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STEACY EASTON is a writer and visual artist, living in Hamilton, Ontario. They have been published across North America, in commercial and academic spaces, about what Country means, for the past 15 years.

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Antoine Haywood is a doctoral student and Presidential Fellow at the University of Pennsylvania’s Annenberg School for Communication. A scholar of media, Antoine’s research focuses on understanding the contemporary relevance of public, educational, and governmental (PEG) access media. Using ethnographic methods and drawing on his 15 years of experience working in community media, he evaluates how local governments, nonprofit organizations, and citizens use geographically defined communication infrastructures to enhance civic participation, democratic communication, collective learning, and care. Haywood’s current projects focus on understanding how social impact occurs when Black, Indigenous, and People of Color (BIPOC) communities in Philadelphia use community-based info hubs to access digital platforms and tell stories about local issues. He is also a musician, vinyl record collector, video maker, and a proud native of Palm Beach County, Florida.

Stephanie Hernandez is a Ph.D. student of English literature and music at the University of Liverpool. Using an interdisciplinary approach, she is researching the echoes of Romanticism in the popular music of the 1960s and 1970s. While completing her Bachelor’s and Master’s degrees in English literature, she worked at both The Beatles Story and Handel & Hendrix in London, which fostered her interest in the cultural legacy of historically musical spaces. Stephanie is also a music journalist, whose recent publications include Ultimate Classic Rock, Warner Music UK, Rhino Entertainment, and others.

Kristina Jacobsen is an ethnomusicologist and anthropologist. An associate professor of ethnomusicology and anthropology (ethnology) at the University of New Mexico and a faculty affiliate in American studies, her research focuses on language reclamation, expressive culture, popular music, and arts-based research methodologies. Her first book, The Sound of Navajo Country: Music, Language and Dine Belonging (UNC Press, 2017), is based on two and one-half years of singing and playing lapsteel guitar with Navajo (Dine) country western bands on the Navajo Nation and was the winner of the 2018 IASPM-US Woody Guthrie Award for Outstanding Book on Popular Music. Jacobsen is a touring singer-songwriter, fronts the all-female honky-tonk band Merlettes, and is the founder and co-facilitator of the UNM Honky-Tonk Ensemble. Supported by the US-Italy Fulbright Commission and the Wenner-Gren Foundation for Anthropological Research, she recently completed one year of ethnographic fieldwork on the Mediterranean island of Sardinia for the book project, “Sing Me Back Home: Ethnographic Songwriting and Language Reclamation in Sardinia, Italy.” While in Sardinia, she also recorded an album (her fourth) of original songs collaboratively written with Sardinian songwriters and language activists, House on Swallow Street (released in spring 2021) with the Sardinian label, Talk About Records.

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**Andrew Mall** is an avid record collector and associate professor of music at Northeastern University in Boston, where he teaches courses in ethnomusicology, popular music, and music industry studies. He is the author of God Rock, Inc.: The Business of Niche Music (University of California Press, 2021) and co-editor of Studying Congregational Music: Key Issues, Methods, and Theoretical Perspectives (Routledge, 2021). He is also book review co-editor of the journal Ethnomusicology, and vice president of IASPM-US.

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MIKKEL VAD is a musicologist, specializing in jazz and popular music history. He is a Ph.D. candidate in the Department of Cultural Studies and Comparative Literature at the University of Minnesota, where he is wrapping up a dissertation titled *April in Paris, Autumn in New York: European Jazz in the US, 1945-1970*. He teaches problem-based courses on historiography, cultural theory, and sound, where students learn to think critically about music across genres, time periods, and cultures. His research and publications revolve around the themes of history (especially reception history and historiography), space and place (especially cultural geography and transnational music), technology and media (especially theory and analysis of the recording), and race and ethnicity (especially whiteness studies).

MELISSA A. WEBER is a writer, researcher, and educator whose areas of interest include twentieth-century Black popular music, New Orleans music, and histories of hip hop and Washington D.C. go-go. She currently teaches history of urban music at Loyola University New Orleans and serves as curator of the Hogan Archive of New Orleans Music and New Orleans Jazz with Tulane University Special Collections. She has written for Red Bull Music Academy, *Wax Poetics*, and liner notes projects for labels such as Vinyl Me, Please; and has presented papers at Pop Conference and annual meetings for IASPM; the National Council for Black Studies; the Society for Ethnomusicology, Southeast and Caribbean Chapter; and the Dayton Funk Symposium at University of Dayton. Weber continues to host her Soul Power radio show at WWOZ FM New Orleans, as she has for the past 25 years.

ERIC WEISBARD is professor of American studies at the University of Alabama and co-editor of *The Journal of Popular Music Studies*. His books include *Songbooks: The Literature of American Popular Music; Top 40 Democracy: The Rival Mainstreams of American Music; and Use Your Illusion I and II* (2007) in the 33 and 1/3 series. He organized the Pop Conference from its inception in 2002 through 2018, editing three books of conference writing: *This Is Pop, Listen Again, and Pop When the World Falls Apart*. Before that, he was a rock critic: music editor of the *Village Voice*, record reviews editor for *Spin*, editor of the *Spin Alternative Record Guide*, and a writer for *Spin*, the *Voice*, and other alt-weeklies—some of that work is collected on *Rock’s Backpages*.

CLINTON BRYCE WILLIAMSON is a Ph.D. candidate in English at the University of Pennsylvania, specializing in nineteenth- and twentieth-century American literature. His dissertation, *Nebulous Figures: A Cultural History of an American Riotocracy, 1848-1929*, explores the ways in which a so-called lumpenproletariat crafted refusal to work as strategies for restaging value and assembling improvisatory commons in America during the latter half of the nineteenth century. Assembling a broad, multi-genre cultural archive, it argues that representations of and from those living on the margins of the wage modeled potential worlds rooted in wage labor’s absence.