

## Conference Planning Committee

Amanda Konkle, Georgia Southern University  
Peter C. Kunze, Tulane University  
Marton Marko, University of Montana  
Walter Metz, Southern Illinois University  
Allen Redmon, Texas A&M University-Central Texas

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# LITERATURE/FILM ASSOCIATION ANNUAL CONFERENCE

## Schedule Overview DRAFT

### Thursday

12:00-1:30 Session 1  
2:00-3:30 Session 2  
3:30-4:00 Break  
4:00-5:30 Session 3  
6:00-7:00 Keynote Address  
7:00-8:00 Welcome Reception

### Friday

9:00-10:30 Session 4  
10:30-11:00 Break  
11:00-12:30 Session 5  
12:30-2:00 Business Meeting with Box Lunch Provided  
2:00-3:30 Session 6  
3:30-4:00 Break  
4:00-5:30 Session 7

### Saturday

9:00-10:30 Session 8  
10:30-11:00 Break  
11:00-12:30 Session 9  
12:30-2:00 Lunch Break | Lunch On Your Own  
2:00-3:30 Session 10

SESSION 1: THURSDAY, 12:00 PM-1:30 PM

**1A Art House Auteurs I—Salon de Gallier I**

Chair: Bill Mooney

Seda Öz, University of Delaware, "Impact of Remake Industry on Weimar/Nazi/Post-War German Cinemas' Labor Practices (and Vice Versa)"

Bill Mooney, Fashion Institute of Technology, "Correction and Elaboration: The Ideological Work of *Barbara* (2012) as a Response to *Das Leben des Anderen* (2006)"

Cordula Boecking, Maynooth University, "'We have these roots of old stories in our present time': Christian Petzold's *Undine* (2020) as Work on Myth"

**1B Adapting the Classics—Salon de Gallier II**

Chair: Craig Smith

Craig Smith, Grande Prairie Regional College, "Miltonic Strategies in Contemporary Literary Adaptations of Greek Myth"

Seth Lewis, University of New Hampshire, "The Myth of Total Shakespeare: Filmic Adaptation and Posthuman Collaboration"

SESSION 2: THURSDAY, 2:00 PM-3:30 PM

**2A Nation—Salon de Gallier I**

Chair: Stephen Woo

Stephen Woo, Brown University, "Cinematic Adaptations of Trauma in *They Shall Not Grow Old* and *1917*"

Gurkan Maruf Mihci, Herron School of Art and Design, "Turkish Fantastic Cinema Between 1950-1985"

Martin Stollery, Independent Scholar, "Documentary/Adaptation Studies"

**2B Jane Austen—Salon de Gallier II**

Chair: Andrea Braithwaite

Elizabeth Gilliland, Independent Scholar, "Which Austen is Which?: *Mansfield Park* and the Question of Slavery"

Chelsea Wessels, East Tennessee State University, "'It is the greatest amusement in the world': Styling Work as Play in *Emma* (2020)"

Andrea Braithwaite, Ontario Tech University, "Jane Austen Games and Women's Culture"

**2C French Cinema— Carmen/Otello**

Chair: Christina Parker-Flynn

Joanna Conings, Creighton University and University of Nebraska-Lincoln, "Watching a Movie 'Against the Grain' to Uncover a Country's Conscious and Unconscious Racial Biases: A Comparative Study on the Representation of Race in a French Movie Adaptation of a True Story and its US Remake"

Faith Boyte, University of Florida, "Haptic Visuality and Romantic Intimacy in Claire Denis's *Let the Sunshine In*"

Christina Parker-Flynn, Florida State University, "Cinema, A Lover's Discourse: Adapting Roland Barthes"

**SESSION 3: THURSDAY, 4:00 PM-5:30 PM**

**3A Independent Cinema—Salon de Gallier I**

Chair: Allen H. Redmon

Allen H. Redmon, Texas A&M University-Central Texas, "The Incessant Play of the Index on the Three Stages of *The Ballad of Buster Scruggs*"

Sven Weidner, University of Bamberg, "Different Modes of 'Play' in US-American Postmodern Cinema"

Jack Ryan, Gettysburg College, "Jim Jarmusch's *Down by Law*: Working with Poets, Comedians, and Musicians in Louisiana"

**3B Tourism—Salon de Gallier II**

Chair: Ceci Moffett

Anthony B. Smith, University of Dayton, "The Production of Play in Cold War Hollywood: William Wyler's Struggle to Avoid the Blacklist and Roman Holiday"

Emmelle Israel, University of California, Los Angeles, "Adapting Place-based Tourist Fantasies of Las Vegas for the Screen: Hollywood Portrayals of the Strip"

Ceci Moffett, University of Wisconsin-Madison, "Prolonged Visitations: Dark Tourism and the Adaptation of Black Hauntings"

**KEYNOTE: THURSDAY, 6:00 PM-7:00 PM**

"Being Essential: The Performance of Employment in Film and Television Industries During a Pandemic"

**VICKI MAYER**

Professor of Communication · Tulane University

Salon de Gallier I

**Welcome Reception to Follow in Carmen/Otello**

**SESSION 4: FRIDAY, 9:00 AM-10:30 AM**

**4A Adapting Women's Literature—Salon de Gallier I**

Chair: Thomas Leitch

Thomas Leitch, University of Delaware, "Four *Little Women* at Work and Play"

Dennis Rothmel, California State University, Chico, "How Bette Davis Became the Toast of Harlem"

Erica Moulton, University of Wisconsin-Madison, "(Re)working Girls: Literature, Film and the Limits of Representation in Faith Baldwin's Proto-Romantic Comedies"

**4B Vampires—Salon de Gallier II**

Chair: Jackie Pinkowitz

Antonio Barrenechea, University of Mary Washington, "Alucard and Alucarda: From Universal to Hemispheric Horrors"

Jackie Pinkowitz, Mercer University, "Vampires, Hybridization, and Slavery in *The Originals* (CW, 2013-8)"

Sara Ross, Sacred Heart University, "Transposing the Vampiric 'Other' From Transylvania to Louisiana"

**4C Attachments—Carmen/Otello**

Chair: Christopher Althoff

Laura Creekmore, Louisiana State University, "Storytelling and Singular Collectivity: Distant Relationships in Manga Creation and in Anime Adaptation"

Kuhu Tanvir, Michigan State University, "Playing With/As Shah Rukh Khan: Bollywood Games on Cellphones"

Christopher Althoff, Rensselaer Polytechnic Institute, "Adapting Fan Expectations: An Ethnographic Study of Online Hogwarts Legacy Interpretive Communities"

SESSION 5: FRIDAY, 11:00 AM-12:30 PM

**5A Theatre—Salon de Gallier I**

Chair: Peter C. Kunze

Steve Benton, East Central University,  
"Masterpiece/Museum Piece: van Hove,  
*Hedda Gabler*, and NTLive"

Julia Sirmons, Columbia University, "Working at  
Play, Playing at Work: The 'Making-Of'  
Documentary as Backstage Adaptation"

Peter C. Kunze, Tulane University, "My Fair  
Mermaid: Howard Ashman, the Integrated  
Musical, and the Disney Renaissance"

**5B Games—Salon de Gallier II**

Chair: Ashley P. Jones

Ashley P. Jones, Georgia Southwestern State  
University, "A Mile in Their Shoes: Empathy  
and Embodiment in *Life is Strange 2* and  
*Untitled Goose Game*"

Matthew Holtmeier, East Tennessee State  
University, "Building Storyworlds: Play as  
bridge between Literature and Screen Media"

John Sanders, Syracuse University, "Work, Play,  
and Walking through *Walden, A Game*"

**5C Education—Carmen/Otello**

Chair: Kevin Howley

Kevin Howley, DePauw University, "No Laughing  
Matter: Campus Humor in Precarious Times"

Daniel Lewis, Marshall University, "Self-reflexivity,  
Media, and the Performance of English  
Teachers"

James Travis Rozier, Texas A&M University,  
"'Quarterback's a captain': Texas,  
Conformity, and High School Football in  
Literature and Film"

SESSION 6: FRIDAY, 2:00 PM-3:30 PM

**6A Adapting Oz—Salon de Gallier I**

Chair: Alfred L. Martin, Jr.

Alfred L. Martin, Jr., University of Iowa, "A Tale of  
Two Emerald Cities: *The Wiz* and the Quest  
for Universal Audiences"

Ryan Bunch, Rutgers University, "Negotiating Oz:  
Disney, Adaptation, and The Wizard of Oz  
Universe"

Andrew Scahill, University of Colorado, Denver, "Just  
a Boy Pretending to Be a Wolf Pretending to  
Be a King: *Where the Wild Things Are* and  
the Lies We Tell"

**6B Teaching Adaptation—Salon de Gallier II**

Chair: RaSheeda V. Brown

RaSheeda V. Brown, Allen University, "Using Films to  
Increase Online Engagement"

Charles R. Hamilton, Texas A&M University-Central  
Texas, "Emphasizing Intent in Film  
Adaptation Using Visual Literacy to Read  
Cinematic Technique"

Allene Nichols, Mississippi University for Women,  
"Using Adaptation to Teach Media and  
Cultural Literacy"

**6C Art House Auteurs II—Carmen/Otello**

Chair: Mike Miley

Danny Siegel, University of Alabama at Birmingham,  
"A Losing Game: Varda and Storytelling"

Mike Miley, Metairie Park Country Day School and  
Loyola University New Orleans,  
"Lonelyhearts and Locusts in the City of  
Dreams: Lynch and Nathanael West Cruise  
*Mulholland Dr.*"

Michael Mirabile, Lewis & Clark College, "'It's All  
Recorded': Lynch, Benjamin, and  
Intermedial Play"

FRIDAY, 12:30 PM-1:30 PM

ANNUAL BUSINESS MEETING  
Salon de Gallier I

Boxed Lunch Provided

SESSION 7: FRIDAY, 4:00 PM-5:30 PM

**7A Production Code—Salon de Gallier I**

Chair: Amanda Konkle

Damon Franke, University of Southern Mississippi  
Gulf Coast, "Repression and Censorship in  
*Gentlemen Prefer Blondes*"

Amanda Konkle, Georgia Southern University,  
"Adapting *Suddenly, Last Summer* under the  
Production Code"

Karen A. Ritzenhoff, Central Connecticut State  
University, "Work and Play for Stanley  
Kubrick's *Lolita* (1962): Bert Stern and His  
Unpublished Photographic Work"

**7B Art House Auteurs II—Salon de Gallier II**

Chair: David Schwartz

Gauri Mishra, University of Delhi, "Transcreation of a  
Classic: A Reading of *Charulata* by Satyajit  
Ray"

Felipe González-Silva, University of Florida,  
"Mediations Within Mediations: *Rashomon's*  
Layered Film Adaptation"

David Schwartz, John Carroll University, "Bodies of  
Water, Bodies of Text: The Role and  
Productive Superabundance of Permeable  
Frames in Akira Kurosawa's *Rashomon*"

**7C Graphic Narrative—Carmen/Otello**

Chair: Olga Kopylova

Kartik Nair, Temple University, "Striking Out: Visual  
Space, Production Design, and Labor  
History"

Kevin Michael Luongo, Savannah College of Art and  
Design, "*Watchmen*: Hollywood's Reliance  
on Adaptation"

Olga Kopylova, Tohoku University, "Adaptation on  
the Right Lines: Creative Workers  
Addressing Visual (In)Fidelity in Manga-  
based Anime"

SESSION 8: SATURDAY, 9:00 AM-10:30 AM

**8A Performing Work—Salon de Gallier I**

Chair: Teresa Ramoni

Teresa Ramoni, Rutgers University, "Adapting  
Activism: Recuperating and Rethinking *9 to  
5*"

Brecken Hunter Wellborn, University of Texas at  
Dallas, "*Hustlers* & Postfeminism:  
Confrontation & Continuation"

Alexis Ciccone, St. John's University, "Feeling Like a  
Woman: Manipulation by White Men and  
the Use of the Erotic in *Pose*"

**8B Genre Play—Salon de Gallier II**

Chair: Tom Grochowski

Jacopo Wassermann, Universidade Lusófona de  
Humanidades e Tecnologias, "The Bigger  
Picture: Hermeneutics of the Zoom Out in  
*Resident Evil* Live-Action Adaptations"

Tom Grochowski, St. Joseph's College, "'Sam Elliott is  
Ted Turner in *The Gregory Peck Story*':  
*Mystery Science Theater 3000* and Micro-  
Adaptations"

Sheng-mei Ma, Michigan State University, "Gamblin'  
Professionals in TV Series 'with Chinese  
Characteristics'"

**8C Adaptation Politics—Carmen/Otello**

Chair: Walter Metz

Jim Burton, Salisbury University, "Political Campaigns  
in 21st-Century Remakes and  
Readaptations"

John Alberti, Northern Kentucky University, "Let's  
Play Cancel Culture: Comedy, Pedagogy, and  
Play in Teaching the Romcom"

Walter Metz, Southern Illinois University, "Adapting  
Theory"

SESSION 9: SATURDAY, 11:00 AM-12:30 AM

**9A Women Filmmakers—Salon de Gallier I**

Chair: Larry Shillock

Leah Toth, St. Norbert College, "*Certain Women* and Kelly Reichardt's Cinema of Indeterminacy"

Robert Ribera, Portland State University, "I Don't Know Anyone At All: Isolation, Adaptation, and *Certain Women*"

Larry Shillock, Wilson College, "*Winter's Bone* and Its Domestic and Narrative Labors"

**9B Theorizing Adaptation—Salon de Gallier II**

Chair: Julie Grossman

Rebecca Pelky, Clarkson University, "The Border as Adaptive Space in Heid Erdrich's Poem-Film, *Indigenous Elvis Works the Medicine Line*"

Julie Grossman, Le Moyne College, and Kim Waale, Cazenovia College, "A Stereoscopic View of Adapting Adaptation Theory to Art"

May Toudic, University of Aberdeen, "Theory and Practice: Producing Adaptation as an Academic"

**9C Capitalism & Consumerism—Carmen/Otello**

Chair: Kyle Heger

Devon Victoria Bradley, University of Texas-Rio Grande Valley, "The Imagination of Poe from Print to Screen: Reconciling Gothic Ideology in Film Adaptations of 'The Fall of the House of Usher'"

David Rodriguez Martinez, University of Minnesota, "Advertising America through Hollywood: Fitzgerald's Commodified Vision of Daily Life in *The Love of the Last Tycoon*"

Kyle Heger, School of The Art Institute of Chicago, "A Congested Intersection: Jacques Tati and Consumerism"

SESSION 10: SATURDAY, 2:00 PM-3:30 PM

**10A Walter Benjamin—Salon de Gallier I**

Chair: Marton Marko

Mattius Rischard, University of Arizona, "'Art for Art's Sake': Art the Clown and the Visuality of Horror Cinema"

Nejar Kedir, University of California, Berkeley, "Phantasmagoria in *Soleil O*"

Marton Marko, University of Montana, "Handke, Wenders, Benjamin: Tasks of the Translator, Pleasures of the Auteur"

**10B Animation—Salon de Gallier II**

Chair: Elsie Walker

Taylor Dellenbaugh, Florida State University, "*Akira* and Auto-Adaptation"

Madeleine Hunter, University of Cambridge, "Enter the Sandbox: Metaversal Play Spaces in Contemporary Family Franchises"

Elsie Walker, Salisbury University, "'Don't miss out on the joys of life': Using *Soul* to Adapt in the Era of COVID-19"

**10C Film Labor—Carmen/Otello**

Chair: Brennan Thomas

Michelle Smith, Independent Scholar, "The Female Star: Performing Gender On & Off Screen"

Paul Kerr, Middlesex University, "'This book is all that I need... How to, how to Succeed': Adaptation as Economic and Aesthetic Strategy at the Mirisch Company"

Brennan Thomas, Saint Francis University, "'Sheep' Actors: The Objectified Underclass of Alfred Hitchcock's Films"

## A LITERATURE/FILM WALKING TOUR OF THE FRENCH QUARTER

### Carousel Bar—214 Royal St.

Hotel Monteleone's popular bar features a carousel that revolves four times an hour. Ernest Hemingway and William Faulkner drank here.

### Faulkner House Books—624 Pirates Alley

Currently an independent bookstore and home of the Faulkner Society, William Faulkner lived here while finishing his first novel, *Soldiers' Pay*.

### Madame John's Legacy—632 Dumaine St.

One of the oldest homes in New Orleans, the home was featured in Neil Jordan's *Interview with the Vampire* and Steve McQueen's *12 Years a Slave*.

### St. Louis Cemetery No. 1—425 Basin St.

Since New Orleans is below sea level, bodies are buried above ground, including in the city's oldest cemetery, just outside the Quarter. Not only was the acid trip scene in *Easy Rider* filmed here, but it also features a pyramid tomb rumored to be the future burial site for Nicolas Cage. You must hire a tour guide to enter.

### Sherwood Anderson's Salon—540 St. Peter St.

Anderson lived here in the 1920s and hosted such renowned visitors as John Dos Passos, Carl Sandburg, and Gertrude Stein.

**Tennessee Williams's Home—632½ St. Peter St.** The famed author lived here in the mid-1940s and worked on *A Streetcar Named Desire* here.

### Antoine's—713 St. Louis St.

The oldest family-run restaurant in the United States, scenes from Oliver Stone's *JFK* and Alan J. Pakula's *The Pelican Brief* were shot here.

### Café Lafitte in Exile—901 Bourbon St.

A favorite hangout of Truman Capote and Tennessee Williams, Café Lafitte in Exile claims to be the oldest continuously operating gay bar in America. The cringeworthy zip-lining scene in *Girls Trip* was filmed at the intersection of Bourbon and St. Ann, where the bar stands.

### The Balcony from *King Creole*—1018 Royal St.

In the opening scene of Michael Curtiz's *King Creole*, Elvis Presley sings "Crawfish" from the balcony of this private residence. Jazz singer Kitty White joins him in singing from the street below.

### Hyatt Centric Hotel (formerly D. H. Holmes)—800 Iberville St.

John Kennedy Toole's *A Confederacy of Dunces* opens under the clock at D. H. Holmes, once the largest department store in the South. A statue commemorating the novel's bombastic protagonist, Ignatius J. Reilly, stands there today.





## FOOD & DRINK RECOMMENDATIONS

### RESTAURANTS

**Atchafalaya—901 Louisiana Ave. \$\$**

Restaurant serving Louisiana cuisine and an excellent brunch.

**Café Beignet—334 Royal St.\*\* \$**

Less crowded Café Du Monde alternative.

**Café Du Monde—800 Decatur St.\*\* \$**

Coffee stand famous for its beignets.

**Central Grocery—923 Decatur St.\*\* \$**

Birthplace of the muffuletta.

**Cochon Butcher—930 Tchoupitoulas St. \$**

Casual deli/restaurant specializing in pork.

**Commander's Palace—1403 Washington Ave. \$\$\$**

Celebrated Creole fine dining restaurant that is also known for its jazz brunch.

**Coop's Place—1109 Decatur St.\*\* \$\$**

Affordable spot for jambalaya, gumbo, and fried chicken.

**Dooky Chase's—2301 Orleans Ave. \$\$**

Famous Creole restaurant once run by chef Leah Chase.

**EAT New Orleans—900 Dumaine St.\*\* \$\$**

BYOB brunch spot serving Southern-Cajun.

**Felix's—739 Iberville St.\*\* \$\$**

Creole restaurant with raw bar.

**Galatoire's—209 Bourbon St.\*\* \$\$\$**

Fine dining establishment serving French-Creole cuisine.

**Jacques Imo's Cafe—8324 Oak St. \$\$**

Quirky spot serving Creole soul food.

**Juan's Flying Burrito—2018 Magazine St. \$**

Affordable Tex-Mex with a Creole flair.

**La Petite Grocery—4238 Magazine St. \$\$\$**

Louisiana fare served in an 1800s grocery.

**Orleans Grapevine Wine Bar & Bistro—**

**720 Orleans St.\*\* \$\$**

Fine dining with French cuisine and wine.

**Mother's—401 Poydras St.\*\* \$\$**

Cafeteria-style restaurant specializing in Southern food.

**Muriel's Jackson Square—801 Chartres St.\*\* \$\$\$**

Fine dining with classic Creole cuisine in a 19<sup>th</sup> century building.

**Oceana Grill—739 Conti St.\*\* \$\$**

Laidback spot serving seafood and local fare.

**Port of Call—838 Esplanade Ave.\*\* \$\$**

Bar known for its hefty hamburgers.

**Red Fish Grill—115 Bourbon St.\*\* \$\$**

Casual seafood and Cajun restaurant.

**Stanley—547 St. Ann St.\*\* \$\$**

Sunny restaurant serving breakfast and Louisiana cuisine.

**Sylvain—625 Chartres St.\*\* \$\$**

Carriage house turned gastropub.

### BARS

**Carousel Bar—214 Royal St.\*\* \$\$\$**

Revolving bar inside the Hotel Monteleone.

**Fritzel's European Jazz Pub—733 Bourbon St.\*\* \$\$**

Popular bar featuring live jazz.

**Lafitte's Blacksmith Shop Bar—941 Bourbon St.\*\* \$**

One of the oldest buildings in the city, Lafitte's is a unique, candlelit bar.

**Pat O'Brien's—718 St. Peter\*\* \$\$**

Popular tourist spot known for its courtyard, piano bar, and signature drink, the Hurricane.

**\*\* within 15 minutes walking distance of the conference hotel**