

Sound at ASA 2014

Meghan Drury

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Abstract

The 2014 American Studies Association meeting will be held in Los Angeles, an appropriate setting for this year's theme, "Fun and the Fury: Dialectics of Pleasure and Pain in the Post-American Century." The conference, which will take place from November 6-9, will offer panels of interest to Sound Studies scholars.

Keywords

Music (Subfield), American Studies, Black Studies, Chican@/Latin@ Studies, Class, Conferences



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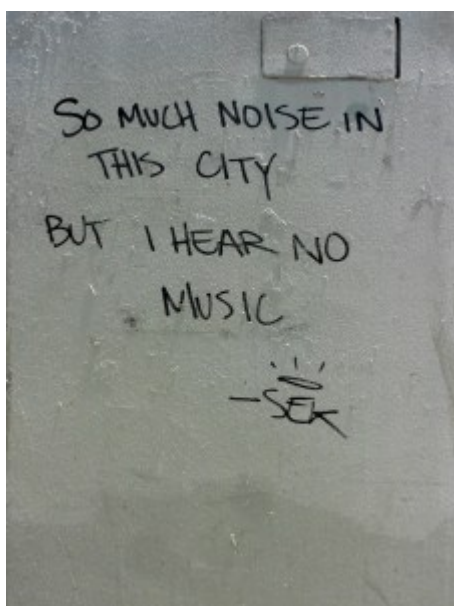
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The 2014 American Studies Association meeting will be held in Los Angeles, an appropriate setting for this year's theme, "Fun and the Fury: Dialectics of Pleasure and Pain in the Post-American Century." The conference, which will take place from November 6-9, will offer panels of interest to Sound Studies scholars. The City of Angels has long served as a muse for artists and thinkers interested in creating innovative worlds. Los Angeles is a place of experimentation and futuristic transformation, or as Norman Mailer called it, a constellation of plastic. Part of Mexico until 1848, Los Angeles is a global metropolis that embodies the keen contradictions of national and capital in the 21st century, often exposing the nuts and bolts that hold together these structures. Fun, fury, and the "dialectics of pleasure and pain" are useful for conceptualizing the sharp contrasts that characterize the city of LA itself. A panel on Sunday, **Central Avenue Breakdown: Gender, Race, and Coming of Age in a Los Angeles Jazz Community**, will discuss the historical complexities of the city of Los Angeles by way of the African American entertainment district of Central Avenue (Sunday 2:00-3:45).

This year's ASA program features an increase in sound and music-related papers in comparison to last year's conference in Washington, D.C., which was concerned with the logic of debt. The upswing is partially due to the 2014 theme, which emphasizes the production of alternative spaces that counter repressive forces. As the program committee, comprised of co-chairs **J. Jack Halberstam**, **Fred Moten**, and **Sandra Soto**, writes, "The critical power of 'fun' in this unconventional convention theme seeks nothing less than the reimagining of possibility, impossibility, probability and freedom." Sound Studies is already geared toward thinking about how careful listening can offer new ways of being-in-the-world, so the increase in music-themed panels this year is not surprising. As music scholars and listeners have long insisted, music is foundational to embodied experiences of pleasure and fun. Music's ability to transport listeners and to cultivate collectivity makes it uniquely relevant to discussions of pleasure.



*"So Much Noise" by Flickr user
Doran, CC BY-NC-ND 2.0*

One notable exception to the musical focus is the second of the two ASA Sound Studies Caucus panels, “The Racial Politics of Listening: ‘Accents,’ Hate Speech, and Language in the U.S. Media,” which will take place on Saturday from 2:00-3:45. Featuring **Dolores Inés Casillas, Sara Hinojos, Marci McMahon,** and SO! Editor-in-Chief, **Jennifer Stoeber,** The panel will examine the role of speech and auditory cues in constructing racial representations. An individual paper by **Craig Eley** in the Environment and Culture Caucus panel **Ecologies of Pleasure and Pain: Deviance, Destruction and Desire in Environmental History,** entitled **Psychologically Ultimate Seashores: Natural Sound, Personal Pleasure, and Recording Technologies** is also worth mentioning (Sunday 10:00-11:45).

This year’s call for papers asked for participants to formulate creative modes for presenting their work, and Sound Studies scholars are stepping up. The first panel hosted by the ASA Sound Studies Caucus (Saturday 10:00-11:45) is an exciting listening dialogue entitled “Power Ballads and Blurred Lines: Songs from the Boundaries of Fun.” The commentators, **Jeff Chang, Alice Echols, Evelyn McDonnell, Oliver Wang, and Rubén Martínez,** will each play a song and discuss how pop music that is treated as harmless fun may nevertheless speak to social dynamics in real and important ways. A roundtable on **Music, Fashion and the Power of (Queer) Nightlife** (Friday 12:00-1:45) will include scholars of nightlife as well as party promoters and DJs, discussing the possibility for belonging in subcultural “nightworlds.”



“Hotel Bonaventure” by Flickr user S. N. Johnson-Roehr, CC BY-NC 2.0

This year there are a number of notable African American Studies panels, including **After the Rain: Vanguardist Jazz in the Seventies** (Thursday 10:00-11:45) organized in memory of Amiri Baraka, **Stomp, Swerve, Rattle, and Roll: Fun and Pleasure as Political Resistance in American Blues Music** (Thursday 4:00-5:45), **What Words Can’t Do: Instrumentals, Identity, and Interpretation** (Sunday 10:00-11:45), and **Pleasure, Pain, Politics, and Performance: Black Women Artists and Their Fans** (Sunday 12:00-1:45). The category of pleasure provides a framework for panels on **The Aesthetics of Pleasure in California Funk** (Sunday 10:00-11:45) and **Performative Pleasures of Blackness: The Creation, Consumption, and Conflict of Pleasurable Blacknesses**. Sound scholars also continue to investigate transnational modes of listening, in panels such as **The Transnational Movements of Hip-Hop** (Thursday 12:00-1:45), **Fugitive Preludes: Chicana/o Popular Music and the**

Neoliberal City (Friday 10:00-11:45), and **Performing Decolonial Aesthetics and the Politics of Pain and Pleasure in Music Across the Americas** (Friday 12:00-1:45).

Two years ago, **Jennifer Stoever** mentioned that work in the field of Sound Studies was entering a period of reflection and becoming more nuanced and robust with sub-fields starting to develop. It is clear from this year's program that the field is both broadening and deepening its focus. After two years of official recognition under the ASA Sound Studies Caucus and three years after the publication of *Sound Clash*, the special issue of *American Quarterly*, scholarship on sound in American Studies is developing in a myriad of ways and is coming into its own as a field.

[Jump to THURSDAY, November 6](#)

[Jump to FRIDAY, November 7](#)

[Jump to SATURDAY, November 8](#)

[Jump to SUNDAY, November 9](#)

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Featured image: "Carmaheaven" by Flickr user [waltarrrrr](#), CC BY-NC-ND 2.0

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Please comment to let SO! know what you think—both before and after ASA 2013. If we somehow missed you or your panel in this round up, please let our Managing Editor know!:

lms@soundingoutblog.com

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Meghan Drury is a fifth-year Ph.D. candidate in the Department of American Studies at the George Washington University. She received an MA in ethnomusicology from UC Riverside in 2006. She is currently working on a dissertation tentatively titled "Aural Exotics: The Middle East in American Popular Music 1950-2011." This project examines the interplay between popular music and American cultural representations of the Middle East from the mid-20th century to the present, illustrating how music and sound acted a means of consolidating and disseminating a range of ideas about Middle Eastern culture in the American mainstream. She is particularly interested in the way that sound increased the visibility of Arab Americans both before and after 9/11, offering a space for negotiations of identity. More broadly, Meghan's interests include sound studies, U.S.-Middle East cultural relations, and Arab American cultural performance.

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"Echo Park September 2010" by Flickr user Calvin Fleming

THURSDAY, November 6th, 2014

8:00 am – 9:45 am

Religiosity and Altered States

Westin Bonaventure, Los Feliz (L1)

—Richard Cullen Rath, University of Hawai'i, Manoa (HI)

Dangerous Fun in Puritan New England: Mary Ross and the Singing Quakers

Riots, Radios, and the Historical Record: Mass Media and Crisis in Twentieth American Literature and Art

Westin Bonaventure, San Bernardino (L1)

—Hadji Bakara, University of Chicago (IL)

Guernica on the Radio: Anti-Fascism, Mass Media, and the Emergence of Human Rights Activism

10:00 am – 11:45 am

Playing with Rules: Having Fun and Keeping Order in Mid-Century Racial Liberalism

Westin Bonaventure, San Fernando (L1)

—Yusuke Torii, Setsunan University (Japan)

S. I. Hayakawa's Jazz Credentials and Racial Liberalism in Mid-Century America

—Masayoshi Yamada, Doshisha University (Japan)

Jazz, Fans, and the Pleasure of Listening during Turbulent Times

After the Rain: Vanguardist Jazz in the Seventies (in memory of Amiri Baraka)

Westin Bonaventure, San Gabriel C (L1)

CHAIR:

Ronald Radano, University of Wisconsin, Madison (WI)

PAPERS:

Paul A. Anderson, University of Michigan, Ann Arbor (MI)

"Thunder Blossoms Gorgeously": Abstracting the Pastoral in Marion Brown's Georgia Trilogy

Robert Maclean, The College of Wooster (OH)

Ensemble After Eventuality: Neoliberalism and the Duo Form

Brent Hayes Edwards, Columbia University (NY)

Notes Toward a "Loft" History of Jazz

COMMENT:

Ronald Radano, University of Wisconsin, Madison (WI)

12:00 pm – 1:45 pm

Fun in Public: The Cultures of Amateur Labor

Westin Bonaventure, Palos Verdes (L1)

—Alexander W. Corey, University of Colorado, Boulder (CO)

Impulsive Triads: Frédéric Chopin, Amateur Pianists, and The Autobiography of an Ex-Colored Man

The Transnational Movements of Hip-Hop

Westin Bonaventure, Santa Monica D (L3)

CHAIR:

Alexander Weheliye, Northwestern University (IL)

PAPERS:

Lenna Tayseer Odeh, University of California, San Diego (CA)

Acts of Sumud: Exploits of Resistance Through the Palestinian Hip-Hop Youth and Political Prisoner Movements

Najwa Mayer, Yale University (CT)

Muhammad was a punk rocker: Seeking Faith, Fun, and Form in Taqwacore

Elliott H. Powell, University of Minnesota, Twin Cities (MN)

The Sounds of Afro-South Asian Pleasure: Hip Hop, 9/11, and South-South Connections

Halifu Osumare, University of California, Davis (CA)

Play and Pain in Black Atlantic Hip-Hop: Hiplife in Ghana as Case Study

COMMENT:

Alexander Weheliye, Northwestern University (IL)

2:00 pm – 3:45 pm

alt. Black Musical History

Westin Bonaventure, San Gabriel C (L1)

CHAIR:

Courtney Michael Brown, California State University, Fullerton (CA)

PAPERS:

Matthew Hayden Anthony, Pennsylvania State University, Harrisburg (PA)

I Got Country Roots: Race, Identity and Black Country Singers in the 1970s

Kreg Abshire, Johnson & Wales University (CO)

On Sonic Nostalgia: Making Sense of alt.country's Hip Traditionalism

Keith D. Leonard, American University (DC)

Who Stole the Soul: An Avant-Garde History of the Dark Room Collective

Christa Holm Vogelius, University of Alabama, Tuscaloosa (AL)

The Jennie C. Lee Archive and the Silent Musical History of the Tuskegee Institute

COMMENT:

Courtney Michael Brown, California State University, Fullerton (CA)

The Choreography of Protest

Westin Bonaventure, Santa Barbara B (L1)

—Sarah Ehlers, University of Houston (TX)

The Joys of the Picket Line: Reading the Rhythms of the Left

—Robert Michael Zecker, Saint Francis Xavier University (Canada)

A Mandolin Orchestra Could Attract a Lot of Attention: Interracial Fun with Radical Immigrants, 1930–1954

Empire of Funk: Hip Hop and Representation in Filipina/o America—A Roundtable

Westin Bonaventure, Santa Barbara C (L1)

CHAIR:

Dawn Bohulano Mabalon, San Francisco State University (CA)

PANELISTS:

Roderick Labrador, University of Hawai'i, Manoa (HI)

Mark Villegas, University of California, Irvine (CA)

Mario "Nomi" De Mira, Artist

Stephen Bischoff, Washington State University, Pullman (WA)

COMMENT:

Dawn Bohulano Mabalon, San Francisco State University (CA)

On Athletes and Outlaws: Asian Americans in Popular Culture and the Pleasures of Recognition

Westin Bonaventure, Santa Monica C (L3)

—Douglas S. Ishii, University of Maryland, College Park (MD)

Not about race, per se: Dave Boyle's Asian American Music Film

4:00 pm – 5:45 pm

Love and Rage: Cultural Strategies in Postwar U.S. Anarchism

Westin Bonaventure, San Bernardino (L1)

—Shon MeckFessel, University of Washington, Seattle (WA)

From a Disavowal of Commitment to a Commitment of Disavowal: (Non)Left Positionalities in 1980s Post-Punk and Anarchy-Punk

Alternative Economies of Pleasure in Contemporary Southern Working-Class Cultures

Westin Bonaventure, San Pedro (L1)

—Nicholas Neil Gorrell, University of Mississippi (MS)

Economies of Scarcity and Abundance in Contemporary Southern Blues

—Anne Gessler, University of Texas, Austin (TX)

Second Lines, Creative Economies, and Gentrification: Music Cooperatives in Post-Katrina New Orleans

Stomp, Swerve, Rattle, and Roll: Fun and Pleasure as Political Resistance in American Blues Music

Westin Bonaventure, Santa Monica A (L3)

CHAIR:

Daphne Brooks, Yale University (CT)

PAPERS:

Mark Anthony Neal, Duke University (NC)

"Let Me Bang Your Box": The "Erotic Life" of the Blues

Sonnet Retman, University of Washington, Seattle (WA)

Memphis Minnie's Jukebox Blues

Kimberly Mack, University of California, Los Angeles (CA)

"That Natural Blues Man Look": Black Elvis and the Demythologization of the Black Blues Figure

R. J. Smith, Independent Scholar

Calling All Freaks!: The Licentious Blues Spirit of the Rent Party and the Buffet Flat

COMMENT:

Adam Gussow, University of Mississippi (MS)

****Wildness: The Fun and the Fury of Anarchy****

Westin Bonaventure, San Gabriel C (L1)

CHAIR:

Mel Y. Chen, University of California, Berkeley (CA)

PAPERS:

Peter Coviello, Bowdoin College (ME)

The Wild Less Than the Good: Erotics and Biopolitics in Thoreau

Jack Halberstam, University of Southern California (CA)

'Wildness at the End of the World'

Tavia Nyong'o, New York University (NY)

William Blake's Wild America

COMMENT:

Mel Y. Chen, University of California, Berkeley (CA)



"Busker (street musician) #2" by Flickr user Sunny Lapin, CC BY-NC-SA 2.0

FRIDAY, November 7th

8:00 am – 9:45 am

Feeling Queer

Westin Bonaventure, San Gabriel B (L1)

—Elias Krell, Northwestern University (IL)

Mixing Sound: Technologies of Fem(me)ninity and Mixed Race in Kelly Moe

Life-Writing, Musical Lives

Westin Bonaventure, San Gabriel C (L1)

CHAIR:

Ulrich Adelt, University of Wyoming (WY)

PAPERS:

Nassim Winnie Balestrini, Karl-Franzens-University (Austria)

Fun, Fury, Fans: Affective Strategies in Intermedial Hip-Hop Life Writing

Mercy Romero, Sonoma State University (CA)

Two Lives in Music

Petra Rivera-Rideau, Virginia Polytechnic Institute and State University (VA)

The Pleasures and Pains of Love: Listening to La Lupe and Ivy Queen

<https://doi.org/10.59350/yefz2-dp265>

Jessica Elaine Teague, University of Nevada–Las Vegas (NV)
Charles Mingus and the Serious Fun of Jazz Autobiography

COMMENT:

Ulrich Adelt, University of Wyoming (WY)

****Caucus: War and Peace Studies: Reconsidering the ‘R and R’: Dialectics of Violence and Pleasure in Militarism****

Westin Bonaventure, Santa Anita B (L1)

—Patricia Stuelke, University of Massachusetts, Boston (MA)
You’re a Criminal as Long as You’re Mind: The U.S. Invasion of Panama and the Sounds of Bad Romance

****ASA Program Committee: Uncontrolled Substances/Altered States****

Westin Bonaventure, Level 1, San Bernadino

—Josh Kun, University of Southern California (CA)
The Musical Más Allá: Narco/Necro/Anarco

10:00 am – 11:45 am

Fugitive Preludes: Chicana/o Popular Music and the Neoliberal City

Westin Bonaventure, San Gabriel C (L1)

CHAIR:

Christina Zanfagna, Santa Clara University (CA)

PAPERS:

Wanda Alarcón, University of California, Berkeley (CA)
Variations on a Theme: Performing América on the National Stage

Jonathan Gomez, University of California, Santa Barbara (CA)
Teen Post to Rainbow Alley: Facing Unexpectancy with Unexpectant Punk Rock Social Spaces

Kurt Newman, University of California, Santa Barbara (CA)
Undoing the Math: Chingo Bling, the “Not-All,” and the Politics of Parody

COMMENT:

Christina Zanfagna, Santa Clara University (CA)

Willful Subjects: Action, Agency, and Politics

Westin Bonaventure, San Anita B (L1)

—Neil Roberts, Williams College (MA)

It's Bigger than Hip Hop: Decoding the Trayvon Martin Event

12:00 pm – 1:45 pm

Music, Fashion and the Power of (Queer) Nightlife

Westin Bonaventure, Los Cerritos (L1)

CHAIR:

Madison Moore, King's College London (England)

PANELISTS:

Ananya Jahanara Kabir, King's College London (England)

Matthew D. Morrison, Columbia University (NY)

Victor P. Corona, Fashion Institute of Technology (NY)

Gregory Alexander, Artist

Loren Granic, Artist

Amy Cakes Danky Dank, Artist

High on Crack: Surveillance, Loss and Addiction in Black Communities

Westin Bonaventure, San Fernando (L1)

—Andreana Clay, San Francisco State University (CA)

"Kick in the Bass": Sonic Navigation of Pleasure and Pain in Crack Lyrics

Performing Decolonial Aesthetics and the Politics of Pain and Pleasure in Music Across the Americas

Westin Bonaventure, San Pedro (L1)

CHAIR:

Jaime Cardenas, Seattle Central Community College (WA)

PAPERS:

Marie "Keta" Miranda, University of Texas, San Antonio (TX)

Polka Dawgs: Tejana/o Dance as Pleasure in Response to Racial and Class Subordination

Marco Cervantes, University of Texas, San Antonio (TX)

Third Root Poetics Through Hip Hop Aesthetics: Performative Autoethnographies and Musical Empowerment

COMMENT:

Jaime Cardenas, Seattle Central Community College (WA)

2:00 pm – 3:45 pm

Twelve Years a Slave: Sounds and Spectacles of Slavery

Westin Bonaventure, Santa Anita A (L1)

—Paul Fess, City University of New York, Graduate Center (NY)

“The most excruciating noise”: Power Structures of Music in Solomon Northup’s Twelve Years a Slave

4:00 pm – 5:45 pm

Bittersweet: Remaking the Exhibit “American Sabor: Latinos in U.S. Popular Music” for the Smithsonian Institution

Westin Bonaventure, San Gabriel A (L1)

CHAIR:

Juan Flores, New York University (NY)

PANELISTS:

Marisol Berrios Miranda, Independent Scholar

Shannon Dudley, University of Washington, Seattle (WA)

Njoroge Njoroge, University of Hawai’i, Manoa (HI)

Victor Hugo Viesca, California State University, Los Angeles (CA)

We’re Listening: Surveillance Technologies and Non-Private Publics

Westin Bonaventure, Santa Monica B (L3)

CHAIR:

Gus Stadler, Haverford College (PA)

PAPERS:

Andrew Hamsher, University of Texas, Austin (TX)

Controlling Fantasyland: Surveillance and Freedom in Transmedia Storyworlds

Jason Farman, University of Maryland, College Park (MD)

Creative Misuse as Resistance: Surveillance, Mobile Technologies, and Locative Games

Brian Hochman, Georgetown University (DC)

Eavesdrop Nation: The Rise of ‘Private Ear’ Wiretap, 1959-1974

Stephen Knadler, Spelman College (GA)

Kerry's OMG Washington: Re-Scandalizing Racial Surveillance in the Obama Era



"2nd Street Tunnel, Los Angeles — Dec 30, 2010" by Flickr user Ray_from-LA, CC BY 2.0

SATURDAY, November 8th

8:00 am – 9:45 am

Indigeneity and Difference

Westin Bonaventure, Santa Barbara B (L1)

Elizabeth Sine, University of California, San Diego (CA)

Native Jazz: Radical Multiraciality and the Politics of Desire in an Age of Global Crisis

10:00 am – 11:45 am

Caucus: Sound Studies: Power Ballads and Blurred Lines: Songs from the Boundaries of Fun

Westin Bonaventure, Santa Barbara C (L1)

CHAIR:

Eric Weisbard, University of Alabama, Tuscaloosa (AL)

PANELISTS:

Jeff Chang, Stanford University (CA)
Alice Echols, University of Southern California (CA)
Evelyn McDonnell, Loyola Marymount University (CA)
Oliver Wang, California State University, Long Beach (CA)
Rubén Martínez, Loyola Marymount University (CA)

2:00 pm – 3:45 pm

Caucus: Sound Studies: The Racial Politics of Listening: “Accents,” Hate Speech, and Language in the U.S. Media

Westin Bonaventure, San Fernando (L1)

CHAIR:

Isabel Molina-Guzman, University of Illinois, Urbana-Champaign (IL)

PAPERS:

Sara Veronica Hinojos, University of California, Santa Barbara (CA)
Reading Lupe Vélez, Mexicanness, and Her Fiery “Accent”

Dolores Inés Casillas, University of California, Santa Barbara (CA)
Inglés Sin Barreras, Rosetta Stone, and the Politics of Language Learning

Marci McMahon, University of Texas, Pan American (TX)
Staging the Sound of Citizenship in Josefina Lopez’s Detained in the Desert

Jennifer Stoeve-Ackerman, State University of New York, Binghamton (NY)
“You. Got. To. Un. Der. Stand”: Rachel Jeantel, “Reasonable” Listening, and the Sonic Color-line

COMMENT:

Isabel Molina-Guzman, University of Illinois, Urbana-Champaign (IL)

To Be Young, Global, and Black: The Global Circulations of Blackness and Americanness

Westin Bonaventure, San Pedro (L1)

CHAIR:

Jeff K. Chang, Stanford University (CA)

PAPERS:

—Samir Meghelli, University of Illinois, Urbana-Champaign (IL)
Rapping and Race-ing Across the Atlantic: Hip Hop and Racial Politics in Postcolonial France

—H. Samy Alim, Stanford University (CA), Shaheen Ariefdien, Independent Scholar (South Africa)
Whaddup, San?: Hip Hop, “Colouredness,” and the Construction of Khoisan Identity in Post-Apartheid South Africa

4:00 pm – 5:45 pm

Racial Meanings and Musical Performance in Film: Uses of Folk, Calypso, and Jazz in Films, 1944–1965

Westin Bonaventure, Beaudry B (L1)

CHAIR:

Kevin Gaines, University of Michigan, Ann Arbor (MI)

PAPERS:

Geoffrey Jacques, Independent Scholar
Jazz, Film, and the Black Hipster

Shane Vogel, Indiana University–Bloomington (IN)
Trinidad Goes Hollywood: The Ersatz Epistemology of the Calypso Craze

Judith E. Smith, University of Massachusetts, Boston (MA)
Using, and Being Used by Hollywood: Harry Belafonte on Film, 1953–1959

Jacqueline Stewart, University of Chicago (IL)
The Cry of Jazz and The Corner: Filming Music of Everyday Black Life in Chicago

COMMENT:

Kevin Gaines, University of Michigan, Ann Arbor (MI)

Liberating Encounters: Cultural Consumption as Agent of Pleasure and Social Change in Contemporary Asian, Latin-American, and U.S. Popular Culture

Westin Bonaventure, San Fernando (L1)

—Patty Ahn, University of Southern California (CA)
Detours of Indebtedness: South Korean Pop Music and Neoliberal Logics of Race

Arab Worlds: Then and Now

Westin Bonaventure, Santa Monica C (L3)

—Meghan E. Drury, George Washington University (DC)
The Belly of the Wail: Feminism and Arab Hybridity in 1990s World Music



"Capitol Records Building" by Flickr user Wieland Van Dijk, CC BY-ND-SA 2.0

SUNDAY, November 9th

8:00 am – 9:45 am

Sports, Sex, and Music across the Pacific during the Cold War

Westin Bonaventure, Beaudry B (L1)

—Mari Yoshihara, University of Hawai'i, Manoa (HI)

Lenny Blows Up the World: Classical Musicians Play the Cold War

Sonics of Black Excess, 1940s to 1980s

Westin Bonaventure, Los Cerritos (L1)

CHAIR:

Imani D. Owens, Princeton University (NJ)

PAPERS:

Brian Lefresne, University of Guelph Canada

A Fool in Space: Sun Ra the Jester at the Carnival

Charles McGovern, College of William and Mary (VA)

I Want a Lavender Cadillac: Fun, Excess and Labor in Black Popular Music, 1940–1970

Terrion L. Williamson, Michigan State University (MI)

I'm Not Your Superwoman: Black Female Embodiment and the Sites of Social Intimacy

Brian Edward Jones, College of William and Mary (VA)

Big Fun with the Prince of Darkness: Miles Davis and the Death of the American Dream

COMMENT:

Imani D. Owens, Princeton University (NJ)

10:00 am – 11:45 am

What Words Can't Do: Instrumentals, Identity, and Interpretation

Westin Bonaventure, Los Cerritos (L1)

CHAIR:

Shana L. Redmond, University of Southern California (CA)

PANELISTS:

Shana L. Redmond, University of Southern California (CA)

Tsitsi Jaji, University of Pennsylvania (PA)

Guthrie Ramsey, Jr., University of Pennsylvania (PA)

Tamara Roberts, University of California, Berkeley (CA)

The Pleasures and Pains of Hip Hop Listening: New Aesthetic Approaches

Westin Bonaventure, San Bernardino (L1)

CHAIRS:

Jill Toliver Richardson, City University of New York, Borough of Manhattan Community College (NY)

James Ford, Occidental College (CA)

PAPER:

Karen Jaime, University of Illinois, Urbana-Champaign (IL), Jonathan Gray, City University of New York, John Jay College of Criminal Justice (NY), Candice Jenkins, City University of New York, Hunter College (NY), James Ford, Occidental College (CA)

The Pleasures and Pains of Hip Hop Listening: New Aesthetic Approaches

COMMENT:

Michael Jeffries, Wellesley College (MA)

"All the Way Live": The Aesthetics of Pleasure in California Funk

Westin Bonaventure, Santa Barbara C (L1)

CHAIR:

Laura Harris, Pitzer College (CA)

PAPERS:

Scot Brown, University of California, Los Angeles (CA)

"All the Way Live": The Live Funk Aesthetic of Lakeside

Cheryl L. Keyes, University of California, Los Angeles (CA)

From Mademoiselle Mabry to Betty Davis: The Reigning Funk Diva from the Underground

Tony Bolden, University of Kansas (KS)

Are You Funkified?: The Choreopoetics of Pleasure in the Music of Sly and the Family Stone

COMMENT:

Laura Harris, Pitzer College (CA)

****Caucus: Environment and Culture: Ecologies of Pleasure and Pain: Deviance, Destruction, and Desire in Environmental History****

Westin Bonaventure, Santa Barbara A (L1)

—Craig Eley, University of Wisconsin, Madison

Psychologically Ultimate Seashores: Natural Sound, Personal Pleasure, and Recording Technologies

12:00 pm – 1:45 pm

Pleasure, Pain, Politics, and Performance: Black Women Artists and Their Fans

Westin Bonaventure, Palos Verdes (L1)

CHAIR:

Gayle Wald, George Washington University (DC)

PANELISTS:

Ruth Feldstein, Rutgers University, Newark (NJ)

Emily Lordi, University of Massachusetts, Amherst (MA)

Cherise Smith, University of Texas, Austin (TX)

Gayle Wald, George Washington University (DC)

Performative Pleasures of Blackness: The Creation, Consumption, and Conflict of Pleasurable Blacknesses

Westin Bonaventure, San Fernando (L1)

—Danielle C. Heard, University of California, Davis (CA)

Feeling Good: Nina Simone and the Pleasures of Live Performance, Montreux 1976

—Scott Poulson-Bryant, Harvard University (MA)

The 'Unruly Delights' of the Great Black Way: Contradiction, Pleasure and Black Musicals of the 1970s

Can Black Women Have Fun?: Beyond Mammies and Martyrs

Westin Bonaventure, San Gabriel A (L1)

—Margo Crawford, Cornell University (NY)

Erykah Badu's Black Fantastic Re-invigoration of Black Cultural Nationalism

2:00 pm – 3:45 pm

Central Avenue Breakdown: Gender, Race, and Coming of Age in a Los Angeles Jazz Community

Westin Bonaventure, Beaudry B (L1)

CHAIR:

Farah Jasmine Griffin, Columbia University (NY)

PAPERS:

Maxine Gordon, Fordham University (NY)

Dexter Gordon and Melba Liston: The 'Mischievous Lady Session', June 5, 1947, Dial Records

Monica Hairston-O'Connell, Columbia College (IL), Sherrie Tucker, University of Kansas (KS)

Revisiting Central Avenue through Melba Liston's Oral Histories

Nichole T. Rustin, Independent Scholar

Playing with Dynamics: Racialized Masculinity, Jazz, and Coming of Age on 1940s Central Avenue

COMMENT:

Farah Jasmine Griffin, Columbia University (NY)

What Beyoncé (and Her Stans) Can Teach Us About The Pleasures of Intersectional Identity

Westin Bonaventure, Santa Barbara A (L1)

CHAIR:

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