

Song, Stage and Screen XIII Preliminary Program, 15 March 2018

Day/time	Session a title	Speakers in session a	Session b title	Speakers in session b
Thurs., 11am- 12:30pm	Robert U. Nelson Keynote Royce 314	Stacy Wolf (Princeton)		
Thurs., 2:00 – 3:30	1a: Women and Agency Location: Royce 314	Ashley Pribyl: The [Women] Upstairs: Sonic and Visual Representation of Feminine Aging in <i>Follies</i> Mary Jo Lodge: Work, Work!: Women and Work, Onstage and Off, in the Broadway Musical, 1942-2017 Sarah Browne: Girl Talk: Feminist African American Phonocentrism as Act of Resistance in the Musical, <i>Hair</i>	1b: Crossing the Pond Location: Royce 306	Laura Milburn: The Great American Songbook Versus British Musical Theater: Noel Coward – The Master Who Intersected the Two Arianne Johnson Quinn: “Experiment: Exploring the Musical Signifiers of Identity in Cole Porter’s <i>Nymph Errant</i> ” Naomi Graber: How Can You Tell an American? Kurt Weill’s Immigrant Origin Stories
3:45 – 5:15	2a: Subcultures and Stereotypes Location: Royce 314	Anne Healy: Irish Gestalts: Deconstructing Irish representation on stage and screen, 1940s- 2010s John Koegel: Immigration Themes in the Non- English-Language Ethnic Musical in the United States, circa 1840-1940 Jake Johnson: To Sing is to Belong: Mormons, Musicals, and American Integration	2b: Queer Performers, Queer Characters Location: Royce 306	Gus Gowland: Let’s Make a Song and Dance About It: A Performance-Led Provocation Ryan Bunch: <i>Fun Home</i> and Broadway’s Ghostly Queer Kids Bryan M. Vandevender: Come On In From the Outside: Gender Outlaws and Queer Spatiality on the Broadway Musical Stage
Fri., 9:00 – 11:00 (4 papers)	3a: Telling Disability Stories Location: Kerckhoff Grand Salon	Andrew Tubbs: Sumpin’ Wrong Inside Him: Ethnicity, Disability, and Eugenics in Rodgers’ and Hammersteins’ <i>Oklahoma!</i> Stephanie Lim: Embodied Resistance and the Coming of Age: Sign Language and Rock Music in Deaf West Theatre’s <i>Spring Awakening</i>	3b: Issues of Race in the Early 20 th Century Location: Kerckhoff State Room	Mary Beth Sheehy: Exotica and the Female Sex: The Music and Performance Style of “Exotic” Comedy Songs in the <i>Follies of 1907</i> Virginia Christy Lamothe: Dislocation of Language and Location in the New Creation of Blackness in Williams’ and Walker’s <i>Abyssinia</i> Julianne Lindberg: A Dedicated Sideman:

		Samuel Yates: There Is No Future. There Is No Past: Crippling Chronicity and the Death Drive in AIDS Musical Jessica Sternfeld: Words Fail: The Music, the Trauma, and the Lies in <i>Dear Evan Hansen</i>		Reginald Beane on Stage and at the Piano Stephanie Ruozzo: Funny Faces: The Many Identities of George Gershwin and How “Othering” Can Elevate
11:15 – 12:45	4a: Dance, Bodies, and Meaning Location: Kerckhoff Grand Salon	Todd Decker: Male Body Sounds: Astaire, Kelly, and Jackson and the Masculine Expressive Imagination in Screen Dancing Sarah Courtis: Thousands of Stories to be Told: Physical Representations in Musical Theatre Natalia Alexis Perez: The Choreographic ‘Other’: Broadway Dream Ballets and the Representation of Political Agency	4b: Sondheim and Musical Others Location: Kerckhoff State Room	Nir Cohen-Shalit: Reversed Markedness: Marking East and West in Stephen Sondheim’s <i>Pacific Overtures</i> Dan Blim: Someone Tell the Story: Historiography, Humor, and Controversy in <i>Assassins</i> and <i>Bloody Bloody Andrew Jackson</i> Dana Gooley: The Witch’s Rap and Sondheim’s Racial Appropriations
2:00 – 3:30	5a: Race and Small Screen Media Location: Kerckhoff Grand Salon	Kelly Kessler: Civil Rights, Blackface, and Broadcasting: Race and the Musical in American Television. 1968-1981” Lisa Duffy: ‘City of stars, are you shining just for me?’: Non-White Representation in the Modern Screen Musical Emily Caston: The D.I.Y Aesthetic in Black British Music Videos	5b: From Editing to Publishing Location: Kerckhoff State Room	George Burrows: From Abstract to Article: Developing Your Paper for Publication
4:00- 5:30pm	Keynote Kerckhoff Grand Salon	Shana L. Redmond (UCLA)		
Sat., 9-11	Panel Schoenberg Music Building 1100	Invited guests TBA		
Sat., 11:15 – 12:45	6a: Music and Oppositional	Ricardo Quintana Vallejo: Zoot Suit: Chicano Liberation in Song and	6b: Audiences and Media	James Deaville: “It’s Superfan!” The Extreme Fan of Musical Theater

	<p>Politics</p> <p>Location: Schoenberg Music Building 1440</p>	<p>Celluloid</p> <p>Alejandro Postigo: Copla in the Spain of Franco: escapist songs for marginal collectives</p> <p>Schuyler Whelden: “I Will Not Change My Opinion”: Musical Theater as Counterpublic in Authoritarian Brazil</p>	<p>Location: Schoenberg Music Building 1439</p>	<p>as Other</p> <p>Adam Rush: #You Will Be Found: Marketing the ‘Other’ in <i>Dear Evan Hansen</i></p> <p>Mark O’Thomas: Making Musicals of Misery – Jazz, Dissensus and <i>The Austerity Playbook</i></p>
2:00 – 3:30	<p>7a: Learning from 1970s Flops</p> <p>Location: Schoenberg Music Building 1440</p>	<p>Paul Laird: Stephen Schwartz, Nina Faso, and the Search for Diversity in <i>Working</i></p> <p>Trudi Wright: Diversity in the Musical Theater History Classroom: Working Toward Improved Dialog</p> <p>Elizabeth L Wollman: Cultural Memory and the Importance of Flops: The Case of <i>The Lieutenant</i></p>	<p>7b: Performing Queerness</p> <p>Location: Schoenberg Music Building 1439</p>	<p>Ryan Donovan: “Too Gay for You, Too Hetero for Me.” The Homogenized Homosexuals of <i>La Cage aux Folles</i></p> <p>J. Daniel Jenkins: “I’ll Cover You”: Intersectionality and Queer Broadway Covers</p> <p>Robert Gordon: The personal is political: a queer reading of Thompson, Kander and Ebb’s <i>Kiss of the Spider Woman</i></p>
4:00 – 5:30	<p>8a: Dance and Identity</p> <p>Location: Schoenberg Music Building 1440</p>	<p>Joanna Dee Das: Reviving <i>Shuffle Along</i>: Embodiment and the Haunting of Race</p> <p>Dustyn Martincich: The Spectacular Vernacular: Representation and Appropriation in the Folk and Jazz Dance of Classical Musical Theatre Performance</p> <p>Nitya Maria Koch: ‘Whose Bodies for the Boys?’ – Dance, Race, and Sexual Differences in the WWII Film Musical</p>	<p>8b: Race and Storytelling</p> <p>Location: Schoenberg Music Building 1439</p>	<p>Nicholas Richardson: Memphis Lives in... Whom? White Heroism in the Musical <i>Memphis</i></p> <p>Donatella Galella: Feeling Yellow: Responding to Contemporary Yellowface in Musical Performance</p> <p>Elizabeth Titrington Craft: Can We Leave Behind the World We Know? Exploring Race and Ethnicity in the Musicals of Lin-Manuel Miranda</p>
Sun., 9:00 – 11:00 (4 papers)	<p>9a: Race and Reception</p> <p>Location: Royce 314</p>	<p>Millie Taylor: <i>Ragtime</i> to Rap: Music, representation and appropriation in musical theatre</p> <p>Sandra Kilman: <i>The Wiz</i>: Black Musical Power on the Great White</p>	<p>9b: Other Voices</p> <p>Location: Royce 362</p>	<p>Liam Gibbs: Automatic and “Live” Music on Broadway in Duncan Sheik’s <i>American Psycho</i> (2016)</p> <p>Michael G. Garber: Eepping on Broadway: Connecting Musicals to the</p>

		<p>Way Kathryn Edney: Those Other Shows: Black Musical Revues of the 1990s and the Rhetoric of Musical Theatre</p> <p>Laura London Waringer: ‘The Villain in Your History’: The Complications of Color-Conscious Casting in <i>Hamilton’s</i> America</p>		<p>Diversity of the American Musical Landscape</p> <p>Masi Asare: Belters of Color in Broadway’s Golden Age: Lessons from the Vocal Techniques of Pat Suzuki and Leslie Uggams</p> <p>Emilio Méndez: “Mexico, Sweet Hearts are Singing”: Mexican Performers and the Other’s Aural Identity</p>
11:15 – 12:45	<p>10a: Politics Beyond the U.S. and U.K.</p> <p>Location: Royce 314</p>	<p>Dominic Symonds: ‘Sing songs heroic’: the rock opera <i>Lāčplēsis</i> and the Singing Revolution</p> <p>Junko Yamazaki: Jazz and Racialized Masculinity in <i>The Warped Ones</i> (Koreyoshi Kurahara, 1960)</p> <p>Sanne Thierens: ‘Viragos, Shrews, Vixens, Witches..Scary Hags!’ Representing Feminists in <i>Madam</i></p>	<p>10b: Narration and Form</p> <p>Location: Royce 362</p>	<p>Alex Badue: The Heroism of “Lot’s Wife”: Musical Characterization in Jeanine Tesori’s Score for <i>Caroline, or Change</i></p> <p>Sahoko Tsuji: Another Medium, Altered Functions of Singing: Analysing Comden and Green’s Dramaturgy of Fun with <i>Revuers</i></p> <p>Peter C. Kunze: Reboot, Reuse, and Reborn: Broadway and the Disney Renaissance</p>
12:45pm-2pm	Luncheon Royce 306			
2pm-3:30pm	Keynote Royce 314	Robynn Stilwell (Georgetown)		