DOING METAL, BEING PUNK, BEING METAL
HYBRIDITY, CROSSOVER AND METAL SUBCULTURES

PUNK SCHOLARS NETWORK 5TH ANNUAL CONFERENCE & POSTGRADUATE SYMPOSIUM
DE MONTFORT UNIVERSITY LEICESTER
DECEMBER 13-14TH 2018

PROGRAMME & ABSTRACTS
Welcome
Welcome to the Punk Scholars Network and International Society for Metal Music Studies Conference. We are honoured to have such an interesting set of interdisciplinary papers with such a wide international scope. Papers within this conference are spearheading a number of new intellectual directions in metal and punk studies.

Metal and punk cultures have long shared musical and cultural similarities. From Motörhead’s ubiquitous global presence, and the complex amalgam of Thrash Metal, Doom Metal, American Hardcore, Straight Edge, Japanese-based Burning Spirits, Black Metal, and DIY cultural production, one can see a plethora of hybridised and reinterpreted global music scenes. Indeed, the pervasive influence of metal and NWOBHM from the mid-1980s onwards has had an irreversible and notable effect on both punk and metal musical and cultural aesthetics (see Waskman, 2009 and Glasper, 2018). That said, there have always been tensions between metal and punk, and these are explored too within papers at the conference. We hope you find your two days stimulating.

Heather, Alastair, Rosey & Pete

Acknowledgements
Professor David Mba Dean of the Faculty of Computing Engineering and Media and Dr James Russell, head of Leicester Media School for the generous funding of this conference, without which the event would not have been possible. Thanks also to Dr. Simon Mills and co from the Media and Communication Research Centre. Also, thanks are due to Rosie Hill for the conference website, Eveleigh Buck-Matthews for the web promotions and last but definitely not least Russ Bestley for the excellent conference programme, exhibition, badge and t shirt design. Thanks to Sarah Dryden for the conference photography. Rosie would like to thank Heather and Alastair in particular for all their hard work on the ground. She expresses massive gratitude to her research collaborators Heather Savigny, Daisy Richards, David Hesmondhalgh, Molly Megson, Kaz Scattergood, Emily Marlow and Kate Zezulka. She would also like to thank Laura Way and Kirsty Lohman for insightful discussions as she prepared her keynote. Heartfelt thanks to Oliver and Esme, as always.

Exhibition
The Doing Metal, Being Punk, Doing Punk, Being Metal exhibition will be held in the Mill Studio Gallery from the 3rd December 2018 to 7th January 2019. The materials have been curated from the personal collection of Alastair Gordon and designed by Russ Bestley (London College of Communication). The images span fifty years of rock, heavy rock, punk metal, stoner rock, burning spirits, grindcore, anarcho punk NWOBHM, sludge, crust, doom, hardcore, death metal and more. All these images were selected from over 20,000 records and numerous artefacts collected by Gords from the late 1970s to present. There are probably notable and significant omissions, but we hope the genre and aesthetic overlaps stimulate discussion, thought and reflection.

A quick note on who your conference organisers are (Rosie and Pete’s details are located under their respective abstracts below)
Heather Savigny is Professor of Gender, Media and Politics at De Montfort University, UK. Her work is interdisciplinary, informed by political questions about the nature of power, gendered relations and the ways in which this is situated in and
through media culture. She is the author of over 40 articles and chapter, and 7 authored and co-edited books. Her work has appeared in *Metal Music Studies*, and her chapter on ‘Rammstein and Masculinized Sexuality’ (with Sam Sleight) is forthcoming in *Metal at the Movies* (2019, ed. G. Bayer). She is currently working on two monographs *Cultural Sexism* (Bristol University Press) and *Heavy Metal, Feminism and Politics* (Rowman and Littlefield International).

Dr. Alastair Gordon is a Senior Lecturer in Media and Communications and a cultural sociologist at Leicester De Montfort University. His specialist areas of research include global punk ethnography, image rhetoric and mythology, critical theory, cultural studies, global subcultures and paranormal media. Alastair is author of a number of book chapters, biographical recollections, monographs and journal articles including the critically acclaimed *Cass Reflections* (2016) now in its third edition and published in various forms since 1996. He has presented research at a number of key UK and international conferences. In 2012, Alastair co-founded the Punk Scholars Network with Mike Dines. This network now boasts eight hundred members with franchise groups in the United States, Iberia, Columbia, Australia and Europe.

**Day One: Thursday 13th December 2018**

**10:30 Welcome**  
**Venue: Mill Studio MS 0.25**

**Keynote I**  
The work of sexual violence in maintaining hegemonic masculinity in mainstream and marginal punk and metal  

Rosemary Lucy Hill, Centre for Interdisciplinary Gender Studies, University of Leeds  

In this keynote I argue for the need to rigorously consider the function of gender in punk and metal across the mainstream and the marginal, in light of continuing claims of the genre’s inclusivity. In both fields topics that are suitable for academic discourse have been delineated: this has tended not to include the mainstream or sexual violence and its link with hegemonic punk/metal masculinity. Yet punk and metal remain male dominated at all levels and women as musicians, fans and industry workers continue to be marginalised. I draw on my research with Heather Savigny into sexual harassment and assault at gigs in punk and metal. I link this with my research with David Hesmondhalgh into sexual harassment and assault at gigs in a local music (including punk) scene, which involved project interviews with venues, promoters, gig goers and anti-violence campaigners. Whilst extreme metal is fairly often castigated for its imagery of gory sexual violence, sexual violence more broadly defined forms an everyday part of punk and metal. I link this with my research with David Hesmondhalgh into sexual harassment and assault at gigs in punk and metal.  

**Biography**  
Rosemary Lucy Hill is a Lecturer in Sociology at the Centre for Interdisciplinary Gender Studies at University of Leeds. She researches gender, popular music and data visualisations. She has published on the metal media, the moral panic around emo, subcultural theory and the conventions of data visualisations. She is the author of *Gender, Metal and the Media: Women Fans and the Gendered Experience of Music* and she has been interviewed on BBC Radio 4’s *Thinking Allowed* on the subject of women fans, metal and subcultures. She is currently investigating sexual violence at live music events and in UK rock and metal chart tappers. She is the vocalist of Galactica of Yorkshire.

**Panel 1.1 Women’s Experiences**  
**Venue: Mill Studio MS 0.25**

**From Enslavement to Obliteration**  
Jasmine Shadrack, University of Northampton  

What happens when you love a music form that doesn’t love you back? (Dawes, L. 2013). As a fan and performer of extreme metal for the last twenty years, I and many other women who love metal have observed a problematic paradigm concerning extreme metal and women – more specifically, the obliterated female body, which exists as artwork, lyrical content and in band names. Even though the musical structure, technical and virtuosic playing and production qualities of these songs are undeniably brilliant, the content and ideological packaging can be deeply sexist. From Cannibal Corpse’s ‘Fucked with a Knife’ *(The Bleeding*, 1994) to Posthumous Disfigurement’s ‘Oh Her Guts I Curn’ *(Embalmed Madness*, 2001), it is important to analyse why violence against women exists as aesthetic and lyrical content when this form of ‘extremity’ is a reality for too many women. There is no denying that extreme metal offers its listeners a lot — solidarity, escape, a sense of empowerment — but there has to come a point when we must examine the content to demonstrate what exactly is being said given the socio-cultural reality of violence against women. When reality reflects art, a response is necessary. I approach this topic as a woman who listens to, composes and performs extreme music. In this paper I identify how the category of ‘woman’ is hailed, referenced and represented, and how extreme metal demonstrates and manifests hegemonic responses to women. I offer a feminist response to extreme metal’s interpellation of women in order to demonstrate its modes of address and engagement.

**Biography**  
Jasmine Shadrack is a Senior Lecturer in Popular Music at the University of Northampton, UK. She is currently writing her first monograph based on her PhD research, through Emerald Publishing. Her research areas include trauma theory, autoethnography, feminism, extreme metal and musicology. She is the front woman and guitarist in black metal band, Denigrato and is the choir master and musical director of her departmental chamber choir.

**Defining Doom through women’s experience: Deterrioralising Doom Metal Signifiers**  
Francesca Stevens Associate, University of Northampton  

The male has acted as gatekeeper for the majority of discourse in metal, ingraining gender essentialist masculinity into the understanding of the music and its subcultures. This concept is wholly embodied in Robert Walser’s (1993) term ‘excretion’ — the writing out of women from metal. Through the analysis of doom metal music, iconography and subculture in relation to ethnographic narratives of a group of women doom fans, this paper aims to deterritorialise
doo metal of its various musical and subcultural signifiers thus stripping it of gender essentialist connotation; actualising the antithesis of Walser’s ‘excription’ theory, that of women’s rescription.

Biography
Associate Lecturer in Popular Music, The University of Northampton, Francesca Stevens is an early career researcher, lecturer, black metal musician, professional opera singer and music publicist. Following on from her undergraduate degree in Music at The University of Birmingham, Francesca went on to study Arts and Culture at Rijksuniversiteit Groningen, where she continued to forge a career in academia alongside her studies including presenting conference papers at The University of Amsterdam, Netherlands, and Maynooth University, Ireland. Her research areas include ethnomusicology, feminist psychoanalysis and extreme metal.

Doing gender in alternative spaces: a consideration of metal and punk
Laura Way, University of Leicester
For some, gender remains a mechanism of marginalisation within mainstream popular culture because of expectations concerning what femininity and masculinity entail. This marginalisation refers both broadly to the way girls/women are marginalised as well as the marginalisation of those boys/men who fail to conform to societal gendered expectations. If alternatively is synonymous with resistance to this mainstream popular culture it would be logical to then assume that alternative scenes such as metal and punk could provide opportunities for pursuing alternative understandings of gender. But to what extent does empirical work support this proposition? Are alternative scenes/spaces created or used in ways which envision gender differently to hegemonic discourses concerning femininity/masculinity? Or do normative gendered beliefs and practices prevail? This paper critically explores these questions through a consideration of metal and punk, drawing out key themes and emerging gaps. This exploration will take the subcultural work of the Birmingham Centre for Contemporary Cultural Studies (BCCCS) as its starting point, acknowledging the limitations of such work in theorising gender within alternative scenes/spaces before turning to empirical work concerning metal and punk and what these offer in relation to gender.

Biography
I teach at Bishop Grosseteste University and recently submitted my PhD with the University of Leicester, UK, with a viva planned for December. My PhD research explored older women punks’ articulation and maintenance of a punk identity through qualitative interviewing, exploring different punk careers which emerged as the women negotiated ageing alongside their punk identities. My research interests also include alternative (or, specifically, punk) pedagogies and creative research methods. I am a steering group member of the Punk Scholars Network and currently teach across the sociology and health and social care departments at my current place of work.

“No Clit in the Pit”: Marginalisation within Straight Edge punk and its connection to Metalcore
Francis Stewart, Bishop Grosseteste University
Punk is typified by a dichotomy that cannot be resolved. On the one hand, it is a white, male-dominated, aggressive form of musical and aesthetic expression that speaks of ‘brotherhood’ while simultaneously utilising and being subjected to violence. On the other hand, punk was based on the mandate of “no roles”, and this extended to the roles and spaces that women, LGBTQIA+, disabled punks and punks of colour carved out and created for themselves. The most effective, and certainly the most noticeable, weapon punk utilised in its attempts to redress imbalance was that of the body. Punks utilised their bodies as a means to shock, to gain attention and to make a (sometimes profound) statement about and to society. For some that came at the cost of addiction, illness and death.

One of the reactions to that was the forming and development of Straight Edge punk (sXe) which is predicated upon abstinence from drugs, alcohol and casual sex as a means of self-responsibility, anti-capitalism and a living out of the DIY ethic. This is perhaps most notable in relation to the body. sXe tried to find ways to use the body to declare self-respect, ownership against co-option and personal responsibility. Yet it is also where sXe has had its greatest failure in terms of dismantling the above dichotomy.

As sXe developed it became an integral part of the hardcore punk scene, and since the mid 90s the burgeoning metalcore scene. For many within sXe this has become increasingly problematic, especially in regards to their assertion that metalcore is “punk for closet jocks”. This paper will demonstrate, using interviews from 9 years of fieldwork in the UK, Ireland and the USA, that the connection between hardcore, metalcore and sXe has led to a reinforcing of strict gender roles, homophobia as a norm and an increasing intolerance of non-normative bodies within sXe. This paper will also ask what role the religious narrative of ‘salvation’ and ‘judgement’ found within sXe has played.

Biography
Francis Stewart received her PhD from the University of Stirling in 2011 for the first ever study of punk rock as religion and of Straight Edge punk in the UK and Ireland. The PhD thesis was then adapted, developed, added to with new fieldwork and came out as a monograph in 2017 entitled Punk Rock is My Religion: Straight Edge Punk and ‘Religious’ Identity (Routledge). In between these two events, I have published articles and book chapters on holistic spirituality in Straight Edge punk, the use and misuse of religious language and imagery in writing about animal advocacy; orientalism and identity construction in Dharma Punk; Punk rock in Northern Ireland and women’s experiences in punk during The Troubles in Northern Ireland. Currently I am the Implicit Religion research fellow at Bishop Grosseteste University and focused on a project about the religious origins and control of sound as sacred and its impact on punk memorialisation and curation especially in relation to marginalised and under-represented groups.

Panel 1.2 Audiences
Venue: Hawthorne Building HT 1.05

“Aggressive music demanded violent physical responses” — Tracing historical developments of music and dance in metal and punk
Daniel Suer, University of Siegen, Germany
Dancing is often an integral part of popular music cultures and their experience. Metal and punk cultures are no exception here as their members embrace practices that resemble each other such as pogoing, moshing, etc. Research on these phenomena so far has usually made use of ethnographic approaches — with convincing arguments — focusing on contemporary dance forms (cf. e.g. Inhetveen 1997; Riches/Lashua/Spracklen 2014). What has been somewhat neglected by this focus are historical developments of punk’s and metal’s dance practices, including their interactions and cross-fertilization in this area. In my presentation I want to begin addressing this gap. Particularly, I want to focus
Biography

Daniel Suer is a PhD Student at the University of Siegen, Germany. I studied music education and English (state exam) at the University of Siegen as well as musicology (M.A.) at the University of Music and Dance Cologne. I’m a PhD student at the University of Siegen since October 2017 holding a two year university scholarship. My research interests focus on metal music culture, dance, transdisciplinarity and popular music as cultural practice.

‘They didn’t sell booze to me, how am I going to make it till tomorrow?’: Finnish Punk’s Obsession with Alcohol Abuse

Lasse Ullven, University of Malta, Faculty of Arts

The title expresses the hopelessness of Ahjo Neitsyt vocalist after the shops have denied him access to his fill. While subcultural membership has been found to increase drinking and substance abuse in adolescence, arguably no other subculture places more importance in alcohol than punk (Mulder et al 2010, Lozan and Bansimon 2014). Although alcohol abuse is common amongst punks globally, the Finnish scene is infamous for its hard drinking culture. Many of my Finnish informants agree that alcohol has been a fundamental part of local punk culture, with hardcore punk as the style that most romanticizes intoxication. Poko, the drummer from Kaaos remembers an episode with their singer, where he was unable to sustain sobriety: ‘Once Jakke was excited before the show, he said he’s going to be sober for the first time, writing to the poster: “See Jakke sober”. Less than an hour before the show he was still sober, but then he went backstage and when he came out he was legless’. Up to which point does drinking define Finnish punk as the style that most romanticizes intoxication. Poko, the drummer from Kaaos remembers an episode with their singer, where he was unable to sustain sobriety: ‘Once Jakke was excited before the show, he said he’s going to be sober for the first time, writing to the poster: “See Jakke sober”. Less than an hour before the show he was still sober, but then he went backstage and when he came out he was legless’. Up to which point does drinking define Finnish hardcore? How does it affect its sound or its attitude? Can passing out drunk on stage be considered a mess? This paper intends to shed light on the connections between Finnish punk and heavy drinking habits through interviews, zine extracts, lyrical analysis and evidence from live punk shows.

Biography

Lasse Ullven is a Doctoral student at the University of Malta, Faculty of Arts. Lasse Ullven is a Finnish punk rocker who after playing punk music in many different parts of the world ended up cast away at a rock at the heart of the Mediterranean Sea and began studying at the University of Malta. After finishing his B.A. in theology he joined a course in popular culture and realized that his experience as a punk musician could be put to use within this framework. Currently Lasse is working on his PhD thesis entitled ‘Noise Exports: The Travels and Permutations of Finnish Punk’ researching Finnish punk’s global reach and the curious cultural exchanges generated by its popularity. Lasse’s further interests include languages and at the moment he is struggling with the formidable task of learning Maltese.

‘Suffer Louder’: the cultural politics of the American mathcore canon

Joe O’Connell, Cardiff University

In October 2015 the Salt Lake City-based band Cult Leader released their debut album Lightless Walk. In his 10/10 review of the record for the Canadian music magazine Exclaim!, Gregory Adams proposed that it ‘could be Cult Leader’s Jane Doe or Calculating Infinity, a game-changing model for a new generation of DIY extreme music-makers to use as a blueprint.’ By drawing comparisons with these two highly-regarded albums (recorded by the bands Converge and Dillinger Escape Plan respectively) Adams aimed to place Cult Leader and Lightless Walk within a popular canon. This paper examines the uses of cultural capital by performers and audiences in relation to these three records and questions the process of canonisation within genres which are viewed as separate from mainstream culture. Converge and Dillinger Escape Plan have been considered figureheads of mathcore internationally for almost 20 years. As such their members possess symbolic capital, which they have utilised in the pursuit of individual business ventures. This paper will therefore also examine the implicit and explicit tensions which exist within this use given the bands’ concurrent prizing of ‘punk’ ethics.

Biography

Joe O’Connell is a Lecturer in Music at Cardiff University. His PhD research examined notions of authenticity in the presentation of politically-engaged performers in Thatcherite Britain, taking in Rock Against Racism, Live Aid, and Red Wedge, alongside studies of Billy Bragg and Crass. A chapter on Rock Against Racism is under preparation for the forthcoming Oxford Handbook of Punk Rock (OUP). He is currently undertaking ethnographic research on the UK math rock scene, with specific focus upon subculture and genre formation. This has encompassed interrogation of performer experiences of festivals such as Strange Forms and ActOutGent: an event which has played a key role in strengthening a nationwide math rock community. Joe is a member of Cardiff University’s Festivals Research Group.

Panel 2.1 The Construction and Production of Reality

Venue: Hawthorne Building HT 00.36

Masters of Reality: the construction of reality in the production of Doom Metal

Niall Thomas, University of Winchester

Technological development has changed the way record producers need to work with Metal music; employing a far more fragmented and, sometimes, anxious approach to producing Heavy Metal Records. The view of literary that focuses on the socio-cultural influence of Metal would suggest that production has evolved as a direct result of subculture; and that aesthetic choices made by record producers are influenced by both socio-cultural anticipations and an abstract production methodology. Doom Metal presents a unique case; embracing more traditional, often nostalgic, production methodologies. It could be argued that Doom Metal often directly contradicts contemporary Heavy production methodologies by aligning with reality, both sonically and socio-culturally. An inherent sense of foreboding and oppressive-ness is present in the sonic aesthetic of the genre, as extreme acoustic phenomena intersect with the commercial tensions of producing music that sounds contemporary. This paper attends to the construction of reality within the production of Doom Metal, exploring the experience of British Doom Producers, their use of technology and a sub-genre of Heavy Metal that does not always conform to contemporary Metal production aesthetics; and how the thematic content of Doom Metal is represented sonically.
imperative and cultural authentication; the more difficult a piece of art is to consume, the more ‘authentically punk’
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production, and aesthetic inaccessibility. This last element is of particular interest. Because the production of popular
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Punk music is traditionally understood as occupying a position within popular culture of reactionary antagonism. In the
Andrew Pruitt, independent scholar

Patti Smith’s M Train and the music memoir as a literary text.
Amy McCarthy, University of Sheffield
This paper will consider the appropriation of fiction in memoirs and why music memoirs should be considered literary
texts. Sidonie Smith in Reading Autobiography argues: ‘memoir writing exposes how autobiographical acts take place at cultural sites where discourses intersect, conflict, and compete with one another, as narrators are pulled and
tugged into complex and contradictory self-positionings through a performative dialogism’ (Smith, 1987, p.165).
Autobiographies traditionally are a chronological account of an individual’s life whereas a memoir has the freedom to explore a ‘cultural site’ in further detail by using fictional elements to exploit the contradicting and complex thought of the writer. This paper will argue music memoirs are literary texts and I will use Patti Smith’s M Train as a case study. M Train weaves fiction and reality together and deals with the loss of her husband Fred ‘Sonic’ Smith in a nonlinear narrative, which is anchored by coffee shops and the words of artists Smith admires. Smith incorporates photographs, dreams, and television into the memoir to explain feelings and emotions surrounding grief. The punk aesthetic, discussed by Dick Hebdige in his book Subculture: The Meaning of Style, is a fragmented image represented by safety pins which is reminiscent of Claude Levi-Strauss’ bricolage. Patti Smith’s punk poetry and music are confessional, disjointed works of art and her memoirs reflect that artistry too. Ultimately, the music memoir is an extension to Strauss’ bricolage and, like punk, is a revolutionary act.

Playing in the Dirt: Crust Punk and the Irruption of the Folk
Andrew Pruitt, independent scholar
Punk music is traditionally understood as occupying a position within popular culture of reactionary antagonism. In the
current paper, I assume a Baudrillardian perspective, arguing that this interpretation by itself is insufficient. By framing
punk as merely reactionary in terms of political disenfranchisement and artistic anomic, punk art and ethos is already robbed of its unique cultural identity and its radical subversiveness. Rather, it’s also necessary to also understand punk as the “irruption of the folk”; punk re-constitutes folk identity by stressing participation, ownership of the means of re/
production, and aesthetic inaccessibility. This last element is of particular interest. Because the production of popular
culture relies on the appropriation of ‘folk’ cultural production, inaccessibility takes on a character of both ethical
imperative and cultural authentication; the more difficult a piece of art is to consume, the more ‘authentically punk’
it is. This drive towards aesthetic inaccessibility as marker of authenticity leads punk to adopt aesthetic elements borrowed from various extreme metals. In this manner, crust punk particularly becomes a site of authentic cultural re-production. I seek to examine how crust blends punk and metal influences in a bid towards the creation of ‘uncommodifiable’ cultural production, and how punk in general is a radical irruption of the folk both into and against the
totalization of popular cultural production.

Biography
Dr Niall Thomas is Programme Leader and Lecturer in Music Production at the University of Winchester (UK). His
research explores the phenomenology of record production in a number of contexts, most recently in Metal Music; as
well as the use of Music Technology for inclusive practice in Higher Education.

Biography
Andrew Pruitt is currently living in Chicago, IL, and graduated with a degree in Philosophy from Goucher College in
2012. His primary interests include the relationship between metaphysical structures and modes of political
organization and the role of art and music in the reproduction of cultural identity.

Make Something Mean: Darkness, Doubt, Disturbance & Dissent as Commonalities in Metal & Punk
Gustav Thomas (W. Edmondes), Newcastle University
Heavy Metal and Punk Rock share one crucial element: the determination to act on, along with the capacity to appeal to,
an intuition predominantly, but not exclusively, common to adolescence, that the world they’re taught to accept is not what it seems to be, that the world is not governed by ‘good’ but is ruled by a will to exploit, oppress and exterminate: as Nail Bomb suggest, ‘Hate Is Reality.’ Such an intuition resonates directly with the lived experience of disenfranchised and working-class communities and what we term ‘class struggle.’

This paper will look at the enduring and unrelenting legacy of Black Sabbath, attempting to determine and define an essence that pervades their first six, classic albums, exploring the extent to which they were as seminal to Punk Rock as they were to Heavy Metal (Punk Rock, in this particular capitalization, is used in the way Stewart Home defines it in Cranked Up Really High, as possessed of an ideologically ‘conscious aesthetic’). That essence has more to do with a kind of reckless commitment to indeterminate destiny, to the quotidian fantastic, than any formalized musical exposition or professional strategy. Progressing from a working — though non-definitive — definition for this essence, the paper will proceed to trace what is consistently essential to the work of selected artists that emerged from late-70s Punk and Post-Punk, US-Hardcore, Grindcore and Black Metal, drawing out continuities characterized by fervently expressed scepticism and dissent manifest in an increasingly globalized voicing of resistance.

Biography
Gustav Thomas (civillian name William Edmondes) is a performer, artist and musicologist based in Newcastle. Born in
Bridgend, South Wales, he has been actively involved in various forms of underground music since the early 1980s,
initially with his band Radioactive Sparrow, then as a migrant/vagrant part of numerous collaborations as Gwilly Edmondez. Apart from playing solo, current collaborations include Kleexx (with Faye MacCalman), Fast Loser (with Laura Garcia & Tobias Illingworth) and YEAH YOU (with Elvin Brandhi). Gustav/Gwilly is also an associate of the Gateshead Old Police House collective. Deeply influenced by metal, ‘punk,’ Hip Hop, post-WW2 Jazz and sound system subcultures, his own work is situated within the aesthetic of Wild Pop and has been released by Slip Records, Opal Tapes and Alte, among others. Since 2004 Gustav/Gwilly has taught at Newcastle University’s International Centre for Music Studies, leading modules in creative practice, Hip Hop and extreme popular subcultures. To date he has generally avoided publishing through conventionally academic channels; instead he publishes in various DIY formats, including

Biography
Amy McCarthy is a writer and bookseller living in Sheffield. She also writes book and music reviews for her personal
blog behindthechairic. She has recently completed her MA in English Literature from the University of Sheffield and
received her BA in English Literature from York St John University in 2017. Amy specialises in American Postmodernism, in particular the portrayal of the American cowboy and the myth of the West, and is a writer of all things music related. Her Masters dissertation was on the female body in female rock musicians’ memoirs and focused on the memoirs of Patti Smith, Kim Gordon and Viv Albertine.

Biography
Amy McCarthy, University of Sheffield

Biography
Gustav Thomas (W. Edmondes), Newcastle University

Biography
Gustav Thomas (W. Edmondes), Newcastle University
online at Claws & Tongues; an article on Black Metal, Gnosticism and the body was published as a zine in 2015 by Good Food Tapes & Zines.

Panel 2.2 Aesthetics
Venue: Queens Building Q 0.11

Metalic punk visuals of an era of covering
Cinla Seker Dokuz Eylul University, Turkey
Music is an art form based on sound and silence. As a cultural outcome music is recorded on mediums as actual sounds since the second half of the 19th century. The music itself and recording techniques developed in time according to the technical improvements. These music recorded mediums need covers for protecting and labeling. As a consequence of the need for labeling and differentation covers have become graphic design spaces to organize. Graphic design as a design discipline deals with two-dimensional spaces. It organizes the verbal and visual messages by using type, photographs and/or illustrations together in a special kind of harmony and unity.

The aim of this paper is to analyze the covers of music albums from punk to metal and their subgenres through in its history as the form — content relation. The principles of graphic design used to visualize the elements of music like melody and harmony governing pitch, rhythm and its concepts tempo, meter, and articulation, dynamics, the loudness and softness, and the sonic qualities of timbre and texture. In this paper the six main principles of graphic design, which are unity/harmony, balance, hierarchy, scale/proportion, dominance/emphasis, and similarity/contrast scanned whether they are exists or not within the representations of these musical scenes in order to find the design dimension of the covers.

Biography
Cinla Seker is an associated professor at Dokuz Eylul is an associate University, Department of Fine Arts Education. As a dissertation thesis she worked on “The relation between typography and visuals while creating unity in graphic design and its place in art education” between 2003 and 2007. She got her MFA’s from the Alamdar Siyan Fine Arts University in Istanbul in 2001. She has been created as a visual artist digital artworks and as graphic designer graphics since 1998. She instructed courses since 2003 as a part time and since 2007 full time instructor about graphic design and visual arts. Had eight solo exhibitions and took part in more than thirty group exhibitions national and international as a digital visual artist. She is especially interested in the musical album covers’ design issues and solutions, and had many printed — presented papers in this content special design field.

“It feels like an exorcism. The last time we did it, everyone screamed at the end”: death metal, politics and DIY-punk theatre in #TORYCORE (2012)
Linford Butler University of Manchester
In 2012, Lucy Ellinson and Chris Thorpe first performed #TORYCORE, a “fiercely political convergence of death metal and theatre” (Roundhouse, 2017) which set the speeches and policies of the 2010 Con-Dem coalition government to a death metal musical score. Reviewing #TORYCORE in 2015, theatre critic Stewart Pringle argued that the production was “more akin to early [1970s punk-rock band] Crass” (Pringle, 2015) than to death metal. #TORYCORE might then be conceived as an example of DIY-punk theatre drawing on metal subcultures. Situating the production in relation to both emerging conceptions of ‘do-it-yourself’ theatre practices (e.g. Daniels 2014; 2015) and extant understandings of the characteristics and histories of do-it-yourself punk subcultures, the paper seeks to identify and assess the implicit and explicit political potentials of such a mode of theatre practice. Through a performance analysis of the production, the paper seeks to develop a working theoretical position on a DIY-punk theatre aesthetics. Analysing and critiquing the dynamics of #TORYCORE as it operates temporally, spatially and relationally with audiences in the moment of live performance, it considers how the alignment of theatrical processes and DIY-punk ethos might constitute a new mode of socially-tuned, implicitly political theatrical practice. It critiques how recognisable characteristics of DIY-punk subcultures operate within small-scale theatre practices, and what political potential or efficacy a DIY-punk theatre aesthetics might offer or have. The paper draws on the author’s first year of doctoral study at the University of Manchester, and pilots the methodological approach of his thesis.

Biography
Linford Butler is an AHRC-funded PhD candidate in Drama at the University of Manchester, U.K. His doctoral research investigates the emergence of discourses within small-scale British live art and experimental theatre communities around ‘do-it-yourself’ performance practices. He is specifically investigating the influence of punk do-it-yourself cultures upon performance practices since the turn of the millennium, and how the politics and ethics of DIY-punk have begun to manifest within the aesthetics, approaches and ethos of theatre and live art. His thesis will respond to and critique existing scholarship on extant DIY-punk cultures, and combine this understanding with analysis of the material dynamics of live performance, to develop a scholarly conception of how commonalities between artists and companies might be thought to constitute a recognisable DIY-punk theatre aesthetics. In so doing, he seeks to understand the opportunities and limitations of a DIY-punk theatre aesthetics, particularly in terms of its political potential for developing left-wing political consciousness. Alongside his PhD, he is also developing his own artistic practice in theatre and live art. He recently presented a new conversational installation piece on music and mental health at insane, a multimedia arts collective based in Manchester supporting cultural responses to mental health experience.

Punk and Metal Scenes as Sites of Violence in Horror Genre
Temmuz Sureyya Gurbuz
When punk and metal music in cinema is researched, there tends to be a greater focus on the sociological aspects of subculture as the subject matter, as the large number of documentaries about different punk scenes, heavy metal culture and rock ‘n roll in general demonstrate. However, horror genre treated punk and metal scenes differently, creating aesthetic sensibilities by way of utilizing the stigma and misconceptions around these subcultures. Historically, mainstream media continually used these subcultures’ distinctive vocabulary and aesthetic codes to address what society at large produced and excluded and this point can be traced perhaps most clearly in the horror genre. Considering the recent attention to punk and metal scenes in films like The Lords of Salem (Rob Zombie 2013) and Green Room (Jeremy Saulnier 2015), the representation of punk and metal scenes as the sites of violence and danger seems to remain productive, somewhat following the older association of punk and metal as dangerous and violence-inducing aesthetics. Tracing this aesthetics and the usage of punk and metal soundtrack back to the earlier Abel Ferrara films like The Driller Killer (1979), this paper aims to present the aesthetic relationship between horror genre and the complex perception of punk and metal scenes.
In this paper, I established genre conventions. Utilizing recordings and published interviews of the period, my exploration of grunge as a metal music, grunge guitarists evaded the perceived entrapments of shredding and virtuosity in metal music. Furthermore, in the 1980s, musicians situated in and around the city of Seattle developed a genre that was derived, but more than just a fusion of the two genres punk and metal, grunge music countered established tempos, guitar tunings, effect pedals, and approaches to guitar soloing.

This paper will compare and contrast the antagonistic significations of punk and metal at play on My War and related live performances, with particular focus on the hardcore scene’s disavowal of anything that deviated from its aesthetic strictures. Considering Ginn’s relentless drive towards the new as actually being a position that corresponds far more to the original punk impulse than later rigid scene boundaries, it will also consider the legacy of the record and how it might be positioned now within the formal histories of both punk and metal.

When we think about the punk-metal hybridization, the San Francisco Bay Area (California) of the 1990s does not often come to mind. This was a time when Green Day, who hail from Berkeley’s 924 Gilman St., was popularizing what would become known as the Berkeley/Lookout! Records pop punk sound. This paper, by way of offering a punk poetics of powerviolence, crust, and grindcore from that era, offers a counter to mainstream media and punk scholarly representations of the 924 Gilman St. scene (and so-called defining sound). Drawing on personal experiences of and archival materials from the scene (as a participant, volunteer and coordinator) coupled with scholarly analysis, I explore the importance of Slap-a-Ham Records, and in particular the bands Spazz and Man Is the Bastard, in establishing innovative crossover developments of hardcore punk and metal that were foundational in the subgenre of powerviolence. I also trace the development of grindcore and crust, through British anarcho-punk, to its musical and political iterations in the 924 Gilman St. scene through the aforementioned bands as well as Dystopia’s album Human=Garbage (1994). This album, which comes out the same year as Green Day’s Dookie, provides a striking contrast to a punk worldview through the punk-metal poetic crossovers, and, I argue, it — alongside Slap-a-Ham’s releases — is pivotal in catalyzing politicized audiences with counter-sensibilities to the globalizing punk frivolity and tourism to Gilman St. In doing so, I show how these crossovers were instrumental in situated resistance to a pivotal moment in the “breaking” of punk.
US governmental sound design of civil defense and homeland security. Her book, Radiation Sounds: Marshallese Music and Nuclear Silences is under contract with Duke University Press. She is co-founder of the Marshallese Educational Initiative and plays guitar in the all female LA-based punk band Girl anachronism and the transatlantic noise punk project Phame.

**Book Your Own Life: DIY Punk Touring in the USA**
Daniel Makagon, DePaul University, Chicago

DIY has always been one of the core tenets of punk culture, including historical and contemporary efforts to organize shows. But there is a misguided sense that this DIY ethos was enacted through widespread touring in the USA during punk’s early days. Instead, larger bands were touring nationally while smaller bands were only playing local and regional shows. Moreover, the larger touring bands were playing a mix of official club and auditorium venues in addition to DIY organized spaces. But there was a radical shift in the early 1990s with the emergence of a national DIY touring network made up of local promoters. Two of the central tools that facilitated DIY touring at that time were Kamala Parks’ guidebook and later Maximum Rock and Roll’s Book Your Own Fucking Life. This presentation focuses on the challenges and opportunities that accompanied the development of a DIY touring network in the USA during the time prior to Internet communication and social media coordination. I rely on interviews with promoters, band members, and active members of punk scenes to narrate the experiences of early DIY shows. I pay special attention to ways that punks relied on a variety of communication tools to create and sustain this national DIY touring network.

**Biography**

Daniel Makagon’s teaching and research interests are in urban communication, ethnography, documentary, and alternative music. He is author of Underground: The Subterranean Culture of DIY Punk Shows (Nirocosm, 2016), Recording Culture: Audio Documentary and the Ethnographic Experience (Sage, 2007), and Where the Bell Drops: Days and Nights in Times Square (University of Minnesoto Press, 2004). This academic work is complemented by projects with various punk fanzines. Makagon produced and edited an interview forum in Razorcake fanzine (#98) about punk music photography. He is writing guest columns for Maximum Rock and Roll about early punk and hardcore college radio shows. And he is working with MRR’s archive project to create digital versions with audio links of the magazine’s music photography. He is writing guest columns for Maximum Rock and Roll about early punk and hardcore college radio shows. And he is working with MRR’s archive project to create digital versions with audio links of the magazine’s historical year-end music polls. Prior to a career in academe Makagon worked in the music business as an A&R rep and as a radio and retail promoter.

**The Punks are Doomed**

Jonathan Shaw Kutztown University of Pennsylvania

The paper examines a unique site of the 1980s rock genre that has come to be called “the crossover.” Much crossover combined musical and performative elements of hardcore punk and thrash metal. The music was harsh, loud, and fast; the themes and cultural dispositions were vaguely leftish, generally working class, and thoroughly alienated. Especially important examples of the form were the Dirty Rotten Imbeciles’ Dealing with it! (1985), the C的事suckers’ Life of Dreams (1986), and more famously, Corrosion of Conformity’s Animosity (1985). My paper focus on a less visible Dealing with It! Life of

**Can Music Make You Sick? Mental Health and Working Conditions in the UK Music Industry**

Sally Anne Gross and George Musgrave, University of Westminster

In recent years there has been a growing body of research that has begun to examine the dark side of our relationship to music. The media understandably concentrate on the more sensational aspects of rock and roll; membership of ‘27 Club’, or the recent public declaration of critically acclaimed dubstep producer Benga as suffering from schizophrenia (Hutchinson, 2015). There is then a tension emerging between the notion that artistry is positive both for the economy and for well-being, and a growing awareness that a musical career is a risky business.

‘Can Music Make You Sick?’ surveyed over 2,200 musicians working in the United Kingdom, and interviewed more than 25 musicians and industry professionals, to explore how they are emotionally experiencing working in the music industry in the United Kingdom. This paper presents findings from this project, which seeks to ask challenging questions of music, and specifically musical ambition and aspirations, in the current climate of precarious labour and hyper competition. Is it possible that musical aspirations are potentially making artists sick?

**Biography**

Sally Anne Gross started her career in the music industry as a music manager in 1990. Over two decades she has been involved with five acts (either as a manager or a record company director) that have each sold over a million records: Adamski, Rollo and Rob D (who are responsible for Dido), Urban Cookie Collective, William Orbit, Gotan Project and now One Direction with the song Little Things, penned by her client Fiona Bevan. In 2000, Sally won the Helena Kennedy Award for Outstanding Legal Criticism whilst studying law at Birkbeck University, after which she spent a couple of years working in entertainment law. Sally has been involved with all aspects of the music industry from raves in the French Alps to sold-out shows at Hollywood Bowl to Sydney Opera House. She continues to work as international business affairs manager for Ye Baste Records and Science et Melodie Publishing in Paris, home of Gotan Project and producer and DJ Philippe Cahan Solo, as well as teaching at the University of Westminster where she is Program Director of the Music Business Management MA. Sally is particularly interested in music development theory. (A &
R), labour relations, gender inequality, diversity and copyright law and how its development impacts on the creative processes. She has a passion for the arts from everything from cooking and literature to dub-step and disco. She lives in Hertfordshire and has four adult children who all work in the creative arts.

George Musgrave was educated at the University of Cambridge where he read for a BA in Social and Political Science, and at UEA where he read for an MA in Politics, Philosophy and Economics. His ESRC funded PhD at The Centre for Competition Policy (UEA) examined the notion of competitiveness in cultural markets, qualitatively exploring how competition is experienced both behaviourally and psychologically by artists. His research interests include contemporary processes of cultural intermediation, artistic entrepreneurship, qualitative research methods, and conditions of creativity. He is currently a Senior Lecturer on the MA in Music Business Management. He is a researcher based in the world-leading Communication and Media Research Institute (CAMRI) at the University of Westminster. George is also a musician signed to both EMI/Sony/ATV for his publishing, and legendary music moguls Danny D and Tim Blacksmith (Stargate, Rihanna, NeYo) for his records. His music has earned support from the likes of Mike Skinner, Plan B, Ellie Goulding and Ed Sheeran, and he has been labelled ‘Middle England’s Poet Laureate’ by BBC Radio 1Xtra DJ Mistajam. Prior to signing to his record deal, he was the first ever unsigned artist to win a place on the coveted MTV ‘Brand New’ list, and has played at festivals including Reading, Leeds, Wireless and BBC Radio 1’s Big Weekend.

Mental health and metal music promotions: A conversation between Alastair Gordon (DMU) and Amy Lawson, (Nottingham Rock City).

Day Two: Friday 14th December 2018
Venue: Mill Studio MS 0.25

09:30 Keynote 3
Professor Roger Sabin, University of the Arts London
The short period between 1976-80 in the UK saw punk culture and metal culture coming together in ways which enriched and complicated both scenes, and which hugely influenced their respective trajectories through the 1980s and 90s. Yet this relationship has received scant attention from historians until relatively recently (the Steve Waksman book This Ain’t No Summer of Love and essays in the journals Punk & Post-Punk and Metal Music Studies are obvious exceptions). In this eclectic and somewhat playful talk, Roger Sabin selects six objects from his personal collection in order to elucidate themes around genre construction, social class, politics, localism and the power of the music press. The aim is to trouble received narratives about punk and metal, and to pose wider questions about what it meant to be a teenager in a Britain that Matt Worley has described as ‘a country struggling to reimagine itself’ [1] It will conclude by asking if the conventional contrast between a ‘culture of transgression’ (punk) and a ‘culture of consolation’ (metal) is useful, and what the assumptions behind such binary thinking might mean.

Footnote:

Biography
Roger Sabin is Professor of Popular Culture at the University of the Arts London. He edited Punk Rock: So What? (Routledge, 1999) and has written about subcultures in various journals and magazines. He remembers everything, and nothing. (And his hearing is sort-of OK.)

Panel 4.1 Tensions in and between Punk & Metal
Venue: Mill Studio MS 0.25

Visible and Vocal: Ageing women and the impact of the punk ethos
Alison Willmott, University of Gloucester
Older people are subject to cultural expectations that influence the way they act, look and spend their time. My PhD research focuses on women aged 50+, who identified with punk. Boundaries of age are notoriously difficult to define and the widely used ‘middle age’ is not exempt from this, nor from restrictive expectations of appearance, behaviour and leisure pursuits. This is particularly problematic for women, who are subject to gendered expectations throughout their lives. Existing research on ‘ageing punks’ has so far failed to capture the experiences of women. Findings nonetheless suggest that punk identities, lifestyles and practices endure into middle age, providing an alternative to the narrow view of ‘ageing’ that public discourse holds. Punk, as a genre that advocated a non-conformist approach to life, may have had a lasting impact for the women influenced by it, potentially their ability to resist conforming to wider social expectations of ageing. If women retain their punk identity, how might this shape their experience of ageing? My research included interviews with nineteen women aged 50-65 who identified with punk. Thematic analysis suggests that women who identified with punk retain a sense of individuality and questioning attitude that helps them to resist expectations of age — although this is by no means straightforward.

Biography
Alison Willmott is a PhD Student with WAM (Women, Ageing and Media) and ACT, University of Gloucestershire.

‘Keep Your Chocolate Out of My Peanut Butter’: Creative Conflict in Metal/Hardcore Symbiosis
Lewis Kennedy, independent scholar
As Steve Waksman rightly observes, though ‘[o]ften considered in oppositional terms, metal and punk have crossed into one another as often as they have been starkly differentiated’ (2009, p.7). His ‘metal/punk continuum’ neatly encapsulates a close relationship between two genres that are nevertheless distinct. But how can we account for the seemingly inextricable relationship between metal and hardcore? Since at least the mid-1980s, metal and hardcore have been connected through a relationship that might best be described as symbiotic, finding sustenance, support, and inspiration in one another. This paper explores ongoing metal/hardcore generic symbiosis, investigating the creative potential of rhetorical tensions between the two genres. Incorporating instances of conflict (parasitism) and co-operation (mutualism), metal/hardcore symbiosis allows participants to use genre actively and creatively in their experience of metal/hardcore culture. Focusing on points of conflict, I discuss how artists position their work as variously supporting and undermining a national divide between metal and hardcore. I identify examples of creative conflict during crossover in the 1980s, metalcore in the 1990s, and deathcore in the 2000s to uncover how narratives of tradition and progression afford the shaping and reshaping of metal/hardcore in the twenty-first century.

Biography
Lewis Kennedy is an independent scholar. He is currently completing a PhD in the history of metal at the University of Liverpool. His research focuses on the influence of punk, metal and post-punk on metalcore in the UK from the 1980s to 2010. He recently guest-edited a special issue of the journal Metal Music Studies on metalcore in the UK and has contributed to Metal: A Journal of Methodology and Culture.
addressed the reluctance in the genre to acknowledge specific experiences and discourses, sometimes as a lack of

This paper aims to present a discussion on the political potentials of Heavy Metal in a queer context through selected

A Queer Reading of Metal: Queer manifestations of metal in Istanbul's free improvisation practices

Aslı Kobaner, Istanbul Technical University

This paper aims to present a discussion on the political potentials of Heavy Metal in a queer context through selected readings of metal scholars and examination of local improvisation acts. Scholars who wrote about the issue frequently addressed the reluctance in the genre to acknowledge specific experiences and discourses, sometimes as a lack of

Why, then, is the ‘More Than Music’ tag a conceit? Music is, in fact, central to the popularity of punk as a subculture (it is what people talk about and do); it is, therefore, a conceit to pretend otherwise: there is more to punk than music, certainly, but every subculture has more to it than just music. All music, indeed, is more than just music. That being the case, what does it mean when punk blends with metal? Beyond the music, but also within the music, metal and punk would seem to be doing different things. This presentation explores the similarities and differences by drawing heavily on Ian Glasper's series of books on punk, using quotations from these texts to explore the tensions and synergies between the two musical fields.

More Than Music? Confusions of musical style and political attitude in anarcho-punk from Crass onwards

Pete Dale, Manchester Metropolitan University

‘More than music’: it is one of the most long-running concerts in punk. Think of Conflict's proclamation in ‘Increase the Pressure’: ‘It takes more than music, it takes more than words…’. Then there’s the More Than Music Fest, held each year from 1993 until 2003 in Columbus, Ohio: the name presumably attempted to signal punk’s political importance beyond its aesthetic preferences (at that time, in the US at least, a general preference for semi-metal ‘hardcore’ riffing and screamed vocals). To a significant extent, the idea that punk isn’t just about music goes back to the ‘first wave’ UK punks of the 1970s: “What is this abomination? It’s not music.”

reflexivity in metal culture. Politics has generally occupied a fragile position as the primary connotation of the outside world in which heavy metal fails to open up space for resistance contexts such as feminist politics.

Through my statements I’ll borrow basic premises regarding power from gender and queer studies: The matrices of power tend to construct bodies and their representations in a hierarchy which identifies certain bodies and renders invisible some others. In this structure, normative forms are produced, and power is distributed accordingly. Transgressive practices cracks these normative zones, bend their boundaries, provides breaches that creates sites of resistance. Heavy metal’s transgressive disposition thus makes it a versatile dough, as it can be tailored to embrace diverse representations, most malleable through the relationality of its contacts. At this juncture, I would like to make the required effort to redefine my status as a queer status of the subject, a relationality that questions subjectivity itself over and over again. As a person who lives in a geography where punk and heavy metal music represents liberation from oppressive social, economic and political forces, I will essentially investigate the possibilities of de-and reterritorialization within certain acts of metal in İstanbul’s improvisation scene.

Biography

Aslı Kobaner has started her interrupted journey with music around the age of seven with piano and proceeded with guitars. Since then she has been involved in various underground Punk/Hardcore/Metal bands and related projects. In 2005, she attended the Audio Design Programme, Composition Department at Yıldız Technical University, and completed her post-graduate composition education at Istanbul Technical University, MIAM. Throughout her engagement in composition she worked on short movie soundtracks, radio spots, video games, commissions for contemporary music ensembles and other multimedia. She also attended masterclasses and seminars of Kaja Saarini, Fred Lerdahl, Georg Friedrich Haas, Rebecca Sanders, Ute Wassermann, Klaus Lang, Klaus de Vries and İlhan Usmanbas among others. She continues her works while participating improvisation/noise activities, video game sound design and related research as a PhD candidate at Istanbul Technical University, MIAM.

Panel 4.2 Theorising Metal and Punk

Venue: Hawthorne Building HT 00.46

Lexi Turner

Second only to the hippie Free Love movement, the goth subculture’s image is the most associated with a sexuality that is alternative, exploratory, queer, but distinctly un-celebratory. Parallel to the image of the vampire itself, the scene’s artistic depictions of desire, lust and congress are associated with disease, addiction and despondency, whilst love and passion are expressed in terms of self-destruction and abasement. Mark Fisher’s analysis of the “haute-couture of goth” sees gothic femininity, especially through clothes and makeup, as demonstrative praxis of one’s Mulveyan to-be-looked-at-ness within this subculture-specific dynamic, not of subject/object but object/subject. Accordingly, the landscape of goth sexuality runs between the “cold, distant, inhuman partner of phallic desire” — an actualised otherness that defies the idealist punk cry for reaffirmation of a discrete authenticity — and the horrific Real invoked by jouissance that would undo romantic artificiality within an ultimately subjectless plane of immanence. Consider also the spread of HIV/AIDS in the USA and UK happening almost in parallel to the formation and rise of goth and post-
Transcendence in modern metal listening

Steven Gamble, University of Brighton

How do individuals experience transcendence in listening to modern metal? Everyday discussions of engagement with various metal and punk styles often feature felt accounts of overcoming, empowerment, and freedom from constraints. In metal music studies, significant research has addressed and explored such reports, usually based in local scenic practices such as moshing at concerts. Developing from these case studies and drawing upon wider phenomenological, musico-psychological, and ethnographic approaches, this paper provides a theoretical framework for experiences of transcendence in listening. I analyse three examples of modern metal to suggest that the prevalence of transcendental experiences may be accounted for in terms of enculturated and interpretative listening practices which are central to the genre. My conception of this music includes metal’s highly fractured and fragmented stylistic history, including frequent intersections with hardcore punk alongside other musics. I examine differences in experiential accounts of transcendence across styles and subcultures, and conclude by considering the degree to which sociopolitical change is imagined or actualised. In this way, the paper seeks to inform the conference themes of genre boundaries, aesthetics, identities, and political narratives in metal (and hardcore punk) music.

Moshing and the Mosher Pit as Identitarian Articulation: Deleuze and Ladau in the Pit

Edward Avery-Natale, Mercer County Community College, New Jersey, USA

Prevalent in both punk rock and heavy metal subcultures is the enthusiastic style of dance known as moshing. This performance is characterized by the brisk and seemingly chaotic movements of bodies in space, crashing into one another in a way that could be easily described as potentially both joyful and violent. Here, I analyze the mosh pit as a Deleuzian assemblage and I assess the significance of moshing as a form of affective exchange, applying the concept of “Identitarian Articulations” developed by Vila and I (forthcoming). The mosh pit is shown to include affective transmissions that mobilize bodies. These bodies swirl, crash, and violently but joyously combine into a multitudinous mass where it is unclear where one body ends and another begins.

In applying these ideas to the mosh pit, I also show that Deleuzian inspired theories of affect and Lacoulean inspired theories of representation are not mutually exclusive. Moshing can work as an expressive event (for a viewer that is only watching), a habit (for a long-standing participant who is moshing), and a representation (as the moshing may know that moshing is a part of what one does to “be” punk or metal). Therefore, moshing and the mosh pit serves as an example of assemblage and affective transmission as well as signification and representation.

Biography

Dr. Avery-Natale is a Professor of Sociology at Mercer County Community College in New Jersey, USA. In his scholarship, he has primarily addressed punk rock and heavy metal subcultures. His research interests include music and the Internet, recorded music, and music analysis. Forthcoming publications include an analytical study of contemporary definitions of authenticity, the term continues to be invoked and contested in subcultural discourses as well as more widely as part of youth and consumer cultures.

Band t-shirts with their iconic imagery might be considered through the legacy of Baudrillard’s “simulacral” image — that which has no original or referent. The nihilistic implications of this reading might be assuaged somewhat through application of Steyerl’s description of the “poor image” that abounds in contemporary digital culture. If the “authentic” t-shirt is dead, perhaps the appropriated version is its afterlife.
Biography
Dr. Tom Cardwell is an artist, researcher and Senior Lecturer in Painting at University of the Arts London. Through painting and textile works, he explores the symbolism of objects from cultural and subcultural traditions. His doctoral thesis Still life and death metal: painting the battle jacket (University of the Arts London, 2017) employed painting practice to examine the customised jackets made by heavy metal fans. His research interests include subcultural symbolism and expressions of personal narrative and identity through clothing, and contemporary legacies of still life painting traditions. Cardwell’s article ‘Battle jackets, identity and ‘material individuality’ was published in the journal Metal Music Studies (Intellect) 3.3 (September 2017). Recent solo exhibitions include Bad Patch, Wimbledon Space Gallery (2017) and Faith Once More, Herbert Read Gallery, Canterbury (2014). Recent group exhibitions include Faster, Faster!, Wignall Museum of Contemporary Art, California (2018-19), Lurk/Destroy, Best Practice, London, Artefacts, James Freeman Gallery, London (both 2015) and Fragmented Narration, Estudio Lamina, Sao Paolo (2014). From 2010-11 he was artist-in-residence at Kingsgate Workshops, London.

Panel 5.I Folk and Identity Politics
Venue: Mill Studios MS 0.25

Darkness as an aesthetic in Faroese doom-metal
Annika Christensen, University of Leeds

Despair, dread and darkness juxtaposed with images of a landscape shrouded in fog and dark skies more often than not. This is the immediate image presented through the music of Hamferð, a doom-metal band from the Faroe Islands. Being the first Faroese doom metal band of note, Hamferð have made extensive use of the Faroese landscape and folk culture of dark creatures and the stories of hardship earlier generations of Faroese people endured on the windswept islands. These stories and images of darkness, both as it is embodied in the landscape and the despair evoked in Faroese myths is brought into being through Hamferð’s music.

This paper will discuss how ‘darkness’ is mediated through Hamferð’s songs by also using examples from the wider doom-metal genre and juxtaposing this type of music with the heritage and history of the Faroe Islands. Since the early 2000’s, heavy metal music (in different genres) has become very popular in the Faroe Islands. Although Hamferð was not the first to perform in Faroese or use Faroese material (see for example Týr), they have with their determination to use the Faroese language exclusively in their performances and recording, as well as repurposing Faroese psalms, folktales and historical events in their music, given their sound and style a specific Faroese aesthetic. Although situated within the wider context of doom-metal as an international music genre, Hamferð cultivate a sense of rootedness that is deeply imbedded within their Faroese heritage.

Biography
I am currently undertaking a PhD at the School of Fine Art, History of Art and Cultural Studies (FAHACS), University of Leeds. My current research centres on the exploration of Faroese ballads and their role in contemporary Faroese culture. The main focus is on how Faroese ballads, which are considered to be part of a ‘traditional’ Faroese culture, are repurposed and reinterpreted in contemporary artistic productions, ranging from sculptures to heavy metal music. I come from a Cultural Studies-background, so I approach the term ‘culture’ as something that is fluid and constantly adapting to current societal trends and how external influences are negotiated with the traditional, the local. Other areas of interest include the socio-political landscape of smaller European communities, the study of language and culture in small communities and the role of music as heritage in contemporary formations of national identities.

‘The punks started it’: crossover and conflict inside the punk and metal scenes of Bucharest
Vlad Nicu University of Surrey

As part of my sociological investigation into the issue of subcultural resistance, I will engage in a tentative analysis of the crossover phenomenon inside the punk and metal communities of Bucharest, Romania. Using excerpts from qualitative face-to-face interviews collected over a fieldwork period of seven months, I will attempt to argue that, in spite of a number of clear differences, symbolic boundaries and conflicts between the two subcultures (conflicts which occasionally escalated into physical violence in the recent past), young people who are or were involved with both punk and metal are ultimately able to identify a series of key elements that indicate the existence of a hybrid cultural space. At the most important points of intersection in the narratives, respondents who came in contact with both scenes demonstrate a keen sense of shared cultural history and an awareness of a common legacy with regards to social values, while acknowledging punk and metal’s similar contribution to the development of their identity, their individual ethics, and their personal beliefs. In addition, for those more actively involved in subcultural life as up-and-coming musicians, the complex interplay between punk and metal also generated a synthetic approach to understanding and making music, opening up new avenues for artistic expression and creativity.

Biography
I am a third-year PhD student in Sociology at the University of Surrey. My research interests include youth culture, subcultural theory, urban nightlife, cultural hybridity, the sociology of music, Marxist and post-Marxist sociological perspectives, and the interaction between philosophical thought and sociology. My thesis explores the ways in which young people in Bucharest define and interpret socio-political and symbolic resistance through the consumption and/or production of music. I have previously been awarded a BA with Honours in History and Criminology from the University of Essex in 2012, and an MRes in Social Research from the University of Aberdeen in 2013. Outside of academia, I maintain a long-standing interest in the arts, and have worked as a music writer for Surrey’s Subcultural magazine from October 2016 to May 2017.

Provincial Towns and Yorkshire Cities: Post-Punk Sounds, Suburban Escape and Metro-Hegemony
Rio Goldhammer, Leeds Beckett University

The notion of moving to the city in search of promise is a well-trodden one in popular consciousness (Cohen, 2007), and musicians represent a familiar migrant group within this narrative. The original punk movement, through its DIY-orientated form of decentralized production, is cited as having empowered the UK provinces in a formerly London-centric landscape (Bestley, 2012). However, within the seemingly restless structure of neoliberal commodity and capital value, there is an intrinsic risk that the musical contributions of rural and quasi-rural provinces may be, or have been, absorbed into the memoryscapes of nearby metropolitan cities. This article, using the lenses of metro-hegemony and urbanomativity against this neoliberal framework, analyses the post-punk scenes and legacies of provincial West Yorkshire towns in and around Bradford, Bursley, and Dewsbury, the cultural identities of some of their key participants, and through their testimony their relationship with nearby cities.
Both were constructed in opposition to the other, in the case of punk as a purer street form of metal by writers at Creem magazine and, in the case of NWOBHM, in relation to ‘punk rock’ and ‘new wave’, by writers at Sounds. Applying theoretical tools derived from etymology vs. genealogy arguments, this study examines how the commercial contestation of key music publications, such as Sounds and NME in these periods, is crucial to how music scenes are defined and develop, allowing a revision of subcultural and post-subcultural theories of such media.

**Panel 5.2 Subcultural Theory**

**Venue:** Hawthorne Building HT 0.46

**NOFX, Punk Rock Bowling, and Issues of Authenticity within Contemporary American Punk Rock**

Ellen Bernhard, Chestnut Hill College, Philadelphia

As a music genre built on the foundations of shock and offense, punk rock has a long history of generating controversy. While many of punk rock’s offensive moments have been accepted and applauded by fans around the world, NOFX’s comments at the 2018 Punk Rock Bowling & Music Festival about the 2017 Las Vegas mass shooting were met with immediate consequences for the band, who lost several sponsorships and the ability to play their own Camp Punk in Drublic music festival one week following the incident. After footage of the band’s comments circulated, they were met with a mixed, yet heated, response from fans. Some argued these comments further solidified the band’s reputation as an “authentic” punk band with an inherent right to offend, while others believed these comments were unethical, poorly-timed, and pushed the boundaries of appropriateness. Through the analysis of press coverage and the public response, this paper will investigate the existing discussion of the incident and the subsequent aftermath, while also addressing the broader conversation surrounding the current ethos within the punk rock community in America today.

**Biography**

Ellen Bernhard is a lecturer in Chestnut Hill College’s Communication Department in Pennsylvania. She earned her PhD in Culture, Communication and Media Studies from Drexel University in November 2016. Her research interests include the contemporary punk rock scene, post-subcultural theory, punk rock music festivals, issues of identity in today’s punk rock community, and the effects of mainstreaming on fans of the genre.

**The role of niche music journalism in the construction of subcultural scenes: A comparative case study of punk and NWOBHM**

**Andy Brown, Bath Spa University**

According to the classic CCCS model, subcultures form in defiant opposition to dominant media and culture, only latterly being incorporated into the commercial hegemony of commodified youth culture, once their resistance has been “tamed” by media exposure and exploitation. Thornton’s model of macro, micro and niche media contests this account, arguing that media involvement is crucial to the birth and growth of music subcultures, where the right amount of coverage, in zines and blogs, is essential to a sense of coolness, whereas favourable exposure in mainstream media can be the “kiss of death” for scene survival. This paper, drawing on archive research into music journalism, explores the issue of how influential music scenes, such as UK punk (1976-79) and NWOBHM (1980-84), got their names and how the process of naming defined their sense of newness and distinctiveness as authentic ‘underground’ scenes. This is important since both of these distinctive names existed before their respective scenes were consolidated and both were constructed in opposition to the other, in the case of punk as a purer street form of metal by writers at Creem magazine and, in the case of NWOBHM, in relation to ‘punk rock’ and ‘new wave’, by writers at Sounds. Applying theoretical tools derived from etymology vs. genealogy arguments, this study examines how the commercial contestation of key music publications, such as Sounds and NME in these periods, is crucial to how music scenes are defined and develop, allowing a revision of subcultural and post-subcultural theories of such media.

**Biography**


**Inclusion, Exclusion, and Punk: A Field Analysis of Contemporary Subcultural Theory**

Adam Loesch Southern Illinois University of Edwardsville

Despite decades of research, the term ‘subculture’ remains fluid and ephemeral at best, the term ‘punk rock’ doubly so. To reframe the conversation about subculture in to a more viable framework, inclusion and exclusion criteria were selected as the primary focus of research to eschew preconceived assumptions associated with any particular sociological term or paradigm. Rather than look for a difference between past and present, the point was to look for the specific, real-time process by which subcultures function. Semiotic analysis of interview responses indicates a physical emphasis on inclusion/exclusion. Very precise signs such as gait, jargon, and body language indicate an exclusionary method based on physicality that is transmitted in to an online presence. In an era where one can merely interact with members of the community online and never be present for a single performance, this successful negotiation of physical reality and online presence becomes the primary tool for determining who is “in”. In order to negotiate both the online community and the lived community one has to consistently engage in both or the other will be lost in translation. It naturally follows that this approach is not limited to punk, rather this approach accounts for fusion and movement between several genres and an overall method of navigating any and all cultural landscapes against the narrower backdrop of “punk rock”.

**Biography**

Adam Loesch (pronounced Lesh) is a sociologist of popular culture and mass media earning a Master’s degree at Southern Illinois University Edwardsville. He is currently studying inclusion and exclusion criteria among small groups and is particularly influenced by the work of Roland Barthes as well as the cultural theory of The Frankfurt School. Adam has been playing in a variety of punk, post-punk, and metal bands since his teen years and is currently in a street
punk band, Antithought, touring when he has the time. He occasionally undertakes recording projects and sporadically makes them sound nice.

Keynote 4
Venue: Hawthorne Building HT 00.36

‘A Metal Journalist Amidst Punks’
Pippa Lang
I’m a recovering Metal journalist who, after thirty years, decided that interviews with Motörhead, Nirvana, Aerosmith, Pete Townshend, Iron Maiden, Pearl Jam and other such luminaries were more than enough to retire on, mentally if not in any solvent capacity. I escaped to academia to study Music at Kingston Uni at the age of 50 and, to cut a long story short, now have an MMus, with intentions to develop my Masters dissertation, Do Problem Music Subcultures Cause Deviant Behaviour, with an autoethnographic PhD (which will include Punk and Rock as comparative studies in a thesis researching the value of the Music subculture/music as post-war panacea for middle-class kids). I’ve given talks at two (nearly three) conferences on the back of my MMus dissertation, morphing it according to themes of Teen Culture, Metal Realities and (soon) Writing The Noise (Reading Uni’s own subcultural conference). So, this is a rather hastily-written personal account of my own experience as a Metal journalist amidst Punks, as I feel it wholly relevant — in an autoethnographic way — to your conference on the Metal/Punk crossover, as I was THERE at ground zero right at the beginning... I hope this will suffice as an abstract for consideration. Obviously I have much more to say, but off the top of my head, I’ve been inspired by your call for papers thus: “I landed slap-bang in the middle of the so-called Metal/Punk ‘hostilities’ in London, 1980, as both a Metal fan and fledgling journalist. From Smash Hits receptionist to gig-guide compiler at Record Mirror and Sounds (Punk and Oi champions – thanks to Garry Bushell), I was soon spotted as a budding writer. Long story short, I went on to write for pretty much every Metal mag in existence over the next thirty years, bar Kerrang!, mainly because I ended up as Metal Hammer’s Reviews Ed, said mag being Kerrang!’s monthly rival. However, I was not averse to a bit of alternative Gonzoid writing, contributing to Zigzag and Flexipop, interviewing Jordan, no less, for the latter. I also indulged in a little straight-laced music hack-ism for the likes of Mojo, Melody Maker and What Hi-Fi. But I digress: the point is that those early 80s saw me and so many others, both Metal and Punk, happily cohabiting The Ship pub in Wardour Street, that legendary London street also home to The (original) Marquee. Sitting on Buster Bloodvessel’s knee (along with a couple other birds — big knees) at The Ship is one of my abiding memories. Was I ousted off-knee because I was a Metalhead? Did the Angelic Upstarts and Splodgenessabounds rock regularly with Lemmy and Wurzel in said establishment? Did us Metallers and them Punks spit insults at each other? Not once, not never. We were all at this extraordinary juncture in rock’n’roll together — and the tabloids could say what they liked. Of course, once outside The Ship — Punks to pogo off to the 100 Club or just down the road to the Punk-friendly Intrepid Fox, Metallers to The Marquee for another squealing guitar display and some right old howling vocal acrobatics — we duly sneered at each other in media-friendly displays of mock derision. Motörhead, as we all know, were primarily responsible for bringing us all together (and I knew Lemmy well). After all, anarchy in any form is what both Metal and Punk were about in those days, be it bad guitar playing, snot and Nazi salutes or sheer unintelligible anti-authoritarian grunting and ear-splattering volume. Leather jackets and fuck-you attitudes all... we were all in the Anti-Haggie Society together.

Conference Close and Plenary