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# NEPCA NORTHEAST POPULAR CULTURE ASSOCIATION

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September 2018

NEPCA established 1974

**WELCOME**



NEPCA's 40<sup>th</sup> annual conference will convene on the campus of Worcester State University in Worcester, Massachusetts on Friday October 19 and Saturday October 20, 2018. Those of you with keen observational skills will note that the math doesn't quite add up for an organization that came to life back in 1974. In those early days, NEPCA couldn't always muster enough papers to hold a conference and skipped a few years. That hasn't been true for a long time!

The Northeast popular/American Culture Association is a thriving organization these days that sometimes strains to accommodate all the scholars and interested individuals wishing to present papers or attend. This October will be another dynamic chapter in our history. As of this writing, the exact numbers are still coming into focus but it looks like we will have another dynamic and well-attended conference. We are becoming the biggest "little" conference around—one where lots of smart people assemble to share ideas and debate, yet not so big as to become impersonal. Come for intellectual stimulation and great fellowship.

***This newsletter has live links that can be clicked to open information in a new window.***

## 2018 NEWSLETTER CONTENT

This newsletter will provide conference information on the following:

- Lodging and food suggestions
- Membership information and benefits
- Travel directions
- Information on NEPCA prize winners
- Links to officers and area chairs
- New book reviews and links to older ones
- Articles and links to teaching tips
- The conference schedule
- Issues to be discussed by the Executive Council
- Other information pertinent to NEPCA members
- Registration form for in-person attendees (not necessary for those who registered online or by check)
- ***This newsletter has live links that can be clicked to open information in a new window.***

## REMINDER: NO CREDIT CARDS ON SITE!

***This announcement does not apply to those who have pre-registered.***

If you are registering at the conference, **fees must be paid by personal check, bank check, money order, in cash, or online.** NEPCA does *not* accept credit cards. If you'd like to use a credit card, you can use **PayPal**, but it's easier if you do this *before* you arrive at the conference.

## ROB WEIR STEPS DOWN

This newsletter is the last one designed and written by your faithful NEPCA Executive Secretary for the past 15 years. It has been an honor and a pleasure to serve such a diverse and smart group of people. I won't pretend that it hasn't been a lot of work, but I will say that it has always been a load I was happy to shoulder. In addition to the intellectual stimulation involved, I have made lifelong friends through my role and have developed a cadre of people whose company I cherish. I retired from teaching two years ago, but mainly I'm stepping down from my current NEPCA role because it's good for an organization to strike the right balance between youth and experience.

I am delighted to announce that my good friend **Lance Eaton** will take up the reins. Lance has social media and tech skills I envy, plus he is both an experienced NEPCA hand and more youthful. You folks are in good hands with Lance. As for me, I have no plans of going away at any point in the near future. I'll still be around to volunteer for roles in NEPCA and I pledge to provide my usual encouragement and bad jokes. Mostly I'll take my place among you, the general membership. Thank for memories that will last a lifetime and best of luck to Lance who knows he can always rely on me for advice—and, of course, bad jokes.

## KEEP YOUR MEMBERSHIP UP TO DATE

Membership works like this. You are **currently** a member if:

1. You are a lifetime member or a past president
2. You have registered for *this year's* conference
3. You have mailed a check or paid via Pay Pal during the 2018 calendar year.  
(Memberships run October to October.)

***Your membership expires at the end of October 2018*** if you registered for the 2017 conference, but do not fall into any of the categories listed above. If you wish to continue receiving *NEPCA News* and to be a member of NEPCA, please renew your membership by **December 31, 2018**. You can do so on PayPal from our Website by clicking on the "Payments to NEPCA" tab, or you can send a check c/o NEPCA to: Lance Eaton: [Lance.eaton@gmail.com](mailto:Lance.eaton@gmail.com)

Membership is \$30 for full-time faculty members and \$15 for all others (retirees, adjuncts, part-time faculty, graduate students, independent scholars). You can become a lifetime member for the bargain price of \$150 and never have to worry about renewing again.

NEPCA's PayPal payment site can be accessed at: <https://nepca.blog/payments-to-nepca/>

**Note: *NEPCA periodically expunges its data base to delete inactive members, so if you've not paid dues recently, this will likely be your last newsletter.***

## MEMBERSHIP BENEFITS:

Here are five good reasons to renew your membership:

1. NEPCA is an all-volunteer organization, *but our vendors are not*. Our "free" Website isn't free—we pay an annual hosting fee. If you've been enjoying daily cultural content we send your way via other social media sources, we pay for that too. There are also other expensive bills that come in through the year, such as the cost of our annual conferences and liability insurance (something NEPCA can't afford to be without).
2. NEPCA awards book- and graduate-paper prizes that advance academic excellence. Those prizes alone require the equivalent of nearly 40 full-time membership fees.
3. If you are looking for a way to show your academic dean you are being productive, you can write a **refereed book review** for NEPCA. This option is available only for active members.
4. NEPCA is a tax-exempt organization, hence your membership fees are **tax deductible**—a boon for all of you looking to reduce taxable income and are too busy grading papers to stash your cash in the Cayman Islands! Instead, get the satisfaction of supporting a professional organization that promotes things you care about.
5. NEPCA receives no outside income other than that provided by members. We are affiliated with the Popular Culture Association, but each regional must be self-supporting. We don't even hold bake sales!

## DIRECTIONS and PRACTICAL INFORMATION

### Driving:

**For GPS directions, Worcester State's campus address is:**

486 Chandler St.  
Worcester, MA 01602

Note: "[Kelley Square](#)" is a rite of passage for all Worcester drivers but is not for the faint of heart. Multiple streets join together in a disorganized way and there are no stoplights or directional signs. Your GPS will likely send you through Kelley Square to get to lots of places around the city. Don't say we didn't warn you!

**From Massachusetts Turnpike (I-90):** Take Exit 10 (Auburn) to I-290 East. (See from 290 East)

**From I-495:** Take Exit 25 to I-290 West. (See from 290 West)

**From Rt. 9 West:** Follow Rt. 9 West into Worcester. (See from Highland Street)

**From Rt. 146 North:** Take Rt. 146 North to I-290 East. (See from 290 East)

**From I-190 South:** Take I-290 West. (See from 290 West)

**From I-290 West:** Take Exit 18 (Rt. 9 West); turn right off exit ramp and stay in center lane, following directions for Rt. 9 West. Turn right onto Rt. 9 West, also known as Highland Street. (See from Highland Street)

**From I-290 East:** Take Exit 17 (Rt. 9). Turn left onto Rt. 9 West, which will turn into Highland Street at bottom of the hill. Proceed up the hill onto Highland Street. (See from Highland Street)

**From Highland Street:** While on Highland Street, stay in the right-hand lane. Stay on Highland Street for 1.5 miles. (Past Elm Park and Doherty High School on the left). At the rotary, take the third right onto June Street. At the second traffic light, turn right onto May Street. The main entrance to Worcester State will be three blocks up on your left.

### Parking:

**Parking Lot Q** has been reserved for NEPCA parking on both Friday and Saturday. Use *only* this lot as there are other events on campus during the weekend. **See map below.**

### Train:

There is commuter rail service from Boston on the MBTA Framingham-Worcester line; <https://www.mbtta.com/schedules/CR-Worcester/timetable>

**Amtrak** also services Worcester, though service is spotty. The Lake Shore Limited Line is the best bet from Boston or New York:  
<https://www.amtrak.com/content/dam/projects/dotcom/english/public/documents/timetables/Lake-Shore-Limited-Schedule-052618.pdf>

### Long-Distance and Local Buses:

**Peter Pan** and **Greyhound** both service Worcester and there are quite a few buses daily. They will deliver you to the renovated Union Station in central Worcester. They often cooperate on bus service; don't be surprised if you book on one line and the bus from the other shows up as having been ticketed!

Peter Pan: <https://peterpanbus.com/destinations/worcester/>

Greyhound: <https://locations.greyhound.com/bus-routes/destination/boston-ma/worcester-ma#fare-search>

**WRTA** (Worcester Regional Transit Authority) Routes 3, 6, 9, and 10 stop at the campus.

Note: The Route 6 bus connects to Union Station.

WRTA routes can be found here: <http://www.therta.com/schedules/>

### Air:

There is an airport in Worcester (ORH) with limited flights.

- Boston Logan International Airport (BOS): 47 miles from Worcester
- Providence T.F. Greene Airport (PVD): 50 miles from Worcester (but usually less traffic than Boston)
- Manchester-Boston Regional Airport (MHT): 66 miles from Worcester
- Hartford Bradley International Airport (BDL): 68 miles from Worcester

Airport Limousine Service:

- Knight's Airport Limousine Service: 1-508-839-6252 (to/from Boston/Logan)
- Worcester Airport Limo: 800-660-0092 (to/from Boston/Logan and Providence/T.F. Greene)

### Other Local Transportation:

Uber and Lyft are available in Worcester.

## **LODGING, FOOD, THINGS TO DO IN THE AREA**

A list of area hotels, restaurants, and local attractions can be found here:

[https://docs.google.com/document/d/e/2PACX-1vThaB8iGSUSHqxUWU2HXANwJ7y4Iamz\\_3ZROURTMAjqYzPcT0uVB1-FLwnYkVpkcEqi-KbmLWW2qRwd/pub](https://docs.google.com/document/d/e/2PACX-1vThaB8iGSUSHqxUWU2HXANwJ7y4Iamz_3ZROURTMAjqYzPcT0uVB1-FLwnYkVpkcEqi-KbmLWW2qRwd/pub)





## MAP KEY:

Parking for both days is in Lot Q.

The WRTA bus stop is map # 4.

Registration is in the May Street Building, map # 22.

All paper sessions are in the Sullivan Academic Building, map # 3.

## ROLLINS BOOK PRIZE

The winner of the **Peter C. Rollins Prize** for the best book on popular or American culture published in 2017 is: *Diversión: Play and Popular Culture in Cuban America* by **Albert Laguna**. New York University Press published the book. Laguna is an assistant professor of American Studies at Yale University.

NEPCA thanks the 2017 Rollins Prize Committee: **Katherine Allocco** (Western CT State University), **Jeff Cain** (Sacred Heart University), **Andrea McClanahan** (East Stroudsburg State), and **Robert Niemi** (St. Michael's College). Professor Allocco chairs the committee.

Nominations are now open for the 2018 Rollins Prize. Publishers should consult the NEPCA Website for details. Please note: If you have published a book in 2018 and wish it to be

considered for the upcoming Rollins Prize, please ask your publisher to consult <https://nepca.wordpress.com/nepca-prizes/> for details. Winners receive a cash prize and a certificate.

Edited collections, reference works, and original creative works (novels, plays, etc.) are ineligible for the Rollins Prize.

## GRADUATE-STUDENT-PAPER AWARD

NEPCA is pleased to announce its two graduate-student-paper awards for outstanding papers presented at the 2017 conference at UMass Amherst.

Winner of the **Carol Mitchell Student Essay Prize**: **Kamila Young** (University of Maryland) for her paper, "Monstrous Sexuality and Decolonized Bodies: Unpacking Gaboure Sidebe and Viola Davis' Sexuality in Prime Time."

Winner of the **Amos St. Germain Graduate Student Essay Prize**: **Megan Genovesse** (University of Pennsylvania) for "'It Isn't That I'm a Purist:' Viewer Reception of Genderbent and Racebent Casting in *Elementary*"

The members of the 2017 committee were: **Andi McClanahan**, (East Stroudsburg University), who chaired the committee, **Adam Crowley** (Husson University), **Heather Tullio** (Franklin Pierce University), and **Nova Seals** (Salve Regina University). Thanks to all!

The graduate prizes come with a cash prize and a certificate, which will be awarded at the conference luncheon.

Graduate students attending this year's conference should contact their session chair to be eligible for the 2018 prize. *Only the session chairs can nominate papers.*

## BOOK REVIEWS

**Book reviews** are actively sought for our *peer-reviewed* online journal. Contact Lance Eaton if you'd like to write one (or more!): [lance.eaton@gmail.com](mailto:lance.eaton@gmail.com) Below are several new reviews, plus live links to ones that appeared throughout the year on NEPCA's blog.

### Winner: NEPCA's 2017 Rollins Prize

***Diversión: Play and Popular Culture in Cuban America.* By Albert Laguna. NYU Press, 2017.**

In his investigation into Cuban American culture, Albert Laguna turns to the comedic performers that defined the culture of his youth and helped maintain a sense of playfulness and levity in the Cuban Diaspora of southern Florida. Laguna studies the stand-ups, radio hosts, festival organizers, Internet sensations and procurers of *el paquete* who helped shape Cuban American culture from the 1970s through today. Laguna focuses on the ludic, the playful and comedic, which he terms *diversión*, and looks at the phenomenon of Cuban American culture as a light-

hearted and enjoyable enterprise that both preserved and reinvigorated Cuban traditions and humor in the larger Miami immigrant communities.

Laguna begins by examining the career of Guillermo Alvarez Guedes, a man he presents as the most influential performer of this era. Alvarez Guedes was an exile comedian who performed live in comedy clubs, released thirty-two albums, and published several joke books from the 1970s until his death in 2013. To Laguna, Alvarez Guedes was *un tipo típico* who perfectly represented the spirit and sensibility of Cuban American cultural humor. His jokes expressed the hopefulness and frustration of the exile and immigrant community while simultaneously preserving older traditions and stereotypes for both older and younger generations in his audience. Laguna sees Alvarez Guedes as a cultural touchstone, and argues that most members of his community knew and loved Alvarez Guedes' stand-up routines and often repeated his jokes. Laguna reproduces many of Alvarez Guedes jokes—no matter how sexist or racist—and contextualizes them within the need that exiles have to feel a connection to their old homes and be able to laugh at the hardships that they had endured there. Laguna had himself heard many of these jokes told by family members, had collected these albums and had seen Alvarez Guedes perform live.

Laguna draws often from his own personal experiences and grounds his thesis in his personal familial experience and identity. He weaves personal anecdotes and family history into his analysis of the larger Cuban American experience and frequently includes his own memories and relatives as his sources. The examples he chooses to illustrate his point about the important aspect of the playfulness of Cuban American popular culture are grounded in his own childhood and adulthood as he remembers the radio shows he once heard and the nostalgia festivals he had once attended as well as the stories he heard in his own neighborhood. He admires so many of the men whose careers he discusses and looks back fondly at the jokes and zany antics that they produced.

Throughout the book, Laguna also offers some historical context for these cultural performers and explains the political policies of both the Cuban and American governments and how these affected the forced movement of so many people from Cuba to the US. Laguna also investigates race at key junctures in his book by analyzing how the whiteness of the Cuban immigrants benefitted their experience in America (although he does not compare them to other immigrant groups). Citing that only 4% of Cuban Americans in Miami identify as black, he is interested in examining the organizing racial principles of exile for this particular immigrant population and how race plays out in Cuban and Cuban American humor and jokes. He briefly analyzes the racist and homophobic impulses within *diversión* by exploring the cultural importance of the racism of Alvarez Guedes' jokes (35-42) as well as the place of the Cuban blackface *bufo* tradition that continues in Cuban American *diversión* today. (137-142)

Laguna's book is full of wonderful reproductions of album covers, political cartoons, promotional posters and his own personal photographs from the Cuba Nostalgia event of 2014. This book will resonate deeply with readers who feel a personal connection with this cultural group. It would be interesting to include in immigration, Latin American, or men's studies class as well.

**Kate Allocco**  
**Western Connecticut State University**



***Repertory Movie Theaters of New York City: Havens for Revivals, Indies and the Avant-Garde, 1960-1994. Ben Davis. McFarland, 2017.***

Ben Davis' excellent new book thoroughly explores the history, culture and importance of the repertory movie theaters that influenced the art film scene in New York City from the 1960s into the 1990s. In this well organized and impressively researched monograph, the author explains and analyzes the ways that the major repertory film theaters contributed to the film scene and to the creation of a cinephilic community – both casual and extreme- among a diverse group of filmgoers in New York City.

Part One focuses on the First Wave of Repertory Theaters that took place in New York City during the 1960s. Davis begins this section with a clear explanation of the historical and cultural context in which these theaters emerged. He examines the larger art scene and the demographic changes taking place in New York and across the nation as part of a significant cultural revolution. He clearly defines his terms and takes pains to impress upon his readers the excitement and importance of the First Wave of repertory programming in New York. Davis looks at each of the theaters that shaped this movement—the New Yorker, the Bleecker Street Cinema, the Charles Theater and the Thalia—and devotes a chapter to each. We learn of the foundation of the theaters, the various owners and staffs, the specific films that these theaters screened, and the events and unexpected surprises that each theater contributed to its neighborhood. Davis includes personal anecdotes, letters from fans and employees, and memorabilia that all demonstrate how vibrant and beloved these theaters were in their neighborhoods and among the cinephile community of New York City. Davis celebrates the innovative programmers and often highly mortgaged theaters that carved out such exciting opportunities for regular people to see foreign and art films and to engage with the artistic explosion of this dramatic decade.

Part Two examines the Second Wave of the New York film scene that expanded rapidly throughout the 1970s, contracted in the 1980s, and died out altogether by 1994. Davis takes his readers through his exploration of the neighborhoods and the artists who shaped this moment and brought experimental art forms to the public. As New York City faced financial crises during the 1970s and then rebounded in the 1980s, the repertory theaters flourished; more theaters opened and more owners experimented with avant-garde film. Davis paints a clear picture of how city neighborhoods rallied around these theaters and eagerly supported the flamboyant characters who ran them and made daring choices about screening and themed events. He reproduces film festival posters and celebrity photos to illustrate how central these theaters were in creating an artistic space for repertory film during these tumultuous decades.

By the 1990s, most of these theaters had disappeared or become non-profits based on membership. This was due, of course, to the rise of cable television, video stores, online streaming, and changing patterns in social interaction among Americans in general. Davis bemoans the loss of these unique spaces that allowed like-minded cinephiles to build their own communities, even if those groups met in run-down theaters that smelled like marijuana, were run by cranky old lefties, and often required a viewer to cede a favored seat to a sleeping cat. Without plummeting into sentimentality, Davis captures the beauty of these spaces and these moments. He reminds readers of the satisfaction one could gain through the simple joy of viewing an obscure film with other excited patrons in a grand old theater house.

This book would be perfect for film studies, urban studies, or New York City courses, both undergraduate and graduate. This very accessible book will also appeal to a general audience interested in film history or in gaining a greater understanding of New York City's neighborhoods

and culture. Also, this book will inspire the reader to create lists of all sorts of interesting and unusual films for future viewing.

**Kate Allocco**  
**Western Connecticut State University**

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***The Heritage: Black Athletes, A Divided America, and the Politics of Patriotism.* By Howard Bryant. Beacon Press, 238 pages, 2018.**

Once upon a time, black athletes were acutely aware of the "Heritage." That is, they recognized that sports were inseparable from the quest for racial equality and social justice. ESPN analyst Howard Bryant sees Paul Robeson as the "original conscience and soul" of the Heritage, and Jackie Robinson as "its godfather" (39). Bryant capitalizes Heritage throughout his book to call attention to how black athletes after Robinson saw themselves as his (metaphorical) sons and daughters.

Earlier figures such as Jesse Owens and Joe Louis brought pride to the black community, but they were also co-opted. Owens exploded the myth of Aryan superiority with his feet and Louis with his fists, but both were used as symbols of the "Good American" (33) in the war against fascism, even though American society was nearly as racially closed as Hitler's Germany.

Robinson was different. He (re) integrated\* Major League Baseball in 1947, but the title of his autobiography says it all: *I Never Had it Made*. Singularity is a heavy burden; everywhere he went Robinson faced bigotry, discrimination, and hatred. When he signed with the Brooklyn Dodgers, General Manager Branch Rickey advised Robinson to have the courage "not to fight back," lest he incite a backlash. Or so hagiographies report. Robinson was a proud man who eventually earned the *right* to retaliate against his tormentors, but *New York Post* sportswriter Jimmy Cannon famously dubbed Robinson, "the loneliest man I've ever seen."

Activism was a key component of the Heritage—as was the price that came with it. Robinson died at just 53, but he looked decades older. Nonetheless, by the 1960s numerous black sports heroes embraced the Heritage and paid the tab: Bill Russell, Muhammad Ali, Kareem Abdul-Jabbar, Jim Brown, Curt Flood, Bob Gibson, John Carlos, Tommie Smith.... Some did well despite their activism, but others (Flood, Carlos, Smith) did not. Each left a lot of money on the table because they refused to ignore racism and felt it their duty to uphold the Heritage.

So how did we get to the point where quarterback Colin Kaepernick can't get a job in the National Football League because he knelt during the National Anthem? How did *he* become the household name, not those for whom he knelt—Michael Brown, Eric Garner, Freddie Gray, Trayvon Martin, and others? Why does the NFL uphold racist owners such as Jerry Jones who threaten to make another Kaepernick of future kneelers? Bryant bluntly asserts that it's because black bodies only matter on the playing field.

He doesn't stop there. In passages certain to ruffle feathers, Bryant also blames money and the militarization of American society. Some of his villains will surprise: O.J. Simpson, Michael Jordan, and Tiger Woods. Although Bryant understands the allure of big money, he sees those three as having undermined the Heritage. Whereas Owens and Louis were (literal) posters for the Good American, Simpson, Jordan, and Woods became corporate shills. Bryant doesn't invoke this example, but readers may recall Spike Lee's *Do the Right Thing* (1989) and a scene in which Pino (John Turturro), an Italian American, launches N-bombs in front of his erstwhile black friend Mookie (Lee). An incredulous Mookie asks him how he can do that when his

favorite player, Michael Jordan, is black. Pino responds that he doesn't see Jordan as a [expletive]. Exactly! That's the problem, as Bryant sees it. Jordan was part of a generation of black athletes who made millions by *not* being black. The Good American gave way to a green-washed myth of a post-racial society. Woods went so far as to call himself a multiethnic "Cablinasian" (39-41).

Bryant understands how hard it is for young black athletes to turn away from the millions of dollars that can come their way by setting aside politics. He's crystal clear, though, that it entails repudiating the Heritage. He isn't letting anyone off the hook. It would be comforting for whites to construct a narrative in which black people sell out their own. Whites have been doing that for years to dodge responsibility for black poverty, drug-infested neighborhoods, and urban gangs.

*The Heritage* isn't just another sports book. Bryant is a keen observer of American history and sociology. What happened to the Heritage is only partly explained by greenbacks. There is also the broader context of what has happened to protest across American society. It has been on the wane since Ronald Reagan's beat-down of labor unions and feminism. What began in the 1980s went into hyper drive after 9/11. Look at what befell the Dixie Chicks in 2003, when singer Natalie Maines expressed displeasure with George W. Bush. Dissent within a nation founded by revolutionaries has become, paradoxically, un-American.

Bryant details the "collision" (ix) that occurred between sports and the military—one that wrestles over the question of "who's the patriot" (203)? You are naïve if you think all the military pageantry you see in sports venues is heartfelt and spontaneous. It's as orchestrated and fake as a World Wrestling Federation match. Every time you see a flyover, a vet singing "God Bless America," or witness a tearful reunion between veterans and their families, the U.S. Armed Forces *paid* for these to be staged. You read that correctly; owners of pro sports teams cash Department of Defense checks funded by citizens tax dollars for scripted melodrama. The military uses these events as recruiting tools for an all-volunteer military that's having trouble filling its ranks. Jerry Jones' outrage isn't that of the wounded patriot; it's the complaint of a man whose cash cow is on the slaughter line.

Howard Bryant's book is the sports version of what Noam Chomsky and Edward S. Herman called "manufacturing consent." His remarks will anger sunshine patriots, but their outrage would be better directed at the hokum, not kneeling players. Fans had better get used to protest. Not all sports embrace NFL-style authoritarianism. The National Basketball League has begun to accommodate black activism—as should a sport in which 75 percent of the players are black. LeBron James is among those seeking to reclaim the Heritage. Many observers feel that the big stage of Los Angeles motivated him to sign with the Lakers, a burning desire to transform them into a championship caliber team. Apparently even President Trump is worried about Citizen LeBron, as evidenced by his unprovoked attack on James in August.

Of the Heritage, Bryant writes, "It is a responsibility the black player will carry until America values the black brain over the black body, and the black people, like all others, rise through education and not touchdowns. Then sports for black people can finally be reduced to what it should have always been in the first place—just a game" (238).

**Robert E. Weir**  
**University of Massachusetts Amherst**

\*Note: Jackie Robinson was not the *first* black player in the Major Leagues. The American Association, then a professional league on par with the National League, had black players until

1887. It was pressured to ban them by the National League, a prohibition that stretched from 1888 through 1946.

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***On the Sunny Side: The Danbury Mad Hatter Chorus, 1966-2016.* Wynn Gadkar-Wilcox. Mad Hatter Chorus, 2017.**

In celebration of the fiftieth anniversary of the Mad Hatter Chorus located in Danbury, Connecticut, Wynn Gadkar-Wilcox has written the definitive history of the group. The Mad Hatters became a chartered group and official chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (SPEBSQSA) amidst a national resurgence of interest in barbershop music in the 1960s. Over the next five decades, the group expanded, contracted, and expanded again all the while defining and reinventing itself to reflect evolving cultural and demographic changes in western Connecticut and eastern New York. This book collects stories about the Mad Hatters' victories and challenges, its great personalities and conflicts, and its experiments with remaining relevant and fun in the rapidly changing twenty-first century.

Gadkar-Wilcox has been singing in barbershop quartets since college. He joined the Mad Hatters in 2010. He is now the leader of the baritone section and also a member of one of the chorus' quartets, The Travelling Men. His vast years of experience as a performer and chorus member position him beautifully to understand the appeal and the contributions that male singing groups have made to American popular culture. Readers are reminded of the traditional songs that have been preserved through barbershop quartets and of the social roles that fraternal orders have played in American communities and in supporting the arts.

Gadkar-Wilcox traces the rise and fall of the chorus over the past five decades locating the group's fluctuating membership within the larger socio-economic and cultural changes that have affected the greater Danbury area. His book focuses mainly on the chorus' membership numbers. Each chapter recounts the number of men who were full members of the chorus during the eras and years on which he focuses. He includes great details about the ever-changing size of the group and the numbers of singers. The author often reflects on the reasons that membership may have declined and then explains the efforts that the chorus made to recruit more singers.

The author clearly feels great affection for the men with whom he sings. He includes numerous anecdotes about fraternal shenanigans and male bonding. He offers readers a personal look at the personalities and social lives of the leaders and singers of the Mad Hatters. He also discloses some of the legendary fights and disagreements that affected the group and its membership. The personal tone of the book animates the characters and moments that he feels illustrate this group best and make the book a breeze to read.

This book would work well in a music history, urban studies or gender studies class. *On the Sunny Side* will certainly appeal to local readers and to fans who have probably seen the Mad Hatters perform, or perhaps even hired them for a Valentine's Day singing telegram. This is a wonderfully written and heartfelt book that can be enjoyed by all.

**Kate Allocco**  
**Western Connecticut State University**

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The following books were reviewed on NEPCA's juried Website during 2018:

**H.G. Wells and Bicycles by Jeremy Withers.** Reviewed by Joseph Baumstarck, Jr.  
<https://nepca.blog/2018/02/12/h-g-wells-and-bicycles-a-book-review/>

**Meetings with Remarkable Manuscripts by Christopher De Hamel.** Reviewed by Kate Allocco. <https://nepca.blog/2018/02/12/h-g-wells-and-bicycles-a-book-review/>

**Knickerbocker: The Myth Behind New York by Elizabeth Bradley.** Reviewed by Rob Weir.  
<https://nepca.blog/2018/04/09/the-knickerbocker-myth-review/>

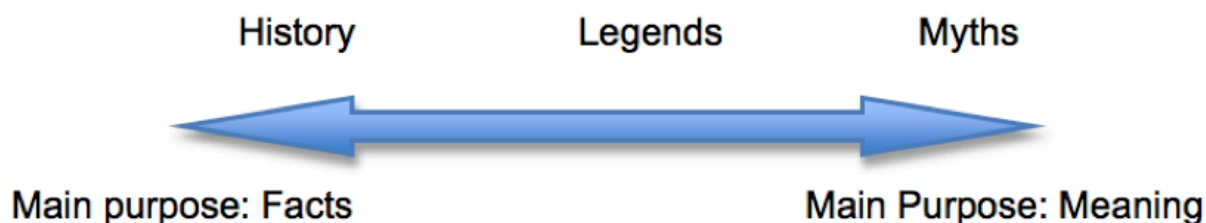
**The Ministers' War: John W. Mears, the Oneida Community, and the Crusade for Public Morality by Michael Doyle.** Reviewed by Rob Weir. <https://nepca.blog/2018/04/12/oneida-versus-the-moralists-a-review-of-the-ministers-war/>

## THE CULTURED CLASSROOM

### A Strategy for Dealing with Clashing Worldviews By Rob Weir

One of the cool things about teaching is that the lesson you think you're going to teach isn't always the one that resonates best with students. They sometimes let you know that the detours you take are more meaningful than staying on message.

I sometimes teach a course titled "America in Legend," a blend of history and folklore. In an early class I provide this small chart as a way to ground the class:



It's one of those exercises we all do, the defining of terms and concepts critical for the class. I carefully explain that legends stand midway between history, a discipline that uses facts and evidence to recreate a picture of the past; and myth, which is belief-based. I remind students that these are *precise* terms for scholars that are often quite different from the way they are used in popular parlance. Legends, for example, stand halfway between fact-based history and belief-based mythology. Academics do not use the word legends as a synonym for celebrity, fame, or reputation; they are stories that generally at least a kernel of truth, and we study them even though they are not verifiable in all respects because they provide metaphorical lessons.



An obvious example is the John Henry legend. There are debates over who was the historical role model for John Henry, but the tale is really about things such as race, work, masculinity, and technological change.

In one of my classes a young man asked if he could ask an unrelated question. "Of course," I replied. He identified himself as a high school sociology teacher trying to figure out what to do with a religious student whose essays explained everything as the working out of divine will. He wanted to know if I ever handled such a situation. He was surprised when I said that I had on several occasions and that in each, I made the student rewrite those papers.

He naturally wanted to know, "How did you get away with that?" What followed was an animated discussion that several students told me reshaped their teaching philosophy. I took them back to the chart and asked, "What is a myth?" I was surprised to find that most defined myths with terms such as lies, superstition, and fairy tales. "Not so," I replied, "They are assertions that can be neither proved nor disproved. This is the very essence of how belief systems differ from the humanities. With student help, I hastily drew another chart that looked something like this.

#### **Humanities**

evidence, facts, discipline  
dynamic  
explains what, how  
natural  
human

#### **Mythology**

belief, faith system  
static  
explains why  
supernatural  
supreme being(s)

To expound, the humanities are *disciplines* in which evidence is gathered to prove or disprove a thesis. They are changeable (dynamic) in that new evidence or new perspectives alter or supplement our bodies of knowledge. In history classes I'm fond of quoting Marc Bloch, who defined history as "the event plus the various interpretations of that event." Key word: *various*.

But I also reminded students that they should never disparage mythological viewpoints. In philosophy, absence of evidence is not evidence of absence. Belief in the supernatural, close-ended systems, and/or existence in realms beyond the natural cannot be verified, *but neither can they be labeled as false*. The humanities seek to explain what and how things happened, but they cannot answer larger existential questions of why they occurred.

As professors and teachers, though, we have every right to tell religious students they cannot use supreme beings and unverifiable belief as evidence in humanities classes. We can tell them this because they are speaking *outside of the disciplines*. To make an analogy, they seek to do mathematics without using numbers. Each discipline has its specific modes of operation, terminology, and analytical frameworks; students not using them are not taking the course in question. To reiterate, evidence can be proved or disproved; hence belief cannot be evidence. Students are free to believe as they wish, but they can only master humanities courses by conforming to the rules of evidence specific to those courses. Only once did I encounter a student who persisted in explaining all of history in supernatural, not human terms. I failed him without hesitation. After all, he never once engaged human subjects, they very center of history.

My impromptu class was so successful that I subsequently incorporated variants of this into other classes. I still get emails from students who became teachers who tell me

how I helped them see the humanities as something more than "truthiness," that hysterical term coined by comedian Steven Colbert. So did I do a good thing? Yes and no. My bad was assuming that students walked into my class already knowing this stuff. I am grateful for the young man who reminded me to define *all* the terms I used, not just the ones for the path I hoped to take.

## UPDATE YOUR INFO

Has your e-mail or mailing address changed? Have you changed jobs? If your e-mail or "snail mail" address has changed, please let us know so we can update our database. Each year we lose contact with dozens of you because contact information has changed. You can keep us up to date simply by sending a short email to: [lance.eaton@gmail.com](mailto:lance.eaton@gmail.com)

## FIRST CALL FOR PAPERS—NEPCA 2019 CONFERENCE

Watch the NEPCA Website for an announcement on its 2019 Conference. At the time of publication, negotiations were still under way for the site.

Remember: If you have questions about whether your proposal is appropriate, ask a NEPCA area chair. A list of area chairs is listed on the Website, or by clicking this link:  
<https://nepca.wordpress.com/fall-conference/nepca-area-chairs/>

If you'd like to be an area chair and/or propose a new area, please contact: [lance.eaton@gmail.com](mailto:lance.eaton@gmail.com)

## NORTHEAST POPULAR CULTURE/ AMERICAN CULTURE ASSOCIATION OFFICERS

<b>President</b>	2018-19	TBD
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See the NEPCA Website for a list of past presidents and past conference sites:  
<https://nepca.wordpress.com/past-presidents/>

## NEPCA ARCHIVE

NEPCA maintains an archive of past *NEPCA News* issues at the Worcester Polytechnic Institute library. This includes print copies from NEPCA's inception through 2014. The newsletter is now online and can be accessed from the website. If you have materials you think should be archived, please contact [lance.eaton@gmail.com](mailto:lance.eaton@gmail.com) Those seeking to access archived NEPCA materials should contact: Archivist, W. P. I., Gordon Library, 100 Institute Road, Worcester, MA 01609.

## TENTATIVE 2018 CONFERENCE SCHEDULE

(As of September 24, 2018 )

This schedule shows all scheduled panels and presenters. This schedule might change slightly, when NEPCA becomes aware of last-minute cancellations. The final schedule will be handed out at registration, though panel times will not change.

### FRIDAY, 19 OCTOBER 2018

**CONFERENCE PROGRAM  
40th ANNUAL CONFERENCE OF THE  
NORTHEAST POPULAR CULTURE ASSOCIATION  
19-20 OCTOBER 2018  
WORCESTER STATE UNIVERSITY**

### FRIDAY, 19 OCTOBER 2018

**Registration Desk Open 1:30-5**

**Registration Desk Open 1:30-5 in May Street Building (Map # 22)**

**All sessions in the Sullivan Academic Building (Map # 3)**

***An updated list of sessions and room assignments will be available at the registration table.***

### FRIDAY 2-3:15

#### **Session 1**

*World Literature: Texts, Identity, Politics*

Area Chair: Susan Gorman, MCPHS University

Khaled Ghazel, University of St. Andrews

Religion and Violence in Rabih Alameddine's *Koolhaas*

Lara Kattekola, LaGuardia Community College, CUNY  
Migrations of Self-Discovery in "The Namesake"  
Heeyeon Kim, Yonsei University  
The Pornographic Vampire in Anthropology: Charles Carrington and Bram  
Stoker's *Dracula*

## **Session 2**

*Frankenstein 1818 to 2018: 200 Years of Mad Scientists and Monsters I*

Session Chair: Saraliza Anzaldúa, University of California, Los Angeles

Daniel Shank Cruz, Utica College

Frankenstein: A Personal History

James Osborne, College of Saint Rose

Looking at Frankenstein: Ten Filmmakers Capture the Monster

Matt Grinder, Union Institute and University

*Frankenstein* and Transatlantic Monster Making in Robert J. Meyer's *The Cross of Frankenstein* (1975)

## **Session 3: Cancelled**

## **Session 4**

*Sports*

Area Chair: Dennis Gildea, Springfield College

Jason Burke Murphy, Elms College

If It Is A Beautiful Game, Why Are You So Ugly?

Linda K. Fuller, Worcester State University *Emerita*

Martina as the Mother of Social Protest in Sport

Laurie Dahlin, Worcester State University

The Unethical World of Baseball

## **Session 5**

*Politics, Civic Life, and Popular Culture I*

Session Chair: Michael Baker, Worcester State University

Giacomo Calabria, Humanities New York

A Machiavellian Discourse on *Game of Thrones*

Mackenzie Donovan, Keene State University

Transmedia Storytelling in Journalism

Brian Snee, Manhattanville College

Lincoln vs. Hitler: The Hollywood Biopic as WWII Propaganda

## **Session 6**

*Race and Ethnicity I*

Area Chair: Don Gagnon, Western Connecticut State University

Colby Miyose, University of Massachusetts Amherst

Consciousness Raising and Cultural Reclamation the New Disney?

Francisco Vivoni, Worcester State University

Cycling as Critical Spatial Tactic: Youth, Race, and Public Space in Worcester, MA

Laura Beadling, Youngstown State University

Voice-Over Narration in Randy Redroad's *The Doe Boy* (2001)

### **Session 7**

#### *Digital Media and Gaming Culture*

Area Chair: Jeff Cain, Sacred Heart University

Shelly Jones, SUNY Delhi

Simulating Ableism: *The Sims* and Disability Representation

Adam Crowley, Husson University

Play to Not Pay: Wealth Fantasies in Early Video Games

Hayley McCullough, Rensselaer Polytechnic University

*Surviving Until Dawn*: A Gendered Case Study

Felicitas Baruch, University of Massachusetts Amherst

Distant Culture, Universal Romance: Unraveling Asian Dramas

### **Session 8**

#### *Women Warriors and Popular Culture: Representations Across Space and Time I*

Sponsored by the Association for the Advancement of Scholarship and Teaching of the Medieval in Popular Culture

Session Chair: June-Ann Greeley, Sacred Heart University

Scott Manning, American Military University

Joan of Arc's Siege Arsenal in Cecil B. DeMille's *Joan the Woman* (1916)

Anna McGill, Louisiana State University

Stranger Weeping: Considering Margery Kempe Through Eleven in *Stranger Things*

Chelsea Gibson, Binghamton University -- SUNY

Red Widows and Nihilist Queens: Russian Women in the American Imagination

### **FRIDAY 3:30-4:45**

### **Session 9**

#### *Storytelling*

Area Chair: Adam Crowley, Husson College

Susan Gorman, MCPHS University

*The Penelopiad*'s Maids as Pop Culture Shape-Shifters

Matthew Jones, County College of Morris

Convergence, Divergence, and Departure in *Through the Woods*

### **Session 10**

#### *Frankenstein 1818 to 2018: 200 Years of Mad Scientists and Monsters II*

Session Chair: Marty Norden, University of Massachusetts Amherst

Claudia Schafer and Raúl Rodríguez-Hernández, University of Rochester

Mary Shelley's Monster Goes South: Masculinity, Male Gaze, Mexican Film in Rafael Baledón's *Orlak, the Hell of Frankenstein* (1960)

Faye Ringel, U.S. Coast Guard Academy Emerita

New Adam, New Eve: the Brides of Frankenstein in Theodore Rozak's *Memoirs of Elizabeth Frankenstein* (1986) and John Kessel's *Pride and Prometheus* (2018)

Saraliza Anzaldúa, University of California, Los Angeles

*Frankenstein*'s Justine Moritz: the Female Monster and Her Body

### **Session 11**

#### *Film and History I: Philosophy in Horror Films*

Session Chair: Jacqueline Morrill, Worcester State University

Victoria Donarumo, Worcester State University

Sexuality in Horror Films



Victoria Hallas, Worcester State University  
Existentialism in Horror Films  
Caitlin Lamonda, Worcester State University  
Trauma in Horror Films

### **Session 12**

#### *Dance and Popular Culture*

Area Chair: Mark Broomfield, SUNY Geneseo  
Kieron Sargeant, Florida State University  
“Mourning” Ritual Performance of the Spiritual Baptist Faith  
Jessica Hautsch, Stony Brook University  
Tron Dancing: Glitch Aesthetics in Embodied Posthumanism  
Adrienne Hawkins, Independent Scholar  
How Popular Dance Has Influenced the Concert Dance Stage

### **Session 13**

#### *Politics, Civic Life, and Popular Culture II*

Session Chair: Mark Satta, Harvard Law School  
MaryAnne Borrelli, Connecticut College  
Presidential Marriages in the Movies  
Mark Nimkoff, Westfield State University  
Student Journalism as Digital Civics  
David Moore, Loyola University New Orleans  
The Monuments Shall Rise Again! Alternative Histories of the Civil War

### **Session 14**

#### *Race and Ethnicity II*

Session Chair: Francisco Vivoni, Worcester State University  
Kalyn McCall, Harvard University  
“Ask me who I Am”: Liberation and Kin in *The Black Panther*  
Shun Man Emily Chow, University of Hong Kong  
African Superman: Representations of Blackness in *Fei Zhou Chao Ren*  
Melinda Mills, Castleton State University  
Bruno Mars: Remixing Race and Music?

### **Session 15**

#### *History and Uses of the Past*

Session Chair: Bruce Cohen, Worcester State University *Emeritus*  
Darren Barry, Independent Scholar  
African American Historical Pageantry in the Progressive Era  
Allison McClain Merrill, Yale Divinity School and Institute of Sacred Music  
Reinstating Orpah and Remembering Ruth  
Robert Weir, University of Massachusetts Amherst  
Ripples in the Rockpool: Grace O'Malley in Popular Culture  
Karen I. Case and Lakshmi Frechette, University of Hartford  
Botany and Mothering in the 19th Century

**Scroll down for more sessions**

### **Session 16**

#### ***Women Warriors and Popular Culture: Representations Across Space and Time II***

Sponsored by the Association for the Advancement of Scholarship and Teaching of the Medieval in Popular Culture

Session Chair: Cheryl Hunter, University of Massachusetts Lowell

Jennifer Jodell, University of Minnesota Twin Cities

Cyborgian Versus Comic Skin: The Fires of Joan of Arc in C.L. Moore's "No Woman Born" (1944) and Lidia Yuknavitch's *The Book of Joan: A Novel* (2017)

Peter Cullen Bryan, Pennsylvania State University

"If I Am to Die Tonight, Let me Die a Fighter": Gail Simone's Reconstructing of *Red Sonja*

Erin Lafond, Boston College

Correcting *Wonder Woman*: The Power of Patty Jenkins

### **FRIDAY 5:15-6:15**

#### ***Opening Reception***

### **FRIDAY 6:15-7:15**

#### ***Keynote Address***

Dr. Matthias Waschek, Director of the Worcester Art Museum

## **SATURDAY, 20 OCTOBER 2018**

**Registration Desk Open 7:45 am-2 pmin May Street Building (Map # 22)**

**All sessions in the Sullivan Academic Building (Map # 3)**

***An updated list of sessions and room assignments will be available at the registration table.***

### **SATURDAY 8-9:15**

#### **Session 17**

##### ***American Literature and Fiction***

Area Chair: Mark Madigan, Nazareth College

Stacy Maddern, University of Hartford

John Steinbeck: The Proletariat and Phalanx Theory

Cheryl Carithers, Texas Christian University

Hear Their Battle Cries: Female Soldiers in Modern Fiction

Mark Satta, Harvard Law School

Knowledge, Error, and Intuition in Lev Grossman's *Magicians*

#### **Session 18**

##### ***The Fantastic I: Deciphering Disney: Heroes and Villains in Fantastic Films of the Walt Disney Company***

Session Chair: Amie Doughty, SUNY Oneonta

Michael A Torregrossa, Independent Scholar

Merlin Knows Best: Patterns of Masculine Identity in Disney's Animated Fantasies

Claudia Lisa Moeller, Istituto alti Studi Strategici e Politici

Jack Skellington, A Romantic Hero

June-Ann Greeley, Sacred Heart University

Girls Who are BRAVE: Young Women Warriors of the Spiritual Realm

Kellie Deys, Nichols College

Horror in Disney: Mob Mentality and Ideology in *Beauty and the Beast* (1991) and *The Hunchback of Notre Dame* (1996)

**Session 19**

*Music I*

Area Chair: Scott Manning, American Military University

Aaron Keebaugh, North Shore Community College

John Powell's "Rhapsodie Nègre" as Propaganda

Laura Hayden, Western Connecticut State University

Song to Marjorie: Woody Guthrie's Muse and Life Companion

Mark DeStephano, Saint Peter's University

RM and American Rap: Perilous Intercultural Communication

Terry Hamblin, SUNY Delhi

Introducing the Beatles: The Fab Four and Teen Culture

**SATURDAY 9:30-10:45**

**Session 20**

*War, Peace, and Culture I: The Stuff of War: Material, Monuments, Mortality*

Session Chair: Linda Hixon, Worcester State University

Maryanne Hammond, Worcester State University

Close to Home: Finding My Grandfather in the Spanish-American War

Ahenebah N. Lane, Worcester State University

War Letters: Not Just a Text Message

Zachary Washburn, Worcester State University

Memories in Stone: Remembering War in Worcester

**Session 21**

*The Fantastic II: Heroes Reborn: New Models of Heroism in Fantastic Fiction*

Session Chair: Sharon Yang, Worcester State University

Nova Seals, Salve Regina University

*The Librarians*, Flynn Carsen, and the Aesthetics of Heroism

Kathleen Healey, Worcester State University

A More Feminine Way of Being: Growth and Aging in Ursula K.

LeGuinn's *Tehanu* (1990) and *The Other Wind* (2001)

Angela Gustafsson Whyland, Southern New Hampshire University

Decentering Monsterhood: John M. Ford's *The Last Hot Time*

Amie Doughty, SUNY Oneonta

Reluctant Royals: Reading Royalty in YA Fantasy

**Session 22**

*Music II*

Area Chair: Shawn Driscoll, University of Massachusetts Lowell

William Holly, Arizona State University

The Southern Plains and the Making of Country Music

Jim Sernoe, Midwestern State University

Trends on Billboard's Popular Music Charts, 1960-1969

Laura Ansill, Independent Scholar

Amplifying Satan: A Look into Black Metal's Great Awakening

Matea Lacmanović, University of Graz

Girls in the Men's Room: Gender Performativity in "Androgyny" by Garbage

**Session 23*****Comics and Graphic Novels I***

Area Chair: Zack Kruze, Michigan State University

Shreya Sethuraman, Independent Scholar

That's the Way to Teach It

Joshua Roeder, Drew University

DC's Revival: Analyzing the Audience of *The New Teen Titans*

Joseph Donica, Bronx Community College, CUNY

The Death and Life of Great American Myths

Justine Wilson, St. John's University

Poor Dear Sweet Girl: Women's Trauma in the Superhero Genre

**Session 24*****Food, Foodways, and Culture I: Food and Identity***

Session Chair: Todd Olszewski, Providence College

David Downey, Wentworth Institute of Technology

Eating Rituals and Replacement in Hemingway's *In Our Time*

Lesleigh Cushing, Colgate University

The New Traditional Jewish Cookbook

Rosa Abreu-Runkle, New York City College of Technology

How is Paella a Representative of Cultures in North America?

**Session 25*****Television I: Place, Culture, and Technology***

Session Chair: Laura Brown, Boston University

Steffen Hantke, Sogang University

Postwar Suburban Gothic in U.S. Popular Culture

Amber Davisson, Keene State College

Ethics and Artificial Intelligence in *Black Mirror*

Jim Deys, Nichols College

No Mercy: *Cobra Kai*, 80s Nostalgia, and Flipping the Script

**Session 26: Cancelled****Session 27: Crime in Fact and Fiction: Crime, Corruption, and Conspiracy**

Session Chair: Erica Tortolani, University of Massachusetts Amherst

Joe Baumstarck, University of Louisville

Where Is the Foul?

Tanya Mears, Worcester State University

TBD

Jeff Cain, Sacred Heart University

Recent Developments in Ufology

## **SATURDAY 11-12:15**

### **Session 28**

*War, Peace, and Culture II: Depictions of War, Real and Imagined*

Area Chair: Mark Van Ells, Queensborough Community College

Lexie Santini, Marshall University

Northern Ireland Murals: From the Dirty Protest to the Hunger Strike and the Making of Martyrs

Erika Briesacher and Alex Briesacher, Worcester State University

Let's Get Bombed: Symbolism, Trading Cards, and Desert Storm

Aryong Choi-Hantke, Institute of Body and Mind

Transnational and Contextualized Reading of *Game of Thrones*

### **Session 29**

*The Fantastic III: Horrific Spaces*

Session Chair: Faye Ringel, U.S. Coast Guard Academy Emerita

Michael J. Bielawa, The Barnum Museum

A Realm for the Reanimated: The Magnificent Nightmare of Dr. Porter and Prof. Poe and Their Attempts to Raise the Dead in Victorian New England

Russell Brickey, Youngstown State University

American Mythology and Mythopoeia: Blackwood and Lovecraft

Heather Flyte, Lehigh University

Childhood as the Folk Horror Landscape in *The Village of the Damned* (1960)

Bryan Hall, St. John's University

Mash-Ups and Moral Philosophy: An Approach towards Combining Ethics and Zombie Studies

### **Session 30**

*Film and History II: Film Genre*

Session Chair: Randy Laist, Goodwin College

Brian Oakes, Kean University

*Seeing The Light of Day: A Jam Handy Animated Orphan Film*

Christian Nelson, MCPHS University

Disney's *Moana* as a Celebration of Authenticity

Marty Norden, University of Massachusetts Amherst

Advanced Age, Gender, and Horror in *The Devil-Doll* (1936)

Jayasmita Dutta Roy, University of Delhi

Eviscerating Patriarchy (*Cat on a Hot Tin Roof*)

### **Session 31: Cancelled**

### **Session 32: Food, Foodways, and Culture II: (Re)Building Relationships Through Food**

Session Chair: Lesleigh Cushing, Colgate University

Rachel Snell, University of Maine

Preserving Relationships through Recipes

Nia-Raquelle Smith, Independent Scholar

Culinary Lyricism: Exploring Cultural Opportunities in Music

Susan Brassard, Newbury College

Cooking Pop Culture: Cookbooks as Novelty and Exposition



**Session 33***Television II: Political Economy and Production*

Session Chair: Angela Gustafsson Whyland, Southern New Hampshire University

J.D. Swerzenski, University of Massachusetts Amherst

SmartTV: Imagining a More Accessible Form of TV Criticism

Dennis Major, Boston University

The Peacock and the Rings: Olympic Telecasting at NBC

Erica Tortolani, University of Massachusetts Amherst

Adult Swim's *Off the Air* and Experimental Television

**Session 34***Teaching and Popular Culture I*

Area Chair: Lance Eaton, Brandeis University

Terrance Riley, Bloomsburg University of Pennsylvania

Teaching the Neo-Victorian Spinoff

Denise Osborne, University of Albany, SUNY

Teaching Brazilian Popular Culture in an American Context

Saiyeda Khatun and Amy Neeman, Johnson & Wales University

Exploring Marriage, Gender, Race, and Ethnicity through Film

Cari Keebaugh, Northshore Community College

"Choose Your Own Adventure Learning": Radio, Drama, and Games

**SATURDAY 12:30-1:30*****Conference Luncheon*****SATURDAY 1:45-3****Session 35: Cancelled****Session 36***War, Peace, and Culture III: To Watch, To Listen, To Read -- Vietnam Through a Popular Culture Prism*

Session Chair: Peter Holloran, Worcester State University

Comment: Jerry Lembcke, College of the Holy Cross

Shawn Driscoll, University of Massachusetts Lowell

The Celluloid Split -- Examining the Vietnam Film, Pre-1978

Ted Racicot, Worcester State University

Dreaming of a Divided Home: Home and Division in Vietnam-Era Music

Alyssa Reynolds, Abby Kellye High School

The War in Print — Exploring Fictional Histories of the Vietnam Conflict

**Session 37***The Fantastic IV: Making Monsters*

Session Chair: Don Vescio, Worcester State University

Bridgit Keown, Northeastern University

Gender, Trauma, and the Domestic in Exorcism Novels

Christopher Ketcham, University of Houston Downtown

*More Than Human*: A Crip Theoretic

Kristine Larsen, Central Connecticut State University

Project Alice: Ultimate Woman Warrior or Frankenstein's Monster in the *Resident Evil* Film Series?

### **Session 38**

#### *Film and History III: War Films: Fact or Fiction?*

Area Chair: Carol Mitchell, Springfield College

Kenneth Fleming, American University

13 Hours: Inferred Truth and Cinematic History

Robert Niemi, St. Michael's College

Sins Against History: Mel Gibson's War Films

Steve Bare, University of Toledo

"Teaching History with Lightning": *The Birth of a Nation*

### **Session 39**

#### *Genders, Sex, and Sexuality*

Area Chair: Carol-Ann Farkas, MCPHS University

Elizabeth Jumpe, Independent Scholar

Out of the Closet and into a Time Slot

Cheryl Hunter, University of Massachusetts Lowell

The Evolving Role of Male Characters in Film and Media Today

Priscilla Hobbs, Southern New Hampshire University

"If You Wear a Dress and Have an Animal Sidekick, You're a Princess": How Disney

Re-envisions the Princess Archetype

MaryLynn Saul, Worcester State University

Questioning Gender in LeGuin and TV

### **Session 40**

#### *Food, Foodways, and Culture III: Science, Technology, and Food*

Session Chair: David Downey, Wentworth Institute of Technology

Claire Stewart, New York City College of Technology, CUNY

How Do I Look and When Did Betty Crocker Get a Makeover?

Donica O'Malley, Northeastern University

Contradictory Constructions of Orthorexia Online

Nancy VanArsdale, East Stroudsburg University of Pennsylvania

Social Media and Cape Cod and Islands Craft Beer Tourism

### **Session 41**

#### *Television III: Perspectives on Television*

Session Chair: Shun Man Emily Chow, University of Hong Kong

Karen Honeycutt, Keene State College

Five Decades of Black Family Sitcoms and the American Dream

Dunya Majeed, University of North Carolina at Charlotte

Postfeminism to Popular Feminism: Shifting Sitcom Narratives

Laura Brown, Boston University

A Comedy of Errors: NBC's Sitcom Failings in the 1970s

### **Session 42**

#### *Teaching and Popular Culture II*

Session Chair: Wendy Wagner, Johnson & Wales University

Michelle Ciccone, Christa McAuliffe Charter School

Digital Citizenship 2.0: Beyond Fear Mongering

Charlee Sterling, Goucher College

Reader-Fan-Author: Fanfic in the Writing Studies Classroom

Allison Papini, Bryant University  
*Frankenstein: The Monster in the Library*  
Lance Eaton, Brandeis University  
Going Online With a Pop Culture Course

**Session 43**

*Health, Psychology, and Popular Culture*

Session Chair: Melanie Murphy, Emmanuel College

Martha Gardner, MCPHS University

"Winstons Taste Good": Success of Cigarette Filters, 1954-72

Charles Fox, Worcester State University

C.G. Jung and Alcoholics Anonymous

Stephen Wallace, Independent Scholar

Cultural Discourses/Contexts of Infectious Diseases: Ebola in West Africa

Heather Cosimini, Johnson & Wales University

*13 Reasons Why*: Fact or Fiction?

**SATURDAY 3:15-4:30**

**Session 44:** *Cancelled*

**Session 45:**

*The Fantastic V: New Insights into Science Fiction*

Session Chair: Kristine Larsen, Central Connecticut State University

Leslie Stratynner, Mississippi University for Women

Daddy Issues: David in *Prometheus* (2012) and *Alien: Covenant* (2017)

Meredith James, Eastern Connecticut State University

Indigenous Aliens: Science Fiction and Native America

Ashley Hendricks, American Heritage School

Plugged In: the Modern AI Body from Alice Sheldon's "The Girl Who Was Plugged In" to *Westworld*

Don Vescio, Worcester State University

Bridging Realities: Time Travel in *A Wrinkle in Time*

**Session 46**

*Film and History IV: Significant Images in Film*

Session Chair: Robert Niemi, St. Michael's College

Randy Laist, Goodwin College

Was 9/11 "Like a Movie"? If So, Which One?

Kraig Larkin, Colby-Sawyer College

The Cigarette and Power in *The Marriage of Maria Braun*

Jennifer Hackney, Independent Scholar

Seattle Century 21, Preserved in Film

**Session 47**

*Humor*

Session Chair: MaryLynn Saul, Worcester State University

Lori Seward, Baruch College

*Hellzapoppin* at 80: An Appreciation

Russ Pottle, Worcester State University

Dark Humor and Madness in the Coen Brothers' *Fargo* and David Lindsey-  
Abaire's *Wonder of the World*  
Terri Toles Patkin, Eastern Connecticut State University  
Performative Authenticity: The World Poohsticks Championship as Narrative  
Reproduction

#### **Session 48**

##### *Philosophy and Popular Culture*

Session Chair: Christian Nelson, MCPHS University

Anthony Cirilla, College of the Ozarks

*MediEvil II* and the Boethian Philosophy of Power

James Brusseau, Pace University

Privacy and Identity in the Time of Big Data

Jill Hernandez, University of Texas San Antonio, and Allie Hernandez, Health Career High  
School

Gabriel Marcel and *The Office*: Death of Paper, Death of Self?

#### **Session 49**

##### *Television IV: Gender and the Family*

Session Chair: Kathleen Healey, Worcester State University

Joshua Pederson, Boston University

Sarah's Pain: Grief and Alienation in *Twin Peaks*

J. Scott Oberacker and Johanna Church, Johnson & Wales University

Interrogating Marriage, Gender, and Family on *The Americans*

Dustin Gann, Midland University

Mullet Magic: The Masculine Example of *MacGyver*

#### **Session 50**

##### *Teaching and Popular Culture III: Politics, Protest, and Pedagogies in Contemporary Music*

Session Chair: Elizabeth Bleicher, Ithaca College

Elizabeth Bleicher, Ithaca College

Creating a Student-Centered Course in Popular Culture Studies

Sophia Hadeka, Ithaca College

Contemporary Queer Music: Reading the Sign Systems: Examining Queer Music to  
Teach Media Literacy

Leighann Guardino, Ithaca College

Girl in a Country Song: Teaching Genre and Gender Studies through the Lens of  
Country Music

Abigail Coons, Erin Dubots, and Micaela Wilner, Ithaca College

#NeverAgain: Gun Violence Protest in Contemporary Music as Catalyst for Student  
Activism

#### **Session 51**

##### *Belief*

Area Chair: June-Ann Greeley, Sacred Heart University

Melanie Murphy, Emmanuel College

Belief in the Work of Philip Roth

Pamela Hollander, Worcester State University

Generation X's Middle Age Beliefs in Pop Culture

Andi McClanahan, East Stroudsburg University of Pennsylvania

The Face of the Resistance is a Scientologist?

Frank A. Salamone, Iona College  
Mindfulness in Yoruba Culture

## **EXECUTIVE COUNCIL/MEMBERSHIP MEETING: 5-6 pm TBA**

All members are invited to attend and give feedback at this meeting, though ***only elected Executive Council members can vote on initiatives.***

### **Executive Council Meeting Topics:**

1. Election of new NEPCA president
2. Don Gagnon is leaving Council—elect a replacement
3. Expiring terms of Geraldine Wagner and Mark Madigan. Standing for new term?
4. Appointment of Lance Eaton as new Executive Secretary
5. Treasurer's report
6. Desperate need for meeting site for next year
7. Discussion of Rollins Prize future
8. Need for new area chairs in Celebrity and Fan Studies; Race and Ethnicity
9. Update from Andi on New England Studies/Travel area

***A registration form is on the next page for walk-ins. Those who have preregistered do not need to fill out the form below.***



**REGISTRATION FORM**  
**40<sup>th</sup> ANNUAL CONFERENCE**  
**University of Massachusetts Amherst**

***This form is not necessary if you pre-registered. If you haven't, you can hasten registration by printing it and bringing it with you to registration. NO CREDIT CARD PAYMENTS ACCEPTED ON SITE—CASH OR CHECKS ONLY. You can preregister by using PayPal. There is a link on our Website.***

NAME .....

MAILING ADDRESS.....

.....

ZIP CODE .....

CELL PHONE.....

E-MAIL.....

MEMBERSHIP: NEW..... RENEWAL..... (Check One)

AFFILIATION & RANK .....

SPECIALIZATION.....

**FEES:**

( ) CONFERENCE, MEMBERSHIP, and LUNCH REGISTRATION  
In person \$90 *Fees for full-time faculty*

( ) CONFERENCE, MEMBERSHIP, and LUNCH REGISTRATION  
In person \$60 *for adjuncts, graduate students, independent scholars, retirees*

( ) LIFE or INSTITUTIONAL MEMBERSHIP.....\$150

( ) NEPCA FUND CONTRIBUTION (tax deductible).....\$.....

( ) Deduct dues if you have paid for the calendar year or if you are a lifetime member. The part of your registration that goes to dues is \$30 for full-time academics and \$15 for all others. Those who have already paid dues and wish to pay the full amount will automatically have their dues applied to the next membership cycle.

**TOTAL CHECK/CASH (IN US FUNDS).....\$.....**