

Gods and Heretics

Figures of Power and Subversion in Film and Television

THE 2016 *FILM & HISTORY* CONFERENCE



MILWAUKEE, OCTOBER 26 – 30
HILTON MILWAUKEE CITY CENTER
KEYNOTE SPEAKER: THULANI DAVIS

Official Conference Program

THURSDAY, October 27

Use the last numeral in the four-digit panel number to find your room.
For example, Panel 2721 = Room **1**; Panel 2842 = Room **2**; Panel 2956 = Room **6**.

Room 1: MacArthur
Room 2: Mitchell
Room 3: Walker
Room 4: Pabst
Room 5: Miller
Room 6: Usinger
Room 7: Schlitz

Session 1: Registration

Session 2: 10:15-11:45 AM

PANEL 2721 Worshipping the Monstrous I: Vampirism and Contemporary Society

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

PANEL 2722 Classical Antiquity I: Rome and the Divine

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

PANEL 2723 Transgressive Women I: Women and the Transgressive Genre

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

PANEL 2724 Studio System I: Overlooked Practices of Golden Age Hollywood

Chair: Chris Yogerst, University of Wisconsin Colleges
Founding the Screen Directors Guild: Unionization from 1935 to 1939
Monica Sandler, University of California-Los Angeles
Educational and promotional work of the American Cinema Editors and the Society of Motion Picture Editors in the 1950s and 1960s
Katie Bird, University of Pittsburgh
A Society Apart: The Early Years of the Society of Motion Picture Engineers
Luci Marzola, University of Southern California

PANEL 2725 Patriots and Traitors I: Gender, Patriotism, and Identities

Chair: George S. Larke-Walsh, University of North Texas
A Feverish Work Ethic: Patriotism in Early 1930s Woman's Films
Andrée Lafontaine, Aichi University at Nagoya, Japan
“Never the Way you Expected:” Hybridized Identities in Neil Jordan’s *The Crying Game* (1992)
Mario Sánchez Gumiel, University of Michigan-Ann Arbor
“The King’s Shilling:” Violence and Masculine Identity in *Peaky Blinders*.
George S. Larke-Walsh, University of North Texas

PANEL 2726 Queer Sinners and Saints I: Art, Popular Culture and Queer Representation

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

PANEL 2727 Subversive Masculinities I: Subversive Masculinities in Classic Hollywood

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

Lunch Break: 12:00-1:00 PM

Session 3: 1:15 -2:45 PM

PANEL 2731 Classical Antiquity II: Becoming Divine

- Chair: Matthew Taylor, Beloit College
Heracles Goes to Washington: The Apotheosis of an American Patriot in *Olympus Has Fallen* (2013)
Maxwell Teitel Paule, Earlham College
“Bloody Heathens!” Dionysus on Summerisle in *The Wicker Man* (1973)
Amy Norgard, Truman State University
“I am what the gods have made me!” Sharing Kratos’ Rage in *God of War 2* (2007)
Matthew Taylor, Beloit College

PANEL 2732 Worshipping the Monstrous II: Embodying Monstrous Transitions

- Chair: Nina K. Martin, Connecticut College
Monsters or Madness: Space, Subjectivity, and *The Babadook*
Nina K. Martin, Connecticut College
Sympathy for the Devil: *The Witch*, Identity Politics and the Narrative of Radicalization
Jake Pitre, Carleton University, Canada
The *Ichhadhari Nagin* in Hindi Cinema and the Politics of its Corporeality on Screen
Najrin Islam, Jawaharlal Nehru University (via Skype)

PANEL 2733 Transgressive Women II: Transgressive Mothers

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

PANEL 2734 Queer Sinners and Saints II: Queer Feminisms

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

PANEL 2735 Adaptations and Remakes I: Women on the Screen

Chair: Tiffany L. Knoell, Bowling Green State University
“Godlike” Husbands and “Heretical” Wives: James Whale’s *The Kiss Before the Mirror*
and *Wives Under Suspicion*

Gail Sheehan, Salem State University
Jane Wyman and the Loneliest Look in the World
Chad Newsom, Savannah College of Art and Design
Chi-raq: Claiming the Dignity of History
Elizabeth Sanderson, Independent Scholar

PANEL 2736 Manifest Destiny and the Godless Frontier I: Men, Heroes and Gods in the Western

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

Session 4: 3:00-4:30 PM

PANEL 2741 Media Ecology Association I: Media, Iconology, and Celebrity on Screen

Chair: Robert Scott, Ryerson University
Remodeling the Postmodern West: Julian Rosefeldt's *American Night* as Metanarrative of the Classical Western Genre

James Scott, Saint Louis University
"We have been Framed!!": Explorations of the Notion of "Framed Visual Space" in Western Culture

Robert Scott, Ryerson University

PANEL 2742 Jewish Faith and Doubt on Screen I: Wandering Views of Jewish Identities

Chair: Miri Talmon, Tel Aviv University, Israel
Labyrinths of Memory: Testimonials by Two Jewish Latin American Jewish Women Directors

Nora Glickman, Queens College
The Search for the Lost Scrolls: *Blazing Sands* (1960) and the Jewish Western
Rachel S. Harris, University of Illinois

Filming Israel From Afar: Ambivalent Diasporic Visions in Performative Non-Fiction
Rebecca Ora, University of California, Santa Cruz

PANEL 2743 Classical Antiquity III: Recognizing the Gods

Chair: Gregory N. Daugherty, Randolph-Macon College
God(s) Made Flesh: The Physical Appearance of the Male Divinity on Screen

Lisa Maurice, Bar-Ilan University, Israel
Odd Spots for Old Gods: The Fall and Rise of the Greco-Roman Myth on Screen
Robert White, Beaumont School

Fallen Amongst Mortals: Olympians Lost on Modern Earth
Gregory N. Daugherty, Randolph-Macon College

PANEL 2744 Subversive Masculinities II: Masculinity in Changing Times

Chair: Kathleen McClancy, Texas State University
Shattering Imagery and Illusion: Bruce Lee, Asian Masculinity, and Representation in *Enter the Dragon*

Teresa Ruiz, Texas A&M University-San Antonio
The Molten Monster: Masculinity in Cold War America

Brian DiNuzzo, University of Texas at Dallas
Patriarchy in Crisis: The Evolution of Jack Nicholson's Mischievous Performance of Privilege, 1969-75

Robert Hensley-King, Boston College**

PANEL 2745 Rebels and Revolutionaries I: Screening the Revolution

Chair: Carolina Gomez-Jones, Andrews University

Black Lives Matter (Too): The Haitian Revolution and Historical Amnesia in Chris Rock's *Top Five*

Alyssa Goldstein Sepinwall, California State University-San Marcos

Thinking Revolution Through Cinema: Cuba's Sara Gomez and Nicolás Guillén Landrián

Jamie Rogers, University of California, Irvine

Cinema Accion: A Revolutionary Cinema and the Film Act in *La Hora de los Hornos*

Carolina Gomez-Jones, Andrews University

PANEL 2746 Divine Recognition Roundtable: The Church on Screen

Chair: Paul Radford, Bob Jones University

Break: 4:30-5:00 PM

Session 5: 5:00-6:30 PM

PANEL 2751 Transgressive Women III: Transgressive Women and the Subversive Feminine

Chair: John Alberti, Northern Kentucky University
Hoydens and Hair Raisers: The Paradox of Desirable Femininity and Comedic Performance in Silent Feature Films

Megan Boyd, University of Wisconsin-Madison
The Girl With the Dragon Tattoo: Difficult Feminism for a Postmodern Age
Madchen Specht, Independent Scholar
“It’s Funny Because She’s a Girl”: Locating the Subversion in *Trainwreck*
John Alberti, Northern Kentucky University

PANEL 2752 Stardom II: The Idealized Male Image

Chair: Chad Newsom, Savannah College of Art and Design
“Are you ready to be worshipped?” The Men Women Desire in *Magic Mike XXL*
Ashleigh Curp, Indiana University
Man Up and Embrace the Suck!: The Idealized Image of the Heroic American Soldier in the Fantasy Films of Captain America
Antoinette F. Winstead, Our Lady of the Lake University

PANEL 2753 Adaptations and Remakes II: Beasts, Monsters, and Men

Chair: Tiffany L. Knoell, Bowling Green State University
Beasts of the Southern Wild: Aurochs and the End of the World
Kate Rittenhouse, Independent Scholar
Adapting the Naturalist Screen: Renoir’s Ambivalence in *La Bête humaine*
Eddy Troy, University of California-Riverside
American Monster: The Naturalization of Frankenstein, 1910 – 1931
Elizabeth Collins, Bowling Green State University

PANEL 2754 Jewish Faith and Doubt on Screen II: Israeli Orthodoxies and Heresies

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

PANEL 2755 Rebels and Revolutionaries II: Revolutionary Images

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

PANEL 2756 Worshipping the Monstrous: III: Public Monstrosities in Post-War America

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

PANEL 2757 Independent Film and Media I: Case Studies in Distributing Independence

Chairs: Chelsea McCracken and Matt Connolly, University of Wisconsin-Madison
Seeking Out Audiences: Fine Line Features and the Profit Potential of LGBTQ Films
Chelsea McCracken, University of Wisconsin-Madison
A Less-than-Perfect Union: Corporate Mergers, Industrial Identity, and the Case of USA Films
Matt Connolly, University of Wisconsin-Madison
Not Quite Indie, Not Exactly Mainstream: Why A24 is the Most Interesting Distributor in the Business
Paul Doro, University of Wisconsin-Milwaukee

7:00 PM: Area Chair Reception

8:00 PM: Screening I: *BaddDDD Sonia Sanchez* (2015)

The life, work, and mesmerizing performances of renowned poet, educator, and activist Sonia Sanchez, who describes herself as "a woman with razor blades between my teeth." Sanchez has been a bold presence in American culture for nearly 60 years and a prominent participant in many of the defining political and cultural events in the Black, women's, and peace movements. (Courtesy of California Newsreel, www.newsreel.org)

FRIDAY, October 28

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Session 1: 8:00-9:30 AM

PANEL 2811 Transgressive Women IV: Art and the Transgressive Woman

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

PANEL 2812 Media Ecology Association II: "I have Marshall McLuhan right here . . .": Representing Media through Film and Other Media

Chair: Vincent Casaregola, Saint Louis University
Early Hollywood Metanarratives and the Shaping of the American Film Audience
Sandra Olmsted, Saint Louis University
McLuhan and live cinema: performance and memory extending movies and audiovisual experiences
Wilson Oliveira Filho, UNESA, Rio de Janeiro, Brazil
Meeting the Press (On Screen): Interrogating Media Icons in *Meet John Doe*, *A Face in the Crowd*, and *Network*
Vincent Casaregola, Saint Louis University

PANEL 2813 Queer Sinners and Saints III: Queer Tropes and Themes

Chair: Kelsey Cameron, University of Pittsburgh
Considered Especially Heinous: Vices and Virtues of Queer Characters in *Law & Order: Special Victims Unit*
Aaron Gurlly, Beloit College
"Bury Your Gays" and Broadcast Regulation History
Kelsey Cameron, University of Pittsburgh

PANEL 2814 Manifest Destiny and the Godless Frontier II: Women Upsetting Western Doctrine

Chair: Timothy Scheie, University of Rochester
Women Wielding Weapons—Femininity and Violence in Westerns
Robert Meyer, DePaul University
Calamity Jane: Trespassing in the American Western
Katherine Johnson, Indiana University
Cowboy and Alien: The Bardot Western
Timothy Scheie, University of Rochester

PANEL 2815 Food of the Gods I: Food and Identity: Fetishized Eating

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

PANEL 2816 Transgressive Filmmakers I: Rob Zombie's Transgressive Vision in *Lords of Salem*

Chair: Adam Ochonicky, University of Wisconsin-Oshkosh
The Unknown Known: *The Lords of Salem* and the Incoherent Nature of Horror
Christopher Minz, Georgia State University
The Lords of Salem, *The Witch*, and Cinema's Historical Relation toward the Occult
Matthew Boyd Smith, Georgia State University
The Temporality of Horror in *The Lords of Salem*
Adam Ochonicky, University of Wisconsin-Oshkosh

PANEL 2817 Independent Film and Media II: Considering Form and Style in Independent Film

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

Session 2: 9:45-11:15 AM

PANEL 2821 Classical Antiquity IV: Reimagining Ancient Divine Systems

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

PANEL 2822 Transgressive Filmmakers II: Transgression and Filmmaking Practices

- Chair: Zachary Ingle, Roanoke College
Bodily Sensation & Violent Climax: Tarantino's Redefined Pornography
Joseph Giunta, NYU Tisch School of the Arts
"Wet and Sticky is Very Icky": The Cinematic Sounds of a Virgin Sacrifice
Ashleigh Bowers, Savannah College of Art and Design
How a Transgressive Filmmaker Turned to Regressive Cinema: Robert Rodriguez's
“Grindhouse” Aesthetic
Zachary Ingle, Roanoke College

PANEL 2823 Rebels and Revolutionaries III: Redefining Rebellion

- Chair: Anna Ogunkunle, University of Southern California
Death as the Signifier in Affirmation and Repudiation: Defining Authentic Rebellion in
Free State of Jones
Philip J. Williams, Regent University
Mountain Rebels: The Freiburg Film School as Subversive (1920-1934)
Iris Haukamp, Tokyo University of Foreign Studies, Japan
Bamboozled and The Television Network
Anna Ogunkunle, University of Southern California

PANEL 2824 Independent Film and Media III: The Possibilities for Political Engagement in Independent Media

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

PANEL 2825 Worshipping the Monstrous IV: Psychological and Supernatural Monstrosity in Contemporary Horror

Chair: Tom Prasch, Washburn University
Stigmatized Guardians in *The Turn of the Screw* and *The Babadook*
Austin Riede, University of North Georgia
The Monstrous-Feminist: Guillermo del Toro's Critical Evaluations of Gender and Genre in *Crimson Peak*
Cary Elza, University of Wisconsin-Stevens Point
"What Went We Out in this Wilderness to Find": Supernatural Contest in Robert Eggers's *The Witch* (2015)
Tom Prasch, Washburn University

PANEL 2826 Patriots and Traitors II: Patriotism in the Post-9/11 World

Chair: Richard Voeltz, Cameron University
Secrets and Risk: Documentary Film and Post-9/11 National Security
Ian Scott and Hugh Thompson, University of Manchester, UK
"When you're in a position like Secretary of Defense, do you feel that you actually are in control of history?": Errol Morris's War with Donald Rumsfeld
Lou Thompson, Texas Woman's University
Rock the Kasbah (2015) and *Whiskey Tango Foxtrot* (2016): Patriotism as Rom-Com in Afghanistan
Richard Voeltz, Cameron University

PANEL 2827 Divine Recognition I: Indecent Proposals: Transcendence in the Offensive

Chair: Philip Hohle, Concordia University
Spiritual Transcendence at 35MM in Paul Schrader's *Hardcore* (1979)
Ben Rogerson, Savannah College of Art and Design
Objectionable Content and Redemptive Narratives: *Thelma and Louise* (1991), Alfred Hitchcock, and Flannery O'Connor
Jennifer Letherer, Spring Arbor University
Religious Porn: The Paradox of Nudity and Explicit Sexuality in Contemporary Films with Strong Christian Themes
Philip Hohle, Concordia University

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

Session 3: 12:45-2:15 PM

PANEL 2831 Classical Antiquity V: The Greek and Roman Gods of “Sword and Sandal”

Chair: Antony Augoustakis, University of Illinois at Urbana-Champaign
The Representation of Greek Gods in the Peplum Genre
Vincent Tomasso, Trinity College
Gods and the Divine in STARZ *Spartacus*
Antony Augoustakis, University of Illinois at Urbana-Champaign

PANEL 2832 The Fantastic I: Gods and Monsters of Science and Technology

Chair: Cynthia J. Miller
Megamachines, Monstrous Gods, and Illusions of Freedom in Science Fiction Television.
Stanley C. Pelkey, Florida State University
Waiting for Deus in *Ex Machina*
Gregory Wolmart, Drexel University
Playing God: *Frankenhooker*, *Rock ‘n’ Roll Frankenstein*, and Other Creation Stories
Cynthia J. Miller, Emerson College

PANEL 2833 Jewish Faith and Doubt on Screen III: Faith after the Holocaust

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

PANEL 2834 Adaptations and Remakes III: Questions of Fidelity

Chair: Tiffany L. Knoell, Bowling Green State University
Who are you and what have you done with my Sons of Liberty?: The Adaptation of Revolutionary Leaders by the History Channel
Marianne Holdzkom, Kennesaw State University
Toward Aesthetic Fidelity: Compositing the Comics Page on Screen in Contemporary Action Film Adaptations
Joshua Wucher, Michigan State University
One Version to Rule Them All: Reception and Revision of *The Hobbit* film trilogy
Mikhail Skoptsov, Brown University

PANEL 2835 Manifest Destiny and the Godless Frontier III: Power and Subversion in International Westerns

Chair: Kevin Hagopian, Pennsylvania State University
Doctors, Gunslingers, and *A Town Called Mercy*: Exploring *Doctor Who*'s Adoption of the Western Genre
Stephen Patino, University of North Texas
The Subversive "Romanian Western": Radu Jude's *Aferim!* as History and Lesson on the Origins of Racism
R. Chris Davis, Lone Star College-Kingwood**
Anxieties of Identification: Epic Style, the "International Cinema," and the Decolonization Western, 1960-1966
Kevin Hagopian, Pennsylvania State University

PANEL 2836 Divine Recognition II: Spiritually Afflicted: Portrayals of Tragedy and Suffering

Chair: William D. Romanowski, Calvin College
Transformation If Not Conversion: John Sayles' *Men with Guns* (1997)
Stephen Parmalee, Pepperdine University
Death, Grief, and Romance in *Mostly Martha* (2001) and *No Reservations* (2007): A Comparative Analysis of Film Structure and Theme
William D. Romanowski, Calvin College

PANEL 2837 The Power of Love I: Love as Social Commentary

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

Session 4: 2:30-4:00 PM

PANEL 2841 Worshipping the Monstrous V: Monstrous Creations in Early Horror

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

PANEL 2842 Transgressive Women V: Transgressive Women and U.S. History

- Chair: Philip Scepanski, Vassar College
"Haven't You Done Enough for the National Recovery?": Boss Women and Pre-Code Hollywood Film
Vivian Deno, Butler University
Teaching *The Graduate*: Second Wave Feminism, Invisibility, and the Sixties
Sherri Cash, Utica College
Prospects, Party, and Power: Eleanor Roosevelt at National Educational Television
Philip Scepanski, Marist College

PANEL 2843 Stardom III: New Perspectives on Overlooked Stars

- Chair: Amit Patel, University of Kansas
Pal, the Wonder Dog: Fallen Idol
David Sedman, Southern Methodist University,
Fame and the work of "being yourself": *Us Weekly*, Reality Stardom, and the Labor of Ordinariness
Erin A. Meyers, Oakland University
Remembering History: Classical Hollywood Stardom and Memory
Amit Patel, University of Kansas

PANEL 2844 Queer Sinners and Saints IV: Queer Global Cinema

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

PANEL 2845 Subversive Masculinities III: Revising Masculinity from the Margins

Chair: J. Scott Oberacker, Johnson & Wales University
The Daddy, The He-She, and The She-Wolf: The Production of the Heretical Butch in 1990s Films

Sasha T. Goldberg, Indiana University-Bloomington
The NBA Dandy Plays the Fashion Game: The Masculine Dress Code of *NBA All-Star All-Style* (2015)

Oscar Moralde, University of California-Los Angeles
Who is Latino?: The Masculinities of Andy Garcia and Antonio Banderas
Elizabeth Abele, SUNY Nassau Community College

PANEL 2846 Historical Perspectives I: Rethinking and Reframing History

Chair: Lawrence Howe, Roosevelt University
Gods, Heretics & Hubris: Reframing the Past of History, Film and Television

Mia Treacey, Federation University Australia
Tarantino's Counterfactual Histories and the Historical Imaginary

Caroline Guthrie, George Mason University
“Writing History With Lightning”: Authority and Rhetoric in Griffith's *The Birth of a Nation*

Lawrence Howe, Roosevelt University

PANEL 2847 Exhibition Roundtable: Rethinking Audience: Problems of distribution for Independent, Radical, Experimental and World Cinema

Chairs: Deborah Adelman, College of DuPage, and James Madigan, Oak Park Public Library

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

Session 5: 5:00-6:30 PM

PANEL 2851 Manifest Destiny and the Godless Frontier IV: Genre Subversion in the West

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

PANEL 2852 Divine Recognition III: Sacred Instigators: Pioneering Christian Filmmakers

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

PANEL 2853 Transgressive Women VI: Women, Transgression, and Trauma

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

PANEL 2854 Independent Film and Media IV: Pathbreakers in Animation, Exploitation, and Live Documentary

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

PANEL 2855 Exhibition I: Films and Contexts

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

PANEL 2856 Classical Antiquity VI: Goddesses from Athena to Beyoncé

Chair: Anise K. Strong, Western Michigan University
Whither the Goddesses? Divine Women on the Screen (1995-2016)
Dan Curley, Skidmore College
Representing Athena on Screen: Rebellion, Maternity, and Sexualization
Meredith Prince, Auburn University
Pop Goddesses and Female Agency: Classical Mythology and Music Videos
Anise K. Strong, Western Michigan University

PANEL 2857 Publishing Workshop

Chair: Stephen Ryan, Rowman & Littlefield Publishing Group

8:00 PM: Screening II: *Anna May Wong: In Her Own Words* (2011)

Anna May Wong was one of the few actors to successfully transition from silent to sound cinema, co-starring with Marlene Dietrich, Anthony Quinn, Douglas Fairbanks, and many others. Despite her success, she was typecast by studios and scorned by older generations of Chinese Americans. Today, however, she is seen as a pioneering artist who shaped images of Asian American women in Hollywood, both then and now. (Courtesy of Women Make Movies; www.wmm.com.)

SATURDAY, October 29

Use the last numeral in the four-digit panel number to find your room.
For example, Panel 2721 = Room **1**; Panel 2842 = Room **2**; Panel 2956 = Room **6**; etc.

Room 1: MacArthur
Room 2: Mitchell
Room 3: Walker
Room 4: Pabst
Room 5: Miller
Room 6: Usinger
Room 7: Schlitz

Session 1: 8:00-9:30 AM

PANEL 2911 Patriots and Traitors III: Politics—Patriotism—Cinema

Chair: Robert Pirro, Georgia Southern University

Impact of the Cuban Missile Crisis on Depictions of Politicians and Military Officers
Eric Sizemore, University of North Alabama
Alvah Bessie and the Spanish Civil War: *España otra vez* (1969) and *Spain Again* (1975)
Randal Scamardo, University of Cadiz, Spain (via Skype)
Mainstreaming Scientology as an Official Religion in Germany's Pluralist Order: Tom Cruise's *Valkyrie* (2008)
Robert Pirro, Georgia Southern University

PANEL 2912 Rebels and Revolutionaries IV: Living the Rebellions

Chair: Deborah Adelman, College of DuPage
A Rebel with Causes: Two Depictions of Frida Kahlo
Emily Maso, Northeastern Illinois University
Women's Film in Palestine
Sanaa Rahman, Northeastern Illinois University
A Rebellious Life: Reimagining the Biopic in Andres Wood's *Violeta Went to Heaven*
Deborah Adelman, College of DuPage

PANEL 2913 Gods of War I: The Hollywood Way of War

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

PANEL 2014 Worshipping the Monstrous VI: Anthropomorphism, Meat, and Monstrous (Re)Production

Chair: Zoran Samardzija, Columbia College
Screams, Smiles, and Singular Horror Sensations: Rethinking Violence in *Martyrs*
Adam Hebert, University of Pittsburgh
Animation, Monstrous Evolution, and Ambulatory Life
Heather Warren-Crow, Texas Tech University
Jan Svankmajer's Capitalist Monstrosities
Zoran Samardzija, Columbia College

PANEL 2015 Divine Recognition IV: The Devout and Unscrupulous: Cinematic Heroes and Anti-heroes

Chair: Sylvie Magerstädt, University of Hertfordshire, UK
Line on the Left, One Cross Each: The Sacred and the Satirical in the Films of Monty Python
Stephen R. Duncan, Bronx Community College-CUNY
Miyazaki's "Saint" Nausicaa & the Logic of Sacrifice
Mike Sugimoto, Pepperdine University
The Role of the Action Hero in Bible Epics: *Noah* (2014) and *Exodus: Gods and Kings* (2014)
Sylvie Magerstädt, University of Hertfordshire, UK

Session 2: 9:45-11:15 AM

PANEL 2021 Classical Antiquity VII: Biblical Gods

- Chair: Monica S. Cyrino, University of New Mexico
Zeus the Father: Christianizing Ancient Greek Myth in American Film
Darel Tai Engen, California State University-San Marcos
The Metal in the Maker's Hand: Impotent Agency, Atomic Divinity, and the Terror of History in Cecil B. DeMille's *The Ten Commandments* (1956)
T. J. West, Syracuse University
Yahweh or No Way: Depicting the Old Testament God in *Exodus: Gods and Kings* (2014)
Monica S. Cyrino, University of New Mexico

PANEL 2022 TV Network Execs, Producers, and Performers: Clashes over Television I: Networks and Social Commentary

- Chair: David Pierson, University of Southern Maine
With Lingerin Debt to a Living Doll: *The Twilight Zone* Evaluates Postwar Childhood Consumerism
David Brokaw, Louisiana State University
Hybrid Network: The CW as a Partnership of Conglomerates
Caryn Murphy, University of Wisconsin, Oshkosh
The Surreal and Subversive TV Worlds of Paul Henning
David Pierson, University of Southern Maine

PANEL 2023 Transgressive Women VII: Women, Bodies, and Transgression

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

PANEL 2024 Queer Sinners and Saints V: Conservative Heresies, Godly Queerness

- Chair: Bridget Kies, University of Wisconsin-Milwaukee
Raw, Profane, Unintelligible: A Queer Examination of Confessions in Gay Conversion Films
Jon Omuro, University of Oregon
"Backwoods Queers and Angry Young Zombies": Queer Rural Horror
Darren Elliot-Smith, University of Hertfordshire, UK
Straight Saviors and Guardian Angels: Glamorizing LGBT History in Recent Film and Television
Bridget Kies, University of Wisconsin-Milwaukee

PANEL 2025 Subversive Masculinities IV: Creative Masculinities on Television

Chair: Charity Fox, Penn State-Harrisburg

Titus and the Reverend: Charming Subversive Masculinities in *Unbreakable Kimmy Schmidt*

Charity Fox, Penn State-Harrisburg

Stay-at-Home Dudes: Hegemonic Masculinity and the Stay-at-Home Dad on Contemporary TV

J. Scott Oberacker, Johnson & Wales University

Sex, Drugs, and Old-Time Religion: The Decay of the Southern Gentleman in *Justified*

Kathleen McClancy, Texas State University

PANEL 2026 The Power of Love II: Saving Your Husband, Saving Yourself: Marriage, Gender, and Power

Chair: Megan Miskiewicz, Northwestern University

So He's a Bit of a Fixer-Upper: A Critical Examination of Disney's "Project" Prince Charming

Brennan Thomas, Saint Francis University

"Remember, It's Taboo": Forbidden Love in *Come Back, Little Sheba* (1952)

Valerie Pennanen, Calumet College of St. Joseph

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

Megan Miskiewicz, Northwestern University

PANEL 2027 Film and the Arts I: Passion and Performance on Screen

Chair: Bruce Wyse

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

Nick Bambach

"Can you feel it?" Performance, Passion and Ambivalence in *Mesmer*

Bruce Wyse

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

Session 3: 12:45- 2:15 PM

PANEL 2931 Worshipping the Monstrous VII: The Supernatural in Hispanic

Films: Awakening the Hidden Specters of Memory

Chair: Graciela Tissera, Clemson University

The Occult Beyond the Imagination in *The Appeared* by Paco Cabezas (2007)

Rebecca McConnell, Clemson University

The Orphanage by Juan Antonio Bayona (2007): Paranormal Phenomena and the Game of Revelation

Jodi Holodak, Clemson University

Spirits Trapped Between Worlds: *The Devil's Backbone* by Guillermo del Toro (2001)

Graciela Tissera, Clemson University

PANEL 2932 Classical Antiquity VIII: Underworld Gods

Chair: Polly Hoover, Wright College

Hades and Persephone Reimagined in Guillermo del Toro's *The Book of Life* (2014)

Meghan Kiernan, Rutgers University

Shady Psychopomps: Dantean and Etruscan Influences on the Depictions of Heretics and Demons in *As Above, So Below* (2014)

Melanie Zelikovsky, Immaculate Heart High School

Garvey in the Underworld: Death and Deities in HBO's *The Leftovers* (2014-)

Polly Hoover, Wright College

PANEL 2933 Studio System II: The Impact of World War II on Film From Hollywood to India

Chair: Chris Yogerst, University of Wisconsin Colleges

Studio *Seth* of Lahore and the Indian Partition

Salma Siddique, Freie University, Germany

Heroes in Tinseltown: World War II as Seen Through the Hollywood Canteen

Chris Yogerst, University of Wisconsin Colleges

PANEL 2934 Stardom IV: Music Stars and Fan Culture

Chair: Amit Patel, University of Kansas

Manias Mania: Pop Culture Fandom in the 1960s

Brian Mullgardt, Millikin University

Selena's Canonization in the Radical Periphery and the Challenges to Her Resurrection in the Mainstream

Michael Anthony Turcios, University of Southern California,

Rock and Roll Cameras: The Celluloid Circus of the Psychedelic Era

Sam Meister, Millikin University

PANEL 2935 Adaptations and Remakes IV: Remaking History through Popular Culture

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

PANEL 2936 Independent Film and Media V: Renegades of Early Independence

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

PANEL 2937 Divine Recognition V: Consecrated Spirits: The Divine Amongst Witchcraft and the Occult

Chair: James J. Ward, Cedar Crest College
Somewhere Between Science and Superstition: Religious Outrage, Horrific Science and *The Exorcist* (1973)
Amy C. Chambers, Newcastle University, UK
Holier Than Thou: Religious Zealotry in *The Witch* (2015)
David Saulet and Brandon Fletcher, California State University Long Beach
“Is This My Reward for Defending God’s Church?” Sin, Rebellion, and Punishment in *Witchfinder General* (1968), *The Devils* (1971), and *The Name of the Rose* (1986)
James J. Ward, Cedar Crest College

Session 4: 2:30-4:00 PM

PANEL 2941 Transgressive Filmmakers III: Subversion of Hegemony

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

PANEL 2942 Manifest Destiny and the Godless Frontier V: Time, Power and Spirit in the West

Chair: Sue Matheson, University College of the North, Canada
"Basking in the glory and sublimity of mercy": Time and the Spirit in the New Western
Erin Lee Mock, University of West Georgia
Death Valley and the Meaning of Christmas in John Ford's *3 Godfathers*
Sue Matheson, University College of the North, Canada

PANEL 2943 Divine Recognition VI: Ideological Paradox: The Church, Society, and the Big Screen

Chair: Rick Moore, Boise State University
God, Slavery, and the Big Screen
Fred Johnson III, Hope College
A Poor Playing a Hero, a Priest Playing a Villain
Andrés Barradas Gurruchaga, Tecnológico de Monterrey, Mexico
"Well, Isn't that Special?": When Critics Feel Religious Film Is Too Religious
Rick Moore, Boise State University

PANEL 2944 The Power of Love III: The Power of the Consumer: Economies of Love in Film and Television

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

PANEL 2945 Exhibition II: The Political Economy of Exhibition

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

PANEL 2946 Food of the Gods II: Watch What You Eat!

Chair: Tom Hertweck, University of Nevada-Reno
The Sacred and the Profane in *More Than Frybread's* Native American Slapstick
Kyle Bladow, Northland College
Food Choice, Class, and Gender in *Friends*
Katerina Nussdorfer, University of Vienna
Consumer Cannibalism: Affect and Brand Identity in *Foodfight!*
Tom Hertweck, University of Nevada-Reno

PANEL 2947 Classical Antiquity IX: Lesser Gods with Great Powers

Chair: Roger Macfarlane, Brigham Young University
Tony Stark, or the Post-Modern Prometheus
Alicia Matz, Rutgers University
From Savior God to Randy Satyr: Aristaeus in Vergil and *Jim Henson's Storyteller*
(1990)
Roger Macfarlane, Brigham Young University

Break: 4:00-4:30 PM

Session 5: 4:30-6:00 PM

PANEL 2951 Classical Antiquity Roundtable

Chair: Meredith E. Safran, Trinity College (Hartford, CT)

PANEL 2952 Patriots and Traitors IV: Nation-Building and National Tragedy

Chair: A. Bowdoin Van Riper, Independent Scholar

Patriotic Scots: Starz's *Outlander* and the Jacobite Rebellion

Kaelie Thompson, University of Michigan-Ann Arbor

Forty-five Years Later: A Reconsideration of the Representations of Nicholas II and V. Lenin in *Nicholas and Alexandra* (1971)

Erwin F. Erhardt, III, University of Cincinnati

Eye of the Beholder: Nuclear Patriotism in *Dr. Strangelove*

Mick Broderick, Murdoch University

PANEL 2953 Queer Sinners and Saints VI: Challenging Hegemonic Narratives: Visual Politics of Difference

Chair: Bridget Kies, University of Wisconsin-Milwaukee

A Family of One's Own: Reconstructing Queer Families of Color in Film

David Stephens, Bowling Green State University

Pedagogy, Performativity, and the Ridiculous in AIDS Activist Documentaries

Jonathan Cicoski, University of Southern California

PANEL 2954 Jewish Faith and Doubt on Screen IV: Movie Monotheism and Messianism

Chair: Lawrence Baron, San Diego State University

Reintroducing Graven Images into Israeli Judaism: Margot Klausner and the Tragedy of Cinematic Monotheism

Boaz Hagin, Tel Aviv University, Israel

Messianism and the Art Cinema Form

Kalling J. Heck, University of Wisconsin, Milwaukee

PANEL 2955 Media Ecology Association III: Sight and Sound

Chair: Mark Kerins, Southern Methodist University

"I'll Be There, But I Won't Be There:" *Boardwalk Empire*, the Alternative Public Sphere of the Boardwalk, and Televisual Space

Megan Fariello, George Mason University

DilSe: Love, Fantasy and Negotiation in Hindi Film Songs

Apurva Shah, Antarnad Foundation (with Rita Kothari)

Sound Design for a Hyperactive Cinema: Michael Bay's Transforming Style

Mark Kerins, Southern Methodist University

PANEL 2956 Subversive Masculinity Roundtable: #NotSoWhite Masculinity

Chair: Elizabeth Abele, SUNY Nassau Community College

PANEL 2957 Power of Love Roundtable: Gender, Race and Hollywood

Chair: Nicole Haggard, Mount St. Mary's University

6:30 PM Banquet and Keynote Address

Crystal Ballroom, Fifth Floor