THURSDAY, FEBRUARY 7TH
Yale University Art Gallery
McNeil Auditorium
1111 Chapel Street
7:30PM—10:30PM OPENING KEYNOTE EVENT:
AMAZING GRACE SCREENING AND ROUNDTABLE DISCUSSION
Amazing Grace (1972) featuring Aretha Franklin screening followed by roundtable conversation: Wesley Morris (NY Times), Farah Griffin (Columbia University), Kathryn Lofton (Yale University), Aaron Cohen (author of 33 1/3’s Amazing Grace), Robert Johnson (producer)

FRIDAY, FEBRUARY 8TH
Yale Sterling Memorial Library
Lecture Hall
301 York Street
8:45AM Welcome
Daphne A. Brooks, Yale University, BSAW Co-Director
Brian Kane, Yale University, BSAW Co-Director

9:00AM—10:30 AM ROUNDTABLE ONE: Fugitive Recordings
Lara Cohen, Swarthmore College,
“The Underground Music of Joshua McCarter Simpson”

Julie Beth Napolin, The New School,
“Pneumatic Memory: Listening to Listening in 'The B Side”

Mendi Obadike, The Pratt Institute,
"Listening, Feeling, and The Archive--The Numbers Stations"

Brittnay Proctor, The College of Wooster,
“Atomic Doggin’: On Black Infrahumanity and Sonic Black Melancholia”
Moderator: Gustavus Stadler, Haverford College

10:45AM—12 NOON Archival Conundrums


Sherrie Tucker, University of Kansas, “Not the Whole Story(ville): Listening to Oral Histories as Archives-in-the-Making”

Alexandra Vazquez, New York University, "Sound Refusals of Place"

Moderator: Brian Kane, Yale University

12 NOON—1:15PM Working Lunch
Michael Denning, Yale University, “Gypsy Jazz, Kroncong Rumba, and Hula Blues”

Michael Veal, Yale University, “Jimi Hendrix: The African Archive"

1:15 PM—3:15 PM ROUNDTABLE TWO: The Black Feminist Sonic Archive
Gayle Wald, George Washington University, “Ella Jenkins and the Archives of Multicultural Children’s Music”

Sonnet Retman, University of Washington, “‘Ho-de-ho-de-ha, ha!’: How Blanche Calloway Swings”

Jennifer Stoever, SUNY Binghamton, “Living Room Revolutions: Record Collecting and Black Feminist Listening Praxis”

Imani Owens, University of Pittsburgh, “From ‘Cuban Evening’ to Cuba Libre: Poetics, Embodiment, Translation”

Moderator: Daphne A. Brooks, Yale University

3:30 PM—5:30 PM ROUNDTABLE THREE: Blackness, Improvisation & the Archive
Anthony Reed, Yale University,
“Cecil Taylor and the Communism of Black Sound”

Carter Mathes, Rutgers University,
“Unseen/Unheard: Courtney Bryan’s Decolonial Sound”

Nina Eidsheim, UCLA,
“In Search of Light: Wadada Leo Smith’s “Creation” in Sound, Symbol, and Breath”

Vijay Iyer, Harvard University,
“Beneath Improvisation”

Moderator: Sherrie Tucker, University of Kansas

5:30PM—7PM CLOSING KEYNOTE CONVERSATION:
“Performing Black Sonic Memory: The Wooster Group’s THE B-SIDE”
Eric Berryman (THE B-SIDE performer) & Bruce Jackson (SUNY Distinguished Professor & James Agee Professor of American Culture) in conversation with Professors Brian Kane & Daphne Brooks

Biographies

Eric Berryman is an NYC-based actor originally from Baltimore, MD. He is a company member of the Everyman Theatre and One Year Lease. He has also trained and performed with Anne Bogart/SITI Company. Select theater credits: Barrow Street Theater; Brooklyn Academy of Music; Humana Festival; The Guthrie Theater; The Kennedy Center; Penumbra Theatre; Ford’s Theatre; and The Getty Villa. Select Film/TV credits include: Barry(NETFLIX), Unbreakable Kimmy Schmidt, Untitled Noah Baumbach Project and After Louie. Eric graduated from the Baltimore School for the Arts and holds a BFA in Acting from Carnegie Mellon University where he was awarded the Arthur Kennedy Acting Award and a Leonore Annenberg Fellowship. Eric is a Lessac Voice Practitioner.

Daphne A. Brooks is William R. Kenan, Jr. Professor of African American Studies, Theater Studies, American Studies, and Women’s, Gender, and Sexuality Studies at Yale University. She is the author of two books: Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910 (Durham, NC: Duke UP) and Jeff Buckley’s Grace (New York: Continuum, 2005). Brooks is currently working on a three-volume study of black women and popular music culture entitled Subterranean Blues: Black Women Sound Modernity. The first volume in the trilogy, Liner Notes for the Revolution: The Archive, the Critic, and Black Women’s Sound
*Cultures* is forthcoming from Harvard University Press. In January 2017, Brooks served as the chief curator of Blackstar Rising & The Purple Reign: Celebrating the Legacies of David Bowie and Prince, a four-day international conference and concert event held at Yale University. She is the co-founder and co-director Yale University’s Black Sound and the Archive, a 320 York Humanities Initiative working group.

**Lucy Caplan** is a Ph.D. candidate in American Studies and African American Studies at Yale University. Her dissertation focuses on African American performers, critics, and composers of opera during the early twentieth century. While at Yale, Lucy also earned a master’s concentration in Public Humanities, and she has held fellowships and internships at Boston Lyric Opera, the Beinecke Library, the West End Museum, and the Cambridge Historical Society. She is the recipient of the 2016 Rubin Prize for Music Criticism, and her writing has appeared in *Symphony Magazine*, *The Log Journal*, and *The New Yorker*, among others.

**Aaron Cohen** is the author of *Aretha Franklin’s ‘Amazing Grace’* (Bloomsbury) and *Move On Up: Chicago Soul Music and Black Cultural Power* (University of Chicago Press), which will be available in September 2019. He teaches humanities, journalism and English composition at City Colleges of Chicago and received a Public Scholar fellowship from the National Endowment for the Humanities in 2016. Cohen's articles have appeared in the Chicago Tribune, DownBeat, Washington Post and The Nation and he is the two-time recipient of the Deems Taylor Award for outstanding music writing from the American Society of Composers, Authors and Publishers (ASCAP).

**Lara Langer Cohen** is Associate Professor of English at Swarthmore College. She is the author of *The Fabrication of American Literature: Fraudulence and Antebellum Print Culture* (University of Pennsylvania Press, 2012) and co-editor, with Jordan Alexander Stein, of *Early African American Print Culture* (University of Pennsylvania Press, 2012). More recently she has published essay on music in Solomon Northup’s *Twelve Years a Slave*, amateur journalism, mourning poetry, mid-nineteenth-century city mysteries, and summer jams. Currently she is working on a study of nineteenth-century undergrounds tentatively titled *Before Subculture*.


**Nina Sun Eidsheim** (Professor of Musicology, UCLA; Special Assistant to the Dean of the School of Music), *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke UP, 2015) and *The Race of Sound: Listening, Timbre, and Vocality in African American Music* (Duke UP, December 2018); co-editing *Oxford Handbook of Voice Studies* (forthcoming, June 2019); co-editor (with Josh Kun and Ronald Radano) of the *Refiguring American Music* book series for Duke University Press; recipient of the Mellon Foundation Fellowship, Cornell University Society of the Humanities Fellowship, the UC President’s Faculty Research Fellowship and the ACLS Charles A. Ryskamp Fellowship.

Composer-pianist Vijay Iyer is the Franklin D. and Florence Rosenblatt Professor of the Arts at Harvard University, where he is jointly affiliated with the Department of Music and the Department of African and African American Studies. He serves as Graduate Advisor in Creative Practice and Critical Inquiry, a doctoral program for artist-scholars. He has released twenty-three albums, most recently for the ECM label. His writings appear in the edited volumes *Oxford Handbook of Critical Improvisation Studies*, *Oxford Handbook of Critical Concepts in Music Theory, Arcana,* and *Uptown Conversation: The New Jazz Studies,* and the journals *Music Cognition, Current Musicology,* and *Journal of Consciousness Studies.* His honors include a MacArthur Fellowship, a U.S. Artists Fellowship, the Doris Duke Performing Artist Award, two Echo awards, and the Alpert Award in the Arts.

Bruce Jackson is an ethnographer, writer, filmmaker and photographer. He is the author or editor of 40 books. With Diane Christian he directed and produced 5 documentary films. He was a Junior Fellow in the Harvard Society of Fellows, a Guggenheim Fellow, and a Grammy nominee. He is a chevalier in the French Order of Arts and Letters and James Agee Professor of American Culture at University at Buffalo.

Robert Johnson currently serves as President of the Institute for New Economic Thinking. Previously, Johnson was an Executive Producer of the Oscar winning documentary, *Taxi to the Dark Side,* directed by Alex Gibney, and is the former President of the National Scholastic Chess Foundation. He currently sits on the Board of Directors of both the Economic Policy Institute and the Campaign for America’s Future. Johnson received a Ph.D. and M.A. in Economics from Princeton University and a B.S. in both Electrical Engineering and Economics from the Massachusetts Institute of Technology.

Brian Kane is Associate Professor of Music and affiliated faculty with Film and Media Studies at Yale University. He is the author of *Sound Unseen: Acousmatic Sound in Theory and Practice* (Oxford UP, 2014). His work sits at the intersection of sound studies, music studies, and philosophy. Kane's next book *Hearing Double: Jazz, Ontology, Auditory Culture* is forthcoming from Oxford University Press. He is a co-founder of the Sound Studies Working Group, sponsored by the Whitney Humanities Center, and the co-director of Yale University’s Black Sound and the Archive Working Group, sponsored by the 320 York Humanities Initiative.
Roshanak Kheshti is Associate Professor of Ethnic Studies and affiliate faculty in the Critical Gender Studies Program at UC San Diego. Her first book Modernity’s Ear: Listening to Race and Gender in World Music (NYU Press, 2015) is an examination of the form of listening promoted by the US world music culture industry through which the modern listening subject is produced. Her second book Switched on Bach examines Wendy Carlos’s platinum-selling, 1968 record as a social text. It will be published on the 33 1/3 series this fall. She is also completing a third book “We See With The Skin”: Zora Neale Hurston’s Synesthetic Hermeneutics, which explores the politics and aesthetics of Hurston’s methods. Her scholarship has appeared in the Radical History Review, American Quarterly, Anthropology News, Parallax, Feminist Studies, GLQ, Theater Survey, and Sounding Out!

Kathryn Lofton is Professor of American Studies, Religious Studies, History and Divinity at Yale University, where she has also served as the Deputy Dean for Diversity and Faculty Development as well as Chair of the Women’s, Gender, & Sexuality Studies Program and the Department of Religious Studies. She is the author of two books, Oprah: The Gospel of an Icon (2011) and Consuming Religion (2017), and one edited collection, Women’s Work. An Anthology of African-American Women’s Historical Writings (2010).

Carter Mathes is Associate Professor of English at Rutgers University. His first book, Imagine the Sound: Experimental African American Literature After Civil Rights (University of Minnesota Press, 2015) focuses on the relationship between sound and literary innovation during the 1960s and 1970s. Currently, he is working on a second book project that examines practices of improvisation and formations of black radical thought in literature and music as they move between Jamaica and the United States during the second half of the twentieth-century. He has published essays in Small Axe, Contemporary Literature, Callaloo, and African American Review.

Wesley Morris ’97, is a critic-at-large at the New York Times and a staff writer at the New York Times magazine, where he writes about popular culture and hosts the podcast “Still Processing” with Jenna Wortham. For three years, he was a staff writer at Grantland, where he wrote about movies, television, and the role of style in professional sports, and co-hosted the podcast “Do You Like Prince Movies,” with Alex Pappademas. Before that, he spent 11 years as a film critic at the Boston Globe, where he won the 2012 Pulitzer Prize for criticism. He lives in Brooklyn. NY.

Julie Beth Napolin is a scholar, musician, and radio producer. She is Assistant Professor of Literature at the New School and a Mellon Postdoctoral Fellow in the Price Lab for Digital Humanities at the University of Pennsylvania, where she is working on a project titled “The Sound of Yoknapatawpha: An Acoustic Ecology.” Her book, The Fact of Resonance, is forthcoming with Fordham UP. It theorizes the racial politics of listening in the novel and rethinks the central categories of narrative theory through sound.

Marti Newland, Ph.D. is the inaugural Executive Director and Co-Founder of the Harry T. Burleigh Society. A classical soprano compelled by the endless beauty and lessons of concert spirituals, Newland shares her artistic and scholarly expertise in African American vocal art music through her work as a choral clinician and lecture-recitalist. She holds degrees in Music
and African American Studies from Oberlin (BA, BM) and Columbia (MA, MA, PhD). Her husband Whitney Slaten and their son are her most important audience.

Mendi Obadike is an interdisciplinary artist and scholar; publications include: *Armor and Flesh* (2004), *Phonotype* (2012), *Four Electric Ghosts* (2014), and *Big House / Disclosure* (2014); albums include: *The Sour Thunder: An Internet Opera* (2004), *Crosstalk: American Speech Music* (2008), and *Big House / Disclosure* (2014); artworks have been exhibited at The Studio Museum in Harlem, The Whitney Museum, the Museum of Contemporary Art Chicago, Electronic Arts Intermix, and the New York African Film Festival, among other institutions; awards include a Rockefeller Media Arts Fellowship, a postdoctoral fellowship in Race and Ethnicity at Princeton University, and residencies at the Tribeca Performing Arts Center, Weeksville Heritage Center, and Times Square Arts. She is Associate Professor at Pratt Institute, where she is core faculty in the MFA in Writing and directs the Graduate Program in Media Studies.

Imani D. Owens received her PhD in English and Comparative Literature at Columbia University and is currently an assistant professor of English at the University of Pittsburgh. Her research and teaching interests include African American and Caribbean literature, music, and performance, as well as histories of migration and empire in the global South. Her work has been supported by a Woodrow Wilson Career Enhancement Fellowship and an NEH funded residency at the Schomburg Center for Research in Black Culture. She is currently at work on a book manuscript entitled *Writing Crossroads: Folk Culture, Imperialism, and U.S. Caribbean Literature*, which charts anti-imperialist aesthetics and politics in black writing during the interwar period.

Maryam Ivette Parhizkar is a PhD candidate in African American Studies and American Studies. Engaging performance, poetics, and cultural studies, her research considers historically revisionist works/experiments by interdisciplinary artists of color across the 20th century. In so doing, she studies how those artists engage blackness for alternative modes of collectivity—in counterpoint to institutionally racialized narratives of American modernity, aesthetics and nationhood. She is also a poet with a history in small press publishing, music performance and arts administration in the New York City.

Brittnay L. Proctor received her PhD in African American Studies from Northwestern University and is currently a Visiting Assistant Professor in the program of Women’s, Gender, and Sexuality Studies at The College of Wooster. Her research interests include: black popular music, gender and sexuality studies; black feminist theory, sound studies, visual cultures, and performance. Her work has been published in the *Journal of Popular Music Studies*, *The Journal of Popular Culture* and is forthcoming in *American Literature* (June 2019).

Born and raised in the Bronx, New York, Jocelyn Proietti graduated Smith College with a B.A in Africana Studies and English Language & Literature. As a Mellon Mays undergraduate research fellow, she focused on black women’s artistic production as a response to Enlightenment modernity during the period of the American culture wars. Currently, she is a second-year
doctoral student in American Studies and African American Studies at Yale University. Her research interests broadly include: visual art, literature, popular music studies, histories of black feminism, queer and cultural studies.

**Anthony Reed** is Associate Professor of English and African American Studies at Yale. His interests broadly include the intersections of aesthetics, media, and politics. His publications have appeared in journals such as *Callaloo, African American Review,* and *Souls: A Critical Journal of Black Politics, Culture and Society.* His 2014 monograph *Freedom Time: The Poetics and Politics of Black Experimental Writing* won the MLA William Sanders Scarborough Prize, and he is currently finishing a book on the recorded collaborations between poets and musicians in the context of the long Black Arts era and its wake.

**Sonnet Retman** is an Associate Professor of American Ethnic Studies at the University of Washington where she teaches courses in African American cultural studies. She is the author of *Real Folks: Race and Genre in the Great Depression* (Duke 2011). Currently, she is working on a book that explores the relationship between African American artists and collectors to recording technologies, migration and memory in the early 20th Century. She is also a collaborator with the Women Who Rock Research and Digital Archive Project.

**Wadada Leo Smith** is a composer performer, trumpeter, author and thinker.

**Gus Stadler** teaches in the English Department at Haverford College. He is the author of *Troubling Minds* (Minnesota, 2006) and former co-editor of the *Journal of Popular Music Studies.* He has published essays on lynching in early commercial sound recording, whiteness and sound studies, and many other topics. His book *Woody Guthrie and the Intimate Life of the Left* will be published by Beacon Press in 2020.

**Jennifer Stoever** (Ph.D., University of Southern California, 2007) is associate professor of English at SUNY Binghamton, co-founder and editor in chief of *Sounding Out! The Sound Studies Blog* and author of *The Sonic Color Line: Race and the Cultural Politics of Listening* (NYU Press, 2016). She is currently working on her second book, *Living Room Revolutions,* about the record collecting practices of black and Latinx women in the 1960s and 1970s, particularly its importance to self-making in their personal and political lives and its essential role in the birth of hip hop.

**Van My Truong** is an advanced Ph.D. candidate in American Studies at Yale University. Her dissertation, “The Utopics of Migrant Melancholia,” takes a comparative and interdisciplinary approach to examining contemporary migrant life; theorizing emergent practices of memory, cultural connection, and concepts of diaspora. Her writing has appeared in *The Journal of Popular Music Studies, Social Text,* and others. With support from Yale’s Public Humanities Program, she co-founded SOUND HALL, a speaker/performance series and multimedia platform which focuses on sound and music at the intersection of personal memory and public history. She currently serves as Chief Project Coordinator for Yale’s Black Sound & the Archive Working Group.
Sherrie Tucker (Professor, American Studies, University of Kansas) is the author of Dance Floor Democracy: the Social Geography of Memory at the Hollywood Canteen (Duke, 2014), Swing Shift: “All-Girl” Bands of the 1940s (Duke, 2000) and co-editor, with Nichole T. Rustin, of Big Ears: Listening for Gender in Jazz Studies (Duke, 2008). She is currently collaborating across disciplines, communities, abilities, and occupations, on a book entitled, Improvising across Abilities: Pauline Oliveros and the Adaptive Use Musical Instrument. She is co-editor, with Randal M. Jelks, of the journal American Studies, and a Series Editor, along with Deborah Wong and Jeremy Wallach, of the Music/Culture Series at Wesleyan University Press.

Alexandra T. Vazquez is Associate Professor in the Department of Performance Studies at New York University. She is the author of Listening in Detail: Performances of Cuban Music (Duke University Press 2013, winner of the American Studies Association’s Lora Romero Book Prize). Vazquez’s work has been featured in the journals American Quarterly, small axe, Social Text, women and performance, the Journal of Popular Music Studies, and in the edited volumes Nonstop Metropolis: A New York City Atlas, Reggaeton, and Pop When the World Falls Apart. She is a proud graduate of the New World School of the Arts in Miami, Florida.


Clara Wilson-Hawken is a 4th year PhD candidate in American and African American Studies. Her dissertation examines independent record labels that produced blues, jazz, and R&B records from the 1920s through the 1960s. She is currently working on a chapter which traces the musical, racial, and gendered dynamics at Houston-based “Peacock Records” alongside the careers of its two earliest female artists—Marie Adams and Willie Mae Thornton.

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