A Companion to Michael Jackson Academic Studies I

Edited by Elizabeth Amisu | 2015
MICHAEL JACKSON is regarded as one of the most influential musicians of the twentieth-first century, and his music and short films continue to be enjoyed throughout the globe. In addition to Jackson’s widely recognised recording success, he continues to hold the record for the biggest selling album of all time, Thriller, Jackson was also an accomplished poet, composer, actor and filmmaker. Jackson’s contributions to popular culture, along with his highly publicized personal life, made him equally a figure of public admiration and prejudice. This Companion considers Jackson’s life’s work but focuses principally on his solo adult career. The volume also contains a detailed chronology of the work of this influential artist and closes with further information for future contributors to the growing field of Michael Jackson Studies.

ELIZABETH AMISU is co-founder and editor of The Journal of Michael Jackson Academic Studies. She has seven years’ experience as a college lecturer of English Literature, English Language and Film Studies. Her academic research at King’s College London focuses on high status representations of black people in the work of poet, Ben Jonson and playwright, William Shakespeare. The Dangerous Philosophies of Michael Jackson: His Music, His Persona, and His Artistic Afterlife (2016) is her first book and the first to give academic insight into Jackson’s entire canon of creative work.
The Journal of Michael Jackson Academic Studies (MJAS), is a peer-reviewed online academic journal which aims to bring wider attention to Michael Jackson as artist, by creating and implementing an academic model for the study of his multi-modal art.

Every year we publish A Companion to Michael Jackson Academic Studies, and in it we include some of the freshest and most ground-breaking academic analysis of Jackson’s life and art.

Our sponsorship allows us to present the articles here for free and also to offer you the opportunity to be part of the emerging discourse on Michael Jackson Studies.
## Contents

**Chronology**  
by Elizabeth Amisu & Karin Merx  

**Introduction: Telling Stories About Michael Jackson**  
by Susan Fast  

**Michael Jackson and Television Before ‘Thriller’**  
by Matthew Delmont  

**Monster Metaphors: Notes on Michael Jackson’s ‘Thriller’**  
by Kobena Mercer  

**“When You Have to Say ‘I Do’”: Orientalism in Michael Jackson’s “Liberian Girl”**  
by Jeremy Samuel Faust  

**Michael Jackson, Black Modernisms and the Ecstasy of Communication**  
by Michele Wallace  

**Dancing with Michael Jackson**  
by Toni Bowers  

**Love: The Human Family's Most Precious Legacy**  
by Michael Jackson  

**“I Ain't Scared of No Sheets”: Re-Screening Black Masculinity in Michael Jackson's ‘Black or White’**  
by Joseph Vogel  

**The Roots and Routes of Michael Jackson’s Global Identity**  
by Sylvia J. Martin  

**Michael Jackson's Death as a Social Event**  
by Aneta Ostaszewska
Throwing Stones to Hide Your Hands: The Mortal Persona of Michael Jackson
by Elizabeth Amisu

The Real Abstraction of Michael Jackson
by Jeremy Gilbert

Contributors

Call for Papers
Michael Jackson: A Selected Chronology
By Elizabeth Amisu & Karin Merx

1958 Michael Joseph Jackson born on 29 August in Gary, Indiana, to Katherine Esther Scruse and Joseph Walter Jackson, eighth of ten children.

1963-1968 The Jackson 5, a musical group consisting of Jackson and his brothers; Jermaine, Tito, Jackie, and Marlon, perform at several talent shows and on the adult ‘chitlin circuit’. They also perform at the Apollo Theatre, Harlem, New York.

1968 The Jackson 5 release their first single, Big Boy with Steeltown Records. In the same year they are signed to Motown Records.


1970 The Jackson 5’s first four singles, I Want You Back, ABC, The Love You Save, I’ll Be There peak at number one on the Billboard Hot 100. Jackson is the youngest artist to reach number one.

1971 ABC-TV air an animated television series based on The Jackson 5.

1972 Jackson’s first two solo albums Got To Be There and Ben are released. The latter includes his first number one single, Ben. Subsequent solo album releases at Motown were Music & Me (1973) and Forever, Michael (1975).

1969 The Jackson 5 release several albums, including: Diana Ross Presents The Jackson 5 (1969); ABC (1970); Third Album (1970); Jackson 5 Christmas Album (1970); Maybe Tomorrow (1971); Goin’ Back to Indiana (1971); Lookin’ Through the Windows (1972); Skywriter (1973); The Jackson 5 in Japan (1973); G.I.T.: Get It Together (1973); Dancing Machine (1974); and Moving Violation (1975).


1978 Jackson stars as the Scarecrow in his first feature film, The Wiz, directed by Sidney Lumet, and meets the film’s score composer, Quincy Jones.

1979 Jackson releases his first adult solo album, Off The Wall, produced by Quincy Jones, the highest selling album of all time by a black artist to date. Number one singles from Off The Wall include Don’t Stop ‘Til You Get Enough and Rock With You.
1982 Jackson releases his second adult solo album *Thriller*, co-produced with Quincy Jones, which becomes the highest selling album of all time. Number one singles from *Thriller* include *Billie Jean* and *Beat It*.


1984 While filming a commercial for Pepsi, Jackson is burned in a pyrotechnic accident and rushed to hospital. He wins eight Grammy awards in ten categories for *Thriller*. In the same year, he receives a Special Achievement Award from President Reagan at the White House. Jackson embarks on *The Victory Tour* with *The Jacksons* and announces that he is leaving the group.

1985 *The Making of Michael Jackson’s ‘Thriller’* wins a Grammy for Best Video Album. The charity single, *We Are the World* is released and peaks at number one. It is estimated to be the highest selling single of the 1980s. Jackson purchases the ATV catalogue of music publishing rights for $47.5 million. This catalogue includes 251 Beatles songs.

1986 Jackson stars in *Captain EO*, a 17-minute short film, co-directed by George Lucas and Francis Ford Coppola for a new 3D-ride at Disneyland.

1987 Jackson releases his third adult solo album, *Bad* and becomes the first artist to have five number ones from one album: *Bad, The Way You Make Me Feel, Man in the Mirror, I Just Can’t Stop Loving You, and Dirty Diana*. Jackson embarks on his first solo tour, which breaks several records of attendance. He uses the tour to visit several hospitals and orphanages.

1988 Jackson is commended for his generous financial contributions to the United Negro College Fund through the Michael Jackson Scholarship Fund. He releases his first autobiography, *Moonwalk*, published by Doubleday and edited by Jacqueline Onassis which becomes a New York Times Best Seller. Jackson moves to Neverland Valley Ranch in the Santa Ynez Valley in Los Angeles, California, and performs at Wembley Stadium with Prince Charles and Diana, Princess of Wales in attendance. He also donates several hundred thousand dollars to the Prince’s Trust, Great Ormond Street and the Motown Museum Historical Foundation. Jackson also releases *Moonwalker*, an anthology film, directed by Jerry Kramer, Jim Blashfield and Colin Chilvers.

1989 Jackson appears on the cover of *Vanity Fair*, photographed by Annie Leibowitz. He also befriends Ryan White, a teenager haemophiliac, who became a poster-child for AIDS after contracting HIV from a transfusion.
1990  White dies of AIDS-related complications. Jackson immediately flies to Indiana to console his bereaved mother, Jeanne. In this year Jackson is briefly hospitalised for stress-related illness.


1992  Jackson tours Africa and is given the title King of Sani in the Ivory Coast. He publishes his second book, *Dancing the Dream: Poems and Reflections* with Doubleday and begins his second solo world tour. He also launches the Heal the World Foundation and performs at the Super Bowl Halftime Show. *The Jacksons – An American Dream*, a televised mini-series based on the Jackson family is aired on ABC-TV.

1993  Jackson gives a live interview entitled, *Michael Jackson Talks… To Oprah*. His first televised interview in over a decade. He also receives the Grammy Legend Award, presented by his sister, Janet. The Los Angeles Police Department begin a criminal investigation of Jackson, based on accusations by a 13 year-old named Jordy Chandler. The international press begin disparaging coverage of the allegations and Jackson cancels his tour in order to begin treatment for painkiller dependency. *Dangerous: The Short Films*, is released on video. Jackson’s four-minute statement of defence airs on American television.

1994  Although no corroborating evidence has been found, representatives of both Jackson and his accuser settle out of court for an undisclosed sum. In the same year Jackson marries Lisa-Marie Presley, the only child of Elvis. Delores Martez Jackson, the former wife of Jackson’s brother, Tito, is found dead at the bottom of a swimming pool. Donald Bohana would be convicted of her murder in 1998.

1995  GQ publishes the landmark article, *Was Michael Jackson Framed?* Written by Mary A. Fischer. Jackson releases his fifth adult solo album, *HIStory: Past, Present and Future Book 1* in a double-disc format with 15 of his greatest hits. Its commercial success is widely ignored by the mainstream media but it remains the highest-selling double album of all time. Number ones from *History: Past, Present and Future Book 1* include *You Are Not Alone* and *Earth Song*.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>Daughter, Paris Michael Katherine Jackson, is born.</td>
</tr>
<tr>
<td>1999</td>
<td>Jackson and Rowe divorce.</td>
</tr>
<tr>
<td>2000</td>
<td>Jackson enters the Guinness Book of World Records for supporting more charitable organisations than any other individual.</td>
</tr>
<tr>
<td>2001</td>
<td>Jackson delivers a speech, <em>Love: The Human Family’s Most Precious Legacy</em> at the Oxford Union, and appears with the band, N’Sync at the MTV Video Music Awards. He also reunites with his brothers for the <em>Michael Jackson: 30th Anniversary Special</em> at Madison Square Gardens. The day after the final performance, September 11th, terrorists attack the World Trade Center. A month later, Jackson releases his seventh adult solo album, <em>Invincible</em>.</td>
</tr>
<tr>
<td>2003</td>
<td><em>Living with Michael Jackson</em>, a controversial documentary directed by Martin Bashir, is broadcast on ITV in the UK. It is soon followed by <em>Michael Jackson - The Footage You Were Never Meant to See</em> and <em>Michael Jackson – Private Home Movies</em> on FOX in the USA. Jackson is nominated for a Nobel Peace Prize. A compilation CD/DVD album, <em>Michael Jackson Number Ones</em> is released. Shortly after, the Los Angeles Police Department formally charge Jackson based on accusations by a 13 year-old named Gavin Arvizo, who was featured in the documentary, <em>Living with Michael Jackson</em>. Jackson’s Neverland Valley Ranch is raided by the police.</td>
</tr>
<tr>
<td>2005</td>
<td>After a lengthy trial, Jackson is acquitted of all charges.</td>
</tr>
<tr>
<td>2006</td>
<td><em>Thriller Live</em>, a musical showcasing the music of Michael Jackson and The Jackson 5 premiers at the Dominion Theatre, London.</td>
</tr>
<tr>
<td>2008</td>
<td><em>Thriller 25</em>, the anniversary special edition of <em>Thriller</em> is released.</td>
</tr>
<tr>
<td>2009</td>
<td><em>Thriller Live</em> begins its run at the Lyric Theatre in London. Jackson announces <em>This Is It</em>, a fifty-concert residency at the O2 Arena, in North Greenwich, London. <em>This Is It</em> sells out approximately one million tickets. Michael Jackson dies on 25 June of acute propofol and benzodiazepine intoxication. His sudden death provokes an unprecedented outpouring of grief. Several of Jackson’s albums chart highly around the world.</td>
</tr>
</tbody>
</table>
2010 Conrad Murray, Jackson’s personal physician, is charged with involuntary manslaughter. Ubisoft release *Michael Jackson: The Experience*, a multi-platform game based on Jackson’s choreography.


2013 Cirque du Soleil perform *Michael Jackson: One*.


2015 Jackson’s former home, *Neverland Valley Ranch*, is put up for sale by Colony Capital and the Michael Jackson Estate.
Foreword

By Elizabeth Amisu

When *The Journal of Michael Jackson Academic Studies (MJAS)* was started online in 2014, we were particularly interested in the epistemology of a field, which has been denied academic legitimacy for far too long. Now, as we enter our second year it is becoming clear that the roots of Michael Jackson Studies lies in what Willa Stillwater calls, 'connection and defiance'.¹

Michael Jackson Studies exists, very much like the artist himself, within the margins of what we call acceptable social norms. It skirts the circumference of what one considers "normal", whether that be in a sense of heteronormativity, easily definable genres of form, or an instantly recognisable aesthetic. Like many great artists, Jackson's most defining characteristic is the fact that his work, art and artistic life require the viewer to engage, rather than passively observe. To put it simply, everyone has an opinion on Michael Jackson.

The idea for this journal came from my own academic study of early modern poets such as Ben Jonson and William Shakespeare. In my research at King’s College London, I found that I relied heavily on the academic companions which had been compiled by knowledgeable editors, works entitled *Shakespeare and Race* or the *Cambridge Companion to Shakespeare*.² This got the editors at the MJAS thinking. Why didn’t Michael Jackson Studies have something similar?

This inaugural edition of *A Companion to Michael Jackson Academic Studies* boasts work from a wide range of academics in many forms:

from journal articles and monographs to the blog entries and essays. These are fantastic examples of emerging literary criticism written for the education of a whole breadth of people interested in the academic study of the artist, Michael Jackson.

Since we are not able to publish all these works in their entirety, we have included full citations as well as links to where they can be found, downloaded and bought online.

We hope this will be a yearly practice for *The Journal of Michael Jackson Academic Studies*, a way of presenting just a small selection of the critical discourse available. For a wider resource list of well over two-hundred sources please see *The Journal of Michael Jackson Academic Studies* resources page.

This companion presents a selection of twelve academic works within the greater body of critical discourse related to Michael Jackson, along with where to find these works and for what academic purposes one might read and cite them. While it is impossible to present the entire range of academic work, which has been constructed on Michael Jackson, this companion has been edited with a view to providing the reader with a very strong overview of the challenges and interpretations around the artist’s work in the past thirty years.

Elizabeth Amisu
Editor
1

Introduction: Telling Stories About Michael Jackson
By Susan Fast

Citation: 'Telling Stories About Michael Jackson' in Dangerous (New York, London, New Delhi, Sydney: Bloomsbury, 2014), pp. 1-16.

Amazon US, Amazon UK

Published in 2014, Susan Fast's Dangerous is one of the landmark monographs in Michael Jackson Studies. Fast's intricate dissection of a single album takes the reader into Jackson's oft-denied 'deep political engagement, adult expressions of sexuality' and 'spiritual reflection'. Her introduction, a short sixteen pages in a page-size closer to octavo than quarto condenses the myths about Jackson and resoundingly refutes them while highlighting the significance of his work. This source is particularly for those who are interested in musicology, film and Jackson’s misrepresentation.

Selected Further Reading:


Michael Jackson and Television Before ‘Thriller’
By Matthew Delmont

Citation: Delmont, Matthew, 'Michael Jackson & Television before Thriller', The Journal of Pan African Studies, 3 (2010), pp. 64-78.

Link to the Source

Moments like Motown 25 and the Black or White short film debut typify Michael Jackson as an audio-visual phenomenon but Matthew Delmont's article investigates the roots of Michael Jackson's representation as a television star right from his early career. Delmont charts Jackson's early television appearances in the 1970s such as the Ed Sullivan Show. Published in 2010, in a fantastic collection by The Journal of Pan African Studies dedicated entirely to Michael Jackson, this article is particularly useful for those who are interested in cultural, media and film studies.

Selected Further Reading:
3

Monster Metaphors: Notes on Michael Jackson’s ‘Thriller’
By Kobena Mercer


Link to the Source

Published 1986, Kobena Mercer's 'Monster Metaphors' deconstructs the metaphor of Jackson as monster, in terms of his racial heritage and sexuality through the use of film language. It is a choice example of contemporaneous criticism about Michael Jackson's art. Academic discourse in Michael Jackson Studies is often skewed because of subsequent reductions of the artist. Criticism that precedes the worst of these reductions (like Mercer's) is of great value. This source is a particularly useful text for those interested in film studies and ethnicity criticism.

Selected Further Reading:
- Mercer, Kobena, Welcome to the Jungle New Positions in Black Cultural Studies (Hoboken: Taylor and Francis, 2013)

---

4 Contemporaneous criticism is a term that denotes works written at a similar time to the art they discuss.
4

“When You Have to Say ‘I Do’”: Orientalism in Michael Jackson's “Liberian Girl”
By Jeremy Samuel Faust


Link to the Source

Published in the 2012 in the Journal of Popular Music and Society, Jeremy Samuel Faust's "When You Have to Say I Do": Orientalism in Michael Jackson's 'Liberian Girl" really exemplifies the complexity of Michael Jackson's art in terms of musical composition and cultural intervention. Faust details how Jackson both engages with and then rejects notions of orientalism in terms of musical annotation, as well as in the short film of the eponymous track. This is a particularly useful text for those interested in music, literary criticism and ethnicity criticism.
5

Michael Jackson, Black Modernisms and the Ecstasy of Communication
By Michele Wallace

Citation: Wallace, Michele, 'Michael Jackson, Black Modernisms and the Ecstasy of Communication', *Third Text*, 3 (1989), pp. 11-22.

*Link to the Source*

Michele Wallace's 'Black Modernisms: Michael Jackson and the Ecstasy of Communication', originally published in 1989, is another example of fantastic contemporaneous criticism which helps us to read Jackson's art, just as much as it enables us to understand the environment in which it was initially received. Wallace takes Jackson's work from a unique perspective, considering Jackson through the guise of the black man he was and the racially charged world he inhabited. This is a particularly useful source for those interested in ethnicity criticism, film studies and representation.

Selected Further Reading:
6

**Dancing with Michael Jackson**

By Toni Bowers


*Link to the Source*

Published in 2015, Toni Bowers' essay landed like a meteor, helping to reignite the academic conversation about Jackson's work and his ongoing cultural vilification. In it she explores the collective marginalisation of Jackson as symptomatic of wider attempts to reduce Jackson's significance and whitewash his artistic contributions to both American culture and society. This is a particularly useful source for those interested in representation and cultural studies.

**Selected Further Reading:**

7

Love: The Human Family’s Most Precious Legacy
By Michael Jackson


Link to the Source

Jackson’s heartfelt and thought-provoking speech at the Oxford Union in 2001 was published almost a decade later by The Journal of Pan African Studies. It highlights Jackson’s life of experience and is a primary source that everyone interested in Michael Jackson should read. This treatise on ‘love’ presents Jackson’s belief in ‘love’ as the single most important legacy a parent can hand down to their children. In this speech Jackson was incredibly honest about himself, his life and his ethos.

Selected Further Reading:

- ———, Moonwalk (London: Doubleday, 1988)
8

“I Ain't Scared of No Sheets”: Re-Screening Black Masculinity in Michael Jackson's Black or White
By Joseph Vogel


Link to the Source

Published in 2015 by cultural critic and author, Joseph Vogel, “I Ain't Scared of No Sheets”: Re-Screening Black Masculinity in Michael Jackson's Black or White’ takes a bold and in-depth look at the release of Jackson’s Black or White. From the riots, which formed the backdrop to Jackson’s release, to the ongoing issues of racial representation and fears surrounding miscegenation. This source is particularly useful for those who are interested in ethnicity criticism, and film studies.

Selected Further Reading:

- ——, Featuring Michael Jackson: Collected Writings on the King of Pop (Baldwin Books, 2012)
- ——, Earth Song: Inside Michael Jackson’s Magnum Opus (BlakeVision Books, 2011)
- ——, Man in the Music: The Creative Life and Work of Michael Jackson (Sterling, 2011)
9

The Roots and Routes of Michael Jackson’s Global Identity
By Sylvia J. Martin


Link to the Source

How exactly did Michael Jackson, an African-American child from a working class family in barely desegregated America, become a one-man international conglomerate, who wielded the power of his celebrity as a two-edged sword, which was as effective in fissuring his persona as it was in ‘making the world a better place’? Published in 2012, ‘The Roots and Routes of Michael Jackson’s Global Identity’ charts Jackson’s meteoric rise and his journey from the heart of Americana to the heart of a global village and from a world of vinyl records to one of digital mp3s. This is a very useful source for those interested in cultural studies.

Selected Further Reading:

- ———, 'Remembering Michael Jackson: Moonwalking between Contradictions' in LearCenter.org (2010)
Michael Jackson's Death as a Social Event
By Aneta Ostaszewska

Citation: Ostaszewska, Aneta, 'Michael Jackson's Death as a Social Event' in Post Script. After Michael Jackson’s Death (Tauro, 2010).

Link to the Source

This extract from the 2010 book by Polish academic, Aneta Ostaszewska takes a look at Jackson as a pop culture phenomenon from the perspectives of sociology and anthropology in an attempt to question how popular culture celebrates death. Ostaszewska first considers the reframing of Jackson’s past and vilification by the media, then investigates the authenticity of public mourning before finally moving towards key historical moments of public grief. This is a particularly useful text for those interested in anthropology, cultural studies and celebrity studies.

Selected Further Reading:
- Ostaszewska, Aneta, Post Scriptum. Po Śmierci Michaela Jacksona (Tauro, 2010)
- ———, Michael Jackson Jako Bohater Mityczny. Perspektywa Antropologiczna (Wydawnictwa Akademickie I Profesjonalne, 2009)
11

Throwing Stones to Hide Your Hands: The Mortal Persona of Michael Jackson
By Elizabeth Amisu


Link to the Source

This article was written in 2014 after a long period research revealed just how little academic analysis of Jackson’s representation there was. The essay draws upon the multi-modal art, political impact and cultural significance of Michael Jackson, in order to deconstruct his many personas: Idol, Wacko, Monster and Immortal and goes on to conclude that the most important representation Jackson engendered was his very own mortal persona. This article is particularly aimed towards those interested in cultural studies and representation.

Selected Further Reading:

- Amisu, Elizabeth, ‘*Crack Music*: Michael Jackson’s Invincible’, 23 October 2014, *Writing Eliza*
- ———, ‘Are We Losing Michael Jackson All Over Again?’ *The Journal of Michael Jackson Academic Studies*. 29 August 2014
- ———, ‘The Isle is Full of Noises’: Revisiting the Peter Pan of Pop’, 22 August 2014, *Writing Eliza*
- ———, ‘On Michael Jackson’s ‘Dancing the Dream’, 7 July 2014, *Writing Eliza*
12

The Real Abstraction of Michael Jackson
By Jeremy Gilbert


Amazon UK, Amazon US

Jeremy Gilbert is a writer, researcher and activist. His essay, ‘The Real Abstraction of Michael Jackson’, is an undeniable work which forces the reader to accept that the construct, “Michael Jackson”, lauded and vilified by the press and the public was entirely distinct and separate from the person, Michael Jackson, who lived and breathed between 1958 and 2009. With keen academic insight on the concepts of simulacrum, over-representation and hyper-reality, this essay traces the journey of Jackson’s avatars, his as they jostled for supremacy. This article is particularly aimed towards those interested in cultural studies, philosophy and representation.

Selected Further Reading:

- ——— and Ewan Pearson, Discographies: Dance Music, Culture, and the Politics of Sound (Routledge, 1999)
Contributors

TONI BOWERS is Professor of English at the University of Pennsylvania. She specializes in English Literature from the Restoration to the French Revolution. She is the author of Force or Fraud: British Seduction Stories and the Problem of Resistance (2011) and The Politics of Motherhood: British Writing and Culture (1996).

MATTHEW DELMONT is Associate Professor of History at Arizona State University & author of The Nicest Kids in Town: American Bandstand, Rock 'n' Roll, and Civil Rights in 1950s Philadelphia (2012). He has lectured widely on African-American history, mixed-race identity, the Obama presidency, hip-hop, oral history and social media.

SUSAN FAST is Professor of English and Cultural Studies at McMaster University, Canada. Her research interests include representations of gender and sexuality, race and ethnicity and geopolitical violence in contemporary popular music. She is author of In the Houses of the Holy: Led Zeppelin and the Power of Rock Music (2001).

JEREMY SAMUEL FAUST is a composer and serves as president of the Grammy-award winning vocal ensemble, Roomful of Teeth. He has written for both Slate and the Journal of Popular Music and Society. He is a doctor and works in New York City.

JEREMY GILBERT is a Professor of Cultural and Political Theory and editor of the journal, New Formations. He writes widely on cultural theory, politics and music. His work has appeared in various international publications and been translated into French, Spanish and German. His most recent book is Common Ground: Democracy and Collectivity in an Age of Individualism (2013).

SYLVIA J. MARTIN is a Professor in the Anthropology department at Pomona College, Claremont, CA. She was also the recipient of a Fulbright Scholarship.
KOBENA MERCER is Professor of History of Art and African-American Studies at Yale University. He specialises in the work of black artists and his research addresses cross-cultural aesthetics in transnational contexts where issues of race, sexuality, and identity converge.

KARIN MERX is co-founder and editor of The Journal of Michael Jackson Academic Studies. Her PhD research focuses on the museum policy of the director, Edy de Wilde at the Stedelijk Museum, Amsterdam (1963-1984). She is an academic, musician, artist and film-maker.

ANETA OSTASZEWSKA is the author of Michael Jackson. An Anthological Perspective (2009). She currently works at the Higher School of Pedagogy of Rehabilitation, "Pedagogium" and her research focus is the category of childhood and child image in popular culture.

JOSEPH VOGEL is Assistant Professor at Merrimack College, North Andover, Massachusetts. His research focus is contemporary American literature, Film Studies, popular music, popular culture, and environmental studies. He is the author of several books on Michael Jackson including Man in the Music: The Creative Life and Work of Michael Jackson (2011) and Featuring Michael Jackson: Collected Writings on the King of Pop (2012).

MICHELE WALLACE is Professor of English, Women’s Studies and Film Studies at the City College of New York and the City University of NY Graduate Centre. She is author of Black Macho and the Myth of the Superwoman (1979) and Black Popular Culture: A Project, Dark Designs and Visual Culture (2005).
Call for Papers

This is an exciting opportunity for you to contribute to the world’s only academic journal on Michael Jackson’s art. You will also be in good company with a growing field of Michael Jackson Studies Academics from around the world.

Papers Required

1) Articles/Essays/Papers (approx. 2000-6000 words)
2) Book Reviews (approx. 250-750 words).

You do not need to be a professional academic to write for us. Any author can submit for online publication as long as their work is proofread and well-referenced.

Each essay must include an ‘Abstract’ (100-250 words) and a brief ‘Biography’ (100-200 words).

Submit entries/abstracts/queries to the Editors:
1. Karin Merx (karinmerx[at]michaeljacksonstudies.org)
   [Music/Reviews/Cultural Philosophy/Cultural Studies/Art History/Fine Art]
2. Elizabeth Amisu (elizabethamisu[at]michaeljacksonstudies.org)
   [Film/Literature/Performance/Reviews/Cultural Studies]

Style Requirements

- A specific academic style, such as Chicago Manual of Style (14th/15th edition) or MHRA (3rd edition).
- See http://bit.ly/1jg8Zdg for a comprehensive reference list of academic sources, primary and secondary material.
- We can accept manuscripts in Word, PDF or RTF formats. We prefer email attachments.
• Citations: We prefer, where possible, the use of footnotes for references.

• Quotations: For poetry of three or more lines and prose quotations of four or more lines, please use indented block quotations. Shorter quotations may be included in the body of the essay.

• Languages: We take work in a range of languages. American and British spelling are both acceptable. If your text includes quotations in a language other than English, use authoritative translations (or your own), followed by English translation in brackets. Identify your translators in the footnotes.
  
  o The titles of books and articles in languages other than English should be followed immediately by their English translations in brackets.

• Font: Use Calibri 12 (non-proportional) font.

• Margins: Set at 1-inch right, left, top, and bottom. Do not justify right margin. Do not set widow/orphan protection.

• Line Spacing: Double space (2 line spaces) entire manuscript, including notes and block quotes.

• Page Numbers: Number pages in upper right corner.

• Character Spacing: Use a single space after periods, colons, commas and semicolons.

• Hyphenation: Do not use automatic hyphenation. Do not hyphenate end-of-line words.
Support

_The Journal of Michael Jackson Academic Studies_ is supported by _The Protagonist_, its editors, and private benefactors to enable us to present academic work here for free.

Permissions

The opinions expressed on this site do not necessarily reflect the views of the editors, their respective educational establishments or our sponsors, _The Protagonist_.

Essays may not be copied or downloaded from this compilation or our site without the express permission of the authors. Multimedia may not be downloaded or copied from this site without permission from the copyright holder or holders.

Authors are responsible for securing any necessary permissions for illustrations to their essays. Contact the Editors if you are having difficulty doing this.

The editors have made every effort to obtain permission from copyright holders, but in some cases have been unable to contact the holders.

If you have any further information about copyrights and permissions of material on this site, please contact the editors.
Topics

We are seeking academic essays on the following topics. Those highlighted in red are of particular need and interest in the field:

- MJ and Dance
- MJ and Renaissance Art
- MJ and Film
- MJ and African-American Heritage
- MJ and Musicology
- MJ and Culture
- MJ and History
- MJ and Art History
- MJ and Theatre
- MJ and Literature
- Michael Jackson as Composer
- Michael Jackson as Persona
- Michael Jackson as Auteur
- Michael Jackson’s Legacy
- Michael Jackson and the Creative Process
- Michael Jackson and Fashion
- Off The Wall (1979)
- Thriller (1982)
- Bad (1987)
- Dangerous (1991)
- HIStory (1995)
- Blood on the Dance Floor (1997)
- Invincible (2001)
- MJ and Tours
- MJ and Live Performance
- MJ and Dance
- MJ and Misappropriation/Contemporization
- Moonwalk (Doubleday, 1988)
- Dancing the Dream (Doubleday, 1992)
- Earth Song
Monographs

We would like academic book reviews for the following monographs:

- Swedien, Bruce, *In the Studio with Michael Jackson* (Hal Leonard, 2009)