hazelton)

1.3.2A Market Manners I: The Sound of Studio Money

Chair: Tony Osborne (Gonzaga University) | Conference Room 2

Music and Marketing in Disney’s Classic Animated Features
Cari McDonnell (University of Texas at Austin)

Sights and Sounds: The Aural Dimension and the Appropriation of Authenticity
Tony Osborne (Gonzaga University)

1.3.2B Money Talks I: Inside the Sound Studio: An Exploration of the Impact of Economics and Technology on Post-Production Sound Labor

Chair: Eric Dienstfrey (University of Wisconsin-Madison) | Conference Room 2

Walking to the Beat of a Different Drummer: Foley Artists In Europe Adapt to Changing Economics and Technologies
Vanessa Ament-Gjenvick (Georgia State University)

Economic and Creative Implications of Digital Audio Production and Digital Distribution for Film Sound
Nathan Ruyle (California Institute of the Arts)

Thursday, November 21, 2013: Session 3 (1:00 pm – 3:00 pm)

1.3.3 Sex Sells I: Economy, Empathy, or Combat in War Films

Chair: Tiel Lundy (University of Colorado, Boulder) | University A

China Beach and *Combat Hospital*: Talking Back to M*A*S*H
Debra White-Stanley (Keene State College)

Buying R &R: Economics, Empathy, and Expectation in the Representation of Bar Girls and Prostitutes in Vietnam War Film.
Amanda Boczar (University of Kentucky)

Prostitution, Pimps and Promiscuity in War Film
Karen Randell (University of Bedfordshire, UK)

1.3.4A Larger Than Life: Superheroes at the Box Office I: Superhero Films Today: Masculinity, Technology, and Their Impact on Comics

Chair: Zachary Ingle (University of Kansas) | Conference Room 4

Building the Bubble: Superhero Movies, Speculation, and the Economics of the Comic Book Market
Brent Fujioka (Brown University)

Masks, Capes, and Pixels: Technology's Impact on the Superhero Genre
Andrew Aguirre (California State University San Marcos)

1.3.4B Larger Than Life: Superheroes at the Box Office II: Selling the American Superhero Film At Home and Abroad

Chair: Jeff Geers (University of Dayton) | Conference Room 4

Made in China, Not Seen in America: Co-production and Cultural Anxiety in *Iron Man 3*
Bob Joseph (University of Dayton)

“It’s about what makes America great and what makes the rest of the world great too”:
Marketing a Global History in *Captain America*
Jeff Geers (University of Dayton)

Break: 3:00 PM – 3:30 PM

Thursday, November 21, 2013: Session 4 (3:30 pm – 5:00 pm)

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1.4.1 Capital, Inc. II: May the Market Forces Be With You: Capitalism and the Science Fiction Film

Chair: Christopher D. Stone (University of Wisconsin-Manitowoc) | Conference Room 1

John Carpenter's Dialectic of Enlightenment: *They Live* as Subversive Anti-Authoritarian Allegory

Robert Niemi (St. Michael's College)

Capitalism and the Technological Sublime in American Cinema, 1985-1995

William Watson (Jackson College)

Powering the Future with H₃: *Moon* and the Hard Science of Cheap Labor

Benjamin Franz (Medgar Evers College)

1.4.2 Financing the Frontier II: Social Currency on the Frontier

Chair: Cynthia J. Miller (Emerson College) | Conference Room 2

Gettin' on with These Furriners': Silent Western Epics, Immigration, and Labor

Brooks Hefner (James Madison University)

Money Along the Trail: Monetary Mediation of Human Relationships in Kelly

Reichardt's *Meek's Cutoff*

Laura Beadling (Youngstown State University)

Comedy, Capitalism, and Kolaloka: Adapting the American West in *Lemonade Joe* (1964)

Cynthia J. Miller (Emerson College)

1.4.3 Money Makes the World Go Around II: Money Is Power? The Cinema of Borders and Transitions

Chair: Christopher Meir (University of the West Indies, St. Augustine) | University A

Accepting or Fighting Big-Money Dominance: Water Wars in the Americas

Helen Webb (University of Pennsylvania)

Franco's Developmentalism, Spanish Film, and the Disappearance of Money

Juan Egea (University of Wisconsin, Madison)

Figuring Capital in Med Hondo's Migrant Image

Aboubakar S. Sanogo (Carleton University, Canada)

Thursday, November 21, 2013: Session 4 (3:30 pm – 5:00 pm)

1.4.4 Gender, Labor & Livelihood II: “New” Ways of Balancing the Work-Life Struggle

Chair: Laura Mattoon D’Amore (Roger Williams University) | Conference Room 4

“We Stick Together, It All Works Out”: New Men, New Moms and the Dual-Career Marriage on *Friday Night Lights*

Scott Oberacker (Johnson & Wales University)

The New Domesticity: Business or Pleasure?

Raluca Lucia Cimpean (University of Massachusetts, Boston)

Taking it Like a Man: Women as Miners in *North Country*

Deborah Adelman (College of DuPage)

Friday, November 22, 2013: Session 1 (8:30 am – 10:00 am)

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Session 1: 8:30 AM – 10:00 AM

2.1.1 Money & the Genre Film II: Genres in Times of Economic Plenty & Privation: Gangster, Teen, & Horror

Chair: Hans Staats (Stony Brook University) | Conference Room 1

Industrial Change and Its Effects on Genre: Increases in Teen Film Production During Times of Theatrical Audience Attrition

Elissa Nelson (Purchase College, SUNY)

The Meltdown of Allegory in *Killing Me Softly*

Gregory Wolmart (Drexel University)

The Housing Horror Show: Financial Crisis, Genre Film & the Body Economic

Hans Staats (Stony Brook University)

Friday, November 22, 2013: Session 1 (8:30 am – 10:00 am)

2.1.2 Cash or Credit I: The Creation of Desire

Chair: Catherine Liu (University of California, Irvine) | Conference Room 2

Hou Hsiao-hsien: Freelancer

Catherine Liu (University of California, Irvine)

Kevin Spacey and Margin Call

Michelle Chihara (University of California, Irvine)

Something Other than Money: or, The Obscure Object of Dystopian Desire

Joseph Conway (The University of Alabama in Huntsville)

2.1.3 Gender, Labor & Livelihood III: Nice Work if You Can Get It: *Mad Men's* Gender Marketplace

Chair: Laura Mattoon D'Amore (Roger Williams University) | University A

“Television’s Mirror: *Mad Men's* Representation of Gender, Race, Work... and Television”

Astrid Henry (Grinnell College)

Vox Populi: *Mad Men*, New Women, and Gendered Investment in the Media

Gloria-Jean Masciarotte (Rhode Island School of Design)

Working Girls and Wives: *Mad Men*, *Mad Women*, and the Sexual Revolution

Denise Witzig (Saint Mary’s College of California)

2.1.4 Bigger, Faster, Brighter I: Horses, History, and Horror

Chair: *** Benjamin Zeledon (Grinnell College) | Conference Room 4

‘It Must Have Been Tough on the Horses and Extras’: Spectacle and Animal Abuse in Classical Hollywood

Courtney E. White (University of Southern California)

What are *Forrest Gump's* "Special Effects"? Critical Orthodoxy, Political Economy, and Audience Agency

James Burton (Salisbury University)

Horror at the Border: The Hybridization of Science Fiction and Horror

*** Benjamin Zeledon (Grinnell College)

Friday, November 22, 2013: Session 1 (8:30 am – 10:00 am)

2.1.5 Market Manners II: Silver and Gold: Hollywood and the Glitter of Assembly-Line Art

Chair: Tony Osborne (Gonzaga University) | Conference Room 5

The Birth of the Auteur: How the Hollywood Studio Production Process Kept the Director Both In and Under Control

Ronny Regev (Princeton University)

Color Cinema's Silver Age: Post-studio Lab Economics, Color Development Processes, and the Malleability of the Look

Booth Wilson (University of Wisconsin, Madison)

“Oh, Money, Visible God”: The Sublime Object of Money in Robert Bresson’s *L’Argent*

Justin Ponder (Marian University)

Friday, November 22, 2013: Session 2 (10:15 am – 11:45 am)

Session 2: 10:15 AM – 11:45 AM

2.2.1 Capital, Inc. III: Money Talks and Warren Beatty Raps: Representations of Capitalism in 90s Cinema

Chair: Christopher D. Stone (University of Wisconsin-Manitowoc) | Conference Room 1

Safe as Houses: Property and Capital in Merchant-Ivory's *Howards End*
Robert Meyer (DePaul University)

Warren Beatty's *Bulworth* and Tim Robbins' *Cradle Will Rock*: Critiquing Capitalism in the Late 1990s

Martin Halpern (Henderson State University)

“At Hudsucker, the Future Is Now” (and So Is the Past): Precedent, Parody, Pastiche, and Homage in *The Hudsucker Proxy*

Vincent Casaregola (St. Louis University)

2.2.2 Larger Than Life: Superheroes at the Box Office III: Past Mistakes, Present Successes in the Superhero Genre

Chair: Zachary Ingle (University of Kansas) | Conference Room 2

History on Ice: Captain America's Checkered Past on Film and Television
Matt Yockey (University of Toledo)

Web-shooters and Bat-nipples: The Price of (In)fidelity in Superhero Comic Book Film Adaptations

Liam Burke (Swinburne University of Technology, Melbourne, Australia)

Movie Superheroes: How They Came to Rule the Box Office

Laurence E. MacDonald (Mott Community College)

2.2.3 Money Makes the World Go Around III: Wealth of Nations: Transnational Co-Productions and Distribution

Chair: Kimberly A. Owczarski (Texas Christian University) | University A

Golden Age, Silver Screen, White and Red Flag: Hollywood of the Far East
Rea Amit (Yale University)

Post-Imperial Co-Production: See Saw Films and Contemporary Anglo-Australian Cinema

Christopher Meir (University of the West Indies, St. Augustine)

Hollywood and the Chinese Film Market: Raising the Stakes to Achieve Box Office Success

Kimberly A. Owczarski (Texas Christian University)

Friday, November 22, 2013: Session 2 (10:15 am – 11:45 am)

2.2.4 Sex Sells II: New Women, Prostitution and the Production Code

Chair: Karen Randell (University of Bedfordshire, UK) | Conference Room 4

How the Production Code Tapped out the Mother Lode: Women, Sex and Busby

Berkeley's *Gold Diggers* Films

Tiel Lundy (University of Colorado, Boulder)

Is Lulu the victim or the culprit? Early representations of prostitution in *Pandora's Box* (1929)

Clémentine Tholas, (Paris Est Créteil University (UPEC))

The New Woman and the Sexual Economy: Images of Prostitution in Weimar Cinema

Tom Saunders, (University of Victoria, British Columbia)

2.2.5 Historical Film as Commodity II: Floppy Revolutions, Failed Assassins, and Resisting the “Hype”

Chair: William Bartley (University of Saskatchewan, Canada) | Conference Room 5

Our Founding Fathers Don't Make Good Box Office: The Problem with Films about the American Revolution

Marianne Holdzkom (Southern Polytechnic State University)

What's New in *Operation Valkyrie*?: “Artificial Tension” in Historical Film

Yael Ben-Moshe (University of Haifa, Mount Carmel, Israel)

Historical Fiction and Television: How *Mad Men* Resists the “Hype”

William Bartley (University of Saskatchewan, Canada)

Lunch: 11:45 AM – 12:45 PM

Friday, November 22, 2013: Session 3 (1:00 pm – 3:00 pm)

Session 3: 1:00 PM – 3:00 PM

2.3.1 Cash and Cinema Culture II: Transformations, Contestations, and Shifting Exhibition Relationships

Chair: Deborah Carmichael (Michigan State University) | Conference Room 1

The Silent Conquest: Economic Reflections on Film Distribution in Latin America at the Dawn of Cinema

Julio Lucchesi Moraes (University of Sao Paulo, Brazil)

No Texting – No Nonsense Cinemagoing: The Alamo Drafthouse Cinemas Changes Movie Theatre Practices In the Digital Era, 1997-2013

Juli Stone Pitzer (University of Kansas)

Dividing up the Box Office: The Shifting Sands of Supply & Demand between Film Distributors and Theatre Operators

David Sikich (Columbia College, Chicago)

The Case of the Showman Scorned: Momand Battles the Griffith Brothers Circuit

Deborah Carmichael (Michigan State University)

2.3.2 Financing the Frontier III: Working Women in the West

Chair: Amos W. Stailey-Young (New York University) | Conference Room 2

Sex, Money and Movement: Challenging Traditional Notions of the Female Tramp in *Johnny Guitar* and *The Ballad of Little Jo*

Stephanie Maguire (The College of William and Mary)

Birdie, don't I get something for my dollar?" The "Tutor-Code" of Sex Trade in the Golden Age of Television Westerns

Gaylyn Studlar (Washington University in St. Louis)

Western Businesswomen and Anxieties About 1950s Economic Life

Amos W. Stailey-Young (New York University)

Friday, November 22, 2013: Session 3 (1:00 pm – 3:00 pm)

2.3.3 Money Makes the World Go Around IV: Poor, Huddled Masses: American Identity on Screen

Chair: Ece Ucoluk Krane (Georgia State University) | University A

“Don’t Worry, Be Happy”: Upbeat Attitudes Toward Money in Depression-Era Films
Valerie H. Pennanen (Calumet College of St. Joseph)

The Candidate-Centered Campaign: Money, Management, and Television
Mike Yawn (Sam Houston State University)

Black Propaganda in *Zero Dark Thirty*: Point of View and Spectatorial Identification
Ece Ucoluk Krane (Georgia State University)

2.3.4 Gender, Labor & Livelihood Panel IV: Working Against “Type” in a Gendered Workplace

Chair: Laura Mattoon D’Amore (Roger Williams University) | Conference Room 4

“Cop Feet Weren’t Made for Hooker Shoes”: Police Bodies in *Cagney and Lacey* and *Rizzoli and Isles*

Brett E. Westbrook (Independent Scholar)
Kathleen A. Brown (St. Edward’s University)

“May I Say You’d Make a Splendid Myrna Loy?”: Playing the Sidekick to Get Ahead in *Remington Steele*

Catherine Martin (Boston University)

Developing Female Screen Characters: Character Complexity vs. Social Responsibility
Anna Weinstein (Screen Writer)

2.3.5 Old Money III: Ancient Exchange Value: *Clients, Sportula*, and the Power of Ancient Coins

Chair: Christopher McDonough | Conference Room 5

An Offer You Can’t Refuse: *The Godfather* and the *Clientela* in Ancient Rome
Hong Yoong (University of New Mexico)

Ancient coins, timeless power: the currency of influence in NBC’s *Grimm* 1.10
Meredith Safran (Trinity College)

Four Views on *Three Coins in a Fountain* (1954)
Christopher McDonough (University of the South)

Break: 3:00 PM – 3:30 PM

Session 4: 3:30 PM – 5:00 PM

2.4.1 Capital, Inc. IV: Angry Prophets Denouncing the Hypocrisies of Our Time: The Filmmaker as Social Critic

Chair: Christopher D. Stone (University of Wisconsin-Manitowoc) | Conference Room 1

Social Fiction/Social Fact

Jay Malarcher (West Virginia University)

The Immigrant Dream and Nightmare: Elia Kazan's *America, America* (1963)

Ron Briley (Sandia Preparatory School)

Darkside Corporations: Drugs, Death, and Dreams in Oliver Stone's *Savages* (2012)

Ian Scott and Henry Thompson (University of Manchester)

2.4.2 Gender, Labor & Livelihood V: Office Ladies

Chair: Laura Mattoon D'Amore (Roger Williams University) | Conference Room 2

Go Lala Go! The Utopia of Female White Collars in Recent Urban China

Huike Wen (Willamette University)

Flirting with the “Boss Lady”: Kay Francis as a Career Woman On and Off-Screen

Sara Ross (Sacred Heart University)

Ambitious Secretaries and Office Romeos: Workingwomen in Depression-Era Film

Midori V. Green (Independent Scholar)

2.4.3 Sex Sells III: Escorts, Hookers and Sex Addiction

Chair: Karen A. Ritzenhoff (Central Connecticut State University) | University A

Cha Ching!: Getting Paid in *Breakfast at Tiffany's* and Showtime's *Gigolos*

Janet Robinson (University of Colorado, Boulder)

“They’re Selling An Image:” Movie Stars Playing ‘Hookers Cut to Look Like Movie Stars’ in *L.A. Confidential*

Rochelle Sara Miller (New York University)

Machines, Mirrors and Martyrs: Prostitutes and Promiscuity in Steve McQueen's "Shame" (2011) and Stanley Kubrick's *Eyes Wide Shut* (1999)

Karen A. Ritzenhoff (Central Connecticut State University)

Catriona McAvoy (Loner Films, London, UK)

Friday, November 22, 2013: Session 4 (3:30 pm – 5:00 pm)

2.4.4 Money & the Genre Film III: Cultural Pressures and the Evolution of Genre: Musicals, Eddies, & Romantic Comedies

Chair: Caryn Murphy (University of Wisconsin, Oshkosh) | Conference Room 4

The Effect of Green on Black and White: Racial Representation in *Showboat*
Linda A. Robinson (University of Wisconsin, Whitewater)

From “Superteacher” to *Bad Teacher*: The Changing Characterization of Teachers in “Eddies”
Derisa Grant (Stanford University)

Whiplash: The New Masochism in the Hollywood Romantic Comedy
Caryn Murphy (University of Wisconsin, Oshkosh)

2.4.5 Money Talks II: Sound Economics: Case Studies on the Business of Film Sound

Chair: Katherine Quanz | Conference Room 5

Foreign Copyrights of Film Music: The Portentous Case of *John G. Paine v. ERPI* (1935)
Katherine Spring (Wilfred Laurier University, Ontario)

Low Budget Sounds: An Examination of the Canadian Post-Production Sound Industry from 1968 to 1983
Katherine Quanz (Wilfred Laurier University, Ontario)

The Selling of Cinema Digital Sound
Eric Dienstfrey (University of Wisconsin-Madison)

Saturday, November 23, 2013

Session 1: 8:30 AM – 10:00 AM

Session 2: 10:15 AM – 11:45 AM

Lunch: 11:45 AM – 12:45 PM

Session 3: 1:00 PM – 3:00 PM

Break: 3:00 PM – 3:30 PM

Session 4: 3:30 PM – 5:00 PM

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- *** indicates an Unregistered Panelist at the time of printing
 - Unless determined otherwise, the final presenter serves as panel chair. The chair must ensure that no panelist infringes upon the other presenters' time slots. Notify each panelist when only five minutes remain, and then kindly but firmly move to the next presentation.
 - Quickly decide on the format your panel would like for questions: they may be asked at the end of each presentation so long as no panelist exceeds 30 minutes total (presentation+questions), or the entire panel may address all questions at the end of the session, reserving 5-10 minutes per panelist.
 - A Session 3 panel (1:00 – 3:00 PM) that is marked "A" or "B" is a two-person panel joined with another two-person panel in the same room. Each two-person panel is one hour (30 minutes total per panelist, including questions).
-

Session 1: 8:30 AM – 10:00 AM

3.1.1 Money & the Genre Film IV: Genre and Specific Programming: Dr. Mabuse, Cannon Films, & Agatha Christie

Chair: Marty S. Knepper (Morningside College) | Conference Room 1

Fritz Lang, Artur Brauner, and Dr. Mabuse in the 1960s

Paul Ramaeker (University of Otago, New Zealand)

In the Red and *Over the Top*: Cannon and the Independent Action Film

Maureen Rogers (University of Wisconsin, Madison)

Marketing *Marple* in the 21st Century

Marty S. Knepper (Morningside College)

Saturday, November 23, 2013: Session 1 (8:30 am – 10:00 am)

3.1.2 Capital, Inc. V: Meth, and Gangsters, and Facebook. Oh, my!: Capitalism in Contemporary Cinema

Chair: Kevin J. Hagopian (The Pennsylvania State University) | Conference Room 2

Can Hollywood Challenge Capitalism?: From the Great Depression to the Great Recession

Gregory Frame (University of Warwick, UK)

Reflections of Indian Economic Change in the Gangster Films of Raj Gopal Varma

*** ~~Tatu Laukkanen~~ (University of Hong Kong)

Films on Internet Startups: Technology and Interpersonal Trust in the Context of Modern Capitalism

Jo Ann Oravec (University of Wisconsin-Whitewater)

3.1.3 Sex Sells IV: Sexual Virtue and Vice in Television and Film

Chair: Clémentine Tholas-Disset (Paris Est Créteil University (UPEC), France) | University A

No Lilli Palmer? The Body and Soul of the Girl as Whore or Girl Next Door - Joss Whedon's Mark(et)ed Women from *Buffy* and *Angel*, to *Serenity* and *Dollhouse*.

Wendy Sterba (College of St. Benedict/St. John's University)

Pricing Purity: the Value of Sexual Virtue in *Downton Abbey*

Kaelie Thompson (Oakland University)

Of Hustlers, Outcasts and Loners – Male Prostitution in the New Queer Cinema.

Sven Weidner (Philipps University, Marburg, Germany)

3.1.4 Of Money and Mice II: Profits and Principles: The Collision of Economics, Education, and Animation

Chair: Sara Sullivan (Buffalo State College, New York) | Conference Room 4

When Principles Kill the Profits; the Rise and Fall of Phil Vischer's *Veggie Tales*

Andrew Quicke (Regent University, Virginia)

The Economies of Waste in Miyazaki's Films

John Nichols (Christopher Newport University)

Bad Education?: The Lessons of John Sutherland's Animated "Economic Education" Films of the 1940s and 1950s

Sara Sullivan (Buffalo State College, New York)

Saturday, November 23, 2013: Session 1 (8:30 am – 10:00 am)

3.1.5 Race-ing the Movie Industry II: Selling Race and Sex

Chair: Deborah Kitchen-Døderlein (University of Oslo) | Conference Room 5

Promoting Ethnic Voices in the 1950s: Italian American Celebrities and the Advertising Campaign for *Marty* (1955)

Jonathan J. Cavallero (Bates College)

Black Western Films in the 1930s: Racial Subversion and Economics

Nabeel Siddiqui (The College of William and Mary)

Selling Black Masculinity in Interracial Sex and Romance

Deborah Kitchen-Døderlein (University of Oslo)

Session 2: 10:15 AM – 11:45 AM

3.2.1 Cash and Cinema Culture III: Digital Delivery and the Future of Storytelling

Chair: Chris Hansen (Baylor University) | Conference Room 1

What is the Future of Narrative Storytelling?

Chris Hansen (Baylor University)

Building on a *House of Cards*: On-Demand Culture and Big Data

Chuck Tryon (Fayetteville State University)

“The More You Binge, The Better for Netflix”: Internet TV and the Platinum Age of Television

Brian Faucette (Caldwell Community College)

3.2.2 Financing the Frontier IV: Financing The Frontier: Euro/Western Economics

Chair: Sue Matheson (University College of the North, Manitoba) | Conference Room 2

Looting the Landscape: Deconstructing the Mythologised American West in Jean Renoir's *Le Crime de Monsieur Lange* (1936)

Barry Nevin (National University of Ireland, Galway)

From Wessex to Western in Michael Winterbottom's *The Claim* (2001): Cash Nexus and Changed Territories

Tom Prasch (Washburn University)

Adam Smith's in/visible hand in the Spaghetti West: an examination of commodities and trade in *Any Gun Can Play* (1967), *The Hellbenders* (1967), *Beyond the Law* (1968), *This Man Can't Die* (1968), *Death Rides a Horse* (1969), and *It Can Be Done, Amigo* (1971)

Sue Matheson (University College of the North, Manitoba)

3.2.3 Money Makes the World Go Around V: The Costs and Benefits of Citizenship: National and Transnational Identities

Chair: Robert L. Cagle (University of Illinois, Urbana-Champaign) | University A

Renting as Transnational Poetics in Roman Polanski's *The Tenant*

Juan Meneses (University of North Carolina, Charlotte)

Beyond the *Banlieue*: Immigrant Visions of France in Three Contemporary Films

Noah McLaughlin (Kennesaw State University)

From Knockoff to *Haute Couture*: Reading Representations of Economic Privilege in Korean Television Drama

Robert L. Cagle (University of Illinois, Urbana-Champaign)

Saturday, November 23, 2013: Session 2 (10:15 am – 11:45 am)

3.2.4 Gender, Labor & Livelihood VI: Men, Money, and Morals at Work

Chair: Laura Mattoon D'Amore (Roger Williams University) | Conference Room 4

Money and Morality in Early Television: *Wide Country* (1962-63)
Erwin F. Erhardt, III (Thomas More College)

Dr. Charles Bovary: A Man Unable to Support the Wife He Adored
Howard Schmitt (University of Southern California)

“You Know What’s Cool? A Billion Dollars”: Money, Class, and the Thematic Influence
of Fortune in *The Social Network*
Adam Gallimore (The University of Warwick, UK)

**3.2.5 Larger Than Life: Superheroes at the Box Office IV: Auteurs and the
Superhero Film**

Chair: Zachary Ingle (University of Kansas) | Conference Room 5

More than Men in Tights: Legitimacy of Superheroes Onscreen
Laura Felschow (University of Texas)

Racebending: The Failure of M. Night Shyamalan’s *The Last Airbender*
Paul Elliot (Purdue University)

Robert Rodriguez’s *Annus Mirabilis: Sin City* and *Sharkboy and Lavagirl*; or, The Limits
of Auteurism
Zachary Ingle (University of Kansas)

Lunch: 11:45 AM – 12:45 PM

Saturday, November 23, 2013: Session 3 (1:00 pm – 3:00 pm)

Session 3: 1:00 PM – 3:00 PM

3.3.1 Cash or Credit II: Hunting and Gathering: Escaping into Primitive Accumulation

Chair: Catherine Liu (University of California, Irvine) | Conference Room 1

Gimme Shelter: Cinematic Spectacles of Prepping for the Apocalypse
Cary Elza (Independent Scholar)

Sustaining Hollywood: Brand Value in WALL-E
Maria Bose (University of California, Irvine)

Fatal Desire for a Pure Use Value in 6th Generation Chinese Cinema: Lu Chuan's
Kekexili
He Chuan (何川) (International College, Ming Chuan University, Taipei, Taiwan)

3.3.2A “Show Me the Money!” II: ESPN and Sports Programming

Chair: Zachary Ingle (University of Kansas) | Conference Room 2

ESPN Original Entertainment, Realism, and the Production of Institutional Authority
Travis Vogan (University of Iowa)

The Big Game and Appointment Television: Live Sports Broadcasts' Immunity to the
Effects of Hulu and DVRs
David M. Sutura (University of Kansas)

3.3.2B Race-ing the Movie Industry I: Race Complicates the Story

Chair: William Hart, (Norfolk State University) | Conference Room 2

Can You Dig It?: The Melodramatic Mode in Blaxploitation Cinema
Joseph S. Valle, (Southern Illinois University Carbondale)

Race Riots, a Labor Union, Ruth Benedict, Walt Disney, UPA, Communism and the
Hollywood Blacklist
William Hart, (Norfolk State University)
Fran Hassencahl, (Old Dominion University)

Saturday, November 23, 2013: Session 3 (1:00 pm – 3:00 pm)

3.3.3 Capital, Inc. VI: We're Ambivalent About the Money: Studio-Era Meditations on Capitalism

Chair: Kevin Hagopian (The Pennsylvania State University) | University A

Screwball Comedies and an Eccentric Challenge to the Capitalist Status Quo
Brian Comfort (University of Massachusetts, Amherst)

The Corporate Western as Popular Historiography, 1938-1945
Kevin J. Hagopian (The Pennsylvania State University)

Holiday (1938) or How Living to Work and Make Money Cannot Buy Happiness
Débora Espinosa Antón (University of Barcelona, Spain)

Hollywood Doesn't Buy Happiness
Greg Nielsen (University of Nevada, Reno)

3.3.4 Sex Sells V: Zombies, She-Wolves, Hustlers and Outcasts

Chair: Karen A. Ritzenhoff (Central Connecticut State University) | Conference Room 4

She-Wolves: Race and Sexual Violence in Nazisploitation Cinema
Brian E. Crim (Lynchburg College)

Human Wound Capital: The Monetary Abyss in the Early Cinema of Sergio Martino
Andreas Ehrenreich (Universität Wien, Austria)

Whatever Happened to the Money Shot? Why Zombie Porn Can't Get the Audience to Bite
James J. Ward (Cedar Crest College)

Saturday, November 23, 2013: Session 3 (1:00 pm – 3:00 pm)

3.3.5 Gender, Labor & Livelihood VII: Embodying Occupations: The Reflection of Gender in Labor

Chair: Laura Mattoon D'Amore (Roger Williams University) | Conference Room 5

Bagel Paperweights and Mr. Softee: Representations of Female Labor in Scorsese's *After Hours*

Diana Jaher (University of Illinois)

Financial (in)Dependence Revisited: Money, Gender, and Social Reproduction in *Waitress*

Carla Bernava (University of São Paulo, Brazil)

Gender and Labor on *Hester Street*

Gordon Dueck, (Queen's University, Ontario)

The Norma Rae Phenomenon: Textile Workers as Raw Material for a Pop Icon

Aimee Loiselle (University of Connecticut)

3.3.6 Old Money IV: Money, Power, and Decadence in Cinematic Representations of the Ancient World

Chair: Osman Umurhan | University CD

Contenders for Wealth and Power in Charles Bryant's *Salomé* (1923) and Cecil B. DeMille's *Cleopatra* (1934)

Graciela Tissera (Clemson University)

Money Corrupts, Sometimes: Money in Zack Snyder's *300* (2006)

Mike Lippman (University of Arizona)

Tyranny of Excess in Vidal's Guccione's *Caligula* (1979)

Osman Umurhan (University of New Mexico)

Break: 3:00 PM – 3:30 PM

Saturday, November 23, 2013: Session 4 (3:30 pm – 5:00 pm)

Session 4: 3:30 PM – 5:00 PM

3.4.1 Historical Film as Commodity III: “Truth,” Hyperbolic Alteration, and Marketing the Hype

Chair: Vincent Bisson (Bunker Hill Community College) | Conference Room 1

Abraham Lincoln Battles Vampires, Zombies and Rebs in 2012
Marit Knollmueller (University of Maryland, College Park)

Will the Real William Wallace Please Stand Up? The Border between the Cinematic and Real in Historical Film

Jessica DePrest (University of California, Los Angeles)

Deciphering Hollywood Hype: Viewer Reception of *Charlie Wilson’s War*
Vincent Bisson (Bunker Hill Community College)

3.4.2 Bigger, Faster, Brighter II: Kiss This World Goodbye

Chair: A. Bowdoin Van Riper (Independent Scholar) | Conference Room 2

Special Effects and the Dreamscape in *Sherlock, Jr*
Lawrence Howe (Roosevelt University)

Destroying Landmarks/Destroying History: Iconic Historical Spaces in U.S. Science Fiction

Amy C. Chambers (University of Manchester, UK)

Burn the Land and Boil the Sea: Imagining Geological Disaster at the Turn of the Millennium

A. Bowdoin Van Riper (Independent Scholar)

3.4.3 Gender, Labor & Livelihood VIII: Commodification and Exploitation of Gender at Work

Chair: Laura Mattoon D’Amore (Roger Williams University) | University A

Bernd Eichinger’s *Das Maedchen Rosemarie*: One More Tragic Courtesan?
Linda Seidel (Truman State University)

Men at Work: The Economy of Exploitation in Laurent Cantet’s Films
Katie Golsan (University of the Pacific)

Girl Model: The Commodification of International Working Girls
Carney Maley (University of Massachusetts, Boston)

Saturday, November 23, 2013: Session 4 (3:30 pm – 5:00 pm)

3.4.4 Race-ing the Movie Industry III: Attracting Audiences Without Losing Funding

Chair: Joseph S. Valle, (Southern Illinois University Carbondale) | Conference Room 4

A Lack of *Variety*: The Ambivalent Relationship Between Hollywood and the Asian American Community

Todd Kushigemachi (University of California, Los Angeles)

Birth of a Nation: The First Blockbuster: Economics, Racism, Controversy, and the African American Response

Rob Weiner (Texas Tech University)

The Re-Imagining and Funding of Slave History: *Music of Williamsburg*

Peggy Finley Aarlien (Pikes Peak College)

3.4.5 Old Money V: Epic Expenditure: The Economy of Cinematic Epics

Chair: Lorenzo F. Garcia Jr. (University of New Mexico) | Conference Room 5

“Thank you, George, for making all this possible right here in Hollywood”: *The Greatest Story Ever Told* and the Economics of the Epic

Kate Fortmueller (University of Southern California)

Cleopatra’s Procession: Wealth as Self-Defeating Spectacle

Dave Watson (Michigan State University)

The Crisis of Values in D.W. Griffith’s *Intolerance* (1916)

Lorenzo F. Garcia Jr. (University of New Mexico)

Banquet: Capital Ballroom

Keynote Speaker: David Bordwell

6:00 pm – 8:00 pm

included with conference registration • please wear your badge