

**FRIDAY, 28 NOVEMBER 2008 – DAY ONE, STUCK IN THE MIDDLE: THE MAINSTREAM AND ITS DISCONTENTS**

7.45am-8.15am	<b>REGISTRATION</b>	
8.15am-8.30am	<b>CONFERENCE WELCOME</b>	
8.30am-10.00am	<p><b>PANEL 1a: <i>Re-imagining the Mainstream</i></b>  <b>Chair:</b> Elizabeth Mackinlay  <b>Alison Huber:</b> Dead in the Water?: mainstreaming the mainstream in popular music studies  <b>Shelley Brunt:</b> When Black Tears Fall: image-making and cultural identity in a case study of the hip hop/enka singer Jero  <b>Kirsten Zemke:</b> Legends of Rock 'n' Roll: Stories from "The Original Stars at American Bandstand Show" at the Dick Clark American Bandstand Theatre</p>	<p><b>PANEL 1b: <i>The mainstream &amp; its others</i></b>  <b>Chair:</b> Graeme Smith  <b>Geoff King:</b> Melbourne's 'roots' music and its mainstream influences and interactions  <b>* Sandra Kirkwood:</b> The first 100 years of the Ipswich Thistle Pipe Band: Mainstream or minority?  <b>Nabeel Zuberi:</b> 'Any frontier, any hemisphere, no man's land... no asylum here': Situating the music of M.I.A.</p>
10.00am-10.30am	<b>MORNING TEA</b>	
10.30am-12.00pm	<p><b>PANEL 2a: <i>Theory, Technology and the Critique of Musical Practice</i></b>  <b>Chair:</b> Tony Mitchell  <b>Matthew Bannister:</b> "Being with You", Heidegger and popular music  <b>Daniel Ericsson:</b> "I don't want to be alternative": The Case of Aquarian Nation  <b>John Scannell:</b> Creating Rhythms in the "any-space-whatever"</p>	<p><b>PANEL 2b: <i>The Jury is Out: Music &amp; the Law</i></b>  <b>Chair:</b> Peter Doyle  <b>* Anne Ferguson:</b> Black Tears: A Black Day for Music  <b>* Robbie Sykes:</b> "Confessions on a Dance Law": Madonna and the Mainstream of Legal Theory  <b>Shane Homan:</b> The Economics of Fun: the Australian Nightclubs Copyright Battle</p>
12.00pm-1.00pm	<p><b>PANEL 3a: <i>The Local in the Global</i></b>  <b>Chair:</b> Joanne Cummings  <b>Donna Weston:</b> Gascon Rock? Micro-identities in the European Union  <b>Kieran James:</b> Living the punk life in Green Bay, Wisconsin: Exploring contradiction in the music of NOFX</p>	<p><b>PANEL 3b: <i>Aesthetics of the Mainstream</i></b>  <b>Chair:</b> Guy Morrow  <b>* Adrian Renzo:</b> 'Sounds like an official mix': The 'Mainstream' Aesthetics of Amateur Remix Production  <b>David Salisbury:</b> Your Song: Looking for Elements of 'Mainstream' in Sir Elton John's Compositional Approach and Style.</p>
1.00pm-2.00pm	<b>LUNCH</b>	
2.00pm-4.00pm	<p><b>PANEL 4a: <i>Representing the Local in the Mainstream</i></b>  <b>Chair:</b> Sue Monk  <b>Jennifer Cattermole:</b> Representing Rotuma: the music for Pear ta ma 'on maf (the land has eyes)  <b>Denis Crowdy:</b> Jumping a moving gate: Local conceptions of overseas and latent technological imperialism  <b>* Michael Brown:</b> Off the beaten track: New Zealand tramping club singing as the development of a vernacular music in central New Zealand, 1940-1970</p>	<p><b>PANEL 4b: <i>Beyond the Gendered Mainstream</i></b>  <b>Chair:</b> Matthew Bannister  <b>* Jodie Taylor:</b> Women on the Edge: Oppositional Music-making and the Lesbian and Gay Mainstream  <b>Robert Faulkner:</b> Girlie music? Agency, identity and 'music-streams' in teenage female life.  <b>Ian Collinson:</b> 'Picked up a girl from Boston Spa, for fast food and the cinema': Kaiser Chiefs and the ambivalence of mainstream masculinity.  <b>Cassandra Loeser &amp; Vicki Crowley:</b> A Natural Ear for Music? Hearing (Dis)abled Masculinities</p>
4.00pm-4.30pm	<b>AFTERNOON TEA</b>	
4.30pm-6.00pm	<p><b>PANEL 5a: <i>Music, Listening &amp; Digital Technologies</i></b>  <b>Chair:</b> Andy Bennett  <b>* Michael Walsh:</b> The Social Practice of Musical Listening in Public: Portable Music Device Use in the Everyday  <b>Anthony May:</b> From Pixel To Byte: Some observations on contemporary pop music history  <b>Paul Hodgkinson:</b> Blurring Boundaries or Cementing Difference? Personal Media and Patterns of Taste</p>	<p><b>PANEL 5b: <i>The Art of the Mainstream</i></b>  <b>Chair:</b> Brydie-Leigh Bartleet  <b>Peter Freeman:</b> A Fifth of Beethoven: Public Perception and the Legacy of Association  <b>Linda Kouvaras:</b> Hissing at the Margins: Postmodern Mainstream Positioning in Australian Art-Music and Sound Art  <b>* Danielle Bentley:</b> The Development of the Restrung New Chamber Festival: A responsive model which seeks to bridge the gap between high art music and popular sensibilities</p>
6.00pm-7.00pm	<b>IASPM-ANZ AGM</b>	
7.00pm-Late	<b>BAND AND JAM NIGHT</b>	

**SATURDAY, 29 NOVEMBER 2008 – DAY TWO, STUCK IN THE MIDDLE: THE MAINSTREAM AND ITS DISCONTENTS**

8.30am-9.00am	<b>REGISTRATION</b>	
9.00am-10.00am	<p><b>PANEL 6a: <i>Mainstreaming the Local and the National</i></b>  <b>Chair:</b> Katelyn Barney  <b>Narelle McCoy:</b> Crossing Over: the marketing of traditional Irish music for mainstream consumption  <b>Tony Mitchell:</b> On the Edge or In Between? A Poetics of Place in Popular Music in Aotearoa/New Zealand</p>	<p><b>PANEL 6b: <i>Music, Politics and Activism</i></b>  <b>Chair:</b> Donna Weston  * <b>Mariana Rodriguez:</b> The music of Los Tigres del Norte as grass-roots activism.  <b>Joanne Cummings:</b> Greening the mainstream; Green live music events in Australia.</p>
10.00am-10.30am	<b>MORNING TEA</b>	
10.30am-12.00pm	<p><b>PANEL 7a: <i>Music, Television and Mainstream Entertainment</i></b>  <b>Chair:</b> David Baker  <b>Toni Johnson-Woods:</b> Token, Give me a Sweet Bass Line: <i>South Park</i> and Music as Signification  <b>Liz Giuffre:</b> Maintaining Rage: crossing the streams of history, genre and commerce on Australian Television  <b>Tara-Lea Uebergang:</b> American Idol vs. Postmodernism - Who comes out on top?</p>	<p><b>PANEL 7b: <i>Australian Music Scenes</i></b>  <b>Chair:</b> Paul Hodgkinson  * <b>Ian Rogers:</b> Independent of What? Brisbane 'Indie' Musicians and the Mainstream  <b>Ed Montano:</b> "Being kept in the 'back' doesn't mean that we're sort of the poor cousin" – Dance Music and Club Culture in Sydney  * <b>Brendan Smyly:</b> The Stage at the Sando: the platform lifts the musicians like the musicians lift the platform.</p>
12.00pm-1.00pm	<p><b>SPECIAL SESSION ORGANISED BY MSAQ: <i>Engaging Practitioners</i></b>  <b>Speakers:</b></p>	
1.00pm-2.00pm	<b>LUNCH</b>	
2.00pm-4.00pm	<p><b>PANEL 8a: <i>On the Margins of Mainstream Production</i></b>  <b>Chair:</b> Gavin Carfoot  <b>Peter Doyle:</b> "I'm gonna be a wheel someday": Popular music recordings and the future tense.  <b>Charles Fairchild:</b> Music, radio and the reach of social aesthetics.  <b>Guy Morrow:</b> Building an International Network of Student-Run Music Companies to Test and Prove a New Music Business Paradigm  <b>Steve Dillon, Andrew Brown et al.:</b> Network Jamming: Interactive relationships between artists and fans</p>	<p><b>PANEL 8b: <i>Challenging the Mainstream</i></b>  <b>Chair:</b> Alison Huber  * <b>Catherine Strong:</b> 'Flower sniffin', kitty pettin', baby kissin' corporate rock whores': Grunge and its journey into the mainstream  * <b>Michelle Phillipov:</b> Scream Bloody Gore: Carcass and the 'obscene' pleasures of Reek of Putrefaction and Symphonies of Sickness.  * <b>James Cox:</b> Critiquing The Mainstream – A Hip Hop Perspective.  <b>Phillip McIntyre:</b> Rethinking the Idea of the Mainstream/Alternative Dichotomy in the Light of Recent Research into Creativity.</p>
4.00pm-4.30pm	<b>AFTERNOON TEA</b>	
4.30pm-6.00pm	<p><b>PANEL 9a: <i>Multiculturalism and the Mainstream</i></b>  <b>Chair:</b> Shelley Brunt  <b>Graeme Smith:</b> Multicultural music and cultural mainstream: Making the difference  <b>John Whiteoak:</b> Kookaburra Samba: Mainstream and Non-Mainstream Interpretations of Hispanic Music and Dance in Pre-Multicultural Australia  <b>Aline Scott-Maxwell:</b> From San Remo to the Antipodes: Singing, Song-writing and the Italian Song Festival tradition in Australia</p>	<p><b>PANEL 9b: <i>Rethinking the Canon</i></b>  <b>Chair:</b> Jon Stratton  * <b>Dean Biron:</b> "The Greatest Record (N)ever"  * <b>John Encarnacao:</b> The folk-punk continuum, or is canon really a dirty word?  * <b>Cory Messenger:</b> 'Underachievers in the Class of '55: Reassessing the Commercial Impact of Early Rock and Roll'</p>
6.00pm-7.00pm	<b>CONFERENCE DINNER</b>	
7.00pm-Late		

<b>SUNDAY, 30 NOVEMBER 2008 – DAY THREE, STUCK IN THE MIDDLE: THE MAINSTREAM AND ITS DISCONTENTS</b>			
8.30am-9.00am	<b>REGISTRATION</b>		
9.00am-10.00am	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top;"> <b>PANEL 10a: <i>Primitive Freedoms?: Jazz and the Mainstream</i></b>  <b>Chair:</b> Narelle McCoy  * <b>Chris Coady:</b> Chaperoned Sex: The Primitivist Myth in Reviews of the MJQ  * <b>Pierre-Emmanuel Seguin:</b> Traditional free jazz: toward the mainstream of 21st Century jazz </td> <td style="width: 50%; vertical-align: top;"> <b>PANEL 10b: <i>Music on the Margins</i></b>  <b>Chair:</b> Jen Cattermole  <b>Kalliopi Stiga:</b> The rebetikon song: a marginal music or a music à la mode?  <b>Jon Stratton:</b> "A West Indian? You must be joking, I come out of the East End." Kenny Lynch and English everyday racism in the early 1960s </td> </tr> </table>	<b>PANEL 10a: <i>Primitive Freedoms?: Jazz and the Mainstream</i></b> <b>Chair:</b> Narelle McCoy * <b>Chris Coady:</b> Chaperoned Sex: The Primitivist Myth in Reviews of the MJQ * <b>Pierre-Emmanuel Seguin:</b> Traditional free jazz: toward the mainstream of 21st Century jazz	<b>PANEL 10b: <i>Music on the Margins</i></b> <b>Chair:</b> Jen Cattermole <b>Kalliopi Stiga:</b> The rebetikon song: a marginal music or a music à la mode? <b>Jon Stratton:</b> "A West Indian? You must be joking, I come out of the East End." Kenny Lynch and English everyday racism in the early 1960s
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4.00pm-4.30pm	<b>AFTERNOON TEA and presentation of IASPM-ANZ POSTGRADUATE PRIZE</b>		

\* Paper being considered for IASPM-ANZ Postgraduate Prize