

PCA 2019 MUSIC PANELS

#1 Panel: Nostalgia and Popular Opinions

Session Chair: Gregory Robinson, George Mason University

1. Musical Borrowing and Nostalgia in Jazz
Jeremy Grall, Birmingham-Southern College
2. Musical Nostalgia, Intertextuality, and Agential Avatars in Badalamenti's Music for *Twin Peaks*
Kevin Clifton, Sam Houston State University
3. From Cheesy to Chill: The Shift in Popular Opinions of Digital Synthesis and the 1980s
Megan L. Lavengood, George Mason University
4. Ageing, Nostalgia, and the Ambivalent Classicization of Classic Rock
Gregory Robinson, George Mason University

#2 Panel: Mixing

Session Chair: Sharon Becker, Towson State

1. The Future of Detroit's Music Industry: A Descriptive Study of Industry Professional Views
Grace Pawluszka, Central Michigan University
2. Western Rock Stars in Eastern Bloc Stores: Capitalist Music Production and Communist Record Consumption
Sven Kube, Florida International University
3. "Should I Stay or Should I Go?" '80s Music and Identity in Stranger Things
Joseph Vogel, Merrimack College
4. I'm the Man: How New Wave Music Created New Waves of Masculinity
Sharon Becker, Towson State

#3 Panel: Rock Superstars

Session Chair: Richard D. Driver, Northwest Vista College

1. Bob Dylan: Champion of the Outcasts
Alejandro Rodriguez, Purdue University
2. "Do You Recall What Was Revealed": An Analyzation of the Beatles Societal Importance and Legacy
Casey Jai Nicole Senay, Miami University
3. Greetings, As Always from Asbury Park
Patricia Hillen, Penn State University

4. McCartney at Egypt Station: Anniversaries, Experimentation, and Rejuvenation
Richard D. Driver, Northwest Vista College

#4 Panel: Broadcasting, Payment, and Production

Session Chair: Joe Rapolla, Monmouth University

1. Two Hours Dedicated to Nothing ...: What I've Learned Hosting a Local Music Radio Show

Frank Bridges, Rutgers University

2. "Modernizing" Music Copyright: Remunerating Songwriters and Artists in the Streaming Age

Jared LaGroue, Pennsylvania State University

3. The Produced Voice: Collaboration, Technology, and Contemporary Vocal Production in Pop Music

Justin Adams Burton, Rider University

4. Blue Hawk Records: Transformative Learning for a Transforming Industry

Joe Rapolla, Monmouth University

#5 Panel: Ocean, Prince, and Michael Jackson

Session Chair: Marie Plasse, Merrimack College

1. "Say hello, and say farewell to the places you know": The Intertextuality of the Mixtape within Frank Ocean's *Nostalgia Ultra*

Stephen Patino, University of Texas at Dallas

2. From "Uptown" to "Baltimore": Social Awareness and Activism in Prince Lyrics

Chris Aguilar-Garcia, Antioch University Los Angeles

3. Reframing Michael Jackson's *Thriller*

Tristan Cabello, American University

4. "Be Yourself": Staging Masculinity in Michael Jackson's *The Way You Make Me Feel*

Marie Plasse, Merrimack College

#6 Panel: Fandom

Session Chair: Thomas M. Kitts, St. John's University

1. Lifestyles of Anti-Capitalism and Dread: How Good Charlotte Defined the Millennial Generation

Shannon Schaffer, Loyola University, Chicago

2. “... And out come the comps”: *Punk-O-Rama*, CD Compilations, and Their Prolonged Impact on Fans

Ellen Bernhard, Chestnut Hill College

3. VIP, Cruises, & Camp Mars: Monetizing Rock Fandom—“Wanna Hang with Your Guitar Heroes IRL?”

Amber Botts, Neodesha High School/Independence Community College

4. Photo Gods and Rock 'n' Roll Monsters: Portraits of Phish Fans

Michael Sell, Eastern Oregon University

#7 Panel: Literary Devices, History, and Pedagogy

Session Chair: Theodore Louis Trost, University of Alabama

1. “I Wanna Be Your Dog”: Literacy Practices of Early Punk

Christine Olding, Trine University

2. Using Music to Enhance Teaching History

David Leinweber, Oxford College of Emory University

3. Extreme Music and Teaching: Heavy Metal Practices within the Classroom Environment

Christian J. Keough, University of Puerto Rico

4. “When You’re in Trouble I Just Turn Away”: The American Way and Randy Newman’s *Good Old Boys*

Theodore Louis Trost, University of Alabama

#8 Panel: The Power of Music 1

Session Chair: Nick Baxter-Moore, Brock University

1. “Wild Hearts Can’t Be Broken”, but Can They Be Inspired by Pop Empowerment Anthems?

Apryl D. Prentiss, Old Dominion University

2. Memory and Community in Gamelan Sulukala

Jessica Rose Loranger, Independent Scholar

3. Intersectionality of Digital Technology and Folk-influenced Musical Traditions in Activism: A Case Study of Tom Morello and Ryan Harvey’s Firebrand Records

TJ Thompson, Institute for the Humanities at Old Dominion

4. Rock for Change

Nick Baxter-Moore, Brock University

#9 Panel: Jazz and Heip Hop

Session Chair: Eric J. Abbey, Oakland Community Colleg

- 1. Identity Crisis: The Intersection of Jazz and Queer History**
Tara-Duncan Lawrence McLeod, Ursinus College
- 2. Wail: Radical Jazz Pianism and the Precarity of Black Breath**
Mark Lomanno, Northeastern University
- 3. Hip Hop Noise and Power**
Patrick Jeremiah Salmons, Virginia Tech

#10 Panel: Calypso and Reggae

Session Chair: Eric J. Abbey, Oakland Community College

- 1. Dethroning the King's English: The Patois Politics of West Indian Calypso**
Kimo J. Reder, CUNY—Borough of Manhattan Community College
- 2. The Reggae Sunsplash Preservation Society: Our Work So Far**
Cameron Morris Weber, St. John's University
- 3. The Reggae Sunsplash Preservation Society: Our Work So Far—Part II**
Douglas Oliver Green, St. John's University
- 4. Technological Changes of Culture: The Influence of Technology on Jamaican Music and Culture**
Eric J. Abbey, Oakland Community College

#11 Panel: World Music

Session Chair: Nick Baxter-Moore, Brock University

- 1. Realism via Folk Culture: Mussorgsky's "Hopak"**
Emily A. Bell, Catholic University
- 2. Un don para la literature: Joaquin Sabina as Storyteller**
Daniel J. Nappo, University of Tennessee at Martin
- 3. Oh! Canada in Italian Pop Music, from the Post WWII Period to the Present**
Paolo Matteucci
- 4. Breaking the Norm: Musical Diversity of K-pop**
Wonseok Lee, Ohio State University

#12 Panel: Popular Music and Humor Roundtable

Session Chair: Thomas M. Kitts, St. John's University, and Nick Baxter-Moore, Brock University

Eric J. Abbey, Oakland Community College

Mats Greiff, Malmo University

Lawrence Pitilli, St. John's University

Theodore Louis Trost, University of Alabama

#13 Panel: Music and Identity

Session Chair: Thomas M. Kitts, St. John's University

1. Take Me Out to the Ballgame: Washington Nationals, Walk-Up, Music, and Identities, George Mason University

2. "Lucy and the Fuzz": Intersections of Musical Forms, Recording, Techniques, Authenticity and Class in the Jam Scene of Northwest Ohio

Katelen Brown, Bowling Green State University

3. Dead Man's Town: Heartland Rock and Midwestern Identity Construction

Alexis LaMarsh, Webster University

4. "Y'all Come and Have Fun": Race, Class and Identity in New Jersey's Urban Jamborees

Christie Lutz, Rutgers University

#14 Panel: Board Meeting *Popular Music and Society and Rock Music Studies*

Session Chair: Gary Burns, Northern Illinois University and Thomas M. Kitts, St. John's University

The Board will discuss the past year's publications and future publications. All who are interested in either journal are welcome to attend.

#15 Panel: Women in Music

Session Chair: Lawrence Pitilli, St. John's University

1. The Musical Man: A Guest Within the Woman's Realm, Domestic Music Making in Eighteenth-Century America

Grace Odell, University of Missouri, Kansas City

2. Ophidian Girl Power: Resisting Father Time with Taylor Swift's "Look What You Made Me Do"

Landon Sadler, Texas A&M

3. "It Wasn't Me Who Changed, But You": The Invention and Maintenance of

Dusty Springfield

Jeff Godsey, University of Wisconsin-Madison

- 4. “You Lied”: Aretha Franklin’s Melismatic Truths (How to Remain a Regent)**
Michael Perez, Embry-Riddle Aeronautical University

#16 Panel: The Rock and Roll Era

Session Chair: Lawrence Pitilli, St. John's University

- 1. Stereo in the Rock 'n' Roll Era**

William Dean McLean, Pennsylvania State University

- 2. “Cesspool-type Antics”: Elvis Presley, Teenage Rebellion, and the “Generational” Divide**
Amy Elizabeth Canfield, Lewis-Clark State College

- 3. “Teach Me to Twist: Black Music in White Dominated Spaces, 1960-1964**
Beth Fowler, Wayne State University

- 4. The Radio Loves “You’ve Lost That Lovin’ Feelin’”**
Lawrence Pitilli, St. John's University

#17 Panel: Rock Bands

Session Chair: Thomas M. Kitts, St. John's University

- 1. Down in Washington Square: Inside the Greenwich Village Folk Revival of the 1960s**
with Dave Van Ronk
Robert Tomes, St. John's University

- 2. When You’re Old and Grey...Old Age and Aging in the Music of the Kinks**
Carey Fleiner, University of Winchester

- 3. “Please pick up the phone”: The 68-Minute Opus of Between the Buried and Me**
Alan Green, South University

- 4. Richie Furay’s Musical Journey: From Yellow Springs and Greenwich Village to Los Angeles and the Buffalo Springfield**
Thomas M. Kitts, St. John’s University

#18 Panel: Folk and Country

Session Chair: Mats Greiff, Malmo University

- 1. Stewball: Story and Song**

Larry L. Burriss, Middle Tennessee State University

- 2. Two Punks, June and Johnny: An Itinerant Ruminations on Arkansas Backroads**
Lisa Mongno, University of Central Arkansas

3. Beyond Music Row: The New Old Nashville Music Community
John Markert, Cumberland University

4. “He leaves his companions/ And little ones too,/ To earn them a living,/ As all miners do”:
Expressions of Masculinity within Songs about Coalminers in Appalachia
Mats Greiff, Malmo University

#19 Panel: Power of Music 2

Session Chair: Cheryl Bates, Henderson State University

1. Music and Its Power under Duress
James T. Young, Virginia Military Institute

2. Make the Grassy Knoll Great Again: Sentimentality, Irony, and the Tribute Music of the JFK Assassination
Darrell A. Hamlin, Fort Hays State University

3. Musical Motivation through the Spur of Political Discord
Cheryl Bates, Henderson State University

#20 Panel: David Bowie as Persona

Session Chair: Aaron Kerley, University of Cincinnati

1. Bowie’s Ch-Ch Changes: From Persona-User to Persona-Critic
Garrett J. Cummins, Ohio University

2. David Bowie 1980: Rock and Roll Suicide
Susan Naomi Bernstein, City University of New York

3. At the Center of It All: Life, Death and the Thematic Reintegration of David Bowie
Kathleen Johnson, University of Cincinnati

4. David Bowie IS Ziggy Stardust(?): The Art of Eliding and Eluding Persona
Aaron Kerley, University of Cincinnati

#21 Panel: Music and Feminism

Session Chair: Maryann Kozowski, University of Kentucky

1. She’s a Macho Man: Ambivalent Femininity, Gender Performance, and Queer Musicianship
Lauren Copeland, University of Kentucky

2. Moving towards A Living Feminist Music Archive
Jerika Monique Jones, University of Louisville

3. She's a Rebel Girl: Music Subcultures, Feminist Identity Formation, and Community Building

MaryAnn Kozlowski, University of Kentucky

#22 Panel: Music and Other Media

Session Chair: Megan Woller, Gannon University

1. "He's a Pinball Wizard!": Pinball's Magical Connection to Rock Stardom

Alexander Woller, Gannon University

2. Interactive and Immersive Music in Video Games

Ian Kelley Odonnell, University of South Carolina Upstate

3. Narrative Reliability and Dynamic Diegesis in *Crazy Ex-Girlfriend*

Andrew Gades, The College of Idaho

4. "Higitus Figitus": Magic and Music in Disney's *The Sword in the Stone* (1963)

Megan Woller, Gannon University