

WORK & PLAY



LITERATURE/FILM ASSOCIATION CONFERENCE
NEW ORLEANS
OCTOBER 20-22, 2022

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Acknowledgements

The Literature/Film Association wishes to thank the hospitality staff of the Four Points Sheraton, especially Virginia Fonseca, for their kind assistance.

CONFERENCE AT A GLANCE

THURSDAY

| | |
|-------------|-------------------------------------|
| 9:00-11:00 | Check-In and Refreshments |
| 11:00-12:30 | Session I |
| 12:30-2:00 | Break for Lunch Lunch On Your Own |
| 2:00-3:30 | Session II |
| 3:30-4:00 | Afternoon Break |
| 4:00-5:30 | Session III |
| 6:00-7:00 | Plenary Session |
| 7:00-8:00 | Welcome Reception |

FRIDAY

| | |
|-------------|-----------------------------------|
| 9:00-10:30 | Session IV |
| 10:30-11:00 | Morning Break |
| 11:00-12:30 | Session V |
| 12:30-2:00 | Business Meeting Lunch Provided |
| 2:00-3:30 | Session VI |
| 3:30-4:00 | Afternoon Break |
| 4:00-5:30 | Session VII |

SATURDAY

| | |
|-------------|-------------------------------------|
| 9:00-10:30 | Plenary Session |
| 10:30-11:00 | Morning Break |
| 11:00-12:30 | Session VIII |
| 12:30-2:00 | Break for Lunch Lunch On Your Own |
| 2:00-3:30 | Session IX |
| 3:30-4:00 | Afternoon Break |
| 4:00-5:30 | Session X |

THURSDAY, OCTOBER 20

9:00-11:00 CHECK-IN AND REFRESHMENTS

11:00-12:30

SESSION I

Panel 1: Labor

Room: Salon de Gallier I

Panel Chair: Claudia Sicondolfo

Mariane Bourcheix-Laporte, Simon Fraser University, Claudia Sicondolfo, York University, and Mary Elizabeth Luka, University of Toronto, "Fair Play in the Canadian Independent Media Arts Community: Evaluation of Self-Governance Practices for Online Presentation of Media Arts"
Enrique Uribe-Jongbloed, Universidad Externado de Colombia, and Cesar Mora Moreo, Universidad de Guadalajara, "The Post-pandemic Adaptation of the Colombian Audiovisual Industry"

Panel 2: Shakespeare & Milton

Room: Salon de Gallier II

Panel Chair: Devon Victoria Bradley

Devon Victoria Bradley, University of Texas San Antonio, "The Imagination of Poe from Print to Screen: Reconciling Gothic Ideology in Film Adaptations of 'The Fall of the House of Usher'"
Craig Smith, Northwestern Polytechnic, "Miltonic Strategies in Contemporary Literary Adaptations of Greek Myth"

Panel 3: Affect & Sensation

Room: Carmen/Otello

Panel Chair: Ashley P. Jones

Teresa Lima, Passeio/CECS-UMinho, "The Cosmic Spectators' Trio: Pêra, Pessoa and Lovecraft"
Ashley P. Jones, Georgia Southwestern State University, "Embodiment & Empathy in *Life is Strange 2*"
Bryce Patton, University of Florida, "'A Very Physical Intense Experience': Affect, Adaptation, and Peter Tscherkassky's *Outer Space*"

12:30-2:00

BREAK FOR LUNCH | LUNCH ON YOUR OWN

2:00-3:30

SESSION II

Panel 1: Design

Room: Salon de Gallier I

Panel Chair: Julie Grossman

Jacopo Wassermann, Universidade Lusófona de Humanidades e Tecnologias, "The Bigger Picture: Hermeneutics of the Pull Out in *Resident Evil* Live-Action Adaptations (2002-2016)"
Julie Grossman, Le Moyne College, and Kim Waale, Cazenovia University, "A Stereoscopic View of Adapting Adaptation Theory to Art"

Panel 2: Genre

Room: Salon de Gallier II

Panel Chair: Tom Grochowski

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

Tamar Hanstke, University of British Columbia, "Don't Let *The Boys* Crack Their *Sweet Tooth*: How the Contemporary Comic Book Adaptation Process Reflects the Ambivalence of Our Current Social and Political Moment"

Emma Ridder, University of California, Los Angeles, "'Ain't No Country to Be Set Afoot': Monte Hellman, Samuel Beckett, & 'Weak' Genre Revision"

Panel 3: French Cinema

Room: Carmen/Otello

Panel Chair: Christina Parker-Flynn

Katie Laskowski, Independent Scholar, "An Unlikely Embrace: Resisting Language / Embracing Love in *Hiroshima mon amour*"

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

Faith Boyte, University of Florida, "'It Feels So Good to Stop All that Talking': Cinematic Visuality and Romantic Intimacy in Claire Denis's *Let the Sunshine In*"

3:30-4:00

AFTERNOON BREAK

4:00-5:30

SESSION III

Panel 1: Pedagogy

Room: Salon de Gallier I

Panel Chair: Kelsey Cummings

Matthew Bolton, Gonzaga University, "Deformative Adaptation as Transformative Pedagogy: Nonlinear Video Editing Software in the Film Analysis Classroom"

Kelsey Cummings, Tulane University, "Pedagogy and Integrating Adaptation in New Media Courses"

Panel 2: Music

Room: Salon de Gallier II

Panel Chair: Damon Franke

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

Daniel Lewis, Marshall University, "'I Might Be OK But I'm Not Fine At All': Taylor Swift, Social Media, Music Videos, and Emotions"

Mark Ashmore, Liverpool John Moores University, "How Has the Emergence of NFT Technology in the Music Industry Affected How a Generation Z Audience Consumes a Musical Artists Work?"

Panel 3: Women Writers

Room: Carmen/Otello

Panel Chair: Thomas Leitch

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

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

6:00-7:00

PLENARY SESSION IN SALON DE GALLIER I

"Being Essential:

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

Vicki Mayer (Tulane University)

7:00-8:00

WELCOME RECEPTION BY THE POOL

FRIDAY, OCTOBER 21

9:00-10:30

SESSION IV

Panel 1: Schools & Schooling

Room: Salon de Gallier I

Panel Chair: Kevin Howley

Allene Nichols, Mississippi University for Women, "Adaptation as Play and Power in the High School and College Classroom"

Kevin Howley, DePauw University, "Serious Play: Campus Humor in Precarious Times"

Panel 2: Working

Room: Salon de Gallier II

Panel Chair: Kimberly Hall

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

Kimberly Hall, Wofford College, "The Technopastoral Imaginary of Silicon Valley"

Rebecca Connor, Hunter College, City University of New York, "Playing with Religion: Adaptation and Authorship"

Panel 3: Consumerism

Room: Carmen/Otello

Panel Chair: David Rodriguez Martinez

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

Peter C. Kunze, Tulane University, "Stephen Sondheim, Ingmar Bergman, and *A Little Night Music*"

10:30-11:00

MORNING BREAK

11:00-12:30

SESSION V

Panel 1: Space

Room: Salon de Gallier I

Panel Chair: Walter Metz

Andrea Braithwaite, Ontario Tech University, "Nancy Drew and The Case of the Casual Video Games"

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

Walter Metz, Southern Illinois University Carbondale, "What happens when we look up, and yet still cannot see?"

Panel 2: Auteurs I

Room: Salon de Gallier II

Panel Chair: Felipe Gonzalez-Silva

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

Panel 3: Performance

Room: Carmen/Otello

Panel Chair: Elizabeth Klett

Elizabeth Klett, University of Houston - Clear Lake, "Great Agony of Body and Spirit: The Work of Adaptation in Film and Stage Versions of *The Red Shoes*"

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"

12:30-2:00

BUSINESS MEETING | LUNCH PROVIDED

2:00-3:30

SESSION VI

Panel 1: Classical Hollywood

Room: Salon de Gallier I

Panel Chair: Amanda Konkle

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

Paul Kerr, Middlesex University, "'This book is all that I need': Adaptation as a Business Strategy at the Mirisch Company"

Panel 2: Gothic

Room: Salon de Gallier II

Panel Chair: Jackie Pinkowitz

Heidi Ka-Sin Lee, Waseda University, "'More of a Remix Than an Adaptation': Altering the Emotional Core from Personal Trauma to Familial Grief in *The Haunting of Hill House* (2018)"

Loredana Bercuci, West University of Timisoara, and Cristina Băniceru, West University of Timisoara, "'It's why I never loved you': Failed Emotional Labor in the Adaptation of *Sharp Objects*"

Jackie Pinkowitz, Mercer University, "The Racial Body Gothic: Racial Mixing and/as Body Horror in *Lovecraft Country* (2020)"

Panel 3: Fidelity

Room: Carmen/Otello

Chair:

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

Micah Cozzens, Ohio University, "Costuming Inaccuracy in Adaptations of *Jane Eyre*"

3:30-4:00

AFTERNOON BREAK

4:00-5:30

SESSION VII

Panel 1: Auteurs II

Room: Salon de Gallier I

Panel Chair: Jack Ryan

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

Mike Miley, Metairie Park Country Day School, "'Tell Laura I Love Her': The Ballad of Laura Palmer"

Will Stanford Abbiss, Victoria University of Wellington, "The Book of Lindelof: Death of the Auteur through *The Leftovers*"

Panel 2: Games

Room: Salon de Gallier II

Panel Chair: John Sanders

Mike Piero, Cuyahoga Community College, "'Every Herb Bearing Seed': *Reefer Madness* and Playing Prohibition in Rockstar Games' *L.A. Noire*"

John Sanders, Reed College, "The Work of Play: Difficulty and Ergodicity in Game Adaptations"

Panel 3: Remakes

Room: Carmen/Otello

Panel Chair: Seda Öz

Seda Öz, University of Delaware, "Weimar/Nazi/Post-War German Cinema's Remaking Practices: *Alraune* Returns Again and Again"

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

Jose Intriago Suarez, Marquette University, "*West Side Story*: An Actor in the Cultural Economy as Viewed Through 3 Adaptations"

SATURDAY, OCTOBER 22

9:00-10:30

PLENARY SESSION IN SALON DE GALLIER I

LITERATURE/FILM QUARTERLY AT 50

John Alberti, Northern Kentucky University
Ryan Conrath, Salisbury University
Julie Grossman, Le Moyne College
David Johnson, Salisbury University
Amanda Konkle, Georgia Southern University
Thomas Leitch, University of Delaware
Walter Metz, Southern Illinois University Carbondale
Allen Redmon, Texas A&M University Central Texas
Elsie Walker, Salisbury University

10:30-11:00

MORNING BREAK

11:00-12:30

SESSION VIII

Panel 1: Women Filmmakers

Room: Salon de Gallier I

Panel Chair: Larry Shillock

Larry Shillock, Wilson College, "Domestic and Narrative Labor in *Winter's Bone*"

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

Panel 2: Mystery & True Crime

Room: Salon de Gallier II

Panel Chair: Erin Lee Mock

Suzanne Diamond, Youngstown State University, "Memory Work and Justice-Seeking: Adaptations of the *American Tragedy* Murder"

Lynnea Chapman King, Adams State University, "Investigating Infinite Regress: Locating the Absent Authenticity of Agatha Christie's Hercule Poirot"

Erin Lee Mock, University of West Georgia, "From Cat Fights to Mama Bear: Catherine Oxenberg, True Crime, and American Media"

Panel 3: Benjamin & Brecht

Room: Carmen/Otello

Panel Chair: Marton Marko

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

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

Michael Sooriyakumaran, University of Toronto, "Working Actors: Automatism, Resistance, and Acting as Labour in Danièle Huillet and Jean-Marie Straub's 'The Bridegroom, the Comedienne, and the Pimp'"

12:30-2:00

BREAK FOR LUNCH | LUNCH ON YOUR OWN

2:00-3:30

SESSION IX

Panel 1: Horror

Room: Salon de Gallier I

Panel Chair: Ian Olney

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

Finley Freibert, Southern Illinois University, "Angelic Frankenstein: A History of Bob Mizer's Pre-Stonewall Queer Frankenstein Adaptations"

Ian Olney, York College of Pennsylvania, "Creating a Monster, Playing the Victim: Performance and Stardom in Horror Cinema"

Panel 2: Capitalism

Room: Carmen/Otello

Panel Chair: Christoph A. Büttner

Christoph A. Büttner, Film University Babelsberg KONRAD WOLF, "Reproducing Capitalism: Making Sense of Domestic Work and Gendered Inequalities in *Maid*"

Jun Okada, Emerson College, "From Austen to Fire Island: Redefining Work and the Ludic in the Intraracial Urban Romance Film"

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

3:30-4:00

AFTERNOON BREAK

4:00-5:30

SESSION X

Panel 1: Narrating Violence

Room: Salon de Gallier I

Panel Chair: Allen Redmon

Allen Redmon, Texas A&M University Central Texas, "'To the Rescue and the Liberation of the Old': Isolating the Indexical Point of Ironic Voiceover Narration in *Dunkirk*"

David Johnson, Salisbury University, "*Return* (2011), *Leave No Trace* (2018), and *My Abandonment* (2009): What Happens When Recent Fictional Combat Veterans Don't Tell Their Stories"

Phillip Zapkin, Pennsylvania State University, "Medusa's Choice: Women's Agency and the Medusa Myth in Matthew B.C.'s *Medusa*"

Kaiyang Xu, University of Southern California, "Adapting to China-Africa Friendship: China Centrism and Multivocality in Chinese State-made Documentaries"

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.

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.

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 of Ignatius J. Reilly stands there today.



DINING RECOMMENDATIONS

RESTAURANTS

- Atchafalaya—901 Louisiana Ave. \$\$\$**
Restaurant serving Louisiana cuisine. Great brunch.
- Café Beignet—334 Royal St.** \$**
Less crowded Café Du Monde alternative.
- Café Du Monde—800 Decatur St.** \$**
Coffee stand famous for its beignets.
- Cochon Butcher—930 Tchoupitoulas St. \$**
Casual deli/restaurant specializing in pork.
- Commander's Palace—1403 Washington Ave. \$\$\$**
Celebrated Creole fine dining with jazz brunch.
- Coop's Place—1109 Decatur St.** \$\$**
Affordable spot for jambalaya and gumbo.
- Dooky Chase's—2301 Orleans Ave. \$\$**
Renowned Creole restaurant founded by Leah Chase.
- Felix's—739 Iberville St.** \$\$**
Creole restaurant with raw bar.
- Galatoire's—209 Bourbon St.** \$\$\$**
Fine dining 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.
- Luke—333 St. Charles Ave. \$\$**
French-German spot with a raw bar.
- Orleans Grapevine—720 Orleans St.** \$\$\$**
Fine dining with French cuisine and wine.
- Mother's—401 Poydras St.** \$\$**
Cafeteria-style restaurant with Southern food.
- Muriel's Jackson Square—801 Chartres St.** \$\$\$**
Fine dining with classic Creole cuisine in a 19th 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.
- Saba—5757 Magazine St. \$\$\$**
Delicious Middle Eastern food and outdoor seating.
- Stanley—547 St. Ann St.** \$\$**
Sunny restaurant serving breakfast and Louisiana cuisine.
- Sucré—3025 Magazine St. \$**
Uptown dessert shop.
- Sylvain—625 Chartres St.** \$\$**
Carriage house turned gastropub.
- Verti Marte—1201 Royal St.** \$**
24/7 deli serving Creole-style sandwiches.
- Wakin' Bakin' —900 Dumaine St.** \$\$**
Close spot for brunch.

BARS

- Erin Rose—811 Conti St.** \$**
Casual Irish bar with pub food.
- 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**