
Contributors' Notes

AYO ADEDUNTAN studied at the Obafemi Awolowo University and the University of Ibadan, Nigeria. He completed his Ph.D in Cultural Studies at the Institute of African Studies, Ibadan, where he is now Senior Research Fellow.

ALENA GRAY ANISKIEWICZ is an Assistant Professor in the Center for Integrative Studies in the Arts & Humanities at Michigan State University. Her research and writing explore Polish popular culture, literary history, and cultural heritage. In particular, her current work examines the relationship between Polish hip-hop and the nation's poetic tradition. She holds a Ph.D. in Slavic Languages and Literatures from the University of Michigan. Her research has been supported by the Institute for the Humanities and the Copernicus Program in Polish Studies at the University of Michigan.

BEN DUINKER holds a SSHRC Postdoctoral Fellowship for research in music analysis and performance at the University of Toronto. His doctoral dissertation (2020) focuses on metric and rhythmic aspects of hip-hop flow and was awarded an SMT-40 dissertation fellowship by the Society for Music Theory. He has recently published articles in journals including *Current Musicology*, *Music Theory Online*, *Popular Music*, and *Music Theory Spectrum*. Duinker received a PhD in Music Theory and Master of Music Performance from McGill University, and, in addition to his research and teaching activities, maintains a career as a percussionist.

JOHN R. EPERJESI is a Professor in the Department of English Linguistics and Literature at Kyung Hee University in Seoul. He received his Ph.D in the Literary and Cultural Theory program at Carnegie Mellon University, and is the author of *The Imperialist Imaginary: Visions of Asia and the Pacific in American Culture* (University Press of New England, 2005). His work has appeared in *Amerasia*, *Asian Studies Review*, *boundary 2*, *The Contemporary Pacific*, *Inter-Asia Cultural Studies*, *Interdisciplinary Studies of Literature and the Environment* (ISLE), *Journal of American Studies*, *Minnesota Review*, and *Pacific Historical Review*. He currently works in the field of postcolonial ecocriticism.

PHILIP GENTRY is Associate Professor of Music History at the University of Delaware. He is the author of *What Will I Be: American Music and Cold War Identity* (Oxford, 2017).

MILES GRIER is a professor in the English Department at Queens College, City University of New York. His essays have appeared in the *Los Angeles Review of Books*, journals such as *Politics and Culture*, *Genders*, *William and Mary Quarterly*, and the collections *Scripturalizing the Human*, *Shakespeare/Text*, and *The Cambridge Companion to Shakespeare and Race*. He is co-editor of *Early Modern Black Diaspora Studies*. His monograph that offers a history of race through the first 250 years of *Othello* in transatlantic performance is forthcoming from University of Virginia Press. One fine day, he will complete a long-deferred monograph on the genesis and undying work of Joni Mitchell's blackface pimp alter ego.

KATE GROVER is a PhD candidate in American Studies at the University of Texas at Austin. Her dissertation, *Amplified Activists: Feminist Responses to the Modern American Music Industry*, historicizes the gender-based inequalities impacting women musicians and examines efforts to create a more accessible and inclusive music industry. This research is supported by fellowships from the Smithsonian Institution and the American Association of University Women. Kate's work on popular music, feminisms, and American culture has been published in the *Journal of Popular Music Studies*, *Signs: Journal of Women in Culture and Society*, *Not Even Past*, and *Quarterly Horse: A Journal of [brief] American Studies*. She currently lives in Washington, D.C.

JILLIAN HERNANDEZ studies the autonomous aesthetics and sexualities of Black and Latinx people. Her scholarship crosses the fields of art history, performance, gender, ethnic, Latinx, and Black studies, and is informed by her work as a community arts educator, curator, and cultural producer. Her book *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment*, published by Duke University Press, traces how the body practices and art making of Black and Latinx women and girls are intertwined, and how their creative work complicates conventional notions of cultural value and sexual respectability. She is an Associate Professor in the Center for Gender, Sexualities, and Women's Studies Research at the University of Florida.

RUNCHAO LIU studies Asian American sound, musical orientalism, and alternative activism. Liu currently teaches at the University of Wyoming and is an academic fellow at the Center for Black, Brown, and Queer Studies and a visiting scholar at the Asian/Pacific/American Institute at NYU.

JAMES G. MCNALLY is Marie Curie Research Fellow in the CIPHER project at University College Cork. He is a writer and cultural historian with a long history as a rap critic, most recently for the album analysis podcast Decode. He is currently working on the *Long Island Rap Renaissance* – a project that explores the interconnections of race, class and geography in the era-defining explosion of hip-hop innovation that emerged from New York's Black suburbs in the late 1980s. James' work appears in *Journal of the Society for American Music*, *Visual Culture in Britain*, and *Global Hip-Hop Studies*.

AMBER JAMILLA MUSSER is Professor of English at the CUNY Graduate Center. She is the author of *Sensational Flesb: Race, Power, and Masochism* (NYU Press, 2014) and *Sensual Excess: Queer Femininity and Brown Jouissance* (NYU Press, 2018).

BRADLEY ROGERS is Lecturer in Musical Theatre and Performance at Goldsmiths, University of London. His book, *The Song is You: Musical Theatre and the Politics of Bursting into Song and Dance*, was a finalist for the George Freedley Prize and an Honorable Mention for the Barnard Hewitt Award. He has written numerous essays and reviews, and served for 3 years as the Book Reviews Editor of *Theatre Journal*.