

The Contributors

CHRISTINA BAADE is Assistant Professor in Musicology and Communication Studies at McMaster University in Hamilton, Ontario. Her research interests include American klezmer, popular music, early radio, and cultural memory.

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JAN FAIRLEY is an Honorary Fellow at the Institute of Popular Music, Liverpool University. She works as a freelance radio and print journalist contributing to specialist music magazines and UK newspapers, and also as an independent researcher. As an ethnomusicologist she specialises in Latin American music, particularly Chilean and Cuban, and also works in the European world music scene. Her present British Academy funded research (2005–2006) focuses on women and music in Cuba. She is the longest-standing member of the *Popular Music* Editorial Board, editor of many special issues, present Reviews editor, and co-editor of this special issue.

JOHN FENN currently teaches as an Adjunct Professor of Music, Folklore, and International Studies at the University of Oregon. His research interests include popular musics in the African diaspora, cultural constructions of music as danger, and the intellectual history of applied ethnomusicology.

LISA GILMAN is Assistant Professor of Folklore and English at the University of Oregon. Her research examines intersections between performance (especially dance), gender and power. She is presently completing her book, *Dancing in the Votes: Performance, Praise, and Gender in Contemporary Malawian Politics*, and is in the initial phase of a new project on dance and leisure in US military life.

ALEJANDRO L. MADRID is Assistant Professor of Latin American and Latino studies at the University of Illinois at Chicago. His research focuses on the intersection of modernity, tradition, globalisation and identity in popular and art music, as well as expressive culture from Mexico and the US–Mexico border. He has received the Casa de las Américas Musicology Award (2005) and the Samuel Claro Valdés Musicology Award (2002). He received a Ph.D. in musicology and comparative cultural studies from the Ohio State University.

PETER MANUEL has researched and published extensively on traditional and contemporary musics of the Caribbean, India, Spain and elsewhere. His most recent books are *East Indian Music in the West Indies* (2000) and a second edition of *Caribbean Currents*:

Caribbean Music from Rumba to Reggae (2006, with M. Largey and K. Bilby). He teaches ethnomusicology at John Jay College and the CUNY Graduate Center, and has just completed his term as Editor of the journal *Ethnomusicology*.

CHARITY MARSH teaches in the Faculty of Fine Arts at the University of Regina. Her research focuses on representations of electronic dance music culture, technology, and the body, and she completed a Ph.D. on Rave Culture as part of the Ethnomusicology/Popular Music Studies programme at York University. She is currently involved in a cross-cities project entitled 'Music, Technology, and Resistance: Reading Canada's Musical Landscape', and a collaborative project between Indian Fine Arts of First Nations University of Canada and the Faculty of Fine Arts at the University of Regina entitled 'Contemporary Perspectives on Indigenous Arts, Music, and Film'.

WAYNE MARSHALL is completing a Ph.D. in ethnomusicology at the University of Wisconsin-Madison. His dissertation focuses on intertwined histories of hip hop and reggae, the US and Jamaica, and the way music mediates notions of race and nation. He has taught courses on urban, popular music at Brown University and the Harvard Extension School and will be a post-doctoral fellow at the University of Chicago for the 2006–2007 academic year.

TIM WALL is Head of Academic Affairs in the Department of Media and Communication at the University of Central England. He is also Director of UCE's Urban Cultures research group, and of the Online Music Enterprise Project, and is Chair of the Radio Studies Network. He researches and publishes in a range of topics within popular music culture, the music industries and music radio, and is author of *Studying Popular Music Culture* (Arnold, 2003).