

Name	50 word bio
Adam Rush	
Alex Bádue	<p>Alex Bádue received his PhD in musicology from the University of Cincinnati in 2017. His main research interest is the history and aesthetics of the American musical theater as a genre. His dissertation focuses on how American sung-through musicals from after 1980 challenge the conventions of the book musical.</p>
Andrew Tubbs	<p>Andrew Tubbs is completing his graduate degree at the University of Iowa. His research interests include disability studies, film music, musicals, and nineteenth-century song cycles. He is currently finishing his thesis exploring the influence of the American eugenics movement and constructions of disability on Hollywood film scores from the 1930s to the 1950s.</p>
Anne Healy	
Arianne Johnson Quinn	<p>Arianne Johnson Quinn is a Ph.D. Candidate in Historical Musicology at Princeton University and an exchange scholar at Yale University. Her dissertation is a study of Cole Porter's London work from 1918-1954, examined through the lenses of transnationalism, musical semiotics and reception history.</p>
Ashley Pribyl	<p>Ashley Pribyl is currently a PhD candidate in Musicology at Washington University in St. Louis. Her most recent article on June Havoc's creative contribution to "Gypsy" appears in the December 2016 issue of Studies in Musical Theatre. She is also a Lynne Cooper Harvey Fellow in American Cultural Studies.</p>
Bryan M. Vandevender	<p>Bryan M. Vandevender is an Assistant Professor in the Department of Theatre and Dance at Bucknell University. He holds an M.A. in Performance Studies from New York University and a Ph.D in Theatre from the University of Missouri. His research addresses the American musical in revival. He currently serves as chair of ATHE's Music Theatre/Dance Focus Group.</p>

Dan Blim	Dan Blim is an Assistant Professor of Music at Denison University and served as a Visiting Fellow this year at the University of Rochester Humanities Center. He holds a PhD in Musicology and a graduate certificate in Screen Arts and Cultures from the University of Michigan.
Dana Gooley	Dana Gooley is Professor of Music at Brown University. He has published widely on nineteenth-century music and performers, as well as jazz, cosmopolitanism, musical mediation, and music criticism. He is the author of two books: <i>The Virtuoso Liszt</i> (Cambridge UP, 2004) and <i>Fantasies of Improvisation: Free Playing in Nineteenth-Century Music</i> (Oxford UP, 2018).
Dominic Symonds	Dominic Symonds is Professor of Musical Theatre at the University of Lincoln. He is co-editor of <i>Studies in Musical Theatre</i> and author of a number of books, including <i>"We'll Have Manhattan: the Early Work of Rodgers and Hart"</i> (2015), and <i>"Broadway Rhythm: Imaging the City in Song"</i> (2017).
Donatella Galella	Donatella Galella is an Assistant Professor of Theatre at the University of California, Riverside. She has published articles in <i>Theatre Journal</i> and <i>Continuum</i> and chapters on 1960s performance, Disney, and musical producers. Her manuscript-in-progress historicizes Arena Stage and its negotiations of non-profit status, blackness, and U.S. American identity.
Dustyn Martincich	Dustyn Martincich is interested in investigating narrative, collaborative, and interdisciplinary possibilities in theatre and dance performance. She has movement directed, choreographed, and performed for concert dance and theatrical stages and publishes in musical theatre studies. She is an Associate Professor of Theatre and Dance at Bucknell University.
Elizabeth L Wollman	Elizabeth L. Wollman is associate professor of music at Baruch College, CUNY, and a member of the doctoral faculty in the theater department of the CUNY Graduate Center. She has written several articles and books about the American stage musical, especially as it relates to post-1950s American society and culture.

Elizabeth Titrington Craft	Elizabeth Craft is an assistant professor of musicology at the University of Utah. Her research on Miranda's musicals appears or is forthcoming in <i>Studies in Musical Theater</i> , <i>American Music</i> , and <i>The Routledge Companion to the Contemporary American Stage Musical</i> . She is also working on a book on the musicals of George M. Cohan.
Emilio Méndez	Emilio Méndez is a full-time professor at the National Autonomous University of Mexico (UNAM). He teaches courses on Theatre Studies, Directing and Dramaturgy. He has translated book and lyrics of musicals for regional theatres in Mexico. This is his fifth participation at the Song, Stage and Screen conference.
Emily Caston	Emily Caston is Professor of Screen Industries at the University of West London. She has produced over 100 music videos for artists ranging from Madonna to U2 with directors such as Spike Jonze. Previously a board member Film London (2008-2015) and Executive Producer at Ridley Scott Associates, she has books on music video forthcoming with EUP and Routledge.
George Burrows	George Burrows is co-founder of the Song, Stage and Screen conference and the journal <i>Studies in Musical Theatre</i> . He is Reader in Performing Arts at the University of Portsmouth. Aside from teaching and researching musical theatre and jazz, George conducts the university's choirs. He leaves this conference for a concert tour of Catalonia.
Gus Gowland	Gus graduated with Distinction from the Masters degree in Musical Theatre at Goldsmiths. He is currently researching his PhD: 'Rethinking Representation and Resisting Homophobia in Musical Theatre' at the University of Wolverhampton. His musical 'Pieces of String' received its premiere production at Mercury Theatre, Colchester UK in April 2018
J. Daniel Jenkins	J. Daniel Jenkins is Associate Professor of Music Theory at the University of South Carolina. He is editor of <i>Arnold Schoenberg: Program Notes and Analyses (1902–1951)</i> from Oxford University Press. His research interests include the twentieth century, pedagogy, and public music theory. His next project is a study of the life and musical thought of Leonard Bernstein.

Jake Johnson	<p>Jake Johnson completed his PhD in Musicology at UCLA in 2017, and is now an Assistant Professor of Musicology at Oklahoma City University's Wanda L. Bass School of Music. His book <u>__Mormons, Musical Theater, and Belonging in America__</u> will be published by the University of Illinois Press in 2019.</p>
James Deaville	
Jessica Sternfeld	<p>Musicologist Jessica Sternfeld specializes in the cultural work of musicals of the last fifty years. She is excited to be co-editing, with Elizabeth Wollman, a collection dedicated to interdisciplinary approaches to recent musicals, <u>The Routledge Companion to the Contemporary American Stage Musical</u>. Her forthcoming book examines trauma as presented in musicals.</p>
Joanna Dee Das	<p>Joanna Dee Das is an Assistant Professor of Dance at Washington University in St. Louis. Her research interests include dance in the African diaspora, musical theater dance, and the politics of performance in the twentieth century. She is the author of <u>Katherine Dunham: Dance and the African Diaspora (Oxford 2017)</u>.</p>
John Koegel	<p>John Koegel, Professor of Musicology at California State University, Fullerton, examines musical theater in the USA in the context of ethnicity and immigration, and music in Mexico. His book <u>"Music in German Immigrant Theater: New York City, 1840-1940"</u> (2009) won the Irving Lowens Prize of the Society for American Music.</p>
Julianne Lindberg	<p>Julianne Lindberg is an Assistant Professor at the University of Nevada, Reno. Her current book project traces the genesis and cultural significance of Rodgers and Hart's <u>Pal Joey (1940)</u>. Work related to this project has appeared in <u>Studies in Musical Theatre</u> and is forthcoming in collections with Oxford and Routledge.</p>

Junko Yamazaki	Junko Yamazaki received her PhD in the joint degree program in Cinema and Media Studies and East Asian Languages and Civilizations from the University of Chicago in 2016. She is currently an Assistant Professor in the Asian Languages and Cultures Department at UCLA.
Karen Savage	Karen is Head of the School of Fine and Performing Arts at the University of Lincoln. She is co-convenor of the Intermediality working group of the International Federation for Theatre Research. Her main research interests are in intermediality, interdisciplinarity and collaboration.
Kathryn Edney	Dr. Kathryn Edney was recently named Dean of the School of Arts and Sciences at Regis College in Weston, MA. She has published articles in New England Theatre Journal, Studies in Musical Theatre, and the Journal of Popular Culture. Her book Teaching History with Musicals was published in 2017.
Kelly Kessler	Kelly Kessler (Associate Professor - Media and Cinema Studies, DePaul University) often explores the musical's intersections with television and film. She's author of Destabilizing the Hollywood Musical: Music, Masculinity, and Mayhem and is currently working on her second book, Broadway in the Box: Television's Lasting Love Affair with the Musical.
Laura Milburn	Laura has a research Masters from the University of Sheffield. Her research comprised of a thesis and portfolio of essays and focused on the musicals of Noël Coward. She sits on the Noël Coward Society committee and also regularly writes articles for the Noël Coward Foundation's magazine Home Chat.
Laura Waringer	Laura London Waringer is a doctoral student in the School of Theatre at Florida State University. She earned her MFA in musical theatre from the Royal Central School of Speech and Drama in London. An accomplished actress, writer, and producer, she also holds a dual BFA in musical theatre and journalism from NYU Tisch School of the Arts. Her research interests include race and gender representations in musical theatre and the evolution of American musical theatre training. . Laura is a contributing scholar for the books Hamilton, History and Hip-Hop: Essays on an American Musical, Queen Mothers: Articulating the Spirit of Black Women Teacher-Leaders, and Musicals at the Margins, all due for publication in 2018.

Liam Gibbs	Liam Gibbs recently completed the BA in Music (with minors in Drama and American Culture Studies) at Washington University in St. Louis. He has interned at Feinstein's/54 Below in Manhattan and, beginning in August, will work in the Literary Department at McCarter Theatre in Princeton, New Jersey. He plans to pursue graduate study in Musicology, with musical theater as his area of research.
Lisa Duffy	Lisa Duffy holds a BA in Media Studies from Fordham University and an MA in Film and Television Studies from University of Westminster. She is currently pursuing a PhD at Queen Mary, University of London, researching gender and sexuality in the fantasy spaces of postwar Hollywood musicals.
MARK O'THOMAS	Mark is Pro Vice Chancellor of the Faculty of Liberal Arts & Sciences and Professor of Theatre at the University of Greenwich. He has worked as a playwright, translator and dramaturg for theatres including Soho Theatre, The Royal Court and the National Theatre in London, and has adapted a number of novels for the stage where his credits include Jorge Amado's Dona Flor and her Two Husbands and Fernando Pessoa's Book of Disquiet. His most recent work was the jazz musical The Austerity Playbook for Northern Stage.
Mary Beth Sheehy	Mary Beth Sheehy is a PhD student in Musicology at the University of Kansas. She holds a Master's degree in music from Webster University and a Bachelor's from Wake Forest University. She has presented her research on female performance in early twentieth-century Broadway at the KU Graduate Research Competition and plans to speak at the American Musicological Society conference this fall.
Mary Jo Lodge	Mary Jo Lodge is an associate professor of Theater at Lafayette College and holds a Ph.D. from BGSU and an M.A. from Villanova, both in Theater. She's published numerous articles and chapters on the musical and has directed and choreographed a wide range of professional, college and summer stock productions.

Masi Asare	<p>MASI ASARE is a voice coach, composer/writer and scholar of musicals. Works include MONSOON WEDDING (lyrics), SYMPATHY JONES (music/lyrics), THE FAMILY RESEMBLANCE (book/music/lyrics). Commissions: Theatre Royal Stratford East, Barbara Whitman Productions/Grove Entertainment, Disney Theatrical Group. PhD, Performance Studies, New York University Tisch School; BA, Harvard. In 2018-19 she joins the faculty of Northwestern University as Assistant Professor of Music Theatre. www.masiasare.com</p>
Michael G. Garber	<p>Michael Garber is an interdisciplinary scholar, artist, and college teacher, in the fields of theatre, music, film, media, literature, communication, speech, anthropology, and education. He has three recent articles. One is on the reputation of Oscar Hammerstein II and his output of the 1930s. Another is on "eeping," which is he presenting on at our conference this weekend. A third is on tragicomic structures and tragicomedic tonalities in early Hollywood musicals. His book in process, under contract to the University Press of Mississippi, is about American popular ballads of 1902 through 1913.</p>
Naomi Graber	
Natalia A. Perez	<p>Natalia Alexis Perez is a musicologist who specializes in American staged productions of the mid-twentieth century, most notably Broadway musicals. She received her Bachelor's degree in Music Performance with a focus in clarinet and a minor in Latin from the University of North Carolina at Chapel Hill. Her Master's degree is in historical musicology from The Florida State University. She contributed a book review for the Society of American Music Bulletin in January of 2017 with one forthcoming in "Studies of Musical Theatre" in the spring of 2019. She is currently serving as a co-chair of the Society for American Music's Dance Interest Group. She is starting her Ph.D. in Critical and Comparative Studies in August at the University of Virginia.</p>

Nicholas Richardson	Nick Richardson is a rising second-year master's student in theatre studies at Florida State University, where he also earned his B.A. This fall he will dramaturg FSU's production of A New Brain. He frequently performs with FSU's opera program, and he continues to study voice.
Nir Cohen-Shalit	Nir Cohen-Shalit is a conductor and a PhD student at the music department, NYU. He studied conducting (B.mus and M.mus) at the Jerusalem Academy of Music and Dance, and musicology (MA) at the Hebrew University. His areas of research range from Stephen Sondheim's musicals to performance practice of 19th century music.
Nitya Maria Koch	Nitya Koch, M.A., is a movement teacher, lecturer, and Ph.D. candidate in North American Cultural Studies at the Free University Berlin, writing her dissertation on women's dancing and constructions of femininity in the Hollywood musical. She studied Comparative Literature, Film and Cultural Studies, and her research interests include Hollywood cinema, gender studies, and dance.
Paul Laird	Paul Laird is Professor of Musicology at the University of Kansas. He is the co-editor with William A. Everett of three editions of _The Cambridge Companion to the Music_ and has published widely on the life and works of Leonard Bernstein and Stephen Schwartz. His most recent book is a biography of Bernstein for Reaktion Books.
Peter C. Kunze	Peter C. Kunze is a doctoral candidate in Media Studies at the University of Texas at Austin. His research uses Disney as a case study to examine the creative and industrial relationships between Hollywood and Broadway.
Ricardo Quintana Vallejo	
Robert Gordon	

Robynn J Stilwell	Robynn Stilwell is a musicologist who teaches in the music, dance, film, and writing programs at Georgetown University. Current projects include a study of television and its audiovisual precedents; a book on music and podcasts, concentrating on S-Town; and a book on girls' voices in cinema.
Ryan Bunch	Ryan Bunch is a musicologist and childhood scholar. His work on <i>The Wizard of Oz</i> , Disney musical films, and live television musicals has been published in <i>Studies in Musical Theatre</i> , <i>Contemporary Musical Film</i> , and <i>Broadway: Musical Theatre in the Digital Age</i> .
Ryan Donovan	Ryan is a PhD candidate in Theatre and Performance at The Graduate Center, CUNY. His dissertation, "Broadway Bodies: Casting Stigma and Difference in Broadway Musicals since <i>A Chorus Line</i> ," examines the intersection of casting and multiple kinds of stigma. He is guest co-editor along with Joanna Dee Das of a forthcoming special issue of "Studies in Musical Theatre" on dance and musicals.
Sahoko Tsuji	Sahoko Tsuji is a research fellow of Tsubouchi Memorial Theatre Museum of Waseda University, Japan. Her subject for a doctoral thesis is an analysis of dramaturgy of Betty Comden and Adolph Green's stage shows in terms of a relationship with their activities in other media such as radio and film.
Samuel Yates	Samuel Yates is a PhD Candidate at George Washington University. His dissertation, "Crippling Broadway: Neoliberal Performances of Disability in the American Musical," concerns disability aesthetics in contemporary musical theatre and recently received ASTR's Krich-Chinoy Dissertation Fellowship. Recent scholarship is available or forthcoming in <i>The Routledge Companion to Disability and Literature</i> and <i>The Matter of Disability</i> (U of Michigan Press), among others.
Sandra Kilman	Sandra Kilman (B.A. Music History, M.A. African American Studies) is a graduate student in the UCLA Musicology Department's doctoral program. Her research interests include twentieth century African American music with an emphasis on the period from 1950 through 1980, and African American musical theater. She is a pop/R&B/jazz vocalist.

Sanne Thierens	Sanne studied Liberal Arts and Sciences at University College Roosevelt in Middelburg (the Netherlands) and Musicology at King's College London. For the last three years, she has been researching Dutchness in the musicals of Annie M.G. Schmidt and Harry Bannink as a PhD student at the University of Winchester.
Sarah Browne	Dr Sarah Browne is Head of Music and Musical Theatre, and Principal Lecturer at the University of Wolverhampton. She has worked extensively as conductor, arranger, and musical director. Her research interests include the politics of race and gender in musical theatre, stage-to-screen transitions of musicals, and the musical, Hair. She has published book chapters with OUP, Palgrave, and Routledge.
Sarah Courtis	Sarah Courtis has recently submitted her Doctoral thesis 'Lyrical Examinations: Crafting an Analysis of the Lyric in Musical Theatre' for examination and is anxiously awaiting the final verdict. Her other specialty areas include Shakespeare, Children's Theatre and Tolkien Studies. She also leads a double life as a practitioner; specialising in lyrics and stage managing.
Schuyler Whelden	Schuyler Whelden researches popular music and protest in Brazil, examining issues of marginality, class, race, and gender through the 1964 musical Opinião. He served as Managing Editor of the Ethnomusicology Review's "Sounding Board" and a chapter he co-authored with Nina Sun Eidsheim will appear in the Oxford Handbook of Timbre.
Stephanie Lim	Stephanie is a second-year PhD student in Drama at UC Irvine. Her research focuses broadly on contemporary musical theatre, with specific interests in Deaf/Disability Studies, the representation and inclusion of minorities on stage, and adaptations. Recent publications appear in Everything Sondheim, Theatre Survey, Theatre Journal, and Studies in Musical Theatre.
Stephanie Ruozzo	Stephanie is a doctoral candidate Case Western Reserve University's musicology program. Her research centers on early Broadway musical comedies and the dramatic integration of the texts and songs. Her work in public musicology involves ongoing volunteerism with the Rock and Roll Hall of Fame's education department.

Todd Decker	Todd Decker is Professor and Chair of Music at Washington University in St. Louis. He has published four books and numerous articles, including <i>Music Makes Me: Fred Astaire and Jazz</i> (2011). In fall 2016, he was a visiting International Chair at Labex Arts-H2H, a humanities center at Université Paris 8.
Trudi Wright	Trudi Wright is an Assistant Professor at Regis University. Her most recent publication, "Engaging the Community: A Public Speaking Performance Class," in <i>The Performing Arts as High Impact Practice</i> ,* is based on her work with undergraduates. She is also interested in the intersections between musical theater and American labor, which play out in her 2016 <i>American Music</i> * article, "Lost in <i>The Cradle</i> *: Marc Blitzstein's 'FTP Plowed Under' (1937)."
Virginia Christy Lamothe	Virginia Christy Lamothe is an Assistant Professor at Belmont University. She completed her dissertation at the University of North Carolina, Chapel Hill. She is a Fulbright scholar as well as a first-prize winner of the Lemmermann Foundation award. She has published articles on 17th century opera in <i>Early Music</i> , <i>The Journal of Seventeenth Century Music</i> , and collections of essays. She also co-edited and authored chapters in <i>Pedagogy Development for Teaching Online Music</i> . Her current book project, <i>Music at the Majestic Theater 1903-1914</i> focuses on intersections of Vaudeville and Tin Pan Alley popular music.