
Contributors' Notes

GEORGE GRINNELL is Associate Professor of English and Cultural Studies at the University of British Columbia Okanagan campus where he teaches theory, punk studies, and Romanticism. He is the author of *Social Life of Biometrics* (Rutgers, 2020) and *The Age of Hypochondria* (Palgrave, 2010) and numerous articles that examine how culture, art, and social matters intersect.

JASON LEE GUTHRIE is an Associate Professor of Communication and Media Studies at Clayton State University in Morrow, GA. His research explores the intersections of economics and creativity, with a special focus on copyright in the creative industries.

NATHAN HESSELINK is Professor of Global Musicology at the University of British Columbia. His research broadly encompasses the topic of rhythmic play, firstly in South Korean percussion genres and more recently in American and British rock music. He has published on Radiohead, the Police, and Tom Petty and the Heartbreakers.

MATTHEW JONES is an Assistant Professor of Musicology at Oklahoma City University whose work explores music and queer history, especially the HIV/AIDS pandemic. He is the author of *How to Make Music in an Epidemic: Popular Music Making During the AIDS Crisis, 1981-1996* (2024) and *Love Don't Need a Reason: The Life and Music of Michael Callen* (2020). His essays appear in *Women & Music*, the *Journal of the Society for American Music*, the *Journal of Popular Music Studies*, *Joni Mitchell: New Critical Readings* (2019), and *The Oxford Handbook of Music and Queerness* (2022). Matt is currently at work on a new book, tentatively titled "Memento Mori: AIDS Requiems," and a short book on political themes in Joni Mitchell's work after 1985.

ELIZABETH LINDAU is Associate Professor of Music History at California State University Long Beach. Her research explores intersections between avant-gardism and rock music since the 1960s, particularly in the output of the Velvet Underground, Yoko Ono, Brian Eno, and Sonic Youth. Liz's writing has been published in *Women and Music*, this journal, the *Journal of the Society for American Music*, and the edited volumes *Tomorrow is the Question: New Directions in Experimental Music Studies* (University of Michigan Press, 2014) and *Brian Eno: Oblique Music* (Bloomsbury, 2016). Her most recent publication examined musical portraiture in *Songs for Drella*, the 1990 memorial album for Andy Warhol recorded by Lou Reed and John Cale. Liz has served as secretary of the IASPM-US and chair of the Woody Guthrie book prize committee.

MICHAEL LYDON is a Postdoctoral Researcher at University College Cork where is working as part of the Creative C-Change project. He is a former Communications and Impact Officer at University of Galway (Geography) and Author of *Uneven Score: An Assessment of the Gender Balance for Publicly Funded Composer Opportunities on the Island of Ireland (2004-19)*, a publication supported by the Contemporary Music Centre (Ireland) and Sounding the Feminists (STF) in partnership. Michael is also a former Lecturer in Popular Music Studies and Gender and Irish Music at the University of Galway and Reviews Editor for *Ethnomusicology Ireland*.

AJITPAUL MANGAT is an Assistant Professor in the Department of English at Niagara University. Dr. Mangat's research and teaching focus on disability and race in contemporary American literature and art, especially life writing and popular music. His work is forthcoming or recently published in the edited collections, *Neurodiversity on Television* and *Care and Disability*, as well as *Americas: A Hemispheric Music Journal*. He is also the co-editor of an upcoming special issue of the *Journal of Literary & Cultural Disability Studies* that offers a critical reassessment of David T. Mitchell and Sharon L. Snyder's foundational concept of "narrative prosthesis."

AMANDA MARIE MARTINEZ is a postdoctoral fellow in the Department of American Studies at the University of North Carolina, Chapel Hill. Her writing has appeared in the *Journal of Popular Music Studies*, *California History*, NPR, the *Los Angeles Times*, and the *Washington Post*. Her manuscript, *Gone Country: How Nashville Transformed a Music Genre Into a Lifestyle Brand*, is a history of the country music industry in the post-Civil Rights era.

MICHAEL J. MILLENHEFT III is a PhD student in music and sound studies at Cornell University specializing in ethnomusicology. He holds an A.A. in liberal arts, a B.A. in music, and an M.A. in musicology. His research interests encompass sound studies, public ethnomusicology, drum kit studies, touch, emotion, and human geography. With an ear toward the provincial and the amateur, Michael explores the transformative power of music, sound, and noise in quotidian life.

LAUREN ALEX O'HAGAN is Research Fellow in the School of Languages and Applied Linguistics at the Open University and Affiliate Researcher in the Department of Media and Communication Studies at Örebro University. She specialises in the study of visual and material culture across a range of historical periods, geographical settings and subjects. Her most recent project *Rewriting Rory* fosters a reappraisal of the final decade in the career of Irish blues musician Rory Gallagher (1948-1995), using unexplored archival materials and fresh interviews with those who knew him to challenge the typical 'rise and fall' narrative that continues to be perpetuated in stories of his life.

RUTH OPARA is an assistant professor in the Department of Music at Columbia University. Her research centers on African and African diaspora music and knowledge production, specifically music and decolonial discourse, sustainability, women in music, music and gender, and African music and transnational encounters. As a practitioner, teacher, and scholar who has lived and taught on the African continent and in the diaspora, Ruth successfully straddles both worlds' musical cultures. Ruth was a 2023 Carnegie African Diaspora Fellow and is the current chair of the African and African Diasporic Music Section of the Society for Ethnomusicology.

AMY SKJERSETH is Assistant Professor in Popular Music at the University of California Riverside. Her scholarship focuses on intersections of music, visual culture, and technology. Skjerseth's monograph-in-progress, *Audiovisual Thinking: Visual Waves of Popular Music* (under contract with University of California Press), explores how 1960s transistor radios to 2000s vocaloids influenced both musical and visual culture. Her second book, also in progress, is called *The Feminist Wall of Sound*. Her work appears in *Journal of Popular Music Studies*, *Music, Sound, and the Moving Image*; and more. She also creates video essays, podcasts, and soundscapes. ■