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# Submission Guidelines for *Voices: The Journal of New York Folklore*

*Voices: The Journal of New York Folklore* is a membership magazine of the New York Folklore Society ([www.nyfolklore.org](http://www.nyfolklore.org)).

The New York Folklore Society is a nonprofit, statewide organization dedicated to furthering cultural equity and cross-cultural understanding through programs that nurture folk cultural expressions within communities where they originate, share these traditions across cultural boundaries, and enhance the understanding and appreciation of folk culture. Through *Voices* the society communicates with professional folklorists and members of related fields, traditional artists, and a general public interested in folklore.

*Voices* is dedicated to publishing the content of folklore in the words and images of its creators and practitioners. The journal publishes research-based articles, written in an accessible style, on topics related to traditional art and life. It also features stories, interviews, reminiscences, essays, folk poetry and music, photographs, and artwork drawn from people in all parts of New York State. Columns on subjects such as photography, sound and video recording, legal and ethical issues, and the nature of traditional art and life appear in each issue.

## Editorial Policy

**Feature articles.** Articles published in *Voices* represent original contributions to folklore studies. Although *Voices* emphasizes the folklore of New York State, the editor welcomes articles based on the folklore of any area of the world. Articles on the theory, methodology, and geography of folklore are also welcome, as are purely descriptive articles in the ethnography of folklore. In addition, *Voices* provides a home for “orphan” tales, narratives, and songs, whose contributors are urged to provide contextual information.

Authors are encouraged to include short personal reminiscences, anecdotes, isolated tales, narratives, songs, and other material that relates to and enhances their main article.

Typically feature articles range from 1,000 to 4,000 words and up to 6,000 words at the editor's discretion.

**Reviews and review essays.** Books, recordings, films, videos, exhibitions, concerts, and the like are selected for review in *Voices* for their relevance to folklore studies or the folklore of New York State and their potential interest to a wide audience. Persons wishing to review recently published material should contact the editor. Unsolicited reviews and proposals for reviews will be evaluated by the editor and by outside referees where appropriate. Follow the bibliographic style in a current issue of *Voices*.

Reviews should not exceed 750 words.

**Correspondence and commentary.** Short but substantive reactions to or elaborations upon material appearing in *Voices* within the previous year are welcomed. The editor may invite the author of the materials being addressed to respond; both pieces may be published together. Any subject may be addressed or rebutted once by any correspondent. The principal criteria for publication are whether, in the opinion of the editor or the editorial board, the comment constitutes a substantive contribution to folklore studies, and whether it will interest our general readers.

Letters should not exceed 500 words.

## Style

The journal follows *The Chicago Manual of Style*. Consult *Webster's Third International Dictionary* for questions of spelling, meaning, and usage, and avoid gender-specific terminology.

**Footnotes.** Endnotes and footnotes should be avoided; incorporate such information into the text. Ancillary information may be submitted as a sidebar.

**Bibliographic citations.** For citations of text from outside sources, use the author-date style described in *The Chicago Manual of Style*.

**Language.** All material must be submitted in English. Foreign-language terms (transliterated, where appropriate, into the Roman alphabet) should be italicized and followed by a concise parenthetical English gloss; the author bears responsibility for the correct spelling and orthographics of non-English words. British spellings should be Americanized.

## Publication Process

Unless indicated, the New York Folklore Society holds copyright to all material published in *Voices: The Journal of New York Folklore*. With the submission of material to the editor, the author acknowledges that he or she gives *Voices* sole rights to its publication, and that permission to publish it elsewhere must be secured in writing from the editor.

For the initial submission, send an e-mail attachment or CD (preferably prepared in Microsoft Word and saved as Rich Text Format).

Copy must be double spaced, with all pages numbered consecutively. To facilitate anonymous review of feature articles, the author's name and biography should appear only on a separate title page.

Tables, charts, maps, illustrations, photographs, captions, and credits should follow the main text and be numbered consecutively. All illustrations should be clean, sharp, and camera-ready. Photographs should be prints or duplicate slides (not originals) or scanned at high resolution (300+ dpi) and e-mailed to the editor as jpeg or tiff files. Captions and credits must be included. Written permission to publish each image must be obtained by authors from the copyright holders prior to submission of manuscripts, and the written permissions must accompany the manuscript (authors should keep copies).

Materials are acknowledged upon receipt. The editor and two anonymous readers review manuscripts submitted as articles. The review process takes several weeks.

Authors receive two complimentary copies of the issue in which their contribution appears and may purchase additional copies at a discount. Authors of feature articles may purchase offprints; price information is available upon publication.

## Submission Deadlines

Spring–Summer issue	November 1
Fall–Winter issue	May 1

Send submissions as Word files to  
Todd DeGarmo, *Voices* Editor  
(e-mail preferred): [degarmo@crundalllibrary.org](mailto:degarmo@crundalllibrary.org)  
or  
New York Folklore Society  
129 Jay Street  
Schenectady, NY 12305

## NYFS News and Notes

**The New York Folklore Society Welcomes New Board Members** to its governing body and expresses thanks to those who retired at the close of 2014. Our Society has benefitted from the wise counsel and visions of outgoing President, Gabrielle Hamilton; outgoing Treasurer, Jessica Schein; and board member, Ellen Fladger, who have all served the maximum time allowed by the NYFS bylaws, as well as the service of former board members Puja Sahney, Anna Mulé, and Connie Sullivan-Blum. We are indebted to them for steering the Society through some difficult periods.

The organization has emerged stronger and more robust. With 2015, we welcome new board members, Gabrielle Berlinger of New York City, Naomi Sturm of Staten Island, and John Braungard of Latham, NY. John will step into the role of Treasurer. Gabrielle Hamilton of the Bronx will continue to serve another two years in the position of “Past President,” with Tom van Buren of Westchester County, now President of the Board and Christopher Mulé of Brooklyn taking on the added role of Secretary, in addition to his Vice-Presidential duties. This new slate was elected at New York Folklore Society's New York City Gathering and Annual Meeting that took place on Tuesday, March 10, 2015, at Union Hall in Brooklyn.

**Other New York Folklore Society transitions have taken place during the last few months.** Lisa Overholser, our program manager and manager of the Mentoring and Professional Development Program has taken a position in St. Louis, Missouri, and we bid her a fond farewell in December 2014.

Dr. Eileen Condon of Queens, NY, has agreed to serve as the New York Folklore Society's New York City Program Manager for the New York City region. Eileen holds a PhD in Folklore from the University of Newfoundland and served as Acquisitions Editor



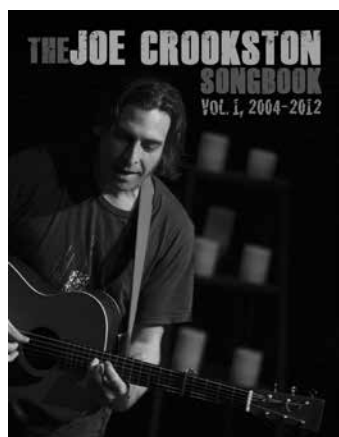
for Voices from 2008–2012. She is available to speak to persons within New York City and the lower Hudson Valley regarding New York Folklore Society opportunities, including those provided through the Mentoring and Professional Development Program. For further information, email Eileen at [eileen@nyfolklore.org](mailto:eileen@nyfolklore.org) or phone 347.205.0053. For Mentoring Program specifics, please visit our website at <http://www.nyfolklore.org/progs/mentor.html>

A central and western New York representative will be named later in 2015.

**Save the Date! for our benefit concert, the “Adirondack Attic Musical Tour,”** featuring Dan Berggren and Andy Flynn, which arrives at Proctors in downtown Schenectady, on May 22, 2015, at 7:30 p.m. See back cover of this issue for more details. Hope to see you there!

**Artist Demonstration in the Gallery,** Sunday, March 29, 11 a.m.–2 p.m. in the Gallery of New York Folklore and Traditions, 129 Jay Street, in downtown Schenectady. NYFS is hosting a presentation by Carol Lukovich. Ms. Lukovich will be demonstrating the making of baskets and decorations woven from pine needles, as part of the NYFS’s “Artist in the Gallery” series. This demonstration is supported by a grant from the Schenectady County Initiative Program (CIP).

**Available in Gallery of New York Folklore and Traditions** and online at [www.nyfolklore.org/gallery/store/music.html#crookston-songbk](http://www.nyfolklore.org/gallery/store/music.html#crookston-songbk)



The Joe Crookston Songbook, Vol. 1, 2004–2013

**Look for an Artist Spotlight on Joe Crookston in the next Voices!**

## Unsettling Assumptions: Tradition, Gender, Drag

Edited by Pauline Greenhill and Diane Tye. Published by the Utah State University Press. Boulder, CO: University Press of Colorado, 2014, 260 pages, 6 x 9 inches, paper. ISBN 978-0-87421-897-8.

It’s a perfect title. I considered myself fairly knowledgeable on gender issues, if not history, and settled down for an easy, familiar read.

Not to be. The essays in this volume address queer identity and sexuality in such varied places as Mennonite mummers’ plays and Chinese folklore. In case the reader was about to dismiss the writings as not relevant to contemporary American life, rockabilly culture and cinematic interpretations of the Brothers Grimm are also covered.

Each independent essay is well researched and cited, and the authors’ short biographies show varying levels of expertise and education.

Sadly, the person who would most benefit from *Unsettling Assumptions* would not read it. That is, practices examined in the book are often a common part of American culture, but the “person on the street” would not likely wish to read this book. The subject is relevant to the non-academic person, but not packaged attractively. It is, while not difficult, fairly academic in tone, as one sees from the first sentences of the Introduction, “What do Thanksgiving turkeys, rockabilly, and bar fights, and Chinese tales of female ghosts have in common? Each offers an example of how tradition and gender can intersect—sometimes with modes of drag—to unsettle assumptions about culture and its study.”

However, the authors do not assume expertise on the part of the reader on each subject. Clear, concise descriptions are included, as with The Distaff Gospels. “*The Distaff Gospels* (*Les Evangiles Des Quenouilles*), a 15th-century French manuscript, presents a series of about 230 items of folklore—beliefs, sayings, and remedies—within a frame narrative.”

At once the most familiar and most challenging chapter for the non-academic reader will be the chapter on the Brothers Grimm

and their treatment by the American cinema. The author, Kendra Magnus-Johnson, writes that, even in biopics about the Brothers, attention to biographical detail was not observed. The author observes that the Brothers’ “failed masculinity,” in part, made it impossible to tell their story straightforwardly. I would say that the brothers were simply too odd, too gender-nonconforming, for a TV movie for general consumption. Magnus-Johnson addresses the Brothers’ tendency to be “patriarchal appropriators and silencers of female storytelling,” even as she addresses the repeated fictions about their lives. I almost get the feeling that they asked for it.

The tone of the whole volume is remarkably neutral, given the incendiary topic and the many authors. Repeatedly, in different times and locales, practices which I had not noticed or believed had any particular gender identification significance are revealed to be important, but the authors uniformly point them out without anger. For example, Thanksgiving is given as a day when “division of labor between males and females becomes more pronounced than usual,” and these practices are examined in the context of several popular movies such as *Home for the Holidays* and *Brokeback Mountain*. The general tone is: “This is what you have really been seeing, so are you going to do anything with this information?”

On the whole, *Unsettling Assumptions* was not at all unsettling for this reviewer. On the contrary, it was at once comforting and inspiring. The fact that gender roles have been challenged, even if in a hidden way, for so much longer than even a life-long ally knew, is inarguable once one looks at folklore through the lens of this volume. With cultures other than white and western included here, the universality of the subject is addressed.

I would recommend *Unsettling Assumptions* for college libraries, for anyone doing gender studies, or for adults who enjoy reading folklore.

Frieda Toth, Librarian  
Crandall Public Library, Glen Falls, NY

# Join or Renew your New York Folklore Membership to Receive *Voices* and other Member Benefits

## For the General Public

*Voices* is a peer-reviewed scholarly journal, published twice annually. Join New York Folklore and become part of a community that will deepen your involvement with folklore, folklife, the traditional arts, and contemporary culture. As a member, you'll have early notice of Gallery special exhibits and NYF-sponsored key events. Members receive a discount on NYF Gallery items.

## For Artists and Professionals

Become a member and learn about technical assistance programs that will get you the help you may need in your work:

Mentoring and Professional Development

Folk Artists Self-Management Project

Folk Archives Project

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