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Department of Popular Culture
School of Cultural and Critical Studies
Bowling Green State University
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EDUCATION: Department of Anthropology, University of Pennsylvania, Philadelphia, PA
Ph.D., 2002.
Dissertation: “Modern Noise and Ethnic Accents: Indonesian Popular Music
in the Era of *Reformasi*.”

Haverford College, Haverford, PA
B.A., Sociology/Anthropology, 1992.
Senior Thesis: “Rites of the Condemned: Sociomusical Aspects of Speed Metal Music.”

FULL-TIME ACADEMIC APPOINTMENTS:

Professor. Department of Popular Culture, School of Cultural and Critical Studies. *Affiliated Faculty*, Program in American Culture Studies, Program in Asian Studies. Bowling Green State University, 2015-Present.

Acting Chair and Graduate Coordinator. Department of Popular Culture. Bowling Green State University. 2016.

Associate Professor. Department of Popular Culture. Bowling Green State University. 2009-2015.

Assistant Professor. Department of Popular Culture, Bowling Green State University. 2003-2009.

PUBLICATIONS:

Books:

Varas-Díaz, Nelson, Jeremy Wallach, Esther Clinton, and Daniel Nevárez-Araújo, eds. *Defiant Sounds: Heavy Metal Music in the Global South*. Lanham, MD: Lexington Books, 2023.

Wallach, Jeremy. *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001*. New Perspectives in Southeast Asian Studies, Volume 3. Madison, WI: University of Wisconsin Press, 2008.

Wallach, Jeremy, Harris M. Berger, and Paul D. Greene, eds. *Metal Rules the Globe: Heavy Metal Music around the World*. Durham, NC: Duke University Press, 2011.

Academic Journal Special Issue:

Wallach, Jeremy and Esther Clinton, eds. "Constructing Genre in Indonesian Popular Music: From Colonized Archipelago to Contemporary World Stage." Special Issue of *Asian Music* 44(2); 2013.

Academic Journal Articles:

Harnish, David and Jeremy Wallach. "'Dance to Your Roots': Genre Fusions in the Music of Indonesia's Krakatau." *Asian Music* 44 (2): 115-134, 2013.

Hickam, Brian and Jeremy Wallach. "Female Authority and Dominion: Discourse and Distinctions of Heavy Metal Scholarship." *Journal for Cultural Research* 12 (3): 255-277, 2011.

Wallach, Jeremy. "Rainforest to Raves: Ethnomusicological Forays into Popular Music." *Journal of World Popular Music* 6 (2): 223-227, 2019.

_____. "Living the Punk Lifestyle in Jakarta." *Ethnomusicology* 52(1): 97-115, 2008.
Winner of the 2009 Richard Waterman Junior Scholar Prize.

_____. "Underground Rock Music and Democratization in Indonesia." *World Literature Today* 79 (3-4): 16-20, 2005.

_____. "Of Gongs and Cannons: Music and Power in Island Southeast Asia." *Wacana Seni Journal of Arts Discourse* 3: 1-28, 2004.

_____. "The Poetics of Electrosonic Presence: Recorded Music and the Materiality of Sound." *Journal of Popular Music Studies* 15(1): 34-64, 2003.

_____. "Exploring Class, Nation, and Xenocentrism in Indonesian Cassette Retail Outlets." *Indonesia* 74 (October): 79-102, 2002.

Wallach, Jeremy and Esther Clinton. "History, Modernity, and Music Genre in Indonesia: Introduction to the Special Issue." *Asian Music* 44(2): 3-23, 2013.

Wallach, Jeremy and Alexandra Levine, "'I Want *You* to Support Local Metal': A Theory of Metal Scene Formation." *Popular Music History* 6 (1/2): 119-39, 2011.

Peer-Reviewed Book Chapters:

Clinton, Esther and Jeremy Wallach. “‘United We Never Shall Fall’: Thoughts on Metal and Disability.” In *Heavy Metal and Disability: Crips, Crowds, and Cacophonies* (Jasmine Shadrack and Keith Kahn-Harris, eds.), Bristol, UK: Intellect Books, pp. 9-22, 2024.

_____. “Facing the Musical Other: Alfred Schutz, Emmanuel Levinas, and the Ethnography of Musical Experience.” In *The Oxford Handbook of the Phenomenology of Music Cultures* (Harris M. Berger, Friedlind Riedel, and David VanderHamm, eds.). New York: Oxford University Press, pp. 611-635, 2024.

_____. “Talking Metal: A Social Phenomenology of Hanging Out in Metal Culture.” In *Heavy Metal Music and the Communal Experience* (Nelson Varas-Díaz and Niall W. R. Scott, eds.). Lanham, MD: Lexington Books, pp. 37-55, 2016.

_____. “Recoloring the Metal Map: Metal and Race in Global Perspective.” In *Modern Heavy Metal: Markets, Practices and Cultures* (Toni-Matti Karjarlainen and Kimi Kärki, eds.). Helsinki: Aalto University School of Business, pp. 274-282, 2015.

Hecker, Pierre, Mark LeVine, Nahid Siamdoust, and Jeremy Wallach. “By Way of an Epilogue: The Joys of Resistance.” In *We'll Play Till We Die: Journeys across a Decade of Revolutionary Music in the Muslim World* by Mark LeVine. Berkeley: University of California Press, pp. 251-285, 2022.

Moser, Sarah, Esther Clinton, and Jeremy Wallach. “Leisure Activities in Southeast Asia.” In *The Palgrave Handbook of Leisure Theory* (Karl Spracklen, Brent Lashua, Erin Sharpe, and Spencer Swain, eds.). Hampshire, UK: Palgrave Macmillan, pp. 107-125, 2017.

Varas-Díaz, Nelson, Daniel Nevárez-Araújo, Jeremy Wallach, and Esther Clinton. “Metal in the Distorted South: A Call for Defiance and Reflection.” In *Defiant Sounds: Heavy Metal Music in the Global South* (Nelson Varas-Díaz, Jeremy Wallach, Esther Clinton, and Daniel Nevárez-Araújo, eds.). Lanham, MD: Lexington Books, pp. 9-29, 2023.

Wallach, Jeremy. “The Entextualization of Performative Sociality: Ethnomusicological Approaches to Sonic Encoding and Decoding.” *The Ethnography of Recording Studios* (Serena Facci and Giovanni Giuriati, eds.). Venice, Italy: Fondazione Giorgio Cini Intercultural Institute of Comparative Music Studies, pp. 52-57, 2024.

_____. “Asian Metal Rising: Metal Scene Formation in the World’s Most Populous Region.” In *The Cambridge Companion to Metal Music* (Jan Herbst, ed.). Cambridge: Cambridge University Press, pp. 319-329, 2023.

- _____. “Reformasi-Era Popular Music Studies: Reflections of an Anti-Anti-Essentialist.” In *Sounding Out the State of Indonesian Music* (Andrew McGraw and Christopher J. Miller, eds.). Ithaca, NY: Cornell University Press, pp. 162-179, 2022.
- _____. “Global Rock as Postcolonial Soundtrack.” In *The Bloomsbury Handbook of Rock Music Research* (Allan Moore and Paul Carr, eds.). New York: Bloomsbury, pp. 469-485, 2020.
- _____. “Indieglobalization and the Triumph of Punk in Indonesia.” In *Sounds and the City: Essays on Music, Globalisation and Place* (Brett Lashua, Karl Spracklen and Stephen Wagg, eds.). Hampshire, UK: Palgrave Macmillan, pp. 148-161, 2014.
- _____. “Notes on Dangdut Music, Popular Nationalism and Indonesian Islam.” In *Sonic Modernities in the Malay World: A History of Popular Music, Social Distinction and Novel Lifestyles (1930s – 2000s)* (Bart Barendregt, ed.). Leiden: Brill, pp. 271-289, 2014.
- _____. “Underground Rock Music and Democratization in Indonesia.” In *Out of the Absurdity of Life: Globale Musik, Norient 012* (Thomas Burkhalter and Theresa Beyer, eds.). Solothurn, Germany: Traversion, pp. 172-181, 2012.
- _____. “Distortion-Drenched Dystopias: Metal in Island Southeast Asia.” In *Reflections in the Metal Void* (Niall W. R. Scott, ed.). Oxford: Inter-Disciplinary Press, pp. 101-119, 2012.
- _____. “Unleashed in the East: Metal Music, Masculinity, and ‘Malayness’ in Indonesia, Malaysia and Singapore.” In *Metal Rules the Globe: Heavy Metal Music around the World* (Jeremy Wallach, Harris M. Berger, and Paul D. Greene, eds.). Durham, NC: Duke University Press, pp. 86-105, 2011.
- _____. “Living the Punk Lifestyle in Jakarta.” In *White Riot: Punk Rock and the Politics of Race*. (Stephen Duncombe and Maxwell Tremblay, eds.). London: Verso, pp. 317-332, 2011.
- _____. “Engineering Techno-Hybrid Grooves in Two Indonesian Sound Studios.” In *Wired for Sound: Engineering and Technologies in Sonic Cultures* (Paul D. Greene and Thomas Porcello, eds.). Middletown, CT: Wesleyan University Press, pp. 138-155, 2005.
- _____. “Snapshot 11.4: World Beat.” In *Music Cultures in the United States: An Introduction* (Ellen Koskoff, ed.). New York: Routledge, pp. 370-377, 2005.
- _____. “‘Goodbye My Blind Majesty’: Music, Language, and Politics in the Indonesian Underground.” In *Global Pop, Local Language* (Harris M. Berger and Michael T. Carroll, eds.). Jackson, MS: University Press of Mississippi, pp. 53-86, 2003.

Wallach, Jeremy, Harris M. Berger, and Paul D. Greene. "Affective Overdrive, Scene Dynamics, and Identity in the Global Metal Scene." In *Metal Rules the Globe: Heavy Metal Music around the World* (Jeremy Wallach, Harris M. Berger, and Paul D. Greene, eds.). Durham, NC: Duke University Press, pp. 3-33, 2011.

Wallach, Jeremy and Esther Clinton. "Is Heavy Metal a Protest Music?" In *The Oxford Handbook of Protest Music* (Noriko Manabe and Eric Drott, eds.). New York: Oxford University Press. Forthcoming.

_____. "Burgerkill Plays Dayton: The Arrival of Indonesian Metal in Ohio." In *Popular Music in East and Southeast Asia: Sonic (Under)Currents and Currencies* (Mayco Santaella, ed.). Kuala Lumpur, Malaysia: Sunway University Press, 118-129, 2022.

_____. "Theories of the Post-Colonial and Globalization: Ethnomusicologists Grapple with Power, History, Media, and Mobility." In *Theory for Ethnomusicology: Histories, Conversations, Insights; Second Edition* (Harris M. Berger and Ruth Stone, eds.). Upper Saddle River, NJ: Prentice Hall, 114-139, 2019.

_____. "The Horror and the Allure: Metal, Power, Gothic Literature, and Multisubjectivity." In *Connecting Metal to Culture: Unity in Disparity* (Miko Elovaara and Bryan Bardine, eds.). Lanham, MD: Lexington Books, pp. 99-118, 2017.

Wallach, Jeremy and Alexandra Levine. "'I Want *You* to Support Local Metal': A Theory of Metal Scene Formation." In *Heavy Metal: Controversies and Countercultures* (Titus Hjelm, Keith Kahn-Harris, and Mark LeVine, eds.). Bristol, CT: Equinox Press, pp. 117-135, 2013.

Book and Recording Reviews:

Wallach, Jeremy. "Eggheadbanger Classic: A Reflection on Keith Kahn-Harris's *Extreme Metal: Music and Culture on the Edge* [Oxford: Berg, 2006]." *Metal Music Studies* 11:1, in press.

_____. "Decolonizing Metal Studies: The Documentary Films of Nelson Varas-Díaz and Puerto Rico Heavy Metal Studies" (Review of *The Distorted Island* [2015] and *The Metal Islands* [2017]). *MUSICultures* 46(1): 163-166, 2019.

_____. Review of *Gongs and Pop Songs: Sounding Minangkabau in Indonesia* by Jennifer A. Fraser (Athens, OH: Ohio University Press, 2015). *Indonesia* 102: 121-123, 2016.

_____. "Review Essay: Echoes of the Twentieth Century" (Review of *Echo & Reverb: Fabricating Space in Popular Music Recording, 1900-1960* by Peter Doyle, Middletown, CT: Wesleyan University Press, 2005). *Ars Lyrica* 18: 225-229, 2009.

- _____. Review of *Making Scenes: Reggae, Punk, and Death Metal in 1990s Bali* by Emma Baulch (Durham, NC: Duke University Press, 2007). *Journal of Anthropological Research* 65: 331-333, 2009.
- _____. Review of *Black Mirror: Reflections in Global Musics* (Dust-to-Digital DTD-10; 2007). *Ethnomusicology* 53(1): 176-178, 2009.
- _____. Review of *New York City: Global Beat of the Boroughs* (Smithsonian Folkways Recordings SFW CD 40493; 2001). *Ethnomusicology* 49(3): 209-212, 2005.
- _____. Review of *Songs and Gifts at the Frontier: Person and Exchange in the Agusan Manobo Possession Ritual* by José Buenconsejo (Current Research in Ethnomusicology Volume 4, New York: Routledge, 2002). *Asian Music* 36(1): 123-127, 2005.
- _____. Review of *The Rough Guide to the Music of Indonesia* (World Music Network RGNET 1055 CD; 2000), *Ethnomusicology* 48(3): 464-468, 2004.
- _____. Review of *Prison Songs: Historical Recordings from Parchman Farm 1947-48*, Vols.1 and 2 (Rounder Records CD 1714, 1715; 1997). *Yearbook for Traditional Music* 32: 235-36, 2000.
- _____. Review of “A History of Siamese Music Reconstructed from Western Documents, 1505-1932” (T. Miller and J. Chonpairot; *Crossroads* 8/2:1-192, 1994). *Khosana* 24: 3-4, 1997.
- _____. Review of *My Music* (S. Crafts, D. Cavicchi, C. Keil, and the Music in Daily Life Project; Hanover, NH: University Press of New England, 1993). *Oral History Review* 23(2): 128-30, 1996.

Additional Publications:

- Clinton, Esther, Jeremy Wallach, Nelson Varas-Díaz, and Daniel Nevárez-Araújo. “Epilogue: Metal Unbound.” In *Defiant Sounds: Heavy Metal Music in the Global South* (Nelson Varas-Díaz, Jeremy Wallach, Esther Clinton, and Daniel Nevárez-Araújo, eds.). Lexington Books, pp. 387-389, 2023.
- Nevárez-Araújo, Daniel, Nelson Varas-Díaz, Jeremy Wallach, and Esther Clinton. “Introduction: Of ‘Metal’ and Metal: A Global South Approach to Metal Studies.” In *Defiant Sounds: Heavy Metal Music in the Global South* (Nelson Varas-Díaz, Jeremy Wallach, Esther Clinton, and Daniel Nevárez-Araújo, eds.). Lanham, MD: Lexington Books, pp. 1-5, 2023.

Wallach, Jeremy. Foreword. *Teaching Metal* (Bryan Bardine and Kevin Ebert, eds.). Lanham, MD: Lexington Books. Forthcoming.

_____. "Thoughts on the 10th Anniversary of *Metal Rules the Globe*." International Society for Metal Music Studies (ISMMS) official website. May 8, 2021. <https://metalstudies.org/mms101/thoughts-on-the-10th-anniversary-of-metal-rules-the-globe-w-jeremy-wallach/>

_____. "Musical Protest in Indonesian Metal." *Norient: Network for Local and Global Sounds and Media Culture*. Available on Norient.com, August 28, 2017.

_____. "East of Hell: Black Metal in Indonesia." *Norient: Network for Local and Global Sounds and Media Culture*. May 12, 2016. Available on Norient.com.

_____. "Corruption at All Levels." In *Seismographic Sounds: Visions from a New World* (Theresa Beyer, Thomas Burkhalter, and Hannes Liechti, eds.). Bern, Switzerland: Norient Books, pp. 22-23, 2015.

_____. "Singing in the Streets of Jakarta." *Norient: Network for Local and Global Sounds and Media Culture*. January 15, 2015. Available on Norient.com.

_____. "Preface: Indonesia and the Globalized World." In *Komunikasi dan Komodifikasi: Mengkaji Media dan Budaya dalam Dinamika Globalisasi* [Communication and Commodification: Researching Media and Culture within the Dynamics of Globalization] by Idi Subandy Ibrahim and Bachruddin Ali Akhmad. Jakarta: Yayasan Pustaka Obor Indonesia, xvii-xix, 2014.

_____. Foreword. In *Hardcore, Punk, and Other Junk: Aggressive Sounds in Contemporary Music* (Eric James Abbey and Colin Helb, eds.), Lanham, MD: Lexington Books, ix-x, 2014.

_____. "5 Video Clips from Indonesia." *Norient: Network for Local and Global Sounds and Media Culture*. September 26, 2014. Available on Norient.com.

_____. "Rock Music in Indonesia." *Norient: Network for Local and Global Sounds and Media Culture*. Published October 22, 2013. Available on Norient.com.

_____. "Distortion-Drenched Dystopias: Metal and Modernity in Southeast Asia." In *The Metal Void: First Gatherings Critical Issues Volume 88* (Niall W. R. Scott, ed.). Oxford, UK: The Inter-Disciplinary Press, pp. 357-366, 2010. E-Book available from interdisciplinary.net.

_____. "Dangdut Trendy." *Inside Indonesia* 78 (April-June): 30, 2004.

_____. "Aural Autocracies: Music and Power in Island Southeast Asia." *Middle Atlantic Chapter of the Society for Ethnomusicology Newsletter* 15(2): 3-6, 1996.

Wallach, Jeremy and Esther Clinton, "Epilogue: *Sesuatu Pandangan yang Merakyat* [An Approach Close to the People]: The Bowling Green Approach." In *Riset Komunikasi dan Budaya: Perspektif Teoretik dan Riset* [Communication and Cultural Research: Theoretical and Research Perspectives], (Idi Subandy Ibrahim and Bachruddin Ali Akhmad, eds.). Depok, Indonesia: Rajawali Press, pp. 375-382, 2021.

Encyclopedia Entries:

Wallach, Jeremy. "Dangdut" and "Heavy Metal: Global Dissemination and Expansion." In *Encyclopedia of Popular Music of the World, Volume IV: Genres* (John Shepherd, David Horn, Dave Laing, Paul Oliver, and Peter Wicke, eds.). London: Continuum. Forthcoming.

_____. "World Beat." In *The Garland Encyclopedia of World Music Volume 3: The United States and Canada* (Ellen Koskoff, ed.). New York: Garland, pp. 337-342, 2001.

Wallach, Jeremy and Vinay Dharwadker. "South and Southeast Asia." In *The Greenwood Encyclopedia of World Popular Culture, Volume 6: Asia and Pacific Oceania* (Vinay Dharwadker and Gary Xu, eds., Gary Hoppenstand, General Editor). Westport, CT: Greenwood, pp. 211-226, 2007.

Translations:

Wallach, Jeremy. "Poétique de la Presence Electro-Sonique: Musique Enregistrée et Matérialité du Son." In *Penser les Musiques Populaires* (Gérôme Guibert and Guillaume Heuguet, eds.). Paris: La Rue Musicale/Philharmonie, 2022.

_____. *Musik Popular Indonesia 1997-2001: Kebisingan dan Keberagaman Aliran Lagu* [Indonesian-Language Edition of *Modern Noise, Fluid Genres*]. With a New Preface. Depok, Indonesia: Komunitas Bambu, 2017.

_____. "Selamat Tinggal Sang Butaku [Goodbye My Blind Majesty]," In *Bahasa dan Kuasa* [Language and Power], Revised Edition (Yudi Latif and Idi Subandy Ibrahim, eds.). Bandung, Indonesia: Penerbit Simbiosis. Forthcoming.

IN PREPARATION:

Wallach, Jeremy. "Popular Music Culture: Vernacular Philosophy and the Human Crisis." Book manuscript in progress.

_____. "Music and Popular Culture." In *The Bloomsbury Handbook for Ethnomusicology* (Sarah Weiss and Sarah Morelli, eds.). New York: Bloomsbury. In progress.

_____. "Global Metal, Digital Media, and Scenic Consciousness: An Ethnometallurgist's Diary." *Metal Music Studies*, 10th Anniversary Issue. In progress.

_____. "Converging Points, Discrete Artistic Sensibilities, and the Pedagogical Bent: Ethnographies of Philippine Auditory Popular Cultures Lecture Series." Special Section of *Kritica Kultura*. In progress.

CONFERENCE PAPERS AND PRESENTATIONS:

Invited Lectures:

"Popular Music, Tourism, and Education." Co-presented with Kurt Baer. Division of Music Education, Chiang Mai Rajabhat University, Chiang Mai, Thailand; August 2024.

"Punk dan Bahasa Inggeris [Punk and the English Language]." Keynote address presented (in Indonesian) at the Punk Scholars Network International Conference, Jakarta, Indonesia (Virtual); December 2023.

"After the Revolution: Recent Developments in Indonesian Popular Music." Presented at the Center for Southeast Asian Studies, Northern Illinois Univ., DeKalb, Ill.; October 2022.

"The Rise of Asian Heavy Metal." Presented at the Asian Studies Center, Michigan State University, Lansing, Michigan (Virtual); November 2021.

"Totem and Taboo in Punk Studies." Keynote address presented at the Punk Scholars Network International Conference, Jakarta, Indonesia (Virtual); December 2020.

"The Entextualization of Performative Sociality: Ethnomusicological Approaches to Sonic Encoding and Decoding." 25th Annual International Seminar, Fondazione Giorgio Cini Intercultural Institute of Comparative Music Studies, Venice, Italy; January 2019.

"Twenty Years of Popular Music in the Era of *Reformasi*: Reflections of an Anti-Anti-Essentialist." Presented at the "Sounding the State of Indonesian Music" Symposium, Cornell University, Ithaca, New York; March 2018.

- “‘Metal Is Always Protest Music’: An Ethnomusicological Perspective on the Indonesian Heavy Metal Scene.” Center for Music, Media and Place, Music and Culture Lecture Series, Memorial University, Newfoundland, Canada; February 2018. Live-streamed and archived. https://www.youtube.com/watch?v=vmT_tlMnfbs&t=368s
- “Modern Noise, Fluid Genres.” American Cultural Center, Embassy of the United States, Jakarta, Indonesia; July 2017.
- “Modern Noise.” Lecture/Discussion at Kedai Café, Jakarta, Indonesia; July 2017.
- “Theorizing Heavy Metal Community: Learning from Indonesia.” Symposium on Heavy Metal Music and the Communal Experience, University of Puerto Rico, Center for Social Research, San Juan, Puerto Rico; March 2014.
- “Diversification and the Duality of Domination in Global Heavy Metal.” Symposium on Heavy Metal and Globalization, University of Dayton, Dayton, Ohio; November 2012.
- “Technohybridity and Genre Formation in Democratic Indonesia.” First International Conference of the PhD in Music Program of the University of the Philippines: “The Impact of Music in Shaping Southeast Asian Societies.” Manila, Philippines; September 2011.
- “Using Indonesian and American Jazz to Understand American Culture.” Plenary presentation at the Culture, English Language Teaching and Literature Third Annual International Seminar, Soegijapranata Catholic University, Semarang, Indonesia; January 2011.
- “*Wajah Pribumi*: Iwan Fals and the Performance of Indonesian Masculinity.” Presented at “The Beat Goes On: Popular Music in Twentieth Century Southeast Asia,” Workshop sponsored by the Royal Netherlands Institute for Southeast Asian and Caribbean Studies (KITLV), Jakarta, Indonesia; January 2011.
- “Ghostly Presences: On the Uncanniness of Recordings.” Culture and Communication Graduate Colloquium Series, Drexel University, Philadelphia, Pennsylvania, March 2010.
- “Popular Music Genres in Democratic Indonesia, 1998-2009.” Musicology Colloquium, Oberlin College, Oberlin, Ohio; September 2009.
- “Popular Music and the Mass Media in Indonesia.” Lamont School of Music, University of Denver, Denver, Colorado; March 2009.
- “Fluid Genres: Indonesian Popular Music, National Identity, and Globalization.” Colorado College, Colorado Springs, Colorado; March 2009.

“The Relationship between Music and Culture.” Presented at the Honors College, Florida Atlantic University, Jupiter, Florida; February 2008.

“‘Dangdut Is the Music of My Country’: Popular Music after Soeharto.” Center for Southeast Asian Studies, University of Michigan, Ann Arbor, MI; January 2008.

“Technology, Commodification, and Authenticity in Popular Music.” Keynote Address, Fifth Annual Conference of the South Central Graduate Music Consortium, Duke University, Durham, North Carolina; September 2007.

“Popular Music and Islam in Post-Soeharto Indonesia.” Presented at the Center for Southeast Asian Studies, Northern Illinois University, DeKalb, Illinois; April 2005.

“Vampires and Mosh Pits in the Global Village: Producing an Indonesian Rock Music Video.” Presented in the Haverford College Young Alumni Lecture Series, Haverford, Pennsylvania; February 2005.

“*Dangdut Underground*: ‘Low Class’ Music and National Belonging in Indonesian Student Culture.” School of Music Colloquium Series, University of Wisconsin—Madison, Madison, Wisconsin; March 2004.

“Dangdut Music, Indonesian Islam, and ‘Unofficial Nationalism.’” Royal Netherlands Institute of South-East Asian and Caribbean Studies 17th Annual International Workshop on South-East Asian Studies. Workshop Title: “South-East Asian Pop Music in a Comparative Perspective.” Leiden University, The Netherlands; December 2003.

“Metacultural Performance: Music, Nation, and Mediation in Jakarta, Indonesia.” Presented for the Anthropology Program, MIT, Cambridge, Massachusetts; February 2003.

“From Studio to Street Corner: Production, Reception, and Replication of *Dangdut* Music in Indonesia.” Presented at the Department of Music, University of Richmond, Richmond, Virginia; January 2003.

“‘Because My Soul is Malay’: Genre, Class and National Authenticity in the Indonesian Student Music Scene.” Presented for the Department of Music, Ethnomusicology Colloquium Series, Columbia University, New York City; February 2002.

Conference Presentations:

“Representing Collectivities through Physical Media in Southeast Asian Popular Music.” To be presented at the Annual Meeting of the International Association for the Study of Popular Music—Southeast Asia, Taipei, Taiwan; August 2025.

“Encoding and Decoding the Nation in Southeast Asian Popular Music.” To be presented at the Annual Meeting of the International Association for the Study of Popular Music, Paris, France; July 2025.

“Forging Solidarities in the Global Metal-Scape: The View from Southeast Asia.” To be presented at the Eighth Biennial Meeting of the International Society for Metal Music Studies, Seville, Spain; June 2025.

Co-Presenter with Ally Dellgren, “Changing Class Composition of the Metal Audience, 1970-2024.” Presented at the Metal and Change Conference, Dayton, Ohio; October 2024 (Virtual).

“Voice of Baceprot and Global Feminism.” Presented at the Annual Meeting of the International Association for the Study of Popular Music—Southeast Asia, Bangkok, Thailand; July 2024.

“From Mass Medium to Hipster Affectation: Audiocassettes in Indonesia.” Presented at the Annual Meeting of IASPM-US, Philadelphia, Pennsylvania; April 2024.

“Sustainability Strategies in Indonesian Popular Music.” Presented at the Annual Meeting of the International Association for the Study of Popular Music—Southeast Asia, Penang, Malaysia; March 2023.

“Asian Metal as Decolonial Defiance.” Presented (via video recording) at the Fifth Biennial Meeting of the International Society for Metal Music Studies, Mexico City, Mexico; June 2022.

“We Are the Others: Thoughts on Disability, Music, Listening.” Presented at the Society for Ethnomusicology 66th Annual Meeting, Atlanta, Georgia (Virtual); October 2021.

“Brutal Asia Rising: The Reception of Asian Heavy Metal.” Presented at the 49th Annual Mid-Atlantic Region Association for Asian Studies Conference, Villanova, Pennsylvania; October 2021.

Co-Presenter with Esther Clinton, “Burgerkill Plays Dayton: The Arrival of Indonesian Metal in Ohio.” Presented at The Seventh Inter-Asia Popular Music Studies Conference. Kuala Lumpur, Malaysia (Virtual); December 2020.

Co-Presenter with Esther Clinton, “Metal Riles the Globe, or Does It? The Limits of a Proud Pariahs’ Music.” Presented at the Fourth Biennial Meeting of the International Society for Metal Music Studies, Nantes, France; June 2019.

“Why Global Metal Matters.” Presented at the Midwest Chapter of the Society for Ethnomusicology Annual Meeting, Indiana University, Bloomington, Indiana; April 2018.

Co-Presenter with Esther Clinton, “‘United We Never Shall Fall’: Thoughts on Metal and Disability.” Presented at the Metal in Strange Places Conference, University of Dayton, Dayton, Ohio; October 2016.

Co-Presenter with Esther Clinton, “Talking Metal: The Social Phenomenology of Hanging Out.” Presented at the International Association for the Study of Popular Music—US/Canada Chapters Combined Annual Meeting, Calgary, Alberta; May 2016.

“What Color Is Metal? A Polemic.” Presented at the Legions of Steel Metal Festival and Conference, Berkeley, California; October 2015.

Co-Presenter with Esther Clinton, “Recoloring the Metal Map: Metal and Race in Global Perspective.” Panel: “Unlocking the Truth about Metal, Race, and Ethnicity” (Co-Organizer). Presented at the Modern Heavy Metal Conference, Helsinki, Finland; June 2015.

Co-Presenter with David Harnish, “‘Dance to Your Roots’: Border-Crossing with Krakatau, Indonesia’s Jazz-Gamelan Fusion Band.” Presented at the Third Annual Rhythm Changes Conference, “Jazz Beyond Borders,” Amsterdam, the Netherlands; September 2014

“‘Indieglobalization’ and the Triumph of Punk in Indonesia.” Presented (in absentia) at the 35th Annual Southwest Popular Culture and American Culture Associations Conference, Albuquerque, New Mexico; February 2014.

“Straddling Indonesian Punk and Metal while Challenging Extremists: The Extraordinary Music Career of Arian Tigelas.” Presented at the Society for Ethnomusicology 58th Annual Meeting, Indianapolis, Indiana; November 2013.

One Finger Metal: Debating Violence in Indonesia’s Heavy Metal Scene.” Panel: “Aesthetics of Fear and Violence in Contemporary Popular Music.” Presented at the American Folklore Society 123rd Annual Meeting, Bloomington, Indiana; October 2011.

“Forging Heavy Metal in the Furnace of the Factory Town: Interrogating the Genre’s Dystopic Origin Myth.” Panel: “Imagining Utopian and Dystopian Landscapes in Current Popular Music” (Organizer). Presented at the International Association for the Study of Popular Music—Canada Annual Conference, Montreal, Canada; June 2011.

“‘*El Metal No Tiene Fronteras*’: The Global Conquest of an Outcast Genre.” Panel: “Metal Rules the Globe: Case Studies in Metal Music around the World” (Organizer and Chair). Presented at the IASPM-US Annual Conference, Cincinnati, Ohio; March 2011.

- “‘Easy Listening’: Rethinking Taste Hierarchies in Indonesian Pop.” Panel: “Toward an Aesthetic Analysis in Global Popular Musics” (Organizer and Chair). Presented at the Society for Ethnomusicology 55th Annual Meeting, Los Angeles; November 2010.
- “Love Songs and the Global Sound of Pop Romance.” Panel Title: “Sonic Mediation and Studio Technology.” Presented at the Society for Ethnomusicology 54th Annual Meeting, Mexico City, Mexico; November 2009.
- Co-presenter with Brian Hickam, Thomas Atwood, and Laura Wiebe Taylor. “Rising Force: The Current State of Heavy Metal Scholarship.” Presented at the Midwest Popular Culture Association Annual Meeting, Detroit, Michigan, October 2009.
- Co-presenter with Brian Hickam. “Female Authority and Dominion: Discourse and Distinctions of Heavy Metal Scholarship.” Presented at the Heavy Metal and Gender Conference, Cologne, Germany; October 2009.
- “Global Underground Rock, Mass Mediation, and the Problem of Authenticity.” Panel Title: “Action, Cut, Print! New Cultures of Media Production.” Presented at the American Anthropological Association 106th Annual Meeting, San Francisco, California; November 2008.
- “Distortion-Drenched Dystopias: Metal and Modernity in Southeast Asia.” Presented at the “Heavy Fundamentalisms: Music, Metal, and Politics” First International Conference, Salzburg, Austria; November 2008.
- “‘Dangdut Is the Best’: Popular Music, Genre Ideology, and the Middle Class.” Panel Title: “Contesting Genre in Indonesia and on the World Stage” (Co-Organizer). Presented at the Society for Ethnomusicology 53rd Annual Meeting, Middletown, Connecticut; October 2008.
- “Genre and Authenticity in the Jazz/World Fusion of Indonesia's Krakatau.” Presented at the Midwest Chapter of the Society for Ethnomusicology Annual Meeting, Ypsilanti, Michigan; March 2008.
- “Punk, Metal, Globalization.” Presented at the Popular Culture Association/American Culture Association 30th National Conference, San Francisco, California; March 2008.
- “Iwan Fals, Bruce Springsteen, and the Performance of Indonesian Masculinity.” Panel Title: “Global Rock: New Voices, New Perspectives.” Presented at the Society for Ethnomusicology 50th Annual Meeting, Atlanta, Georgia; November 2005.
- “Playful Identifications and Hybridic Performativity at Urban Indonesian *Acara*.” Presented at the Society for East Asian Anthropology Conference, Berkeley, CA; November 2004.

- “Relieving Stress, Resisting Desire: Gendered Exchange at Jakartan Dangdut Performances.”
Panel Title: “Music, Desire and Attraction” (Chair). Presented at the Society for Ethnomusicology 48th Annual Meeting, Miami, Florida; October 2003.
- “Rock and *Reformasi*: Indonesian Student Culture and the Demise of the New Order.” Panel Title: “Can the Subaltern Sing?: Asian Youth, Popular Music, and Social Movements” Co-Organizer). Presented at the American Anthropological Association 100th Annual Meeting, New Orleans, Louisiana; November 2002.
- “Hebdige Was Wrong! Living the Punk Lifestyle in Jakarta.” Panel Title: “Punk in the 21st Century” (Co-Organizer and Chair). Presented at the Society for Ethnomusicology 47th Annual Meeting, Estes Park, Colorado; October 2002.
- “*Ska Dangdut?* The Cultural Politics of the Indonesian Ska Craze.” Presented at the Society for Ethnomusicology 46th Annual Meeting, Southfield, Michigan; October 2001.
- “Engineering Techno-Hybrid Grooves in an Indonesian Sound Studio.” Presented (in absentia) at the Society for Ethnomusicology 44th Annual Meeting, Austin, Texas; November 1999.
- “Natural and Unnatural Sounds: Indonesian Pop as Musical Cyborg.” Presented at the American Ethnological Society 121st Annual Meeting, Portland, Oregon; March 1999.
- “Underground Rock at Jakarta’s Poster Café.” Presented at the Middle Atlantic Chapter of the Society for Ethnomusicology Annual Meeting, College of William and Mary, Williamsburg, Virginia; April 1998.
- “Beyond Performance: Music Recordings and the Materiality of Sound.” Presented at the Society for Ethnomusicology 42nd Annual Meeting, Pittsburgh, Pennsylvania; October 1997.
- “Aural Autocracies: Music and Power in Island Southeast Asia.” Presented at the Middle Atlantic Chapter of the Society for Ethnomusicology Annual Meeting, Peabody Conservatory, Baltimore, Maryland; March 1996.
- “Love and Pronouns: Discourse Analysis of an Indonesian Pop Song.” Presented at the East Asian Studies Graduate Student Conference, Columbia University, New York, New York; February 1996.
- “Cultural Greyout and Rock ’n’ Roll Sellout: Authenticity, Ethnomusicology and Popular Music.” Presented at the Society for Ethnomusicology 40th Annual Meeting, Los Angeles, California; October 1995.

Roundtables (Invited/Chaired):

“Book Launch Panel: *Heavy Metal and Disability: Crips, Crowds, and Cacophonies.*” London, England (Virtual); June 2024.

“In Black We Are Seen.” Sponsored by the Grupo de Investigación Interdisciplinaria sobre el Heavy Metal Argentino. Virtual. September 2020.

“Book Launch Panel: *The Bloomsbury Handbook of Rock Music Research.*” London Calling: 15th Annual IASPM UK and Ireland Conference, London, England (Virtual); June 2020.

“Social and Cultural Theory in Contemporary Ethnomusicology: Trends and Directions.” Society for Ethnomusicology 64th Annual Meeting, Bloomington Indiana; November 2019.

“Reflections on the Past, Present, and Future of Popular Music Scholarship.” Society for Ethnomusicology 63rd Annual Meeting, Albuquerque, New Mexico; November 2018.

Co-chair with Esther Clinton, “Folklore and Popular Culture” (Panel Discussion). Future of American Folklore Conference, Indiana University, Bloomington, Indiana; May 2017.

“Noise Breeding Silence: Heavy Metal Voices, Heard and Unheard.” Experience Music Project, Seattle, Washington; March 2016.

“The Political Economy of Musical Labor.” Public Policy Session Organized by the SEM Board. Society for Ethnomusicology 58th Annual Meeting, Indianapolis, Indiana; November 2013.

Discussant. Panel Title: “Cold War Pop Culture: Culture in the Second Half of the 20th Century.” “Borders, Boundaries, and Beyond,” International Graduate Historical Studies Conference, Central Michigan University, Mount Pleasant, Michigan; April 2012.

“Asian Popular Culture and International Diplomacy,” Harvard Project for Asian and International Relations Conference, Cambridge, Massachusetts; February 2012.

Moderator, “Future Directions in the Ethnomusicology of Popular Musics” (Open Forum). Society for Ethnomusicology 54th Annual Meeting, Mexico City, Mexico; November 2009.

Organizer and Chair, “Rocking in the Free World: Global Perspectives on Heavy Metal” Society for Ethnomusicology 45th Annual Meeting, Toronto, Canada; November 2000.

Organizer and Lead Presenter, “Cooperation Between the Subfields: Is It Possible?” (Open Departmental Forum). Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; October 1995.

Selected Colloquia, Panels, and Presentations at Bowling Green State University:

- “Debating Funk Metal,” Lead Organizer. Panel Discussion at the Funk and Popular Culture Conference. Bowling Green State University, Bowling Green, Ohio; April 2025 [in absentia].
- “Class Struggle, Cultural Theory, and Popular Culture: The Case of Heavy Metal.” Invited Keynote Presentation at the Ray Browne Conference on Popular Culture Studies. Bowling Green State University. Bowling Green, Ohio; November 2024.
- “Hijabi Metal and the Perils of Overtheorization: A Tale of Academic Hubris.” Faculty Scholar Series, College of Musical Arts. Bowling Green State University, Bowling Green, Ohio; March 2024.
- “Changing Class Composition of Heavy Metal Fans, 1970-2024.” Presented at the 2nd Annual Class Conference. Bowling Green State University, Bowling Green, Ohio; March 2024.
- “Spider-Rex and Saurian Branding.” Presented at the Spider-Man in Popular Culture Conference. Bowling Green State University, Bowling Green, Ohio; September 2023.
- Book Launch: *Defiant Sounds: Heavy Metal Music in the Global South*. Asian Studies Spring Forum. Bowling Green State University, Bowling Green, Ohio; April 2023.
- “After the Revolution: Recent Developments in Indonesian Popular Music.” Asian Studies Fall Forum. Bowling Green State University, Bowling Green, Ohio; October 2022.
- “Failures of Popular Culture Studies.” Invited Keynote Presentation at the Ray Browne Conference on Popular Culture Studies. Bowling Green State University. Bowling Green, Ohio; March 2021 (virtual).
- “Professional Collectors.” Invited Panelist at the Ray Browne Conference on Popular Culture Studies. Bowling Green State University. Bowling Green, Ohio; March 2020.
- “A Socio-Aesthetic Phenomenology of Hanging Out as Musicking.” Faculty Scholar Series, College of Musical Arts. BGSU, Bowling Green, Ohio; October 2014.
- “Heavy Metal Democracy in Indonesia.” Asian Studies Fall Forum. Bowling Green State University, Bowling Green, Ohio; October 2013.
- Co-Presenter with Esther Clinton, “Losing the House: Reflections on Narrative, Memory, and the Future of Popular Culture at BGSU.” The Ray Browne Conference on Popular Culture, Bowling Green State University, Bowling Green, Ohio; February 2013.

Co-Presenter with Esther Clinton, “Performance and Performativity in the Academic Conference.” “The World is a Contact Zone: Performativities in Contested Identities, Publics, Epistemologies, and Popular Culture,” Performance Studies Conference. Invited Keynote Address. Bowling Green State University, Bowling Green, Ohio; April 2012.

“‘Like a Real Dinosaur’: Notes on the Quest for Authenticity in Popular Culture.” Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; September 2011.

“Of Remixes and Robots: Analytical Approaches to Asian Popular Culture.” Presented at the Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; January 2010.

Moderator/Discussant, “Two Indonesian Perspectives on American Popular Culture” Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; January 2009.

“A New Subfield? Comics and Music” (Panel Discussion—Organizer and Chair). Presented at “The Comic Book in Popular Culture” conference sponsored by the BGSU Department of Popular Culture, Bowling Green, Ohio; October 2008.

“Genre, Authenticity, and Hybridity in Indonesian Popular Music.” Presented at the Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; March 2008.

“From Theme Park to Mall: Representing Tradition and Modernity in an Indonesian Music Video.” Department of Popular Culture Colloquium Series, Bowling Green State University, Bowling Green, Ohio; October 2003.

“Popular Culture and Grassroots Nationalism: The Case of *Dangdut* Music in Indonesia.” Presented at the Department of Popular Culture, Bowling Green State University, Bowling Green, Ohio; April 2003.

SELECTED HONORS, GRANTS, AND FELLOWSHIPS:

Invited Presenter, 25th Annual International Seminar, Fondazione Giorgio Cini Intercultural Institute of Comparative Music Studies, Venice, Italy, January 2019.

Faculty Improvement Leave, AY 2018-2019.

Invited Presenter, “Sounding the State of Indonesian Music” Cornell Modern Indonesia Project Symposium, Cornell University, Ithaca, NY, March 2018.

Scholar-in-Residence, Center for Music, Media and Place, Memorial University. St. John's, Newfoundland, Canada, February 2018.

Nominated for the Bowling Green State University Master Teacher Award, AY 2016-2017.

Selection Committee, Kyoto Award, Inamori Foundation, Japan, 2016-2021.

Thesis Adviser to Anthony Thibodeau, Shanklin Graduate Research Award Finalist, Winner of the Stoddard-O'Neill Thesis Prize, Bowling Green State University, 2014.

Invited Presenter, Symposium on Heavy Metal Music and the Communal Experience, University of Puerto Rico, Center for Social Research. March 5-7, 2014.

Nominated for the Bowling Green State University Master Teacher Award, AY 2013-2014.

Invited Speaker, Symposium on Heavy Metal and Globalization, University of Dayton, November 9, 2012 in Dayton, Ohio.

Invited Speaker, First International Conference of the PhD in Music Program in the University of the Philippines College of Music, September 2-3, 2011 in Manila, the Philippines.

Finalist, Olscamp Research Award, Bowling Green State University, March 2011.

Invited Plenary Speaker for the Culture, English Language Teaching and Literature (CELT) Third Annual International Seminar, Soegijapranata Catholic University, January 19-20, 2011 in Semarang, Indonesia.

Invited Participant, "The Beat Goes On: Popular Music in Twentieth Century Southeast Asia." Workshop sponsored by the Royal Netherlands Institute for Southeast Asian and Caribbean Studies (KITLV) held January 10-11, 2011 in Jakarta, Indonesia.

Faculty Improvement Leave, Bowling Green State University, 2010-2011 Academic Year.

Richard Waterman Junior Scholar Prize, Popular Music Section of the Society for Ethnomusicology, for "Living the Punk Lifestyle in Jakarta" (*Ethnomusicology* 52[1]: 97-115, 2008), 2009.

Nominated for the Young Scholar Award, Bowling Green State University, 2008.

Klaus Wachsmann Prize, Society for Ethnomusicology. Awarded to *Wired for Sound* (Greene and Porcello, eds., Middletown, CT: Wesleyan University Press, 2005), 2006.

Gustave Reese Publication Fund of the American Musicological Society. Awarded for *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001* (University of Wisconsin Press), 2006.

Bowling Green State University Scholars Assistance Program. Publication subvention awarded for *Modern Noise, Fluid Genres*, 2005.

Center for Southeast Asian Studies, University of Wisconsin—Madison. Publication subvention for *Modern Noise, Fluid Genres*. 2005.

Thesis Advisor, “My Boy Elvis: Gender, Fandom, and Performance in Rock and Roll” by Angela Fitzpatrick (M.A., American Culture Studies, 2005), winner of the BGSU Graduate College 2005 Distinguished Thesis Award.

Invited to attend the BGSU 37th and 38th Annual Honors and Awards Reception as a “Favorite Faculty Member.” Spring 2005, Spring 2006.

Invited Participant, The Royal Netherlands Institute of South-East Asian and Caribbean Studies 17th Annual International Workshop on South-East Asian Studies. Workshop Title: “South-East Asian Pop Music in a Comparative Perspective.” Leiden, the Netherlands. December 2003.

Teaching Assistantships, Department of Anthropology, University of Pennsylvania. 2000, 1996, 1995.

United States-Indonesia Society Travel Grant. Supported travel costs for overseas dissertation research. 2000.

United States Department of Education, Fulbright Hays Group Projects Abroad Program. Fellowship and tuition waiver for language study at the Consortium for the Teaching of Indonesian and Malaysian, Universiti Kebangsaan Malaysia. 1998.

Departmental Field Funds. Department of Anthropology, University of Pennsylvania. Supported a pre-dissertation pilot study in Indonesia. 1997.

Writing Fellow, Writing Across the University, University of Pennsylvania. 1993-1997.

Foreign Language Area Studies Fellowship (Title VI) for language study at the Southeast Asian Studies Summer Institute, University of Wisconsin--Madison and Arizona State University. 1995, 1996.

Hewitt Pantaleoni Student Paper Prize, Middle Atlantic Chapter of the Society for Ethnomusicology. 1995.

Honorable Mention, Usha Mahajani Prize, Southeast Asian Studies Summer Institute, University of Wisconsin-Madison. 1995.

Magill-Rhoads Scholar, Haverford College. 1991, 1990, 1989.

SELECTED PROFESSIONAL SERVICE:

Series Editor, Music/Culture Series, Wesleyan University Press, 2013-present.

Academic Committee, International Society for Metal Music Studies Biennial Meeting, Seville, Spain, 2025.

Editorial Board, *Journal of Metal Music Studies*, 2019-present.

Editorial Board, *Journal of World Popular Music Studies*, 2018-present.

Program Committee, Midwest Chapter of the Society for Ethnomusicology Annual Meeting, 2020-2021.

Indonesia Consultant, Spotify, Inc., 2018.

Program Review Committee, School of Cultural and Critical Studies, Bowling Green State University, 2017.

Publicity Coordinator/Newsletter Editor, Department of Popular Culture, Bowling Green State University, 2009-2018.

Co-organizer, PCA/POPC/Library Faculty Summer Research Workshop, Bowling Green State University, 2017.

Editorial Advisory Board, *Ethnomusicology*, 2014-2017.

Invited Presenter, ORIAS Summer Workshop, University of California—Berkeley, 2016.

Invited Presenter, Faculty Summer Research Workshop, Bowling Green State University, 2016.

Fellowship Selection Committee, American Council of Learned Societies, 2016.

International Partner, Modern Heavy Metal Conference, Helsinki, Finland, 2015.

Planning Committee, Heavy Metal and Cultural Impact Conference, University of Dayton, 2014.

Editorial Advisory Board, *Metal Music Studies*, 2013-2019.

Proposal Reviewer, Netherlands Organization for Scientific Research (NWO), 2014.

Proposal Referee, Canadian Social Science and Humanities Research Council, 2013.

Richard Waterman Junior Scholar Prize Committee, Popular Music Section of the Society for Ethnomusicology, 2012, 2013.

Organizing Committee Chair, "BGSU Heavy Metal and Popular Culture International Conference." International academic conference held at Bowling Green State University, April 4-7, 2013.

Society for Ethnomusicology Council, 2009-2012.

Graduate Admissions Committee, Department of Popular Culture, Bowling Green State University. 2004, 2009, 2012, 2020.

School Director Search Committee, School of Cultural and Critical Studies, 2011.

Chair, Popular Music Section of the Society for Ethnomusicology, 2010-2012.

President, Midwest Chapter of the Society for Ethnomusicology (MIDSEM), 2010-2011.

Organizer and Program Committee Chair, "Music and Everyday Life" Conference/2011 MIDSEM Chapter Meeting, Bowling Green State University, 2011.

Co-Organizer, Asian Popular Culture Symposium, Bowling Green State University, 2010.

Program Committee, Midwestern Chapter of the Society for Ethnomusicology (MIDSEM) Annual Meeting, DePaul University, 2010.

Asian Studies Program Advisory Committee, Bowling Green State University. 2005-2015.

American Culture Studies Advisory Committee, Bowling Green State University. 2006-2010.

Co-Organizer, Three-Day Residency at Bowling Green State University featuring Dr. Sarah Morelli, *Kathak* Dancer and Ethnomusicologist, 2009.

Chair, Keynote Speaker Committee. Popular Music Section of the Society for Ethnomusicology. 2008-2009.

Inter-Disciplinary.Net Steering Group for the Music, Metal and Politics project, 2008-2010.

Ethnic Cultural Arts Program (ECAP) Executive Committee, Bowling Green State University, 2003-2010.

Jaap Kunst Prize Committee, Society for Ethnomusicology, 2008.

American Culture Studies Ph.D. Executive Committee. Bowling Green State University, 2008.

Faculty Adviser, Bowling Green State University Hillel, 2005-2007.

Consultant, *Global Metal* (documentary film), Banger Productions, 2006-2008.

Keynote Speaker Committee. Popular Music Section of the Society for Ethnomusicology. 2003-2008.

Program Committee, Midwestern Chapter of the Society for Ethnomusicology (MIDSEM) Annual Meeting, Spring 2005.

Proposal Screener, International Dissertation Field Research Fellowship Program, sponsored by the Social Science Research Council and American Council of Learned Societies. 2004, 2005.

Tenure-Track Faculty Recruitment Committee, Department of Popular Culture, 2004-2005.

Instructor Recruitment Committee, Department of Popular Culture, Summer 2004.

Event Co-Organizer, Concert at Bowling Green State University featuring Krakatau (Indonesian ethnic jazz fusion group), Summer 2004.

Lise Waxer Memorial Prize Committee. Popular Music Section of the Society for Ethnomusicology. 2003.

Senior Copywriter. IndonesianArt.net (Jakarta, Indonesia). Contributed, translated, and edited copy for a multimedia Web site focusing on the art, music, literature, and mass media of Indonesia. Summer 2000.

Research Assistant. Dr. Guthrie Ramsey, University of Pennsylvania, Department of Music. Fall 1998.

Research Assistant. Dr. Webb Keane, University of Pennsylvania, Department of Anthropology. 1995- 1996.

Co-Founder and Publicity Manager. University of Pennsylvania Department of Anthropology Graduate Student Colloquium Series, 1995-96, 1998-99.

Promotion File External Reviewer:

University of Dayton, Summer 2021.

Old Dominion University, Fall 2020.

Emerson College, Summer 2020.

Michigan State University, Winter 2019-20.

University of Dayton, 2018.

Tenure File External Reviewer:

School of the Art Institute of Chicago, Summer 2024.

Wake Forest University, Fall 2019.

Columbia University, Fall 2019.

Wayne State University, 2016.

University of Louisville, 2011.

Manuscript Reviews:

Palgrave, 2025.

Popular Music, 2024.

MUSICultures, 2024.

Edited Volume on Global Independent Music, 2023.

Indonesia and the Malay World, 2023.

Journal of Southeast Asian Studies, 2021.

Malaysian Journal of Music, 2021.

International Women's Studies Forum, 2021.

Ashgate Popular Folk and Music Series, 2021.

Religions, 2021.

Journal of Popular Music Studies, 2020.
Anthem Press, 2020.
Intellect Books, 2020.
Journal of European Cultural Studies, 2020.
Men and Masculinities, 2020.
Journal of World Popular Music Studies, 2020.
Wesleyan University Press, 2019.
Journal of Critical Asian Studies, 2019.
MUSICultures, 2019.
Journal of the American Musicological Society, 2019.
Equinox Press, 2019.
The Translator, 2018.
Journal of Popular Music Studies, 2018.
Ethnomusicology, 2018.
Revue Théologiques, 2017.
National University of Singapore Press, 2017.
Punk and Postpunk, 2017.
Ethnomusicology, 2016, 2017.
Perfect Beat, 2016.
Emerald Press, 2016.
Journal of African Cultural Studies, 2016.
Popular Music, 2016.

Journal of Material Culture, 2016.

Journal of Popular Music Studies, 2015.

Ethnomusicology, 2015.

South East Asia Research, 2015.

Ethnomusicology, 2015.

Journal of Material Culture, 2015.

Indonesia and the Malay World, 2014.

Ethnomusicology, 2014.

Humanities Diliman: A Journal on Philippine Humanities, 2014.

Culture, Theory and Critique, 2013-2014.

International Journal of Community Music Studies, 2013.

Wesleyan University Press, 2013.

Journal of Popular Music Studies, 2012.

Syllecta Classica, 2012.

European Journal of Cultural Studies, 2012.

Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture, 2011.

STM-Online (The Swedish Musicological Society's Internet Publication), 2010.

American Ethnologist, 2010.

Book Series of the European Association of Social Anthropologists, 2010.

Asia Pacific Journal of Anthropology, 2009.

Visual Anthropology Review, 2009.

Asian Music, 2008.

Oxford University Press, 2008.

International Association for the Study of Popular Music—New Zealand, 2008.

Kasarinlan: Philippine Journal of Third World Studies, 2007.

Journal of Popular Music Studies, 2006.

World Literature Today, 2006.

Internet Journal of Ethnomusicology, 2002.

THESIS AND DISSERTATION STUDENTS (*completed only*):

Ph.D. Dissertation Chair:

Knoell, Tiffany. Ph.D. in American Culture Studies, Spring 2020. Bowling Green State University.
Title: “‘So You Want to Be a Retronaut’: History and Temporal Tourism.”

Stephanie Salerno. Ph.D. in American Culture Studies, 2016. Bowling Green State University.
Title: “True Loves, Dark Nights: Queer Performativity and Grieving Through Music in the Work of Rufus Wainwright.”

Colin Helb. Ph.D. in American Culture Studies, 2009, Bowling Green State University.
Title: “Use and Influence of Amateur Musician Narratives in Film, 1981-2001.”
(Currently Associate Professor of Communication, Elizabethtown College.)

MA Thesis Chair:

Davis Ritenour. M.A. in Popular Culture, Spring 2025, Bowling Green State University.
Title: “Sad Girl Pop.”

Paige Carter Dailey. M.Mus. in Ethnomusicology, Fall 2024, Bowling Green State University.
Title: “‘My Body is a Cage’: Genre and Embodiment in Heavy Music.”

Collin Andrews. M.A. in Popular Culture, Spring 2023, Bowling Green State University.
Title: “A Craving for the Creature: A Study on Monster Fetishism and the Monstrossexual.”

Alex Kostrzewa. M.A. in Popular Culture, Spring 2022, Bowling Green State University.
Title: “Fantasy Gaming and Racial Essentialism.” *Distinguished Thesis Award Nominee, Stoddard-O’Neill Thesis Prize Winner.*

- John King. M.A. in Popular Culture, Summer 2021, Bowling Green State University.
Title: “Soft Focus: The Invisible War for Reality.”
- Dee Elliot. M.A. in Popular Culture, Summer 2021, Bowling Green State University.
Title: “West Virginian Urban Legends and their Impact on Cultures Both Local and Abroad.”
- Tristan Leighton. M.A. in Popular Culture, Spring 2021, Bowling Green State University. Title:
“Contrasting Sounds and Overlapping Scenes: The Role of the Middle Class in Punk and Metal Crossover.”
- Katelen Brown. M.A. in Popular Culture, Summer 2018, Bowling Green State University. Title:
“‘Local Band Does O.K.’: A Case Study of Class and Scene Politics in the Jam Scene of Northwest Ohio.” *Distinguished Thesis Award Nominee, Stoddard-O’Neill Thesis Prize Winner.*
- Nicholas Clark. M.A. in American Culture Studies, Summer 2018, Bowling Green State University. Title: “Darwin’s *Daikaiju*: Representations of Dinosaurs in 20th Century Cinema.”
- Wonseok Lee. M.A. in Popular Culture, Spring 2018, Bowling Green State University. Title:
“Diversity in K-Pop: A Focus on Race, Language, and Musical Genre.”
- Courtney Bliss. M.A. in Popular Culture, Fall 2017, Bowling Green State University. Title:
“Reframing Normal: The Inclusion of Deaf Culture in the X-Men Comic Books.”
- Martin Kimathi Muthee. M.A. in Popular Culture, Summer 2017, Bowling Green State University. Title: “An Echo to a People's Culture: Ken Walibora's *Kidagaa Kimemwozea* as a Representation of the Kenyan Socio-Political Environment.”
- Amira Hassnaoui. M.A. in Popular Culture, Spring 2017, Bowling Green State University.
Title: “Stambeli Awakening: Cultural Revival and Musical Amalgamation in Post-Revolution Tunisia.” *Distinguished Thesis Award Nominee, Stoddard-O’Neill Thesis Prize Winner.*
- Yu Zheng. M.A. in Popular Culture, Fall 2016, Bowling Green State University. Title: “‘The Screaming Successor’: Exploring the Chinese Metal Scene in Contemporary Chinese Society (1996 - 2015).”
- Olivia Summer Roig. M.A. in Popular Culture, Spring 2016, Bowling Green State University.
Title: “Green Day: Rock Music and Class.”

Philip J. Clements. M.A. in Popular Culture, Fall 2015, Bowling Green State University. Title: "Roll to Save vs. Prejudice: Race in Dungeons & Dragons." *Distinguished Thesis Award Nominee, Stoddard-O'Neill Thesis Prize Winner.*

Meredith King. M.A. in Popular Culture, Spring 2015, Bowling Green State University. Title: "Remixed and Spreadable: Benjamin's Aura in the Digital Age."

Jeena Kim. M.A. in Popular Culture, Summer 2014, Bowling Green State University. Title: "Tea Parties, Fairy Dust, and Cultural Memory: The Maintenance and Development of *Alice in Wonderland* and *Peter Pan* Over Time." *Distinguished Thesis Award Nominee, Stoddard-O'Neill Prize Winner.*

Anthony Thibodeau. M.A. in Popular Culture, Spring 2014, Bowling Green State University. Title: "Anti-Colonial Resistance and Indigenous Identity in North American Heavy Metal." *Shanklin Research Award Finalist, Distinguished Thesis Award Nominee, Stoddard-O'Neill Prize Winner.*

Timothy Jones. M.A. in Popular Culture, Spring 2014, Bowling Green State University. Title: "Paper Tower: Aesthetics, Taste, and the Mind-Body Problem in American Independent Comics."

Sean Xavier Ahern. M.A. in Popular Culture, 2012, Bowling Green State University. Title: "The Clash and Mass Media Messages from the Only Band that Matters."

Brian Keilen. M.A. in Popular Culture, 2012, Bowling Green State University. Title: "Echoes of Invasion: Cultural Anxieties and Video Games."

Menghan Liu. M.A. in Popular Culture, 2012, Bowling Green State University. Title: "Rephrasing Mainstream and Alternatives: An Ideological Analysis of the Birth of Chinese Indie Music."

Daniel Kavka. M.Mus. in Ethnomusicology, 2010, Bowling Green State University. Title: "Young Americans to Emotional Rescue: Selected Meetings between Disco and Rock, 1975-1980."

Nicholas Ware. M.A. in Popular Culture, Spring 2010, Bowling Green State University. Title: "'You Must Defeat Shen Long to Stand a Chance': *Street Fighter*, Race, Play, and Player." *Distinguished Thesis Award Nominee.*

Daniel Manco. M.A. in Popular Culture, Summer 2009, Bowling Green State University. Title: "'In Our Different Ways We Are The Same': Representations of Disability in the Music and Persona of Morrissey." *Distinguished Thesis Award Nominee.*

Gavin Mueller. M.A. in Popular Culture, Summer 2007, Bowling Green State University. Title: “‘Straight Up Detroit Shit’: Genre, Authenticity, and Appropriation in Detroit Ghettotech.”

Christopher Martin. M.A. in Popular Culture, 2006, Bowling Green State University. Title: “‘We Feed Off Each Other’: Embodiment, Phenomenology and Listener Receptivity of Nirvana’s *In Utero*.” *Distinguished Thesis Award Nominee*.

Jason Kirby. M.A. in American Culture Studies, 2006, Bowling Green State University. Title: “Like a Wrecking Ball: Gillian Welch and the Modern South.”

Matthew Aslaksen. M.A. in Popular Culture, 2006, Bowling Green State University. Title: “Middle Class Music in Suburban Nowhere Land: Emo and the Performance of Masculinity.”

Angela Fitzpatrick. M.A. in American Culture Studies, 2005, Bowling Green State University. Title: “‘My Boy Elvis’: Gender, Fandom, and Performance in Rock and Roll.” *BGSU Distinguished Thesis Award Recipient*.

Meredith Kelch. M.A. in Popular Culture, 2004, Bowling Green State University. Title: “Reagan vs. Glam Metal: An Attack on Reaganism.”

Membership on Dissertation Committees:

Justin Mullis, Ph.D. in American Culture Studies, Spring 2024. Bowling Green State University. Title: “Thomas Jefferson, Cryptozoologist: The Intersection of Science and Folklore in Early America.”

Steven Stendebach. Ph.D. in American Culture Studies, Spring 2023. Bowling Green State University. Title: “Joyous Retaliation: Activism and Identity in the New Tone Ska Scene.”

William Yanko. Ph.D., School of Media and Communication. Spring 2022. Royal Melbourne Institute of Technology University (Australia). Title: “Mapping the Politics of Indonesian Hip Hop.”

Hikmawan Saefullah. Ph.D., Asia Research Centre, Spring 2022. Murdoch University (Australia). Title: “Transformations of Youth Resistance: Underground Music Scene and Islamic Politics in Post-Authoritarian Indonesia.”

Stephanie Titus. D.M.A. in New Music Performance, Fall 2020. Bowling Green State University. Title: “Japanese Contemporary Piano Music: Cultural Influence and Identity.”

Philip J. Clements. Ph.D. in American Culture Studies, Fall 2019. Bowling Green State University. Title: “Dungeons & Discourse: Intersectional Identities in Dungeons & Dragons.”

Csenge Virag Zalka. Ph.D. in American Culture Studies, Spring 2017. Bowling Green State University. Title: “Collaborative Storytelling 2.0: A Framework for Studying Forum-Based Role-Playing Games.”

Marco Ferrarase. Ph.D., School of Arts and Social Sciences, 2016. Monash University Malaysia. Title: “The Melting Mosh Pi/ot: Extreme Music Performance in Early 2010s Multi-Ethnic Malaysia.”

Ling Fang. Ph.D. in Media and Communications, 2015. Bowling Green State University. Title: “College Students' Positive Strategic SNS Involvement and Stress Coping in the United States and China.”

Ioana Galu. D.M.A. in New Music Performance, 2012. Bowling Green State University. Title: “The Solo Violin Works of Samuel Adler, Chen Yi, and Shulamit Ran: A Performer’s Perspective.”

Michael Lupro. Ph.D. in American Culture Studies, 2009. Bowling Green State University. Title: “Space Oddities: Musical Subversion for the Age of Space Tourism.”

Isaac Brunner. Ph.D. in Communications, 2006, Bowling Green State University. Title: “Taken to the Extreme: Heavy Metal Cover Songs – The Impact of Genre.”

Membership on MA Thesis Committees:

Garrett Scherff. M.A. in Popular Culture, Summer 2024, Bowling Green State University. Title: “Gaming against Adversity: Resistance in Tabletop Role-Playing.”

Kayla Minniear. M.A. in Popular Culture, Summer 2024, Bowling Green State University. Title: “Endangered Gamers: The Subculture of Retro Video Game Collectors and the Threat of Digital Media.”

Abdulaziz Almansour. M.A. in Popular Culture, Fall 2023, Bowling Green State University. Title: “Arab Stereotype in American Movies.”

Haley Shipley. M.A. in Popular Culture, Fall 2022, Bowling Green State University. Title: “Truth, Justice, and the American Crop: *Smallville*, Corn, and the Creation of the Ultimate American Myth.”

Zamirah Hussain. M.A. in Popular Culture, Summer 2022, Bowling Green State University. Title: “Drag Queens and Cowboys: Cultivating Queer Country Music through Postmodern Camp.”

- Oladoyin Abiona. M.A. in Popular Culture, Summer 2021, Bowling Green State University. Title: “What I Do When I Dance: Foregrounding Female Agency in the Dance Culture of Nigeria.”
- Robyn P. Perry, M.A. in History, Spring 2021, Bowling Green State University. Title: “‘Ersatz as the Day Is Long’: Japanese Popular Music, the Struggle for Authenticity, and Cold War Orientalism.”
- Joshua Ryan Smith, M.A. in Popular Culture, Fall 2020, Bowling Green State University. Title: “Dick Grayson: Relatability, Catharsis, and the Positive Development of a Superhero.”
- Anna DeGalan, M.A. in Popular Culture, Fall 2020, Bowling Green State University. Title: “Crescendoes of the Caped Crusaders: An Evolutionary Study of Soundtracks from DC Comics’ Superheroes.”
- Eric Sobel, M.A. in Popular Culture, Fall 2018, Bowling Green State University. Title: “Masters of the Universe: Action Figures, Customization and Masculinity.”
- Jason Maageria, M.A. in Popular Culture, Spring 2018, Bowling Green State University. Title: “Hollywood Made in Kenya: Domesticating or Appropriating?”
- Leda Hayes. M.A. in American Culture Studies, Summer 2017, Bowling Green State University. Title: “The Lost Boy.”
- Young, Erin. Master of Research in Anthropology. Spring 2017, Macquarie University (Australia). Title: “‘I Am the Dark and the Dark Can’t Bring Me Down’: Community, Agency, and Discourse in the New York City Metal Scene.”
- Okango, Joyce. M.A. in Popular Culture, Spring 2017, Bowling Green State University. Title: “‘Fair and Lovely’: The Concept of Skin Bleaching and Body Image Politics in Kenya.”
- Karen Wijesekera. M. Mus. in Ethnomusicology, Spring 2015, Bowling Green State University. Title: “Karen and Chin Virtual Communities: Uploading Music and Lived Experience to Social Media.”
- James Beale. M.A. in Popular Culture, Spring 2014, Bowling Green State University. Title: “‘The Strong, Silent Type’: Tony Soprano, Don Draper, and the Construction of the White Male Antihero in Contemporary Television Drama.”
- Jeffrey Klein. M.M. in Ethnomusicology, Spring 2014, Bowling Green State University. Title: “Identity Protection: Copyright, Right of Publicity, and the Artist’s Negative Voice.”

- Nathaniel Lucy. M.M. in Ethnomusicology, Spring 2014, Bowling Green State University. Title: "Ozark Jubilee: The Impact of a Regional Identity at a Crossroads."
- Anna O'Brien. M.A. in Popular Culture, Summer 2013, Bowling Green State University. Title: "Mind Over Matter: Expressions of Mind/Body Dualism in Thinspiration."
- Katherine Reynolds. M.A. in Popular Culture, Summer 2013, Bowling Green State University. Title: "Narrative, Body, and Gaze: Representations of Action Heroines in Console Video Games and Gamer Subjectivity."
- Garrett Spatz. M.M. in Ethnomusicology, Summer 2012, Bowling Green State University. Title: "Born (Again) This Way: Popular Music, GLBTQ, Identity, and Religion."
- Christopher Ryan. M.A. in Popular Culture, 2012, Bowling Green State University. Title: "Hunks of Meat: Homicidal Homosociality and Hyperheteronormativity in Cannibal Horror."
- Nathaniel Winters. M.A. in Popular Culture, Spring 2012, Bowling Green State University. Title: "Schoolgirls with Katanas: Appropriating Japaneseness and the Postmodern Cool in *Sucker-Punch*."
- Sade Young. M.A. in Popular Culture, Summer 2011, Bowling Green State University. Title: "Southern – Playalistic – Hiphop – Spaceship – Music."
- Kasey Cullors. M.A. in Popular Culture, Spring 2011, Bowling Green State University. Title: "Gradation of Thrills, Kicks and Moonwalks: A Textual and Cultural Analysis of the Effects of Michael Jackson, the Legend and 'Thriller' the Legendary."
- Stephanie George Jackson. M.Mus. in Ethnomusicology, Summer 2010, Bowling Green State University. Title: "Beyond Kitsch: A. R. Rahman and the Global Routes of Indian Music."
- Benjamin Hedge Olson. M.A. in Popular Culture, Spring 2008, Bowling Green State University. Title: "I Am the Black Wizards: Multiplicity, Mysticism and Identity in Black Metal Music and Culture." *Distinguished Thesis Award Nominee*.
- Kieran Blasingim. M.A. in Popular Culture, 2006, Bowling Green State University. Title: "Hero Myths in Japanese Role-Playing Games."
- Alexander Boroff. M.A. in Popular Culture, 2006, Bowling Green State University. Title: "A Global Village of Poster Children: The Body as Symbol in Contemporary News Media."

Adam Murdough. M.A. in Popular Culture, 2006, Bowling Green State University. Title: "Worlds Will Live, Worlds Will Die: Myth, Metatext, Continuity, and Cataclysm in DC Comics' *Crisis on Infinite Earths*."

Corinna Campbell. M.Mus. in Ethnomusicology, 2005, Bowling Green State University. Title: "Gyil Music of the Dagarti People: Learning, Performing, and Representing a Musical Culture."

Andrew Soper. M.A. in Popular Culture, 2004, Bowling Green State University. Title: "Original Tattoo Green: Class and Legitimacy in Occupational Tattooing."

Undergraduate Honors Thesis Committees:

Ezra Williams. B.A. in Asian Studies, 2020, Bowling Green State University. Title: "BL and *Danmei*: The Similarities and Differences Between Male x Male Content and Its Fans in Japan and China."

Ashley Chapman. B.A. in Psychology, 2014, Bowling Green State University. Title: "Warning! You Have Entered the Friend Zone: College Students' Perceptions of Fictional Characters in Friend Zone Roles." *Winner of the Mayeux Award for Outstanding Honors Project.*

OTHER TEACHING EXPERIENCE:

Adjunct Instructor. Ramapo College of New Jersey, School of Contemporary Arts. *Course Title:* "Women, Music and Culture." Fall 2002, Spring 2003.

Teaching Assistant. University of Pennsylvania, Undergraduate Pilot Core Curriculum. *Course Title:* "Globalization." Fall 2000.

Instructor. Universitas Atma Jaya (Jakarta, Indonesia), Department of Business Administration. *Courses Taught:* "Introduction to Anthropology," "Managing Across Cultures." Spring 2000. All teaching conducted in Indonesian.

Instructor. University of Pennsylvania, Department of Anthropology. *Course Title:* "World Ethnography." Summer 1999.

Adjunct Instructor. Pennsylvania State University, Delaware County, Department of Integrative Arts. *Course Title:* "Popular Music in America: 1899-1999." Spring 1999.

Teaching Assistant. University of Pennsylvania, Department of Anthropology. *Course Title:* “Introduction to Cultural Anthropology.” Spring 1995.

Teaching Assistant. Haverford College, Department of Sociology/Anthropology. Fall 1992. *Course Title:* “Sociology of Crime.”

Guest Lecturer. Bowling Green State University, Columbia University, Drexel University, Florida Atlantic University, Germantown Friends School, University of Music and Performing Arts Graz (Austria), Haverford College, Memorial University, Northeastern University, Northern Illinois University, Oberlin College, Owens Community College, Pennsylvania State University—Delaware County, Pennsylvania State University—Ogontz, Suan Sunandha Rajabhat University (Thailand), Universitas Atma Jaya (Indonesia), University of Dayton, University of Denver, University of Pennsylvania, University of the Philippines, University of Richmond, University of Toledo. *Topics include:* ethnographic field methods, studio technology, anthropology of music, language and culture, the ethnomusicology of rock and roll, Indonesian popular music, jazz history, music and multiculturalism, popular music and aesthetics, popular musics as global phenomena, music and nationalism, anthropology and business, Balinese music, music and religion, music and ritual, music and politics, hip hop aesthetics and production techniques, postmodern theory and history, Indonesian political history, western classical borrowings from popular and world musics, structural and symbolic anthropology, ethnographic research, music’s role in social life, Southeast Asian Islam, global heavy metal, heavy metal and disability. 1993-present.

Media Interviews:

Newspapers/Newsletters:

Asian Wall Street Journal

Associated Press

Bowling Green Sentinel-Tribune

Chicago Tribune

Cleveland Plain Dealer

College Spotlight

Columbus Dispatch

Dayton Daily News

Deseret News

Denver Post

Detroit News

Eastern American Studies Association Newsletter

El Confidencial (Spain)

Fort Wayne Journal Gazette

Huffington Post

International Business Times

Jakarta Globe

Jakarta Post
Las Vegas Review-Journal
Los Angeles Times
National Post (Canada)
Metro USA
New York Times
Nikkei Asian Review
Rural Life Today
San Jose Mercury News
Southern Methodist University Daily Campus
South China Morning Post (Hong Kong)
South Jersey Courier-Post
St. Petersburg Times
Sydney Morning Herald (Australia)
Toledo Blade
Toledo City Paper
USA Today
Wall Street Journal
Wilmington News Journal

Books, Academic Journals, and Magazines:

AARP Magazine
College Music Journal
Fast Company
Globe Asia
Kultura (Hungary)
Tempo (Indonesia)
Manual Jakarta
Laura Lee, book on professional Elvis impersonators.
Mark LeVine, e-book on heavy metal and censorship in Asia and the Middle East.
Edward Banchs, book on African heavy metal.
Brian Hickam, academic article on the history of metal music studies.
Jim Donaghey, academic article on researching punk in Indonesia.
Breanna Mona, Kent State University, book on protest music and women artists.

Radio and Television:

ABC 13 WTVG Toledo
CBS 11 WTOL Toledo
KNX 1070 Los Angeles
NBC 24 WNWO Toledo
Voice of America Network

WBGU-FM Bowling Green
WLWU-FM Chicago
WOSU-FM Columbus

Websites:

abcnews.com
B.G. Independent Media
CBS Las Vegas
CNN Digital
College & Career Press
Deathmetal.org
onefinalnote.com
PopMatters
Ruang Gramedia
Slate.com
Tribunnews.com
The Hill
The Metal Advisor
The Outline

Videos/Podcasts:

Interviewed by Robin Malau for the Musikator podcast, on my research and perspectives on global heavy metal. Approx. 1 hr. 40 min. June 2024. <https://musikator.com/jeremy/>

Interviewed by Dr. Eric Jones, Northern Illinois University, on my Indonesian music research, for the Crossroads Center for Southeast Asian Studies podcast. Approx. 50 min. October 2022. <https://soundcloud.com/seacrossroads/after-the-revolution-recent-developments-in-indonesian-popular-music>

Interviewed by Dr. Wes Robertson, Macquarie U, and Dr. Jess Birnie-Smith, La Trobe U (both Aus.), for the podcast Lingüa Brütallica, on linguistics and heavy metal. Approx. 58 min. May 2021. <https://linguabrutallica.podbean.com/e/lingua-brutallica-episode-9-researching-extreme-metal-with-dr-jeremy-wallach/>

Interviewed by Dr. Jessica Schwartz, UCLA, for her podcast on punk studies. Approx. 40 min. November 2020. <https://www.thepunkast.com/episodes/jeremy-wallash>

Interviewed by Rizky Sasono, University of Pittsburgh, for his internet video series on Indonesian popular music, *Sound Tidak Sama dengan Suara*. Approx. 45 min. August 2020. Available on YouTube: <https://www.youtube.com/watch?v=YSnntla84zY&t=1049s>