central to the concept of integrity and authenticity. These features, in turn, define the notion of integrity and authenticity, and the ability to resist the popular culture is an essential part of being true to oneself. This is the essence of the concept of heavy metal, which is not only defined by its music but also by its cultural expression, a distinctive style that sets it apart from the popular culture. Heavy metal is not just a genre of music but a cultural phenomenon that possesses a unique identity and a distinctive style. This is evident in the way that heavy metal music and culture resist the popular culture, challenging the norms and conventions that define popular culture. The concept of heavy metal as resistance is thus central to the understanding of this phenomenon. The essay will explore the concept of heavy metal as a form of resistance and its implications for cultural practice. The essay will also examine the role of heavy metal in shaping cultural identity and its influence on popular culture. Finally, the essay will consider the implications of the concept of heavy metal as resistance for cultural practice and the study of heavy metal music.
<table>
<thead>
<tr>
<th>Session 2</th>
<th>Crossing Over: Metal Transgressing Genre and Cultural Boundaries</th>
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<tbody>
<tr>
<td>3:00-4:30PM</td>
<td>UN 206</td>
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<tr>
<td>CHAIR:</td>
<td>Mark Deeks</td>
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</tbody>
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Deeks, Mark  
University of Leeds, UK  
**Landscape and Mythology as Heavy Metal Fashion**  
Heavy metal fashion has followed the genre’s fascination with dramatic album artwork and brightly-coloured scenes have ideally suited the background of the quintessential black t-shirt. Increasingly bands have used images of landscape as an effective representation of their place of origin or the landscapes of their lyrics. The paper will draw connections between this and Romantic Nationalism, query metal’s presentation and reception of transnational identities (referencing Hannerz amongst others), and examine heavy metal’s “return to roots”, including the use of armoury by fans and artists alike.

Walter, Brenda S. Gardenour  
St Louis College of Pharmacy, USA  
**Beyond Black: Satanism, Medievalism, and the Dark Illumination of the Self in the Aesthetics of Norwegian and Transnational Black Metal**  
Norwegian Black Metal ascribes to a visual and musical aesthetic of inverted light, one that appropriates the symbols and signifiers of Satanism, including upside-down crosses and pentagrams. Many bands combine Satanic imagery with that of a Norse paganism colored by the modern imagination. In the conflation of the Satanic and the pagan, modern artists follow binaries and paradigms constructed by academic theologians in the medieval Universities. This paper examines the Norwegian and transnational implications of Black Metal aesthetics that conform to medieval Christian discourses, as well as those artists who have moved beyond good and evil to discover individual liberation.

Welker, Lauren  
Independent Scholar, USA

<table>
<thead>
<tr>
<th>Session 3</th>
<th>Metal Sounds</th>
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<tr>
<td>5:00-6:30PM</td>
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<tr>
<td>Coggins, Owen</td>
<td>The Open University, UK</td>
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</tbody>
</table>

**Drone Metal Recordings as Mystical Texts**

Local Roots, International Audiences:  
Transcultural Appeal and Strategies in European Folk-/Pagan Metal

In this presentation I consider folk and pagan metal’s current transcultural/lingual appeal. Drawing from my research on the Russian pagan-metal band, Arkona, I argue that macro-cultural discourses highlighting the indigenous and national have contributed to this subgenre’s appeal, both in bands’ domestic and international scenes. Folk/pagan-metal bands producing in their native languages and emerging from locally distinct scenes adapt to international contexts in which they inevitably become perceived by fans (and other observers) according to diverse cultural milieus. I examine discourses about Arkona by non-Russians against some of the band’s comments and reactions in various contexts, especially concerning their ideology.
**The Heavy Metal T-Shirt Project examines the heavy metal t-shirt in popular culture.**

**Bridging the Worlds: Classical Music and Popular Metal**

Claudia Azevedo

| Chair: UN 206 |
Motörhead Matters: In 2009 Motörhead’s then record label SPV Records, put out a call for creative submissions from fans of bands on their record label known as the SPV Records Superfan Contest. On a whim, longtime Motörhead fan Matt Donahue, put together a short documentary film highlighting some of his favorite experiences and memories related to Motörhead in a short documentary. The result was Motörhead Matters which was the Grand Prize Winner of SPV Records Superfan contest and goes down as one of the longest Motörhead fan rants in history!!!

Moderated by Matt Donahue (Bowling Green State University, USA)
8:00-10:00PM in UN 206

FRIDAY, APRIL 5

Session 4
Race With the Devil: The Racial Politics of Heavy Metal, or Who Gets to Play (with) Heavy Metal Anyway?
8:00-9:30AM
UN 228

CHAIR:
Kevin Fellezs

Matabane, Mashadi
Emory University, USA

Sister Outsiders? A Critical Meditation on Two Black Women’s Musicianship in U.S. Heavy Metal
Diamond Rowe is a twenty-something, Atlanta-based guitar player for Tetrarch, an up-and-coming metal band out of the south. Southern California-based Suzanne Thomas, though pegged as a blues guitarist now, was once a member of PMS and Crank. Through a black feminist theoretical analysis coupled with narrative interviews conducted with the two musicians, this paper considers how metal and the electric guitar impacts their self-presentation, cultural expression, and identities. It also considers how these musicians: 1) challenge dominant social meanings and cultural fantasies about metal and the electric guitar, 2) demonstrate creative possibilities valuable to the politics of location specific to black women in the United States, and 3) critique popular (often narrow, pathologized) representations of the black female body.

Fellezs, Kevin
Columbia University, USA

Edge of Insanity: Tony MacAlpine and Virtuosity as Transcendence
In 1986, African American guitarist Tony MacAlpine released his debut recording, *Edge of Insanity*, on Shrapnel Records. A blistering example of so-called shred guitar, MacAlpine soon established himself as one of the premiere exponents of an emerging subgenre of heavy metal music called neoclassical fusion. I mean to re-examine the notion of virtuosity as a liberatory strategy by arguing that MacAlpine does not merely seek the discursive legitimacy that classical music can give a heavy metal musician but, as an African American guitarist, uses the kind of virtuosity that is linked to the European concert tradition.
Metal Genre: Appropriation, Post-Consumption, and the Aesthetic

This paper explores the listening practices of a group of female-associated fans in small rural North Carolina. It examines how these fans engage with metal music and metal fandom, with a focus on the meaning of metal music and metal fandom for these fans, and how this meaning is negotiated by the fans themselves. The paper contributes to the ongoing academic work on the impact of metal music on women and gender in metal fandom.

**Metal Fans: Female Fandoms**

**Presentations**

- **Amber R. Clifford**
- **Chair:**
- **Session 5:**
- **University of North Carolina at Chapel Hill, USA**

**Room:** A4 100-120am

**Topic:** Metal fandom and the representation of women in metal music and rock music. The impact of metal fandom on gender and identity. The role of metal fandom in the representation of women in metal music.

**Abstract:** Metal fandom has been traditionally and often negatively associated with women and gender in metal music and rock music. However, this paper explores the listening practices of a group of female-associated fans in small rural North Carolina. It examines how these fans engage with metal music and metal fandom, with a focus on the meaning of metal music and metal fandom for these fans, and how this meaning is negotiated by the fans themselves. The paper contributes to the ongoing academic work on the impact of metal music on women and gender in metal fandom.

**Keywords:** Metal fandom, gender, representation, listening practices, female fans, rural communities.
| Mental a new framework from which to think about the cultural consumption of the genre. |

**Lunch 11:30AM-1:00PM**

**SPECIAL TOUR of the BOWLING GREEN STATE UNIVERSITYERSITY SOUND RECORDINGS ARCHIVES & BROWNE POPULAR CULTURE LIBRARY**

Susannah Cleveland & Bill Schurk from Bowling Green State University’s Music Library and Sound Recordings Archives and Nancy Down from Bowling Green State University’s Browne Popular Culture Library. *Attendees interested in the tour should meet at 11:50 AM outside of Room 206.*

Friday, April 5

**Tour from 12:00-12:45 PM**

Tour Guide: Matt Donahue (Bowling Green State University)

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**Session 6**

**Local Scenes and Sounds, Historically and Today**

1:00-2:30PM

**UN 206**

**CHAIR:**

Brian Hickam

Riches, Gabby
University of Leeds, UK

**Headbanging in the Margins: A Case Study of 3 Underground Metal Venues in Leeds, UK**

Extreme metal music spaces, once located in noticeable, central locations within the city centre of Leeds, have now been relocated to the margins, peripheral sites of subcultural activity. This paper examines three underground metal venues (The Well, Royal Park Cellars and The Snooty Fox) that all play a key role in sustaining the marginal Leeds extreme metal music scene. I aim to explore the socio-spatial features of extreme metal music by looking at the ways in which mainstream popular culture within Leeds has changed the consumption of heavy metal, while acknowledging the subcultural liberties of being situated on the margins.

Thibodeau, Anthony
Bowling Green State University, USA

**Genre, Scene and Ritual in Cascadian Black Metal**

This paper applies the concepts of genre and scene to Cascadian Black Metal, a recent innovative expression of extreme heavy metal that has sprouted from the Cascade Mountains of the coastal Pacific Northwest. Though Cascadian Black

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**Metal is not Universally accepted as a preferred term within the metal community and the popular music press, its continued usage provides a compelling opportunity for genre analysis. Examining the strong elements of ritual drawn from nature-based spirituality in the music, we also gain an understanding of the inherent values that permeate this fascinating music collectivity.**

Guilbert, Gérôme
University of Paris, Sorbonne-Nouvelle, France

**"Marche ou Crève": Trust and the Singular Birth of French Heavy Metal in the Late '70s**

Trust (1977-1984) is the first Heavy metal band to have a lot of success in France and allowed this culture to be popular. They sold several millions copy of their albums and had several singles charted. They toured with AC/DC or Iron Maiden. Trust belonged to the metal scene but their singer was singular because of his libertarian anarchist lyrics. This communication will focuses on two main problematic. First, can the importance of the lyrics be related to the French chanson tradition and culture? And then, is Trust success linked to a kind of resistance of the French 70's conservative government policy?

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**ROUNDTABLE: What Are the Origins and Meaning of Heavy Metal?**

Moderated by Brian Hickam

3:00-4:30PM IN UN 206

(Benedictine University, USA)

**PANELISTS:** Deena Weinstein (DePaul University, USA), Steve Waksman (Smith Coll, USA), Markus Verne (Univ of Bayreuth, Germany), Rob Kimple (Owner of Ramalam Records, Toledo Scene Veteran, and concert promoter, USA), Martin Popoff (Journalist, author of 41 metal books, and former editor-in-chief and co-founder of Brave Words & Bloody Knuckles magazine, Canada)

**KEYNOTE: "METAL AFTER METAL STUDIES: WHAT COMES NEXT?" BY KEITH KAHN-HARRIS** (Writer, Sociologist, UK) 5:00-6:30PM IN UN 206
The globalization of heavy metal and punk culture in China, promotes Chinese heavy metal subculture, and the explosion of heavy metal culture in China. This paper explores the influence of heavy metal on Chinese society and examines the role of heavy metal in promoting Chinese identity. The study finds that heavy metal has played an important role in promoting Chinese identity and has contributed to the development of Chinese identity. The paper concludes that heavy metal has become an important aspect of Chinese identity and has contributed to the development of Chinese society.
KEYNOTE: “RACE, GENDER AND AUTHENTICITY IN EXTREME MUSIC” BY LAINA DAWES (Journalist, Photographer and Writer, Canada)
11:00AM-12:30PM IN UN 206

Lunch 12:30-1:30PM

ROUNDTABLE: HEAVY METAL and COMMUNITY moderated by Amber R. Clifford-Napoleone (University of Central Missouri, USA)
1:30-3:00PM IN UN 206

PANELISTS:
Niall Scott (University of Central Lancashire, UK), Sarah Kitteringham (University of Calgary, Canada), Bryan Bardine (University of Dayton, USA), Esther Clinton (Bowling Green State University, USA), Markus Verne (University of Bayreuth, Germany)

<table>
<thead>
<tr>
<th>Session 8</th>
<th>Finnish Take on Metal Management and Consumption</th>
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<tbody>
<tr>
<td>Karjalainen, Toni-Matti</td>
<td>Aalto University School of Business, Finland</td>
</tr>
<tr>
<td>In Somnium Exportata: A Finnish Story of International Metal Labor</td>
<td>Metal from Finland has played a pivotal role in raising the awareness and appreciation of the country amongst the global music village. The metal brand of Finland is also used on purpose in various marketing connections such as in various Government funded export promotion events. Through the case of Insomnium, a melodic death metal band, this study explores how an established yet internationally marginal band is carrying out its grass roots export venture and serving its loyal fan base in distant countries. The case is compared and contrasted with other studies in metal music field and within the generic phenomenon of Finnish music exports.</td>
</tr>
<tr>
<td>Perttula, Eeva</td>
<td>Aalto University School of Business, Finland</td>
</tr>
<tr>
<td>Leadership by Perkele? Managing a Creative Metal Music Venture</td>
<td>The viewpoint of business management and leadership within the heavy metal genre, in particular, has received only little attention in research. This study focuses on the leadership patterns within the unit that comprises the metal band, its management, label and other key reference groups. These are looked at in Sakara Records, an independent Finnish rock label with a strong focus on metal bands, and particularly in its flagship bands Mokoma and Stam1na. Leadership patterns and roles are identified vis-a-vis the personal profiles and assets of the group members, the creative music making processes, and the business objectives of the venture.</td>
</tr>
</tbody>
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Salo, Anna
Aalto University School of Business, Finland
The Anatomy of a Metal Festival: Tuska in Helsinski
This paper explores how a live metal music festival is produced and what kind of value it provides to the metal culture and community. The focus is on Tuska Open Air, the largest music festival dedicated to metal in Nordic countries. The objective is to understand the separate roles and practices of the venue management, commercial service providers, artists and consumers, and how these dimensions constitute together the anatomy of a metal festival. Comparisons are also made between Tuska and the Flow Festival organized in the same location but alluring a very different audience.

<table>
<thead>
<tr>
<th>Session 9</th>
<th>Heavy Metal and Culture in the Caribbean Island of Puerto Rico: National Identities, Religion and Gender</th>
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</thead>
<tbody>
<tr>
<td>Varas-Dias, Nelson</td>
<td>University of Puerto Rico and Ponce School of Medicine and Health Sciences</td>
</tr>
</tbody>
</table>
| On your knees and pray! The Role of Religion in the Development of a Metal Scene in the Caribbean Island of Puerto Rico | Heavy metal music is simultaneously reflective of, and reactive to, the cultural underpinnings of the spaces in which it is created. Although the Caribbean island of Puerto Rico seems like an unlikely scenario for the emergence of a metal
Sweet Panther and the Problem of Glam

Why do all my tykes sound like Dr. Seuss?


e-otherwise

Willemse
despite their core contents suggesting that the two are not the same thing. Indeed, they are different in their


e-culture.

Byebye, April 7

Session 10

Chair: Matt Donahue

11:00am-12:30pm

Sunday, April 7

Session 10: Another Thing Coming: Nostalgia and Hybridity

Nostalgia and Hybridity: A Critique

Texas A&M Commerce, USA

Kiprejan Brod

Netanyahu's
e-culture.

Beyond the Black Masks and Facepaint Through Gender, History

EXHIBIT: Beyond the Black Masks and Facepaint Through Gender, History

SUNDAY, APRIL 7

9:00pm. Cover charge at the door.

We're a doctor at heart, local H (220 N Main St., Saturday, April 6, at Trust

Interpretation.

Colonial discourses can influence their

character stories and meta-scene and now

document the diverse manifestations of national

people. The objective of this presentation is to

build but breathing, demonstrating, networks in hell, and fun, and trust

end of

People who are not present for 25 years. Due to

national role of charismatic religion in the present

presentation is to document the past and

development of a local media scene. The objective is to

character stories and meta-scene and now

document the diverse manifestations of national

people. The objective of this presentation is to

build but breathing, demonstrating, networks in hell, and fun, and trust

end of

People who are not present for 25 years. Due to

end of
Metal

"Where is Def Leppard? Where is Mötley Crüe? Why do all my lyrics sound like Dr. Seuss?" wails Michael Starr of hair metal parody band, Steel Panther. While remnants of glam metal today exist in obscurity or as relics to visit on nostalgia tours, Steel Panther and bands like Satanicide and Rattler have become torchbearers of the genre in the last decade, introducing younger generations to a sound, aesthetic, and stage show of an era gone by. This paper explores the function of parody in glam metal from Spinal Tap to the present and its implications for the consumption and unlikely revival of the subgenre.

McCombe, John
University of Dayton, USA
The Emergence of Realist Metal Video on MTV, 1983-1985, or Metal in the Pre-Tawny Kitaen Era on MTV

My paper explores the question of why and when metal emerged during this particular MTV era in the wake of British-based New Pop which had dominated the “first launch” of MTV since August of 1981 (and which offers, in my view, a far more “extreme fantasy genre”). Central to my efforts will be a more nuanced analysis of the metal subgenres that dominated programming between 1983 and 1985—videos that are quite distinct both from the non-realist British New Pop of bands such as ABC, Ultravox, Duran Duran, as well as from the “hair metal” that proliferated in the late 1980s. My argument is that by the time Heavy Metal Mania debuted in 1986 (the precursor to MTV’s popular Headbangers Ball), a frequently neglected era of performance-based metal video realism had begun to be eclipsed by the “fantasy business” of metal auteurs such as Marty Callner and Wayne Isham in the second half of the 80s.

Bayer, Gerd
University of Erlangen, Germany
Sentimental Comedy and the Heavy Metal Documentary

This paper will ask how recent heavy metal documentaries have drawn on hitherto untapped generic conventions. I will argue that the focus on personal, biographical, and relationship issues strives to emphasize emotional and human qualities. By looking at two recent documentary films, Sacha Gervasi’s Anvil: The Story of Anvil (2008) and Andreas Geiger’s Heavy Metal auf dem Lande (2006), I will focus on how these two films balance generic material drawn from comedic and sentimental genres for the portrayal of metal music and the social environment from which it grows.

ROUNDTABLE: THE TOLEDO HEAVY METAL SCENE moderated by Matt Donahue (Bowling Green State
Sunday, April 7
(Bowling Green State University, USA)
1:00-2:00 PM
UN 206

Panelists: Todd Evans (Mobile Death Camp, Gwar), Andy Wendler (Necros, Gone in Sixty Seconds), Chuck Stohl (Damien, STOHL-EN), Kevin Kekes (Damien, Chastain, Southern Gentlemen, Vainglory), Matt Donahue (MAD 45, Universityse Crew, Head, The Great Barbeque Gods), Steve Szironyak (guitarist/enthusiast/collector), Bill Getz (local metal enthusiast/historian).

Session 11
Comics, Sci-Fi and Superheroes: Metal Meets Fiction
Sunday, April 7
2:30-4:00PM

CHAIR: Esther Clinton

Heesch, Florian
University of Music, Drama and Media, Germany
Nordic Metal Avenger: Jon Mikl Thor’s Performances of Superhero Characters

As early as in the 1970s, the Canadian rock musician and bodybuilder, Jon Mikl Thor, developed his concept of “muscle rock” – a multimedia blend of hard rock / heavy metal music and bodybuilding show. This paper analyses the intermedia references of Thor’s art to comic
CLOSING REMARKS: Esther Clinton (Bowling Green State University)

Identity in musical spaces: intersections and interactions of genre and
fundamental, this demonstration the significant
powers, melodies, and harmonies, and
function. "Yodeling comes from Mexico." As a
musical identity, I argue that Yodeling's emergence of
representations, in dialogue with broader
reconstruction's, lost reception and self-
and identity in Yodeling, Science Fiction Metal
and identities, Gender and Popular Music, Gender

We live within the extreme metal scene.
interpretative norms, identity, and authenticity
fans reproduce existing discourses of metal culture, which
become the new discourses through which
they understand. By examining participatory media found
extreme metal scenes, the alternative seem
many of the discourses associated with the
have been long time metal fans and reproduce

Music in Texas A & M, USA

Yodels: David

Discussion on some notable examples
among characters, a brief history and a short
paper will attempt to give an overview of the

bands, metal and comics have a long
relationship, and specific depictions of metal or
metal, comics with a direct link to bands or
the comics' writers and artists are comic writers, writers influenced by
and have become stronger. These include metal
characters, animation, and characters appear
in the connection between metal and comics are
thematically linked in similar ways. (e.g., "demographics and prevalent themes")
Metal and comics share several characteristics:
Metal and Comics: Strange Bedfellows?

Switzerland

Imaginative Media

multimedia concept with that.
more information success by sharing a similar

the art of "trickster," a band that created much
heavy metal culture. His work will be compared to
early representations of a young nature god in the
recent "trickster." Which makes him one of the
authors, John Milton, incorporates a
book characters like Satan and (Mephisto)