Dear Humor / Horror, SF, Fantasy Scholar:

You are invited to submit to the Midwest Popular Culture Association / American Culture Association annual meetings being held at the Hilton Milwaukee City Center in historic Milwaukee, WI, from Friday through Sunday, October 14-16, 2011. More details about the conference, membership, travel matters, the hotel and its rates, and the city can be found at the MPCA / MACA web site. <http://www.mpcaaca.org/>

The official deadline for submission is April 30, but I will accept submissions till May 10, 2011 ... if they’re really good. Along with your paper topic and title (and your name, contact info, & affiliation), please also include the essence of your thesis and a couple of the likely primary theoretical players you’ll be citing. Accepted panelists will be notified by me no later than May 15. If these deadlines are simply too tight and you truly need only a little more time, let me know in advance about a suitable date for you and I will inform you if it is feasible for me.

Authors of accepted submissions must register with the MPCA / MACA before August 1, 2011. All registration forms and details here: <http://www.mpcaaca.org/conference/registration.html>; FAQs & Policies here: <http://www.mpcaaca.org/conference/policies.html> Oh, and if you wish your presentation to be listed as Midwest American Culture Association (rather than Midwest Popular Culture Association), please include this request with your proposal.

If you absolutely cannot attend the entire conference and need your presentation scheduled on a specific day, you must let me know when you submit your proposal.

Nothing good is off-limits. Going too far in these genre may actually be a good starting point. Is Chuck Palahniuk truly transgressive horror, a postmodern Arthur Machen, or more like Christopher Moore on meth tweaking out with an old, beat up copy of Gray’s Anatomy? Think Patton Oswalt is actually writing horror? Has “web2.0” (e.g., Twitter, YouTube, blogs) changed the way humor or horror is distributed or consumed in some way that’s not obvious? What about the writings of “humanistic humorists” such as Vonnegut, Twain, or Carlin in the horror genre? What can an Americanist perspective gain from the mad genius of giallo or Theatre du Grand-Guignol, or, for that matter, Alan Moore or Florence Foresti or Eddie Izzard or Peter Jackson or Aldous Huxley or Ricky Gervais? Beyond the obvious, that is.

Best regards,
John A Dowell
Chair: Humor
Chair: Horror / Science Fiction / Fantasy

Please freely distribute this invitation for submission to potentially interested scholars.

Submissions to: <jdowell@msu.edu>
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