

CONFERENCE SESSIONS AND ABSTRACTS

THURSDAY, APRIL 4

Registration 8:00AM-5:00PM

Conference Opening and Welcome:

Marilyn Motz (Chair, Department of Popular Culture, Bowling Green State University, USA)

Susana Peña (Director, School of Cultural and Critical Studies, Bowling Green State University, USA)

Jeremy Wallach (Conference Committee Chair, Bowling Green State University, USA)

9:15-10:00 AM
UN 206

KEYNOTE: Robert Walsler (Case Western Reserve University, USA)

10:00-11:30AM in UN 206

Lunch Break 12:00-1:00PM

Session 1
Rethinking Heavy Metal

Hecker, Pierre
University of Marburg, Germany

Metal as Cultural Practice

1:00-2:30PM
UN 206

CHAIR:
Niall Scott

The presentation addresses the question of how metal can be studied empirically. Metal is closely linked to processes of 'doing' and, accordingly, constituted by a particular set of cultural practices. The ways of 'doing metal' are, however, dynamic and constantly changing, raising questions of authenticity and identity: How do metalheads distinguish the authentic from the unauthentic, the real from the fake? Can we really draw upon objective markers when studying metal? Or should we rather apply an emic approach in order to define the realms of metal? The presentation aims at sparking further discussion about how metal could be studied.

Norberg, Lars
The University of Agder, Norway

Progressivity: Reconsidering Heavy Metal

A wide held belief is that progressivity is rather a marginal concern to heavy metal, even resides outside of it. Anything 'progressive' is accordingly viewed as an appropriated feature contradicting -

so to say - the very 'essence' of heavy metal. Contrary to this, I hold that there are less evident cases of progressive articulations to be located both in the mainstream and margins of metal. Tracing progressive articulations in heavy metal beyond the conventional progressive markers, a space for the progressive is sought retained as a vital part of the genre's dialogics.

Scott, Niall
University of Central Lancashire, UK

Heavy Metal as Resistance

In this paper I claim that Heavy Metal is trapped between being a form of popular culture as resistance and a movement that has the capacity to resist popular culture. Where Heavy Metal culture expresses an imperative task to resist popular culture, it exposes itself too easily to failure in this task. Heavy metal both its music and culture are in a position to resist the popular where the popular in music is an infantilized submission to sameness.

Mynett, Mark
University of Huddersfield, UK

Humanizing the Machine: Technological

Mediation and the Notions of Authenticity,

Integrity and Liveness in Contemporary Metal

Music

The focus of this research is the way that the perceived performance qualities of contemporary metal have changed with new music production technology. It is often the case that performances heard on finished productions are far from what could be considered 'live' or authentic, as a variety of technological mediation techniques will have been utilised. Focusing on a style of music where musical virtuosity and the ability to 'cut it' live is often viewed as paramount, the subject of technological mediation and the notion of liveness will be placed into dialogue with metal culture's central tenets of integrity and authenticity.

<p>Session 2 Crossing Over: Metal Transgressing Genre and Cultural Boundaries 3:00-4:30PM UN 206</p> <p>CHAIR: Mark Deeks</p>	<p>Deeks, Mark University of Leeds, UK</p> <p>Landscape and Mythology as Heavy Metal Fashion</p> <p>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 armory by fans and artists alike.</p> <p>Walter, Brenda S. Gardenour St Louis College of Pharmacy, USA</p> <p>Beyond Black: Satanism, Medievalism, and the Dark Illumination of the Self in the Aesthetics of Norwegian and Transnational Black Metal</p> <p>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.</p> <p>Weiker, Lauren Independent Scholar, USA</p>
--	---

	<p>Local Roots, International Audiences: Transcultural Appeal and Strategies in European Folk/Pagan Metal</p> <p>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.</p> <p>Tsitso, William Towson University, USA</p> <p>Reactions to Crossover/Thrash Metal in Punk and Metal Scenes</p> <p>This paper examines the "crossover/thrash" punk/metal hybrid musical style from the early-mid 1980s. Specifically, the author examines the reactions to the emergence of crossover/thrash from the punk and metal scenes. Crossover was treated derisively and equated with "selling out" in the punk scene. A different dynamic existed in the metal scene, where selling out did not mean sounding more punk. In that sense, playing thrash metal was not necessarily viewed as selling out by metal fans. The author explores archival materials (such as record reviews) and scholarship on punk and metal to study the discourse regarding crossover/thrash.</p> <p>Coggins, Owen The Open University, UK</p> <p>Drone Metal Recordings as Mystical Texts</p>
<p>Session 3 Metal Sounds 5:00-6:30PM</p>	

<p>UN 206</p> <p>CHAIR: Cláudia Azevedo</p>	<p>I examine the reception and uses of drone metal recordings, with regard to the obsession with mystical sounds, writings and practices found in the work of musicians such as Sleep, Earth, OM and SunnO))), I suggest that drone metal moves beyond merely making reference to, for example, William Blake, Tibetan chanting, Koranic recitation, cathedrals and holy mountains, sacraments and spiritual experience, <i>Conference of the Birds</i>, the Holy Bible and the <i>Mahabharata</i>. I suggest listeners interpret and use drone metal recordings as mystical texts, those listeners actively participating in drone metal as mystical tradition.</p>
<p>Lambright, Spencer Neil Middle Tennessee St University, USA</p> <p>Electronic Distortion and Tonal Stability in Heavy Metal</p>	<p>In his article 'Death metal tonality and the act of listening', Harris Berger notes songwriter Dann Saladín's perception of his seemingly stable E Aeolian guitar riff in the song 'The Final Silencing' as 'wildly chromatic and unpredictable'. Similarly, 'Strength Beyond Strength' by Pantera opens with an arpeggiated F major triad, sounding, paradoxically, tonally unstable. In this paper I consider how electronic distortion alters the frequency and volume of the upper partials of a note, resulting in a timbre that at times can be better understood as a harmony rather than a single pitch. With this taken into account, I explain why the examples from Pantera and Sin Eater are perceived to be tonally unstable.</p>
<p>Smialek, Eric McGill University, Canada</p> <p>Becoming the Beast: Musical Expression in the Extreme Metal Voice</p>	<p>Extreme metal vocals provide a challenge for music analysis, especially when one asks how vocalists appear musically convincing and</p>

<p>Dinner 6:30-8:00PM</p> <p>The Heavy Metal T-Shirt Project & Motorhead Matters</p> <p>The Heavy Metal T-Shirt Project examines the heavy metal t-shirt in popular culture and in the international arena. The heavy metal t-shirt goes beyond just an article of clothing and represents something deeper in popular culture and in heavy metal music culture. This presentation will explore the history and use of the heavy metal t-shirt in popular culture, feature films, documentaries and by fans of heavy metal music worldwide.</p>	<p>powerful to fans. Using sound images called spectrograms, which linguists have used for decades to study speech, I will argue that the acoustical properties of vowel formants serve a primary expressive role in enhancing the uncanny timbral qualities of extreme metal vocals. The results reveal expressive vocal nuances that have thus far passed unnoticed in popular music scholarship and support broader arguments about how the study of musical details can provide unique insights into extreme metal's appeal.</p>
<p>Ebert, Kevin Xavier University, USA</p> <p>Bridging the Divide? Classical Music and Popular Culture in Symphonic Metal</p>	<p>Although the work of artists such as Ritchie Blackmore, Uli Jon Roth, Eddie Van Halen and Yngwie Malmsteen incorporated classical elements, their work never left the confines of Rock. The unprecedented appropriation of classical features in recent Symphonic Metal more thoroughly questions conventional categories and demands scrutiny. This paper examines Symphonic Metal's adoption of musical elements traditionally reserved for Western Art Music and asks who listens to this music and why? Psychological research may help answer why Metal fans consume Symphonic Metal, which inserts "art music" into popular culture in a way that challenges traditional patterns of composition and consumption.</p>

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

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.

CHAIR:

Kevin Fellezs

Brown, Andy
Bath Spa University, UK

A League of Extraordinary Djentlemen?: Geekdom, Virtuosity and the Relative 'Un-marking' of Race in On-line Progressive-Metal Fandom Threads

The progressive metal sub-genre djent, although now achieving popularity on the US and UK live music circuit, through bands such as Animals as Leaders, Periphery and Tesseract, began as an ultra-tech, on-line computer-based music, where 7 and 8 string guitarists, like Tosin Abasi and 'Bulb' Misha Monsoor, played thumb-picked or "thumping" percussive low-end djent riffs, jazz chordal progressions and soloing against looped-backing-tracks. Indeed, prior to the recent success of album releases and wide-spread touring, djent found success on-line through gaining sponsorship from specialist guitar makers, soundFX companies and amplifier manufacturers, because achieving the djent sound requires not only a specific technique of playing but also specific equipment. This paper seeks to explore the reasons why these musicians are not marked by 'race' signification in this progressive sub-genre but especially within on-line thread commentary. Does the tolerance of geekdom in this 'tech' space override the manner in which 'race' would likely be signified in other more 'macho' genres of metal?

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 exemplars 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

	<p>tradition as a means for transcending the stereotypes of black musicians as primitivist talents who draw on reserves of emotional excess rather than as schooled musicians whose abilities have been trained and crafted by diligent study and practice.</p>
<p>Session 5 Women and Gender in Heavy Metal 10:00-11:30AM UN 228</p> <p>CHAIR: Amber R. Clifford-Napoleone</p>	<p>Hill, Rosemary Lucy University of York, UK</p> <p>Are Women Metal Fans Groupies? The Impact of Dominant Representations of Women Rock and Metal Fans Upon Female Fans</p> <p>Dominant representations of women metal fans show them as groupies, but there is little academic work upon the impact of that representation on fans. Drawing upon my semiotic readings of <i>Kerrang!</i> magazine, which show the magazine forging a myth of women metal fans are groupies, and upon my interviews with British women metal fans, I argue that the myth exerts considerable pressure on women fans, positioning them as always (hetero)sexual. This representation is negotiated by downplaying desires or reconstructing the meaning of 'groupie'. I conclude that the portrayal of women fans as groupies is a damaging misrepresentation with profound effects.</p> <p>Kitteringham, Sarah University of Calgary, Canada</p> <p>Extreme Conditions Demand Extreme Responses: The Rise of Women in Black Metal, Death Metal, Doom Metal and Grindcore</p> <p>This project focuses on the rise of female performers in the extreme metal sub genres of death metal, doom metal, black metal, and grindcore through a quantitative analysis of metal-archives.com, a musicological analysis, in-depth semi-structured interviews and participant</p>

	<p>observation. Given that heavy metal has long been understood as masculine dominated, this project determined why that statistical jump occurred and found that treatment of gender has improved overall through a feminist cultural studies approach.</p> <p>Patterson, Jamie University of North Carolina at Chapel Hill, USA</p> <p>Blasting Britney on the Way to Goatwhore: Listening Practices and Authenticity Among Female-Identified Fans of Death Metal in Piedmont North Carolina</p> <p>This paper explores the listening practices of a group of female-identified fans in semi-rural North Carolina. Coupling DeNora's research on music and emotion with growing metal scholarship, it examines how these fans engage memories, alter moods, and perform transgressions using the contradictory intersections of death metal and pop. Through ethnography, it also deconstructs cultural concepts of authenticity within local death metal scenes and seeks to understand the highly-charged emotional backgrounds that may inform such personal (often heated) discourses.</p> <p>Smit, Christopher Calvin College, USA</p> <p>Metal Gaga: Appropriation, Post-Consumption and the Metal Aesthetic</p> <p>Working through discussions on spectacle, consumption, and popular music from his books <i>The Exile of Britney Spears</i> (Intellect 2011) and <i>Michael Jackson: Grasping the Spectacle</i> (Ashgate 2012), Smit argues that Lady Gaga's appropriation and reselling of Metal offers a glimpse of what he refers to as a (post-)consumption of popular music in which the cultural act of consumption becomes the art/product itself. Working through concepts generated by Derrida, Deleuze, and Jameson, this paper offers the study of Heavy</p>
--	--

<p>Mental a new framework from which to think about the cultural consumption of the genre.</p>	
<p>Lunch 11:30AM-1:00PM</p> <p>SPECIAL TOUR of the BOWLING GREEN STATE UNIVERSITY SOUND RECORDINGS ARCHIVES & BROWNE POPULAR CULTURE LIBRARY</p> <p>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. <i>Attendees interested in the tour should meet at 11:50 AM outside of Room 206.</i></p> <p>Friday, April 5</p> <p>Tour from 12:00-12:45 PM</p> <p>Tour Guide: Matt Donahue (Bowling Green State University)</p>	
<p>Session 6</p> <p>Local Scenes and Sounds, Historically and Today</p> <p>1:00-2:30PM</p> <p>UN 206</p> <p>CHAIR:</p> <p>Brian Hickam</p>	<p>Riches, Gabby</p> <p>University of Leeds, UK</p> <p>Headbanging in the Margins: A Case Study of 3 Underground Metal Venues in Leeds, UK</p> <p>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.</p>
<p>Thibodeau, Anthony</p> <p>Bowling Green State University, USA</p> <p>Genre, Scene and Ritual in Cascadian Black Metal</p> <p>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</p>	

<p>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.</p>	<p>Guibert, G�r�me</p> <p>University of Paris, Sorbonne-Nouvelle, France</p> <p>“Marche ou cr�ve”: Trust and the Singular Birth of French Heavy Metal in the Late ’70s</p> <p>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?</p>
<p>ROUNDTABLE: What Are the Origins and Meaning of Heavy Metal?</p> <p>moderated by Brian Hickam</p> <p>3:00-4:30PM IN UN 206</p> <p>(Benedictine University, USA)</p> <p>PANELISTS: Deena Weinstein (DePaul University, USA), Steve Waksman (Smith Coll, USA), Markus Verne (Univ of Bayreuth, Germany), Rob Kimple (Owner of RamaLama 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 <i>Brave Words & Bloody Knuckles</i> magazine, Canada)</p>	<p>KEYNOTE: “METAL AFTER METAL STUDIES: WHAT COMES NEXT?” BY KEITH KAHN-HARRIS (Writer, Sociologist, UK) 5:00-6:30PM IN UN 206</p>

Book signing with keynote speaker Laina Dawes, author of *What Are You Doing Here?* (Bazillion Points, 2012). Grounds for Thought, (174 South Main Street) Friday, April 5 at 8:00 PM.

Metal/Punk crossover band MAD 45 at Grounds for Thought (174 S Main Street) Friday, April 5 at 9:00PM.

SATURDAY, APRIL 6

EXHIBIT: "Beyond the Black: Masks and Facepaint through Genres, History & Cultures"

9:00AM-5:00PM in UN 201

Session 7
Snell, Dave

Global Dimensions
Waikato Institute of Technology,

Saturday, April 6
New Zealand

9:00-10:30AM
Bogan's Heroes: Thrash Metal in the Public Eye

CHAIR:
Bogan is a derogatory term used to refer to working class Thrash metal fans in New Zealand.

Jeremy Wallach
This became particularly apparent with media coverage surrounding my auto-ethnographic doctoral thesis concerning this group. After initial negative reports, I was approached by a current affairs show to produce a reaction to such criticisms. Drawing upon Silverstone's (2007) notion of the mediapolis, I attempted to encourage conversation by presenting an alternative viewpoint. This presentation discusses my experiences and the subsequent reactions to the piece.

Trummer, Manuel
University of Regensburg, Germany
"Musicians Should Never Turn into Servants of Politics": Metal, Politics and Pop Culture in post-Soviet South Caucasus
Since the end of the Soviet Union pop culture in the former Soviet republics Georgia, Armenia and Azerbaijan has been running through a dynamic change. Besides the insistence on Soviet structures and traditional forms the influence of western pop culture becomes more and more important. In the middle of the 1990s thus even a vital metal scene arose which illustrates and fuels

the transformation process of the different ethnical groups in the South Caucasus. The paper is aimed at empirically discussing the genesis of the metal scene in Georgia, Armenia and Azerbaijan and debating its impact on the society of the three states.

Verne, Markus
University of Bayreuth, Germany

Fragile Hearts: Mainstreaming Metal in Madagascar

Madagascar

Since its emergence around the mid-1980s, metal plays an important role in the popular musical landscape of Madagascar's capital Antananarivo. This success is, however, strongly related to the *gestalt* of the music itself, characterized by a strong focus on ballads. While this focus is closely related to the wish for popularity and economic success, I will nonetheless argue that the strong emphasis on metal's melancholic moments does not represent pure commercialism. Rather, it follows the ("true") musical convictions of many Malagasy metal fans and musicians, echoing the sentimental character people in Antananarivo generally like to attribute to themselves.

Zheng, Yu

Bowling Green State University, USA

The Scene of Chinese Heavy Metal after the Golden Age: From Painkiller to the Globe

Since the first Chinese heavy metal band, Tangy Dynasty, was founded in 1988, Chinese heavy metal artists have been representing the real voice with lyrical expression about pursuing their own liberties. Painkiller, the best heavy metal magazine in China, presently makes a meaningful contribution to disseminate heavy metal at home and abroad. This paper will explore the Chinese heavy metal scene after the golden period of 1990s by investigating the function of Painkiller in promoting Chinese heavy metal subculture and the globalization of heavy metal and give a specific

<p>perspective to the diffusion of global heavy metal in China.</p> <p>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</p> <p>ROUNDTABLE: HEAVY METAL and COMMUNITY moderated by Amber R. Clifford-Napoleone (University of Central Missouri, USA) 1:30-3:00PM IN UN 206</p> <p>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)</p> <p>Session 8 Finnish Take on Metal Management and Consumption Saturday, April 6 3:30-5:00PM</p> <p>CHAIR: Toni-Matti Karjalainen</p>	<p>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-à-vis the personal profiles and assets of the group members, the creative music making processes, and the business objectives of the venture.</p> <p>Salo, Anna Aalto University School of Business, Finland The Anatomy of a Metal Festival: Tuska in Hellsinki</p> <p>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.</p> <p>Varas-Dias, Nelson University of Puerto Rico and Ponce School of Medicine and Health Sciences 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</p>
<p>Session 9 Heavy Metal and Culture in the Caribbean Island of Puerto Rico: National Identities, Religion and Gender Saturday, April 6 5:30-7:00PM</p> <p>CHAIR</p>	<p>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-à-vis the personal profiles and assets of the group members, the creative music making processes, and the business objectives of the venture.</p> <p>Salo, Anna Aalto University School of Business, Finland The Anatomy of a Metal Festival: Tuska in Hellsinki</p> <p>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.</p> <p>Varas-Dias, Nelson University of Puerto Rico and Ponce School of Medicine and Health Sciences 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</p>

<p>Nelson Varas-Dias</p>	<p>scene, it has in fact existed for 25 years. Due to the Island's strong Hispanic and Catholic roots, Christianity has played a central role in the development of a local metal scene. The objective of this presentation is to document the past and present role of Christian religion in the emergence and maintenance of a metal scene in Puerto Rico.</p> <p>Mendoza, Sigrid University of Puerto Rico and Ponce School of Medicine and Health Sciences</p> <p>There's a Girl in the Mosh Pit! Female Gender Practices in Puerto Rico's Heavy Metal Scene</p> <p>The Caribbean island of Puerto Rico has an underground heavy metal scene that has been predominantly dominated by males. Female roles in this scene have been varied. Although women in metal scenes have been easily labeled as "groupies", a more detailed examination of Puerto Rico's case shows exceptions to that misconception. The female presence in Puerto Rico's heavy metal scene both integrates and challenges traditional gender roles ascribed to women in the Island. Through our study, we aim to foster a clearer understanding of how Puerto Rico's heavy metal is simultaneously critical and supportive of traditional female gender roles.</p> <p>Rivera-Segarra, Eliut & Osvaldo González University of Puerto Rico and Ponce School of Medicine and Health Sciences</p> <p>"Con la mancha de plátano": The Role of National Identities in Puerto Rico's Metal Scene</p> <p>In a Caribbean island where popular music such as "bomba", "plena" and "salsa" are held as symbols of a national identity, heavy metal music is seen as less "Puerto Rican". In an island who still has an unresolved colonial dilemma with the United States, these tension should be explored through the contributions of colonial literature which stresses how this political situation can foster the de-valorization of the history and culture of local</p>
---------------------------------	---

<p>EXHIBIT: "Beyond the Black: Masks and Facepaint through Genres, History & Cultures" 11:00AM-5:00PM in UN 201</p> <p>Session 10 Nostalgia and Kitsch: Metal Gets Sentimental Sunday, April 7 11:00am-12:30PM</p> <p>CHAIR: Matt Donahue</p>	<p>people. The objective of this presentation is to document the diverse manifestations of national identities in Puerto Rico's metal scene and how colonial discourses can influence their interpretation.</p>
<p>SUNDAY, APRIL 7</p> <p>EXHIBIT: "Beyond the Black: Masks and Facepaint through Genres, History & Cultures" 11:00AM-5:00PM in UN 201</p> <p>Session 10 Nostalgia and Kitsch: Metal Gets Sentimental Sunday, April 7 11:00am-12:30PM</p> <p>CHAIR: Matt Donahue</p>	<p>Klypchak, Brad Texas A & M Commerce, USA</p> <p>"...Another Thing Coming": Nostalgia and Kitsch in Mass Cultural Manifestations of "Metal"</p> <p>Informed through notions of Simon Reynolds' retromania and those found in the scholarship on kitsch and bad music/bad taste, my presentation examines a pairing of American heavy metal appropriations, each equally connected to 1980s "metal" nostalgia and each muddling the divide between metal as transgressive or commodified. Whether enacted by outsiders (like James Durbin's stint on <i>American Idol</i>, the <i>Rock of Ages</i> phenomena, or a <i>Good Morning America Weekend</i> feature) or by those with some degree of metal credibility (specifically, Dee Snider and the <i>Sin-A-stra</i> and <i>Dee Does Broadway</i> records), these events further imbricate metal and the mainstream despite their core contents suggesting otherwise</p> <p>Sollie, Kristen Independent Scholar, USA</p> <p>"Where is Def Leppard? Where is Mötley Crüe? Why Do All My Lyrics Sound Like Dr. Seuss?" Steel Panther and the Parodic Revival of Glam</p>

<p>Metal</p> <p>"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.</p>	<p>McCombe, John University of Dayton, USA</p> <p>The Emergence of Realist Metal Video on MTV, 1983-1985, or Metal in the Pre-Tawny Kitaen Era on MTV</p> <p>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 sub-genres 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 <i>Heavy Metal Mania</i> debuted in 1986 (the precursor to MTV's popular <i>Headbangers Ball</i>), a frequently neglected era of performance-based metal video realism had begun to be eclipsed by the "fantasy business" of metal <i>auteurs</i> such as Marty Callner and Wayne Isham in the second half of the 80s.</p>
---	---

<p>Bayer, Gerd University of Erlangen, Germany</p> <p>Sentimental Comedy and the Heavy Metal Documentary</p> <p>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 <i>Anvil: The Story of Anvil</i> (2008) and Andreas Geiger's <i>Heavy Metal auf dem Lande</i> (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.</p>	<p>ROUNDTABLE: THE TOLEDO HEAVY METAL SCENE moderated by Matt Donahue (Bowling Green State University, USA)</p> <p>Sunday, April 7 1:00-2:00 PM UN 206</p> <p>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, Universityerse Crew, Head, The Great Barbeque Gods), Steve Szirotnyak (guitarist/enthusiast/collector), Bill Getz (local metal enthusiast/historian).</p> <p>Session 11 Comics, Sci-Fi and Superheroes: Metal Meets Fiction Sunday, April 7 2:30-4:00PM</p> <p>CHAIR: Esther Clinton</p>
---	---

	<p>book characters like Superman and (Marvel's) Thor. Also, Jon Miki Thor's concept includes a certain "Nordicness," which makes him one of the early representatives of a much younger trend in heavy metal culture. His work will be compared to the art of Manowar, a band that gained much more international success by sharing a similar multimedia concept with Thor.</p>
	<p>Mckinnon, Colin Independent Scholar, Switzerland</p> <p>Metal and Comics: Strange Bedfellows?</p> <p>Metal and comics share several characteristics (e.g. demographics and prevailing themes) and are often viewed by the general public in similar ways. While connections between metal and comics are not ubiquitous, certain connections are apparent and have become stronger. These include metal artists as comic writers, writers influenced by metal, comics with a direct link to bands or albums, and specific depictions of metal or metal bands. Metal and comics have therefore influenced each other for a number of years. This paper will attempt to give an overview of the shared characteristics, a brief history and a short discussion on some notable examples.</p>
	<p>Roby, David Texas A & M, USA</p> <p>Metaloocalypse as Meta-Discourse</p> <p>For those unfamiliar with the Cartoon Network's Adult Swim hit <i>Metaloocalypse</i>, it is a comedic romp through the lives of the fictional death metal band Dethklok. I suggest that the show has gained a following precisely because Small and Blacha</p>

	<p>have been long time metal fans and reproduce many of the discourses associated with the extreme metal scene that audiences deem authentic. By examining participatory media found online, I argue that <i>Metaloocalypse</i> and Dethklok have become the meta-discourse through which fans reproduce existing discourses of genealogy, interpretive norms, identity, and authenticity within the extreme metal scene.</p>
	<p>Wiebe, Laura McMaster University, Canada</p> <p>'Musicians from Mars': Negotiating Music, Genre and Identity in Voivod's Science Fictional Metal</p> <p>French-Canadian metal band Voivod has long experimented with genre and marginality, developing an eccentric science-fictional narrative while simultaneously exploring the relations between trash, industrial, and progressive metal and rock. This paper examines the relational negotiation of genre and identity in Voivod's musical output, reception and self-representations, in dialogue with broader discourses about science fiction, metal music, and identity. I argue that Voivod's embrace of marginality through genre experimentation, science-fictional storytelling, and statements like "Voivod comes from Mars," functions to situate the band's metalness, Canadianness, and Frenchness, thus demonstrating the significant interactions and interrelations of genre and identity in musical spaces.</p>
<p>CLOSING REMARKS: Esther Clinton (Bowling Green State University) 4:00-4:15PM</p>	