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**Bowling Green State University**  
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## **I. ACADEMIC DEGREES**

Department of Anthropology, University of Pennsylvania,  
Philadelphia, PA  
Ph.D., May 2002.  
*Dissertation: "Modern Noise and Ethnic Accents: Indonesian  
Popular Music in the Era of Reformasi."*

Haverford College, Haverford, PA  
B.A. in Sociology/Anthropology, May 1992.  
*Senior Thesis: "Rites of the Condemned: Sociomusical Aspects of  
Speed Metal Music."*

## **II. TEACHING POSITIONS**

*Department of Popular Culture, Bowling Green State University.* Associate Professor,  
Fall 2009-Present.

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

*School of Contemporary Arts, Ramapo College of New Jersey.* Adjunct Instructor, Spring  
2002-Fall 2002.

*Department of Business Administration, Universitas Atma Jaya (Jakarta, Indonesia).*  
Visiting Instructor, Spring 2000.

*Department of Anthropology, University of Pennsylvania.* Adjunct Instructor, Summer  
1999.

*Department of Integrative Arts, Pennsylvania State University, Delaware County.*  
Adjunct Instructor, Spring 1999.

*Department of Anthropology, University of Pennsylvania.* Teaching Assistant, Spring  
1995, Fall 2000.

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

### **III. NON-ACADEMIC POSITION**

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

### **IV. TEACHING EXPERIENCE**

#### 1. Undergraduate Courses:

POPC 160: Introduction to Popular Culture. Years Taught: 3. Enrollments: 22, 25, 24.

POPC 160 Q: Introduction to Popular Culture. Part of the BGSU Small Class (“Q”) Initiative for first-year students. Years Taught: 2. Enrollments: 31, 28.

POPC 160 V: Introduction to Popular Culture. Part of the BGSU Critical Thinking about Values (BGeX) Initiative for first-year students. Years Taught: 4. Enrollments: 28, 24, 14, 23.

POPC 300: Global Popular Culture. Years Taught: 1. Enrollment: 34.

POPC 365: Youth and Popular Culture. Years Taught: 1. Enrollment: 33.

POPC 380: Global Popular Music. Years Taught: 1. Enrollment: 12.

POPC 380: Asian Popular Music. Years Taught: 2. Enrollment: 15, 14.

POPC 380: Music and Sexuality. Years Taught: 1. Enrollment: 21.

POPC 480: Senior Seminar. Capstone cultural theory course. Years Taught: 4. Enrollments: 9, 18, 10, 8.

POPC 490: Wood County Museum Internship. Years Taught: 1.

POPC 490: Directed Readings in Popular Music. Years Taught: 1.

POPC 499: Directed Readings in Advanced Cultural Theory. Years Taught: 1.

#### 2. Graduate Courses:

POPC 669: Music and Sexuality. Graduate seminar. Years Taught: 1. Enrollment: 11.

POPC 669: Music as Popular Culture. Graduate proseminar in popular music studies. Years Taught: 1. Enrollment: 11.

POPC 675: Theory and Methodology in Popular Culture Studies. Required first-year seminar. Years Taught: 1. Enrollment: 6.

POPC 680: Popular Music in America. Graduate seminar. Years Taught: 4. Enrollments: 8, 10, 8, 13.

POPC 680: Genre and Authenticity in World Popular Music Studies. Graduate seminar. Years Taught: 3. Enrollments: 8, 9, 9.

POPC 687: Advanced Readings in Sexuality and Music. Graduate-level independent study. Years Taught: 1. Enrollment: 1.

POPC 687: Global Popular Music. Graduate-level independent study based on POPC 380. Years Taught: 1. Enrollment: 2.

### 3. Other Teaching:

Guest Lecturer on Indonesian music and the history of ethnomusicology, BGSU College of Musical Arts and Department of Popular Culture.

### 4. Thesis Committee Chairmanships:

#### Ph.D. Dissertation Chair:

Colin Helb. Ph.D. in American Culture Studies, anticipated Spr. 2009, Bowling Green State University. Topic: Representations of Semiprofessional and Amateur Musicians in the Commercial Mass Media.

#### MA Thesis Chair:

Meredith King. M.A. in Popular Culture, anticipated Spr. 2010, Bowling Green State University. Topic: The Television Programs of Joss Wheedon.

Nicholas Ware. M.A. in Popular Culture, anticipated Spr. 2010, Bowling Green State University. Topic: *Resident Evil* and the Phenomenology of Video Games.

Daniel Manco. M.A. in Popular Culture, anticipated Spr. 2009, Bowling Green State University. Topic: Morrissey and The Smiths (Rock Group) and Embodiment.

Gavin Mueller. M.A. in Popular Culture, 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*.”

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.”

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

#### 5. Membership on Dissertation Committees:

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

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

#### 6. Membership on Thesis Committees:

Benjamin Olson. M.A. in Popular Culture, 2008, Bowling Green State University.  
Title: “I Am the Black Wizards: Multiplicity, Mysticism and Identity in Black Metal Music and Culture.”

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.”

## **V. CURRICULUM DEVELOPMENT**

*New Courses Designed at BGSU:*

POPC 380: Global Popular Music.

POPC 380: Asian Popular Music.

POPC 380: Music and Sexuality.

POPC 669: Music as Popular Culture. (Old course number, revived as new proseminar.)

POPC 669: Music and Sexuality.

POPC 680: Popular Music in America.

POPC 680: Genre and Authenticity in World Popular Music Studies.

## **VI. PROFESSIONAL DEVELOPMENT**

Participant, Learning Outcomes Workshop. Sponsored by the Center for Teaching and Learning, Bowling Green State University, Spring 2005.

Training for Teaching in the BGeX Program for First-Year Students, 2004.

Co-Moderator/Panelist, Faculty Development Workshop For Q Instructors. May 1, 2004.

Training for Teaching in the “Q” Small Class Initiative, 2003.

## **VIII. RESEARCH INTERESTS**

Cultural Theory, Global Popular Culture, American and International Popular Music, Music and Technology, Gender Studies, Youth Culture, Southeast Asian Societies and Cultures, Postcolonial Theory, Ethnographic Writing.

## **IX. RESEARCH PROJECTS AND GRANTS**

Gustave Reese Publication Fund of the American Musicological Society. Publication subvention awarded for *Modern Noise, Fluid Genres* (forthcoming scholarly book with the 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 forthcoming book with the University of Wisconsin Press, matching amount approved by BGSU Scholars Assistance Program, 2005.

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

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

## **X. PUBLICATIONS**

### 1. *Books and Book Chapters.*

#### **Scholarly Books:**

Monograph:

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

Edited Volume:

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

#### **Book Chapters:**

Articles in Academic Books:

Wallach, Jeremy. Forthcoming. "Unleashed in the East: Metal Music, Masculinity, and Malay Identity 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.

Wallach, Jeremy. 2005. "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.). Hanover, New Hampshire: Wesleyan University Press, pp. 138-155.

Wallach, Jeremy. 2005. "Snapshot 11.4: World Beat." In *Music Cultures in the United States: An Introduction* (Ellen Koskoff, ed.). New York: Routledge, pp. 370-377 (reprint of 2001 *Garland Encyclopedia* article).

Wallach, Jeremy. 2003. "‘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: University Press of Mississippi, pp. 53-86.

Wallach, Jeremy, Harris M. Berger and Paul D. Greene. Forthcoming. "Introduction: 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.

### **Encyclopedia Articles:**

Wallach, Jeremy. "Dangdut" and "Global Metal." 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 Press, forthcoming.

Wallach, Jeremy. 2001. "World Beat." In *The Garland Encyclopedia of World Music Volume 3: The United States and Canada* (Ellen Koskoff, ed.). New York: Garland Publishing, pp. 337-42.

Wallach, Jeremy and Vinay Dharwadker. 2007. "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 Publishing Group, pp. 211-226.

### *2. Journal Articles.*

#### **Refereed Articles:**

##### Academic Journals:

Wallach, Jeremy. 2008. "Living the Punk Lifestyle in Jakarta." *Ethnomusicology* 52(1): 97-115.

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

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

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

### **General Interest Journal (Peer-Reviewed):**

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

### **Non-Refereed Articles:**

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

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

### **3. Book Reviews.**

Wallach, Jeremy. Forthcoming. Review of *Making Scenes: Reggae, Punk, and Death Metal in 1990s Bali*. (Emma Baulch; Durham: Duke University Press, 2007). *Journal of Anthropological Research*.

Wallach, Jeremy. 2005. Review of *Songs and Gifts at the Frontier: Person and Exchange in the Agusan Manobo Possession Ritual* (José Buenconsejo; Current Research in Ethnomusicology Volume 4, New York: Routledge, 2002), *Asian Music* 36(1): 123-127.

Wallach, Jeremy. 1997. 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.

Wallach, Jeremy. 1996. Review of *My Music* (S. Crafts, D. Cavicchi, C. Keil, and the Music in Daily Life Project, Hanover: University Press of New England, 1993). *Oral History Review* 23(2): 128-30.

### **4. Recording Reviews.**

Wallach, Jeremy. 2009. Review of *Black Mirror: Reflections in Global Musics* (Dust-to-Digital DTD-10; 2007). *Ethnomusicology* 53(1): 176-178.

Wallach, Jeremy. 2005. Review of *New York City: Global Beat of the Boroughs* (Smithsonian Folkways Recordings SFW CD 40493; 2001), *Ethnomusicology* 49(3): 509-512.

Wallach, Jeremy. 2004. Review of *The Rough Guide to the Music of Indonesia* (World Music Network RGNET 1055 CD; 2000), *Ethnomusicology* 48(3): 464-468.

Wallach, Jeremy. 2000. 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.

## XI. PAPERS READ TO PROFESSIONAL SOCIETIES

### A. Invited Papers:

“Cultural Perspectives on Post-Soeharto Indonesia: The Case of Dangdut.” To be presented at the Center for Southeast Asian Studies, Ohio University, Athens, Ohio; May 2009.

“Popular Music and the Mass Media in Indonesia.” Presented at the Lamont School of Music, University of Denver, Denver, Colorado, March 2009.

“Fluid Genres: Indonesian Popular Music, National Identity, and Globalization.” Presented at 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.” Presented at the Center for Southeast Asian Studies, University of Michigan, Ann Arbor, Michigan, January 2008.

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

“Youth, 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 for the Haverford College Young Alumni Lecture Series, Haverford, Pennsylvania; February 2005.

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

“Dangdut Music, Indonesian Islam, and ‘Unofficial Nationalism.’” Presented at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies 17<sup>th</sup> Annual International Workshop on Southeast Asian Studies. Workshop Title: “Southeast 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, Massachusetts Institute of Technology,  
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.

#### B. Refereed Papers:

With Brian Hickam. “Female Authority and Dominion: Discourse and Distinctions of  
Heavy Metal Scholarship.” To be presented at Metal and Gender Conference  
Program Committee, 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 106<sup>th</sup> Annual Meeting, San Francisco, California;  
November 2008.

“‘Distortion-Drenched Dystopias: Metal and Modernity in Southeast Asia.’” Presented at  
the “Heavy Fundametalisms” Global Interdisciplinary 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 53<sup>rd</sup> 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 30<sup>th</sup> 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 50<sup>th</sup> Annual Meeting, Atlanta, Georgia; November 2005.

- “Playful Identifications and Hybridic Performativity at Urban Indonesian *Acara*.”  
Presented at the Society for East Asian Anthropology Mini-Conference, Berkeley, California; 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 48<sup>th</sup> 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” (Organizer). Presented at the American Anthropological Association 100<sup>th</sup> Annual Meeting, New Orleans, Louisiana; November 2002.
- “Hebdige Was Wrong! : Living the Punk Lifestyle in Jakarta.” Panel Title: “Punk in the 21<sup>st</sup> Century” (Co-Organizer and Chair). Presented at the Society for Ethnomusicology 47<sup>th</sup> Annual Meeting, Estes Park, Colorado; October 2002.
- “*Ska Dangdut?* : The Cultural Politics of the Indonesian Ska Craze.” Presented at the Society for Ethnomusicology 46<sup>th</sup> Annual Meeting, Southfield, Michigan; October 2001.
- “Engineering Techno-Hybrid Grooves in an Indonesian Sound Studio.” Presented (in absentia) at the Society for Ethnomusicology 44<sup>th</sup> Annual Meeting, Austin, Texas; November 1999.
- “Natural and Unnatural Sounds: Indonesian Pop as Musical Cyborg.” Presented at the American Ethnological Society 121<sup>st</sup> Annual Meeting, Portland, Oregon; March 1999.
- “Underground Rock at Jakarta's Poster Café.” Presented at the Middle Atlantic Chapter of the Society for Ethnomusicology 17<sup>th</sup> 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 42<sup>nd</sup> 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 15<sup>th</sup> 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 40<sup>th</sup> Annual Meeting, Los Angeles, California; October 1995.

Refereed Panel Discussions:

“A New Subfield? Comics and Music” (Organizer and Chair). “The Comic Book in Popular Culture.” Conference sponsored by the BGSU Department of Popular Culture, Bowling Green, OH; October 2008.

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

C. Non-Refereed Presentations:

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

“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.

“Vampires and Mosh Pits in the Global Village: Producing an Indonesian Rock Music Video.” Presented for the Pop Goes the Towers Faculty Lecture Series, Bowling Green State University, Bowling Green, Ohio; October 2005.

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

“The Modern Noise Makes Modern People, Part Two: *Dangdut* Goes Underground.” Presented for the Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; March 2001.

“*Muzik Popular Malaysia dan Masyarakat Modern* [Malaysian Popular Music and Modern Society].” Presented at Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia; August 1998.

“The Modern Noise Makes Modern People [*sic*]: Notes from the Jakarta Underground.” Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; January 1998.

“Identity and Its Discontents: Popular Music, Modernity, and Changing Conceptions of the Self.” Department of Anthropology Graduate Student Colloquium Series, University of Pennsylvania, Philadelphia, Pennsylvania; September 1996.

## **XII. SERVICE**

### **A. Department:**

Graduate Admissions Committee, Department of Popular Culture. 2004, 2009.

Question Writer and Grader, MA Comprehensive Examination, Department of Popular Culture, 2004, 2005, 2007, 2008.

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

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

Departmental Representative, BGSU Annual Giving Charity Campaign, 2003.

### **B. College:**

Distinguished Instructor/Lecturer Award Selection Committee, BGSU College of Arts and Sciences, Spring 2005.

### **C. University:**

Faculty Senate Substitute Representative, 2008.

Panelist, Discussion of Art and Activism following *Tikvah* (Oratorio and Film by BGSU Composer Burton Beerman), March 13, 2008.

Panel Discussant, Subcultural Subjectivities in Performance and Ritual. Battleground States Conference, Bowling Green, Ohio, February 23, 2008.

American Culture Studies Ph.D. Executive Committee. Bowling Green State University, 2008-2009.

American Culture Studies Advisory Committee, Bowling Green State University, 2006-2009.

Advisory Committee, Asian Studies Program, Bowling Green State University, 2005-2011.

Ethnic Cultural Arts Program (ECAP) Executive Committee, Bowling Green State University, 2003-2008.

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

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

D. Professional:

Inter-Disciplinary.Net Steering Group for the Music, Metal and Politics project, 2008-2011.

Jaap Kunst Prize Committee, Society for Ethnomusicology. Prize awarded to the most outstanding article in ethnomusicology published during the previous calendar year, 2008.

Chair, Junior Faculty Publication Prize Planning Committee. Popular Music Section of the Society for Ethnomusicology. 2006.

Keynote Speaker Committee. Popular Music Section of the Society for Ethnomusicology. 2003-2008. Chair, 2008-2009.

Program Committee Member and Panel Chair, Midwestern Chapter of the Society for Ethnomusicology (MidSEM) Annual Meeting, Bowling Green State University, Spring 2005.

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

Lise Waxer Memorial Prize Committee, Popular Music Section of the Society for Ethnomusicology. Selected best student paper on popular music presented at the national SEM conference. 2003.

*Manuscript Reviewer:*

*Asian Music*, 2008.

Oxford University Press, 2008.

*International Association for the Study of Popular Music—New Zealand (IASPM-NZ) Conference Proceedings*, 2008.

*Kasarinlan: Philippine Journal of Third World Studies*, 2007.

*Journal of Popular Music Studies*, 2006.

*World Literature Today*, 2005.

*Rhizomes* (Interdisciplinary online cultural studies journal), Spring 2005.

*Internet Journal of Ethnomusicology*, 2002.

### **XIII. RESEARCH OR PROFESSIONAL CONSULTANTSHIPS**

Consultant on Indonesia, *Global Metal* (documentary film), Banger Productions, 2006-7.

Consultation with Dr. Alice Egyed of Radio Free Asia, United States Government, on appropriate music programming for Indonesian radio broadcasts. August 2001.

#### **Media Interviews:**

*Newspapers:*

Stefanie Scarlett of the Fort Wayne *Journal Gazette* for a story on rock music merchandising. Article published February 5, 2009.

Craig Wilson of *USA Today* for a story on the year 1969. Article published January 26, 2009.

Pat Reardon of the *Chicago Tribune* for a story on bumper stickers. Article published October 22, 2008.

Suzanne Brown of the *Denver Post* for a story on electoral politics and consumer culture. Article published August 27, 2008.

John Przybys of *The Las Vegas Review-Journal* for a story on aging and American culture. Article published February 10, 2008.

D.L. Stewart of the *Dayton Daily News* for a story on college football rivalries. Article published January 6, 2008.

Tiffany Glick of the Southern Methodist University *Daily Campus* for an article on Soulja Boy and the history of dance crazes. Article published December 10, 2007.

Andrea Simakis of the *Cleveland Plain Dealer* for an article on the GEICO Caveman and family situation comedy. Article published 2007.

Amy Saunders of the *Columbus Dispatch* for a feature on “vintage” clothing fashion. Article published October 7, 2007.

John Wenzel of the *Denver Post* for an article on John Mayer and authenticity in popular music. Article published June 14, 2007.

Dave Larsen of the *Dayton Daily News* for a feature on MTV's 25<sup>th</sup> anniversary. Article published August 1, 2006.

Nick Chordas of the *Columbus Dispatch* for a feature on the 25<sup>th</sup> anniversary of MTV. Article published July 29, 2006.

Michael de la Viña of the *San Jose Mercury News* for an article on conspicuous consumption and the cult of celebrity. Article published June 10, 2005.

Susan Carleton of the *St. Petersburg Times* for an article on forgiving "fallen" celebrities (e.g., Michael Jackson, Martha Stewart, Camilla Parker-Bowles), February 2005.

John Fuddy of the *Columbus Dispatch* for an article on the naming of decades and nostalgia fads in American popular culture. Article published February 23, 2005.

Gina Vivinetto of the *St. Petersburg Times* for an article on the Vote for Change tour featuring Bruce Springsteen, REM, Pearl Jam, and other artists. Article published October 7, 2004.

Mekeisha Madden of the *Detroit News* for a feature on the Vote for Change tour. Published September 29, 2004.

Eric Reiner of the *Denver Post* for an article on the history of progressive rock music. Published September 10, 2004.

David Dupont, of the Bowling Green *Sentinel Tribune* and onefinalnote.com, for two articles on Indonesian ethnic jazz fusion group Krakatau's concert at Bowling Green State University. May 2004.

John Krich of the *Asian Wall Street Journal*, for an article on contemporary Asian popular music. August 2003.

#### *Books and Magazines:*

Helen Matatov of the *College Music Journal* for a story on music and standup comedy.

Michael Roston of *Globe Asia* magazine for an article about independent music in Indonesia. Article published January 2007.

Author Laura Lee for a forthcoming book on professional Elvis impersonators, September 2005.

Chuck Salter of *Fast Company* magazine for a feature on artist-run satellite radio channels. August 2004.

*Radio:*

Interviewed by Kevin Fullam, WLWU Chicago, for a radio feature on the television program *American Idol*. Air date June, 28, 2006.

*Television:*

Interviewed by ABC 13 WTVG Toledo for a news feature on the late Marlon Brando. Air date: July 2, 2004.

Interviewed by Karla Hult of NBC 24 WNWO Toledo for a televised news feature on the Ohio premiere of the film *Fahrenheit 9/11*. Air date: June 25, 2004.

*Internet:*

Interviewed by Nina Shen Rastogi of Slate.com for a story about Indonesia. Article published January 12, 2009.

#### **XIV. MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS**

Society for Ethnomusicology

Popular Culture Association

Popular Music Section of the Society for Ethnomusicology

Society for Asian Music

Society for Cultural Anthropology

American Anthropological Association

#### **XV. HONORS, FELLOWSHIPS, AND AWARDS:**

Nominee, BGSU Outstanding Young Scholar Award, 2008.

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

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

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, University Kebangsaan Malaysia, 1998.

Foreign Language Area Studies Fellowship (Title 6) for language study at the Southeast Asian Studies Summer Institute, University of Wisconsin—Madison and Arizona State University, 1995 and 1996.

Hewlett 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.