

Ruth Hellier, Ph.D.

researcher, teacher, facilitator
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CURRENT EMPLOYMENT

Full Professor: University of California, Santa Barbara.

Home department: Music; Affiliated Faculty: Theater & Dance; Feminist Studies; Latin American and Iberian Studies.

Education

Diploma piano & violin, Guildhall School of Music & Drama London, UK	1973–79
B.A. Hons: Music, Drama & Dance, University of Birmingham, UK	1980–83
P.G.C.E. Postgraduate Certificate of Education, Drama, University of Central England, UK	1990–91
M.A. Performance Studies, Birmingham Conservatoire, University of Central England	1995–96
Ph.D. Performance Studies, Birmingham Conservatoire, University of Central England	1997–2002

Specialist Training:

Brenda Goddard School of Dancing, Essex, UK: ballet, tap, modern, character	1969–78
Alexander Technique, Chelmsford and Birmingham, UK	1973–83
Essex Schools String Orchestra	1973–80
Birmingham School of Music, UK: Voice/Opera, teacher: Janet Edmunds	1980–83
The Actors Centre, London, Manchester and Birmingham, UK	1985–92
Cannon Hill Puppet Theatre, Birmingham, UK: Puppetry, teacher: John Blundell	1985–87
Bagamoyo College of Arts, Bagamoyo, Tanzania, Africa	1993
Universidad Michoacana de San Nicolás de Hidalgo, Morelia, Michoacán, México	1997–98

Areas of Specialization

Performance, performing and creative arts (theatre, music, dance), collaborative and community arts, environmental arts, Mexican 20th century history (focusing on nationalism and tourism); heritage and memory, creativity and experimentation, pedagogy.

Research and creative projects since 1995

1. Performance (music, dance, theatre, film) in 20th and 21st century Mexico, tourism and nationalism
2. Singing, voice, gender, and life-writing
3. Experimental collaborative theatre (in Mexico), creativity, memory, history and heritage
4. Ecoacoustic arts, sound arts and environmental humanities and arts, focus on birds and water

EMPLOYMENT HISTORY

Three strands: 1. Performer/creative artist; 2. Head of Music; 3. Professor

July 2019 **Professor**, University of California, Santa Barbara.

July 2013 Associate Professor, University of California, Santa Barbara.

July 2011 Assistant Professor, University of California, Santa Barbara.

2002–11 **Senior Lecturer** (Associate Professor, USA equivalent). University of Winchester, UK [full-time, tenured.]
Performing Arts, Contemporary Experimental Performance & Theatre; Applied Theatre; Music Theatre.

Visiting Associate Professor: University of California, Santa Barbara (Sep-Dec: on leave from the University of Winchester), 2010.

Visiting Lecturer, Departments of Music and Theater & Dance: University of California, Santa Barbara (Sep-June on leave from the University of Winchester), 2008-09.

Research Fellow, Arts and Humanities Research Centre for Cross-Cultural Music and Dance, SOAS, University of London, 2005.

[2000–01: *writing doctoral dissertation*]

- 2000-01 Lecturer in Performing Arts, Dance and Performance Studies: South Birmingham College, Birmingham [part-time].
- 2000-01 Lecturer in Latin American and Caribbean History: Department of Comparative American Studies, University of Warwick [part-time].
- 2000-01 Studio Teacher, voice and singing: Birmingham Theatre School, Birmingham [part-time].
- 2000-01 Teacher, classroom music, drama/dance, and Choir Director: Camp Hill School (ages 11–18), Birmingham [part-time].

[1994–99: *undertaking fieldwork for doctoral research in Mexico. Extended periods.*]

- 1995–96 **Head of Music**, classroom teaching, Choir director, Orchestra conductor, Dance director, Piano accompanist for Mass: Bishop Challoner School (11–18), Birmingham.
- 1994–95 **Head of Music**, classroom teaching, Choir director, Orchestra conductor, Wind band director, Dance director, piano accompanist for Mass: St Thomas Aquinas School (11-18), Birmingham.
- 1994 **Teacher**, drama and performing arts: Countersthorpe Community College (14–16), Leicestershire.

[1990–91: *Postgraduate Certificate in Education: Drama in Education – full-time student.*]

- 1983-1993 **Actor, musician, puppeteer, musical director, composer, dancer:**
UK (Repertory, touring, community, children's, educational, TV)
[see section **Creative Works Prior to 2003** for details].
- 1983-1993 Workshop leader: theatre arts, dance and music (including, Community arts facilitator and workshop leader, Artlink, West Midlands Arts, 1985-1991).
- 1979-1980 Choir director and piano accompanist: The College Singers, Writtle College, University of Essex.

Teaching at UCSB

- Creating Experimental Performance: memories/histories, processes/practices (upper div)
- Sound arts, birds & environmental sensitivities (upper div)
- Ecoacoustic Arts (upper div)
- Music, Community, Wellbeing: advocacy, activism (upper div)
- Theater and Performance in Mexico: embodying, resisting & subverting stereotypes focusing on power relations, gender & sexuality (upper div)
- Politics and Poetics of Musics and Dance in Mexico (upper div)
- Music as /and Power, Introduction to music studies (lower div)
- Writing about Music (lower div)
- Empowering People through collective theater and arts (first year)
- Music as power / power of music (first year)
- Environmental arts: Aqua Rising: exploring sonic, visual & movement arts for ecological sensitivity (first year)
- Introduction to Latin American and Iberian Studies (lower div)
- Music, Embodiment and Movement; Performance Studies; and Pedagogy (graduate)

RESEARCH: PUBLICATIONS

Books

México en el cuerpo. Turismo, nacionalismo y performance.

(Translation into Spanish of monograph *Embodying Mexico: Tourism, Nationalism and Performance*).

Website: www.mexicoenelcuerpo.com, 2025.

Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico.

Monograph (with 150 photographic images). Bristol and Chicago: Intellect and University of Chicago Press, 2019.

Women Singers in Global Contexts: Music, Biography, Identity.

Collection of essays edited by Ruth Hellier, includes lengthy Introduction and two supporting chapters by editor; 10 contributing chapters, with an Afterword by Ellen Koskoff.

Champaign: University of Illinois Press, 2013; paperback edition, 2016.

Companion Website: www.music.ucsb.edu/projects/womensingers with audio, video, and other resources.

Embodying Mexico: Tourism, Nationalism and Performance.

Monograph with companion website.

New York: Oxford University Press. Print: hardback & paperback, 2011. Oxford Scholarship Online, DOI: 10.1093/acprof:oso/9780195340365.001.0001, 2011. Companion Website:

www.oup.com/us/embodyingmexico. 42 video resources recorded by R. Hellier-Tinoco.

Chapters, essays, articles and creative works

“Lacking Sound Heritage: On Museums of Natural History and Paucities of Animal Acoustics in Exhibitions.” *Journal of Tourism and Leisure Studies, Common Research Network*. Submitted.

“Newspaper, program, stage: dancing authenticity in the Palacio de Bellas Artes, Mexico City in the 1930s.” *Dance Research Journal*, Submitted.

“Eco-acoustic-arts: teaching qualitative ecoacoustics through sonic arts, birds & environmental sensitivities.” *Ecosphere* (Ecological Society of America). Submitted.

“Aquatic reverberations from Cornwall to SoCal.” Sound composition and composer’s commentary by Ruth Hellier. *Cities and Memory: Remixing the World One Sound at a Time*. December 2025.

“Heritages Remain as Theatrical Experiments in Mexico: Performing Palimpsest Bodies” in *The Handbook of Heritage and Creative Practice*, edited by Nick Cass, Anna Powell, and Sarina Wakefield. Routledge. In Press.

“High energy in México: Connecting La Presidenta, the P’urhépecha nation and the University.” Sound composition and composer’s commentary by Ruth Hellier. *Cities and Memory: Remixing the World One Sound at a Time*. https://citiesandmemory.com/?utm_source=substack&utm_medium=email#player. Collaboration with sound recordist in Mexico, Erick Ruiz Arellano. Sound: Heritage Library at UNAM (Universidad Nacional Autónoma de México), Mexico. June 2025.

Planting Disability Futures, collaboration with Petra Kuppers, Huntingdon Gardens, May 2024, 2 days, sound workshops and sound explorations, public event.

“Butterfly Effect: weeping and flying; llorando y volando/ monarch mariposas–butterflies monarcas.” *Sound* composition and composer’s commentary by Ruth Hellier. *Cities and Memory: Sonic Heritage*.

<https://citiesandmemory.com/heritage/>

Collaboration with sound recordist in Mexico, Erick Ruiz Arellano. Sound: Monarch Butterfly Biosphere Reserve, El Rosario, Michoacán, Mexico. UNESCO World Heritage Site. March 2025.

“The Best of Mexican Folklore in Santa Barbara.” *The Santa Barbara Independent*. Sep 28, 2024.

<https://www.independent.com/2024/09/28/review-the-best-of-mexican-folklore-in-santa-barbara/>

“Multiplicities of Representations: Introduction to Part III” in *Social Voices: The Cultural Politics of Singers Around the Globe*, edited by Levi Gibbs. Champaign: University of Illinois Press. 2023, 135–138.

- “Dancing resistance, controlling singing, and the right to name heritage: Mexican Indigenous autonomy, P’urhépecha practices, and united nations.” In *Human Rights in the Americas*, edited by María Herrera-Sobek, Francisco A. Lomelí, and Luz Angélica Kirschner. Routledge. 2021.
- “On Distance, Memory and Experience: Solo Deep Listening at Home and Away at UCSB.” *El Tecolote*, SB Audubon, 59(2):7, 2020.
- “Cutting Onions and Cooking Stew as Corporeal Palimpsests: Stabilizing the Unstable on a Theatre Stage in Mexico City” in *Art and Dance in Dialogue: Body, Space, Object*, edited by Sarah Whatley, Imogen Racz, Katerina Paramana and Marie-Louise Crawley. London, UK: Palgrave Macmillan, 125–143, 2020.
- “Embodied Imagined Communities: Forging National Identity Through Popular Sources: The Viejitos Dance” in *The Oxford Handbook of Mexican History* edited by William Beezley. Oxford and New York: Oxford University Press, 31 pages, 2020.
- “Echo-muse-ecology: On Collaborative Teaching and Learning with Undergraduates in Departments of Music in Call and Response: SEM President’s Roundtable 2018 ‘Humanities’ Responses to the Anthropocene.” *Ethnomusicology* 64(2): 307–309, Summer 2020.
- “Editor’s Comment 35.3: Transnational finance, national citizens and socialist education / Nota de la Editora 35.3: Finanzas transnacionales, ciudadanos nacionales y educación socialista,” *Mexican Studies/Estudios Mexicanos* 35.3, 1–6, Fall 2019.
- “Journal profile: *Mexican Studies/Estudios Mexicanos*.” *Hispanic American Periodicals Index*, Nov. 2019.
- “Music and Movement.” *Society for Ethnomusicology Student News* 15(1): 11–12, Summer 2019.
- “Editor’s Comment 35.2: Neighborliness, Asymmetry and Controversial Connections: Circulations, Flows and Exchanges in Mexico-US Relations, 1821–1940 / Nota de la Editora 35.2: Vecindad, asimetría y vínculos polémicos: tráfico, flujos e intercambios en la relación México-Estados Unidos, 1821-1940,” *Mexican Studies/Estudios Mexicanos* 35.2, 1–6, Spring 2019.
- “Editor’s Comment 35.1: Medical law and national politics, Indigenous cosmovisions, representation and bi-national musical authenticity/ Nota de la Editora 35.1: Derecho medico y políticas nacionales, cosmovisiones indígenas, representación y autenticidad musical binacional,” *Mexican Studies/Estudios Mexicanos* 35.1, 1–4, Winter 2019.
- “Re-appropriating Choreographies of Authenticity in Mexico: Competitions and *The Dance of the Old Men*.” In *The Oxford Handbook of Dance and Competition* edited by Sherril Dodds. New York: Oxford University Press, 139–166, 2019.
- “Editor’s Comment 34.3: Extractivism legislation, art writing in revolution, transborder aviation, and 1930s deportation/ Nota de la Editora 34.3: Legislación del extractivismo, escritura artística en la revolución, aviación transfronteriza y deportación en la década de 1930,” *Mexican Studies/Estudios Mexicanos* 34.3, 269–278, Fall 2018.
- “Co-mingling Bodies and Collective Postmemory: Theater and Performance as Ethical Praxis in Mexico.” *The Western Humanities Journal* 72.3: 45–75, 2018.
- “Editor’s Comment 34.2: Borrowing, banking, justice and impunity/ Nota de la Editora 34.2: Préstamos, banca, justiciar e impunidad,” *Mexican Studies/Estudios Mexicanos* 34.2, 139–142, Summer 2018.
- “Editor’s Comment 34.1: The Braceros Program, Zapata as action, literature as a lens, and Pan American networks / Nota de la Editora 34.1: El Programa Bracero, Zapata en cuanto acción, la literatura como lente y las redes panamericanas,” *Mexican Studies/Estudios Mexicanos* 34.1, 1–4, Winter 2018.

- “HORSE[M]EN: Contemporary Queering of Traditional Traces in Mexico.” *Dance Studies Association, Conference Proceedings*. Cambridge University Press, 2017.
- “Editor’s Comment 33.3: Racialization of Translation, Drafting Artistic Politics, Direct Democracy, and Nineteenth-Century Deportations / Nota de la Editora 33.3: La racialización de las traducciones, el borrador de la política artística, la democracia directa y las deportaciones del siglo XIX,” *Mexican Studies/Estudios Mexicanos* 33.3, 337–341, Fall 2017.
- “Editor’s Comment 33.2: Power Relations, Identity Politics and Political Control/ Nota de la editor 33.2: Relaciones de poder, políticas de la identidad y control político,” *Mexican Studies/Estudios Mexicanos* 33.2, 187–190, Summer 2017.
- “Editor’s Comment 33.1: On governance, trade, and solidarity/ Nota de la editora 33.1: Gobernanza, comercio y solidaridad,” *Mexican Studies/Estudios Mexicanos* 33.1, 1-5, Winter 2017.
- “Re: Moving Bodies in the USA/Mexico drug/border/terror/cold wars.” In *Choreographies of 21st Century Wars* (Studies in Dance Theory), edited by Gay Morris and Jens Giedersdorf. 287-314. New York: Oxford University Press. 2016.
- “Editor’s Comment: Special Issue, Contemporary Return Migration from the United States to Mexico, focus on Children, Youth, Schools and Families/ Comentario de la Editora: Número Especial, La migración de retorno Contemporánea de Estados Unidos a México, nin@s, jóvenes, escuelas y familias,” *Mexican Studies/Estudios Mexicanos* 32.2, xii-xvii, Summer 2016.
- “Editor’s Note/ Nota de la editora,” *Mexican Studies/Estudios Mexicanos* 32:1 vi-xi, Winter 2016.
- “Cuerpos inmóviles y móviles: turismo, migración, y la danza de los viejitos del lago de Pátzcuaro durante noventa años.” In *Las antropologías latinoamericanas frente a un mundo en transición. La asociación Latinoamericana de Antropología (ALA)*, www.ala.iaa.unam.mx. 2015.
- “*Mexican Trilogy/ Trilogía Mexicana: Writing Bodies Through Five Hundred Years.*” *Congress on Research in Dance Proceedings*, Cambridge University Press; and the Society for Dance History Scholars, 91-101, 2015.
- “Editor’s Note / Nota de la editor,” *Mexican Studies/Estudios Mexicanos* 31.2, vi-xi, Summer 2015.
- 30 commissioned entries on Mexico in *The Cambridge Encyclopedia of Stage Actors and Acting*, edited by Simon Williams. Cambridge: Cambridge University Press, 2015.
 Enrique Alonso (21); Carlos Ancira (24); Fernando Balzaretti (45); El Centro Universitario de Teatro (CUT) (104); María Conesa (126); Isabela Corona (132); El Departamento de Teatro (151); María Douglas (163); Julieta Egurrola (173); La Escuela Nacional de Arte Teatral (ENAT) (182); Manolo Fábregas (186); Virginia Fábregas (187); Daniel Giménez Cacho (220); Alfredo Gómez de la Vega (224); Celestino Gorostiza (226); Ofelia Guilmáin (234); Esperanza Iris (268); Carlos López Moctezuma (345); Ignacio López Tarso (346); Jesus “Palillo” Martínez (367); Carmen Montejo (394); María Tereza Montoya (395); Mario (Cantinflas) Moreno (397); Ana Ofelia Murguía (407); Salvador Novo (423-4); Claudio Obregón (426); Clementina Otero (434); Joaquín Pardavé Arce (441); Silvia Pinal (451); Jesusa Rodríguez (492); Seki Sano (506); Fernando Soler (537); Gerardo Trejoluna (588-9).
- “Staging Entrapment in Mexico City: La Máquina de Teatro’s Reconstruction of the Massacres in Tenochtitlan and Tlatelolco.” *Journal of the Society for Architectural Historians* 73 (4): 474–77. 2014.
- “Embodying Touristic Mexico: Virtual and Erased Indigenous Bodies.” In *Meet Me At the Fair: A World’s Fair Reader*, edited by Laura Hollengreen, Celia Pearce, Rebecca Rouse & Bobby Schweizer. 71-80. Pittsburgh, PA: ETC and Carnegie Mellon University Press, 2014.

- "Constructing 'Old Spanish Days, Inc.' in Santa Barbara, California, USA: Flamenco vs. Mexican Ballet Folklórico." *Congress on Research in Dance Proceedings*, Cambridge University Press. 91-98. 2014.
- "Vocal Herstories: Resonances of Singing, Individuals, and Authors." In *Women Singers in Global Contexts: Music, Biography, Identity*, edited by Ruth Hellier. 1-37. Champaign: University of Illinois Press, 2013.
- "Ixya Herrera: Gracefully Nurturing 'Mexico' with Song in the USA." In *Women Singers in Global Contexts: Music, Biography, Identity*, edited by Ruth Hellier. 92-111. Champaign: University of Illinois Press, 2013.
- "Themes, Threads, Connections, and Clusters." In *Women Singers in Global Contexts: Music, Biography, Identity*, edited by Ruth Hellier. 227-238. Champaign: University of Illinois Press, 2013.
- "Corpo/Reality, Voyeurs and the Responsibility of Seeing: Night of the Dead on the island of Janitzio, Mexico." *Performance Research* 15(1):23-31, 2010.
- "¡Saludos de México (el auténtico)! Postales, anuncios espectaculares, turismo y cuerpos actuantes." *Fractal* 46:79-98, 2010.
- "Mexico, But Not Mariachi." *Classroom Music*. Rhinegold Publishing. Autumn Term 2, 2009.
- "Dead bodies/live bodies: death, memory and resurrection in contemporary Mexican performance." In *Performance, Embodiment, & Cultural Memory*, edited by Colin Counsell & Roberta Mock, 114-139. Newcastle: Cambridge Scholars Publishing, 2009.
- "Creative Graduates Case study: Performing Arts: University of Winchester." *Scottish Enhancement Theme and PALATINE: a Subject Centre of the Higher Education Academy supporting learning and teaching in dance, drama and music*, QAA, 2008.
- "Embodied artefacts of the Viejitos Dance of Lake Pátzcuaro, Michoacán, Mexico." In *Invisible and Visible Dance: Crossing Identity Boundaries. (Proceedings of the 23rd Symposium of the International Council for Traditional Music Study Group on Ethnochoreology)* edited by Elsie Ivancich Dunin and Anne von Bibra Wharton, 2007.
- "Becoming-in-the-world-with-others: Inter-Act Theatre Workshop." *Research in Drama Education: Special Edition on Ethics* 10(2):159-173, 2005.
- "Power Needs Names: Hegemony, Folklorisation and the Viejitos Dance of Michoacán, Mexico." In *Music, Power and Politics*, edited by Annie J. Randall. 47- 64. Routledge: New York and London, 2004.
- "Soul in a Suitcase: Metaphysique." *Total Theatre Magazine* 15/3: 12-13, 2003.
- "Steady-state story simulations: Gamelan and electronics combine in the compositions of Mark Lockett." *Fourth Door Review* 5/6: 11-16, 2003.
- "Experiencing People: Relationships, Responsibility and Reciprocity." *British Journal of Ethnomusicology* 12(1):19-34, 2003.
- "Limiting frames and stereotypical classification: the shortcomings of the exemplar scheme of work music at Key Stage 3." www.worldmusiccentre.com, *Cultural Diversity in Music Education*, 2001.
- "A piece for the time being: The compositions of Mark Lockett." *Seleh Notes* 8(9): 8-9, 2000.
- "Danza de los Viejitos de Jarácuaro." P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* I.19.1999.
- "Los Sombreros de Jarácuaro." *Úkata: revista del arte popular michoacana* 5(23): 23-26,1999.

“La Corona: Símbolo de un Cargo, Cerveza y Flores.” *Piel de Tierra: Michoacán, Ciudades y Regiones, Su Entorno, Historia y Cultura*. Morelia: Instituto Michoacano de Cultura. 3(10): 35-38, 1999.

“Meet Pablo and Juan: Perspectives on Rescuing, Reviving and Preserving a Tradition.” *British Forum for Ethnomusicology Newsletter* 16: 23-25, 1998.

“La Danza de los Viejitos de Jarácuaro: La Tradición Sigue Evolucionando.” *Piel de Tierra: Michoacán, Ciudades y Regiones, Su Entorno, Historia y Cultura*. Morelia: Instituto Michoacano de Cultura. 2(9): 37-39, 1998.

“La Orquesta Uarhurhi de La Pacanda.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.13.1998.

“La Ceremonia del Cambio de Cargueros en La Pacanda.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.15.1998.

“La Esperanza del future.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.17.1998.

“La Fiesta del Señor de la Exaltación, en Santa Fe de La Laguna.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* IX.29.1998.

“El Conjunto de Cuerdas de Juan Francisco Calixto.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* X.4.1998.

“Maria Luisa Calixto.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* X.15.1998.

“Don Felipe Ramos Santiago/ Don Dimas Esteban Mangato. P'urhépecha Jimbo: Página P'urhépecha. *La Voz de Michoacán* XI.17.1998.

“Heliodoro Fouar Fermín y Miguel Bacilio.” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.1.1998.

“El cohetero.” [photo] P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.15.1998.

“El amanecer.” [photo] P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.17.1998.

“¿Remando hacia el éxito?” P'urhépecha Jimbo: Página P'urhépecha, *La Voz de Michoacán* XI.29.1998.

Book and audio recording reviews

Creating Pátzcuaro, Creating Mexico. Art, Tourism, and Nation Building under Lázaro Cárdenas by Jennifer Jolly. Invited review in *Journal of Latin American Geography* [in press, 2021].

Sounds of Vacation: Political Economies of Caribbean Tourism, edited by Jocelyn Guilbault and Timothy Rommen. Invited review in *Latin American Music Review/ Revista de Música Latinoamericana*, 41(2): 230, 2020.

The Oxford Handbook of Dance and Ethnicity edited by A. Shay and B. Sellars-Young. Invited review in *Ethnomusicology* 63(1): 145-148, 2019.

San Miguel de Allende: Mexicans, Foreigners, and the Making of a World Heritage Site by Lisa Pinley Covert. Invited review in *The Public Historian* 40(4): 220–22, 2018.

The Stridentist movement in Mexico: The Avant-Garde and cultural Change in the 1920's by Elissa J. Rashkin. Invited review in *Bulletin of Latin American Research* 33(4): 7-8, 2014.

Afro-Mexico: Dancing Between Myth and Reality, by Anita González. Invited review in *Dance Research* 32(1): 99-101, 2014.

Indigenous Dance and Dancing Indian. Contested Representation in the Global Era by Matthew Krystal. Invited review in *Dance Research* 32(1):101-102, 2014.

Transnational Encounters: Music and Performance at the U.S.-Mexico Border, ed. by Alejandro Madrid. Invited review in *Latin American Music Review*. 35(1):155-157, 2014.

Música Norteña: Mexican Migrants Creating a Nation between Nations by Cathy Ragland. Invited review in *Ethnomusicology Forum*, 21(2): 290-292, 2012.

Sounds of the Modern Nation: Music, Culture, and Ideas in Post Revolutionary Mexico by Alejandro L. Madrid. Invited review in *Ethnomusicology*, 54(1):141-146, 2010.

Maya Achi Marimba Music in Guatemala by Sergio Navarrete Pellicer. Invited review in *Bulletin of Latin American Research* 26(1):157-158, 2007.

¡Llegaron Los Camperos!-Concert Favorites of Nati Cano's Mariachi Los Camperos and Aztec Dances-Xavier Quijas Yxayotl. Invited review in *World of Music* 48(1):120-122, 2006.

El ave de mi soñar: Los Camperos de Valles: Mexican Sonos Huastecos and Mexique/Mexico: Sonos Huastecos: Los Caimanes de Tampico. Invited review in *World of Music* 48(2):189-191, 2006.

Music in Latin America and the Caribbean: An Encyclopedic History edited by Malena Kuss. Invited review in *Bulletin of Latin American Research* 25(1):150-151, 2006.

Aesthetics in Performance: Formations of Symbolic Construction and Experience edited by Angela Hobart and Bruce Kapferer. Invited review in *Dance Research* 22(2):175-77, 2006.

Review Essay: *Special Feature: New Books and Compact Discs in Mexican Music. Banda: Mexican Musical Life Across Borders* by Helena Simonett; *Virtuoso Mariachi* by Jeff Nevin; *Heroes and Horses: Corridos from the Arizona-Sonora Borderlands*, Smithsonian Folkways Recordings, CD; *Viva el mariachi! Nati Cano's Mariachi Los Camperos*. Smithsonian Folkways Recordings, CD. Invited review in *British Journal of Ethnomusicology* 12(2):107-115, 2003.

Lydia Mendoza's life in Music: La historia de Lydia Mendoza by Y. Broyles-González. Invited review in *British Journal of Ethnomusicology* 10(2):126-128, 2001.

PUBLICATIONS misc.

Barba, Maribel and Concha Martínez (1999) *Like Gold in the Fire: Voices of Hope From El Salvador*. Nueva Esperanza Support Group, Birmingham (Translation: Spanish to English).

RESEARCH: Expert interviewee

The Mexican Revolution, Empire Builders: Mexico, *Conquistadores, War and Revolution: Episode #104* – Pilot Film & Television Productions Ltd. Distributed in the USA by American Public Television. 2021

<https://aptonline.org/catalog/EMPIRE-BUILDERS-MEXICO>

RESEARCH: Conference papers, research seminars and public lectures

“Bird ecologies, creative sound arts and multidisciplinary undergrad stewardship.” *Sound+Environment Symposium*, Newcastle University, UK, 4–6 Sep, 2025.

“Impacts of eco-acoustic arts and interdisciplinary opportunities within undergraduate education.” *5th World Ecoacoustics Congress (WEC)*, Universidad Autónoma de Madrid, Madrid, Spain. 8–12 July, 2024.

“Lacking Sound Heritage: On Museums of Natural History and Paucities of Animal Acoustics in Exhibitions.” *Ninth International Conference on Tourism & Leisure Studies*, Tourism & Leisure Studies Research Network, Liverpool John Moores University, UK, 19–21, June 2024.

“Newspaper, program, stage: dancing authenticity in the Palacio de Bellas Artes, Mexico City in the 1930s.” *International Symposium, Spaces of dance: scenes and images 1850-1950*, Department of Art, University of Lausanne (UNIL), Switzerland, 27-28 April 2023.

“Eco-acoustic-arts: teaching qualitative ecoacoustics through sonic arts, birds & environmental sensitivities.” *International Society of Ecoacoustics, Ecoacoustics Congress*, University of Urbino, Italy 23–25 July 2021 (virtual).

Invited lecture: “Singing, life-writing and sensory memories: nurturing “Mexico” with Ixya Herrera.” Proximities: Institute of Popular Music lecture series: University of Liverpool, 11 May 2021.[virtual]

“Aqua-soundings & liquid-bodies: echo-muse-ecologies and palimpsests” {Intermedia presentation}, *British Forum for Ethnomusicology Annual Conference 2020 Music, Culture and Nature*, Bath Spa University, UK. 8–11 April, 2021.

Invited discussant: “Cultural Symbols and Diasporas,” Discussant, *The Power of Song: The Cultural Politics of Singers Around the Globe*. Dartmouth College, 4–5 Dec, 2020 [virtual meeting]

Invited discussant: *Art and Dance in Dialogue* Book launch, Centre for Dance Research, Coventry University, UK, Dec. 2020.

“Ruptures, re-visions, palimpsests and memory in collective Mexican theatre: examining afterlives of revolutionary repetitions in *Zapata, Death Without End*.” *American Society for Theatre Research* (Theatre and Revolution Working Group), Dec. 2020 [virtual meeting]

“On music, canoes and conch shells: Engaging palimpsests, memory and sonic bodies in contemporary Mexico (Music as heritage in Iberoamerica).” *Association of Critical Heritage Studies Conference*, University College London, [virtual conference] Panelists, Mexico, UK, Spain. 26–30 Aug, 2020.

“Participatory and critical pedagogies in times of protest: strategies for teaching Latinx and Latin American musicking in Higher Education in SoCal.” Speaker and Roundtable organizer. *Society for Ethnomusicology, Southern California and Hawaii Chapter Annual Meeting*, University of California, Riverside, February 8-9, 2020.

Invited speaker: “Public Conversation: Music Matters.” Boston University, School of Music, Nov 2019.

“Corporeal musical palimpsests and remains through time: sensations, breath and embodied trans-temporal memory-traces.” *Society for Ethnomusicology Annual Conference*, Indiana University, Bloomington. 7–10 November 2019.

“Sonic palimpsests, open doorways and hearing musical traces: a durational celebration in Mexico sonic, corporeal and spatial palimpsests.” *Music, Sound, Space and Place: British Forum for Ethnomusicology and Société française d’ethnomusicologie Joint Autumn Conference 2019*, Department of Music, City, University of London, 31 Oct-2 Nov 2019.

“Performing trans-temporal palimpsests as experiments of transition: La Máquina de Teatro.” *Association for Theatre in Higher Education Annual Conference*, Orlando, FL, 8–11 August 2019.

- "Palimpsest Bodies, Common Ground and Aesthetics/Ethics of Difference." *Dance Studies Association Annual Conference*, Northwestern University, Evanston, IL, 8–10 August 2019.
- "*Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico*: book presentation with Juliana Faesler." *Hemispheric Institute of Performance and Politics NYU, The World Inside Out: Humor, Noise, and Performance, Encuentro 2019*, Universidad Nacional Autónoma de México (UNAM), 9–15 June 2019.
- "*Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico*: book presentation." *Humanities Decanted*, Interdisciplinary Humanities Center, University of California, Santa Barbara, 18 April 2019.
- "Corporeal musical palimpsests: instruments, bodies, breath and trans-temporal memory trace." *British Forum for Ethnomusicology Conference*, University of Aberdeen, Scotland, 5–8 April 2019.
- "Creative and supportive pedagogies in times of hate: teaching musics of Mexico in Higher Education in SoCal: roundtable convenor and speaker." *Society for Ethnomusicology Southern California and Hawaii Chapter Conference*, University of California, Santa Barbara, 2–3 March, 2019.
- "*The Indian Queen* as pre-New World theatricalization in Old World London: late seventeenth-century exemplifications in John Dryden's play and Henry Purcell's opera." *World-Making, 1500–1800, Early Modern Center Conference*, University of California, Santa Barbara, 22–23 Feb 2019.
- "Sustainable Curricula, Roundtable, speaker." *Society for Ethnomusicology Conference*, Albuquerque, November 15–18, 2018.
- "Humanities Responses to the Anthropocene: President's Roundtable, speaker." *Society for Ethnomusicology Conference*, Albuquerque, November 15-18, 2018.
- "Performing Bodies of Postmemory through the Body of a Revolutionary: *Zapata, Death Without End*." *Association for Theatre in Higher Education*, Boston, MA, 1–5 August, 2018.
- "Unfolding of poetic presences through performing bodies of history: postmemory and rememory as embodied inquiries." *Dance Studies Association Conference*, University of Malta, 5–8 July, 2018.
- Keynote lecture:** "Performing Palimpsests in Mexico: Constructing and Destabilizing Trans-temporal Imagined Communities through Music, Dance, and Theatre." *Latin American Music and Performance Conference*, University of California Riverside, February 17–18, 2018.
- "Co-mingling Bodies and Collective Postmemory: Theater and Performance as Ethical Praxis in Mexico." *The Western Humanities Alliance Conference*. University of California Santa Barbara, November 2-3, 2017.
- "Testing the water: possibilities of musicking, dancing, collective eco-activism and environmental performance." *Society for Ethnomusicology Annual Conference*, Denver, Colorado, October 26-29, 2017.
- "HORSE[M]EN: contemporary queering of traditional traces in Mexico." *Dance Studies Association (formerly CORD & SDHS) Annual Conference*, Ohio State University, Columbus, OH., October 19-22, 2017.
- "Rock the Bike to National Water Dance: the efficacy of environmental performance as eco-activism." *British Forum for Ethnomusicology Annual Conference*, University of Sheffield UK. April 2017.
- Invited Lecture:** "Competitions, composition, and judging authenticity: re-appropriation through dance and music in the Zacán Contest, Michoacán, Mexico." *The UCLA Herb Alpert School of Music, Department of Ethnomusicology, Nazir Ali Jairazbhoy Colloquium Series*, 3 March 2017.
- "Re-appropriating choreographies of authenticity: Contest and the P'urhépecha Dance of the Old Men in Mexico." *Congress on Research in Dance (CORD) and the Society for Dance History Scholars (SDHS) Annual Conference 2016 (Beyond Authenticity & Appropriation: Bodies, Authorship and Choreographies)*

of *Transmission*). Pomona College, CA. 3-6 Nov, 2016.

“Our heritage??: Dancing resistance, creating music ~ transnational tourism, UNESCO’s Intangible Cultural Heritage, and indigenous autonomy in the P’urhépecha region of Mexico.” *IV Biennial Conference, International Association of Inter-American Studies, Human Rights in the Americas*. UC Santa Barbara, 4-6 Oct., 2016.

“Contemporary ballet in Mexico City: Opus Ballet, Ricardo Domingo and La Técnica Domingo.” *Contemporary Ballet: Exchanges, Connections and Directions. Society for Dance History Scholars & Congress on Research in Dance*. NYU and Columbia University. 20-21 May, 2016.

“Football, singing and allegiances of (virtual) community: examining strategies of belonging through the Mexican national team fan anthem, *Cielito Lindo*.” *British Forum for Ethnomusicology Annual Conference*, University of Kent, UK. 16 April 2016.

“Balancing theories and documenting lives: ethnomusicology, life writing, publishing ethics and values.” Roundtable, Chair with two other panelists. *British Forum for Ethnomusicology Annual Conference*, University of Kent, UK. 15 April 2016.

Invited keynote: “Usos turísticos del patrimonio cultural: músicas y danzas tradicionales.” Instituto de Investigaciones Sociales, Universidad Nacional Autónoma de México (UNAM), Mexico City, 15-16 March, 2016. {family emergency in UK: unable to deliver}.

“Media circulation, national diplomacy, and the tactical singing of *Cielito Lindo* by Mexican footballers and fans.” Organized panel: “Soccer, Sonics, Control, and Affiliation: Investigating the Politics of Collective Communication On and Off the Pitch.” *Society for Ethnomusicology Annual Conference*, Austin, Texas, 3-6 December 2015.

“Cuerpos inmóviles y móviles: turismo, migración, y la danza de los viejitos del lago de Pátzcuaro durante noventa años.” *IV Congreso Latinoamericano de Antropología: “Las antropologías latinoamericanas frente a un mundo en transición” Asociación Latinoamericana de Antropología (ALA)*. Mexico City. 7-10 October, 2015.

“Presentación de libro: *Embodying Mexico*.” *IV Congreso Latinoamericano de Antropología: “Las antropologías latinoamericanas frente a un mundo en transición” Asociación Latinoamericana de Antropología (ALA)*. Mexico City. 7-10 October, 2015.

Invited speaker: UC MERCI Symposium (UC Music Experience Research Community Initiative) (UC President’s Multicampus Research Projects and Initiatives Award). UCLA, Oct 2015.

““Ay, ay, ay, ay...”: The tactical singing of *Cielito Lindo* by Mexican footballers and fans.” *Society for Ethnomusicology, Southern California and Hawaii Chapter*. University of San Diego. 28 February 2015.

“Mexican Trilogy/Trilogía Mexicana: writing bodies through five hundred years.” *Writing Dancing/Dancing Writing: Conference of CORD (Congress on Research in Dance) and SDHS (Society for Dance History Scholars)*. Iowa, November 2014.

Invited speaker: “Moving between now and then: constructions and re-presentations of identities and histories in theater, dance, and music in Mexico.” *Performance as Public Practice*, Department of Theater & Dance, University of Texas, Austin, 10 October 2014.

“Scoring goals through song: *Cielito Lindo*, Mexican football fans and the power of allegiances.” *International Association for the Study of Popular Music (IASPM) UK & Ireland Conference 2014*, University College Cork, 11-14 September 2014.

“Constructing ‘Old Spanish Days, Inc.’ in Santa Barbara, California, USA: Flamenco vs. Mexican ballet folklórico.” *Congress on Research in Dance and the Society for Dance History Scholars (CORD/SDHS)*, Riverside, CA., 13-17 November 2013.

Invited Lectures: “Strategies of now-then: molding Mexicanness through music, dance, theater, film, and photography” University of North Texas, School of Music. Division of Music History, Theory and Ethnomusicology, with Research Methods in Ethnomusicology: Graduate Seminar, World Music and Mexican Musics: Undergraduate lectures, October 2013.

“Embodying Touristic Mexico: Virtual and Erased Indigenous Bodies.” *In the Balance: Indigeneity, Performance, Globalization, Indigeneity in the Contemporary World: Performance, Politics, Belonging*. Royal Holloway, University of London; University of Notre Dame, London. 24-27 October 2013.

“When Moctezuma met Cortés....: choreographies of encounter, incursion, and terror.” *Tactical Bodies: The Choreography of Non-Dancing Subjects*: Congress on Research in Dance (CORD) Special Topics and Dance Under Construction, UCLA, 19–21 April 2013.

Invited Speaker: “The Mexican / U. S. (drug / border) / **War** / ON / IN / Drugs/ Mexico / Terror *..... *delete as appropriate.” Dance Research Series, Critical Dance Studies, University of California, Riverside, Feb 2013.

“Embodying Mexicanidad: The representational legacy of Nicolás Bartolo Juárez of the island of Jarácuaro, Lake Pátzcuaro, Michoacán.” *IV International Symposium on Latin American Music*, University of Arizona, 24-26 Jan 2013.

“Ultra-sonic improvisation, inclusion and advocacy: dancing sound in an invisible beam of Soundbeam technology.” *Association for Technology in Music Instruction/College Music Society Annual Conference*, San Diego, 14-16 Nov 2012.

“Biography, theory, context, and women singers: an exploration of tensions, boundaries, and necessities.” Chair and presenter of Roundtable, with Carol Muller, Amanda Villepastour, and Louise Wrazen. 57th Annual Meeting of the *Society for Ethnomusicology, with the American Musicological Society and the Society for Music Theory*, New Orleans, 1-4 Nov 2012.

“The performance of fishing and making tortillas: exchange value, cultural practices, and the tourist industry on Lake Pátzcuaro, Mexico.” *PSi 18, Performance Studies International Conference*, University of Leeds, 27 June-3 July 2012.

“Desde rengueando a brincando: La Danza de Los Viejitos del Lago de Pátzcuaro durante noventa años de diversión.” *XVIII Congreso anual de Mexicanistas Juan Bruce-Novoa, Department of Spanish and Portuguese*, University of California, Irvine, 26-28 April, USA. 2012.

“Dancing sound in an invisible beam: an exploration of movement/musical improvisation using Soundbeam technology in an integrated applied arts context.” *Society for Ethnomusicology and the Congress on Research in Dance Annual Conference*. Philadelphia, USA. 17-20 Nov 2011.

Invited speaker: “From local to global in thirty-seven year: the artistic festival of the P'urhépecha people, Zacán, Mexico.” *Sing a simple song. International colloquium*. Musée d'ethnographie de Neuchâtel/ Institut d'ethnologie, Switzerland. 15-16 Sep 2011.

“Long Before Time Ever Started: Memory and Contemporary Mexican Theatre.” *PSi 17, Performance Studies International Conference*, University of Utrecht, Netherlands. 25-29 May 2011.

“Embodying Mexico.” *Latin American Music Seminar*, University of London. 14 May 2011.

- Invited speaker:** "On Experience, Memory and Becoming-in-the-world through participatory research and learning." *Participatory Research and Learning in the Performing Arts, Colloquium, The Centre for Creative Collaboration*, University of London and PALATINE (Subject Centre of The Higher Education Academy supporting learning and teaching in Dance, Drama and Music), UK. 6 May 2011.
- "C is for Collaboration, Creativity, and Community: A model of alliances through applied drama, theater, and arts courses for the UC System." *UCIRA (University of California Institute for Research in the Arts) State of the Arts Conference*, UC San Diego, USA. 19 Nov 2010.
- "Being There (Virtually): Night of the Dead on Janitzio and in Hannover." *Geographies of Place and Performance Studies Research Group, Interdisciplinary Human Center*, University of California, Santa Barbara, USA. 1 Nov 2010.
- "Turismo, transmisión y herencia: Nicolás Bartolo Juárez de la isla de Jarácuaro, Michoacán, México." *Congreso Internacional de Musicología, International Musicology Conference, International Musicological Society (IMS)*, Centro Nacional de las Artes, Mexico City, México. 30 Oct. 2010.
- "Falsetto and Childhood Thrill: Ixya Herrera and nurturing "Mexico" through song in the USA." *Song Stage Screen V – Interdisciplinary Approaches to Voice in Music, Theatre and Film*, University of Winchester, UK. 3-5 Sep. 2010.
- "An Authentic Performance of Fishing: *Indigenismo*, Tourism, Music, and Dance on Lake Pátzcuaro, Michoacán, Mexico." *Interdisciplinary Humanities Center*, University of California, Santa Barbara, USA. 15 April 2010.
- "Nurturing nostalgia, sharing experiences, and shaping 'Mexico' through song in the USA." *International Council for Traditional Music, Ireland, Annual Conference*, Mary Immaculate College, University of Limerick, Republic of Ireland. 26-28 Feb, 2010.
- Invited speaker:** "Shaping 'lo mexicano' through music." *Ethnomusicology Institute of the Universidade Nova de Lisboa*, Portugal. 13 Nov 2009.
- "Traces of Musical Mexicanness: Tourism, Transmission, and Twentieth-Century Politics." *Society for Ethnomusicology Annual Conference*, Mexico City, México. Nov 2009.
- "Traces of Musical Mexicanness: Tourism, Transmission, and Twentieth-Century Politics." *Combined Fora of Ethnomusicology, Musicology, and Theory, & the Center for Interdisciplinary Studies of Music*, University of California, Santa Barbara, USA. 29 May 2009.
- Invited speaker:** "PAR (Practice as Research) and Tasting my Voice." *PerForum*, University College Cork, Republic of Ireland. 2009.
- "Performing in the Kitchen: Bobby Baker's *Kitchen Show*." *Interdisciplinary Humanities Center*, University of California, Santa Barbara, USA. 29 April 2009.
- "Dead Bodies/Live Bodies: Myths, Memory and Resurrection in Contemporary Mexican Performance." *Performance Studies Research Focus Group, Department of Theater and Dance*, University of California, Santa Barbara, USA. April 2009.
- "Mexican Tourist Legacy and Transmission: Nicolás Bartolo Juárez of the island of Jarácuaro, Lake Pátzcuaro." *Society for Ethnomusicology Southern California & Hawai'i Chapter Annual Conference*. University of California, Los Angeles, USA. Feb 2009.
- "Creative agency in the mountains: the Zacán Artistic Festival of the P'urhépecha People, Mexico." *Society for Ethnomusicology Annual International Conference*, Wesleyan University, USA. Nov 2008.

Invited speaker: "From Rock to Jarocho, and Mariachi to Marimba: Diversity and Difference in Mexican Musics." Hochschule fuer Musik und Theater, Rostock, Germany. 24 June 2008.

"Our music isn't folklore...': festivals, tourism and ethnicity in the P'urhépecha region of Mexico." *Society for Ethnomusicology Southern California Chapter Annual Conference*, University of California, Santa Barbara, USA. Feb 2008.

"Postcards, billboards, tourism and performing bodies in Mexico." *Danzateórica: Encuentro Internacional de Danza. Mirar adentro y afuera de la danza. Aproximación contemporánea a las manifestaciones dancísticas*. Universidad Nacional Autónoma de México (National Autonomous University of Mexico), Mexico City, México. 2007.

"Politics, Aesthetics and Constraints of an Embodied 'Latina' Voice in Britain." *39th World Conference of the ICTM (International Council for Traditional Music)*, University of Music and Performing Arts, Vienna, Austria. 4-11 July 2007.

"'Como México no hay dos' (There's no place like Mexico): Exploring mariachi, 'home' and Mexico." *International Association for the Study of Popular Music IASPM*, Biennial Conference. Universidad Iberoamericana, Mexico. June 2007.

"Greetings from (authentic) Mexico!': postcards of musicians as framed embodiment of subjectivity." *British Forum for Ethnomusicology*, University of Manchester, UK. 2007.

"Tourism, reconstructed ethnicity and indigenous politics in Mexico." *Society for Ethnomusicology Annual Conference*, Honolulu, Hawai'i, USA, Nov 2006.

"'Sexy salsa': a feminist approach to resisting the Latin American stereotype." *Dance Ethnography Forum*, DeMontfort University, Leicester, UK. 2006.

"Tourism and performance in Mexico." *Latin American Music Seminar*. University of London, UK. 2006.

"Performing the Virgin: Cross-dressing males in Mexican rural dance." *Dance Ethnography Forum*, De Montfort University, Leicester, UK. 2005.

"What's in a name: Inter-Act Theatre Workshop." *Standing Conference for University Drama Departments (SCUDD) and the Standing Conference for Dance in Higher Education (SCODHE) Annual conference*, University of Northampton, UK. 2005.

"The embodied trappings of tourism explored through the Viejitos Dance of Lake Pátzcuaro, Mexico." *Society for Latin American Studies*, University of Derby, UK. 2005.

"Embodied voices in cross-cultural contexts." *British Forum for Ethnomusicology and AHRB Centre for Cross-Cultural Music and Dance Performance*, University of London & Royal Holloway, University of London, UK. 2005.

"Performing femininity: Constructions of female 'Latin Americans' in the UK through voice and body." *Society for Ethnomusicology 50th Annual Conference*, Atlanta, USA. Nov 2005.

"'But we want to act': Integrating Practice as Research." *PALATINE*, University of Central Lancashire, UK. 2005.

"Challenging subjectivity through integration: aspects of power-relations in the Inter-Act Theatre Workshop." *Empowerment and Conflict Resolution. Interventionist Theatre Conference*, University of Leeds, UK. 15-18 July 2004.

- "Embodied artefacts of the Viejitos Dance of Lake Pátzcuaro, Michoacán, Mexico." *23rd Symposium of the ICTM (International Council for Traditional Music) Study Group on Ethnochoreology*, Monghidoro, Italy. 11-18 July 2004.
- "Transforming tradition through abstention: Alcoholics Anonymous and the reintroduction of the Catrines dance in Jarácuaro, Mexico." *British Forum for Ethnomusicology Annual International Conference*, University of Aberdeen, UK. 15-18 April 2004.
- "Projections of Mexican-ness: Night of the Dead on the tiny island of Janitzio. *Nation or Notion?*" *International Performance Studies Conference*, University of Wales, UK. 2004.
- "Disability/Ability: Proposing Interaction and Challenging Subjectivity through Soundbeam." Workshop & paper. *Powering Up/Powering Down, Teknika Radica: An International Festival of Radical Arts*, University of California, San Diego, USA, 30 Jan-1 Feb. 2004.
- "Viva el mariachi: migration and musicians in Michoacán, Mexico." *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2003.
- "Representations: Politics and Ideology of Noche de Muertos, Michoacán, Mexico." Photo installation & paper. *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2003.
- "Crossing the dividing line: constructing a Mexican identity through the Viejitos Dance of Mexico in 1930s Texas," *Society for Ethnomusicology Annual Conference*, Tucson, USA. 2004.
- Invited Speaker:** "Postrevolutionary performance." Comparative American Studies Research Forum, University of Warwick, UK. 2002.
- "Old men dancing: Identity, embodiment and hegemonic folklorisation in post Revolution Mexico," *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2002.
- "Power needs names: the oppression of Mexico's indigenous people's within mechanisms of 'folklore' examined through the Viejitos Dance from Michoacán, Mexico." *British Forum for Ethnomusicology Annual Conference*, Brunel University, UK. 2001.
- "Unmasking the old men: the Viejitos Dance as political tool in post-revolution Mexico." *Latin American Music Seminar*, Institute of Latin American Studies, University of London, UK. 2001.
- "Limiting frames and stereotypical classification: the short-comings of the exemplar schemes of work at key stage 3-Or What is 'western music', 'non-western music' and 'world music'?" *Cultural Diversity in Music Education VI, School of Oriental and African Studies and Institute of Education*, University of London, UK. 2001.
- "A bit of give and take: some thoughts on the importance of giving in the 'field.'" *British Forum for Ethnomusicology Annual Conference*, University of Sheffield, UK. 2000.
- Invited speaker:** "...and the Dance goes on: The Viejitos Dance." Department of Music, University of Wales, UK. 2000.
- Invited speaker:** "Behind the mask." Department of Spanish and Spanish American Studies, King's College, London, UK. 2000.
- "I feel joy in my hands and my heart when I play': the theraputic effects of being a P'urhépecha musician." *3rd Triennial British Musicological Societies' Conference*, University of Surrey, UK. 1999.

“La Orquesta Uarhurhi de la isla La Pacanda: La tradición ha renacido.” *Etnomusicología, Escuela Nacional de Antropología e Historia (National School of Anthropology and History)*, ENAH, Mexico City, Mexico. 1998.

CREATIVE WORKS 1995 –2018

Installation curator: *Performing Sustainability @ UCSB: 4 Installations*. Cultural Sustainabilities conference, UCSB, May, 2018.

Musician and organizer: Concert, *Mexican Musics and Son Jarocho*. Geiringer Hall, Department of Music, UCSB. 1 Dec 2016.

Musician (guitar and voice) and Musical Director: *Mexican Son Jarocho and More...* Noon Bowl Concert, Department of Music, UCSB. 20 May, 2015.

Musician (violin, guitar, voice) and musical director: *Music of Mexico*, Noon Bowl Concert,: Department of Music, UCSB. 21 May, 2014.

Creator and performer: *Pre-now-post: una trilogía*. Nitory Theater, Stanford University. Performance Studies International. June 2013.

Musician (voice, violin, guitar) and Musical Director: *A Mexican Popurrí...* Noon Bowl Concert, with Mariachi la Olas de Santa Barbara: Department of Music, UCSB. 2 May 2012.

Musician (voice, violin, guitar) and Musical Director: *La Candelaria*. Noon Bowl Concert, with Mariachi la Olas de Santa Barbara, Department of Music, UCSB. 1 Feb 2012.

Musician: Book presentation: *Embodying Mexico*, with Juan Zaragoza, Ann Hefferman, Daisy León, 9 May 2012.

Actor: Play-reading: *La Malinche* by Carlos Morton. Performance Studies Research Focus Group, IHC and Department of Theater and Dance. Role: La Llorona, 27 January 2012.

Chair, “Performance Studies: Is it still useful or is it time to ditch it, part 2?” *Performance Studies Research Focus Group*, Feb 2012.

Actor: Staged reading: *Army of Lovers* by Brian Grainger, Studio Theater, Department of Theater, UCSB, Role: Thebe, Queen of Pherae, 11 Feb 2012.

Curator, Performance by UCSB students: *Re-Membering: Performing memories/histories, Primavera Festival of Contemporary Arts and Digital Media*, 10 April 2012.

Creator of Public Exhibition: *Traces and Fragments of Embodying Mexico*, Davidson Library, UCSB, April- June 2012.

Photographer: *Embodying Mexico*. Cover photo. Oxford University Press. 2011.

Videographer and editor: *Embodying Mexico*. 42 video resources. www.oup.com/us/embodyingmexico. 2011

Performer and creator: *Tasting my Voice*. The Articulate Practitioner: Articulating Practice, The Magdalena Project, International Network of Women in Contemporary Theatre and Performance Studies, University of Wales. July 2005.

Performer and facilitator/animateur: *Four Tribes*. Winchester Hat Fair, International Street Theatre Festival, Inter-Act Theatre Workshop. July 2004.

Performer and facilitator/animateur: *Snapalishous*. Winchester Hat Fair, International Street Theatre Festival, SNAPS 16+ Performing Arts Project. July 2003.

Musician: Violinist with Los P'urépechas de Jarácuaro, Michoacán, México. [Over 100 performances]. 1995-1999.

Peña Colibrí and Hotel Alameda, Morelia, Michoacán, México; Festival, Noche de Muertos, Isla de Jarácuaro; Fiesta, La Candelaria.

Musician: *Los Viejitos de Jarácuaro* : Danza Tradicional de Michoacán. Con el Conjunto de Cuerdas Los P'urépechas de Jarácuaro. Alborado Records CDIM 2070. 1999. (Violin. Includes composition La Rosa Inglesa by R. Hellier).

Musician: *Michoacán y Sus Danzas P'urépechas*. Los P'urépechas de Jarácuaro. Alborado. Records KGM 211, (Violin) 1998.

RESEARCH GRANTS

UCSB Academic Senate 15-16, 16–17, 17–18, 18–19

UCSB Regents Humanities Faculty Fellowship, 2014

UCSB Faculty Collaborative Research Grant, Interdisciplinary Humanities Center, 2013
 University of Winchester, Special Initiative Project 2006.
 British Academy Overseas Conference Grant, 2004, 05, 06.
 AHRB (Arts and Humanities Research Board), Short Term Fellowship: AHRB Research Centre for
 Cross-Cultural Music and Dance Performance, SOAS and Uni. of Surrey, 2004.
 University of Winchester, UK, Research Project Funding, 2003-2009.
 Winchester City Council, UK, 2003.

Undergraduate: The University of Winchester (2002-11)

Degrees of: BA Performing Arts, BA Performing Arts, Music Theatre, BA Drama, BA Vocal and Choral Studies,
 BA Choreography and Dance.

Doctoral Advising, UK 2004-2011

Birmingham Conservatoire, University of Central England, 2004-2006.
 University of Winchester, 2004-2011.

Other teaching (see above for dates)

Singing and voice, Birmingham Theatre School
 Classroom music, secondary school (core curriculum, 11–13; GCSE and A level music: Bishop Challoner, St
 Thomas Aquinas and Camp Hill Girls).

SERVICE

SERVICE TO PROFESSIONAL and SCHOLARLY ORGANIZATIONS

Editor-in-Chief, Journal of *Mexican Studies / Estudios Mexicanos*
 UC Press journal: bilingual (English /Spanish, with Indigenous languages when relevant to research), multi-
 disciplinary (incl. social sciences, humanities, arts, economics, geography). 2014–2020.

Editorial Board, Ethnomusicology series/ Rochester University Press
 Chair, Prize Committee, Ellen Koskoff Edited Volume Prize, SEM, 2019
 Prize committee member, Mexico Social Sciences Essay, Latin American Studies Association (LASA), 2020
 Editorial board member, *Ethnomusicology Forum* (peer-reviewed journal)
 Member, Council of the Society for Ethnomusicology.
 Member, Performance Studies Committee, Association for Theatre in Higher Education.
 Co-Chair, Local arrangements committee, Society for Ethnomusicology, Southern California and Hawaii Chapter
 Annual Conference, 2019
 Chair, Prize Committee, Ellen Koskoff Edited Volume Prize, Society for Ethnomusicology, 2018.
 Co-organizer (with Tim Cooley) *Cultural Sustainabilities: Music, Media, Language, Advocacy*. May 24–26. 15
 international speakers; 60 delegates. Venue: UC Santa Barbara.
 Board Member, Editorial Advisory Board, Journal of *Ethnomusicology Forum*, British Forum for
 Ethnomusicology (BFE).
 Academic Judge, Student Paper Prize Committee, British Forum For Ethnomusicology, Annual Conference,
 University of Sheffield, 2017.
 Judge, Congress on Research in Dance, CORD Outstanding Publication.
 Master of Ceremonies and organizer of musicians/dancers (UCSB ensemble Raíces de mi Tierra) Closing
 Reception of the International Association of Inter-American Studies, Fourth Biennial
 Conference, hosted at UCSB, October 4-6.
 Co-chair, CORD@50 Committee. Congress on Research in Dance.
 Co-chair Grants, Development and Finance Committee, Congress on Research in Dance (CORD).
 Board Member, Editorial Advisory Board, Journal of *Ethnomusicology*, Society for Ethnomusicology (SEM).
 Academic Judge, Ki Mantle Hood Prize Committee: Society for Ethnomusicology, Southern California and
 Hawaii Chapter.
 Academic Judge, Ki Mantle Hood Prize Committee: Society for Ethnomusicology, Southern California and
 Hawaii Chapter.

Program Committee, Society for Ethnomusicology Southern California and Hawai'i Chapter 48th Annual Meeting.

Board of Directors, Congress on Research in Dance (CORD).

Academic Judge, Society for Ethnomusicology, Southern California and Hawaii Chapter. Ki Mantle Hood Prize Committee

Chair, Program Committee Society for Ethnomusicology Southern California and Hawai'i Chapter 47th Annual Meeting, 2013.

Program Committee, Society for Ethnomusicology Southern California and Hawaii Chapter, Conference 2012.

Academic Judge, British Forum of Ethnomusicology, Annual Conference Student Paper Prize Committee.

Program Committee, Society for Ethnomusicology Annual Meeting 2010.

Chair of Reception, British Forum for Ethnomusicology at the Society for Ethnomusicology Annual Conference, November.

Program Committee, *The Art of Music*, British Forum for Ethnomusicology Annual Conference, Cardiff University.

Academic Judge, Student Paper Prize Committee, British Forum For Ethnomusicology, Annual Conference, Oxford University.

Chair & Sole Organizer, *Sexuality and Gender in Performance, Fieldwork and Representation*. British Forum for Ethnomusicology & Arts and Humanities Research Centre for Cross-Cultural Music and Dance Performance, (four-day international conference) University of Winchester, UK.

Member, The Research Centre for Arts and Well-Being, University of Winchester,

Editorial board member Winchester University Press.

Representative, British Forum for Ethnomusicology, Society for Ethnomusicology, Section for Dance.

Committee member, British Forum for Ethnomusicology.

Board of Directors, Collar and TIE, Theatre in Education Company.

Board member, Stagecoach New Theatre Writing. Birmingham Repertory Theatre.

Committee member, West Midlands Theatre Forum.

Committee member, The Actors Centre, Birmingham.

Committee member, Birmingham Education Arts Forum.

Referee for scholarly journals

Ethnomusicology, Dance Research, Ethnomusicology Forum, Latin American Music Review, Mexican Studies/Estudios Mexicanos; Studies in Musical Theatre; City and Society; Society for Urban, National and Transnational/Global Anthropology (SUNTA); Research Journal of the World Dance Alliance; Dance Research Journal; Journal of World Popular Music; Space and Culture; Latin American Cultural Studies; Revista de Estudios Hispánicos

Higher Education Service, UK

External Examiner BA World Performance, East15 School of Acting, University of Essex, 2010-2011

External Examiner BA Theatre Arts, University of Brighton, 2004-2009

Committee Member Arts and Humanities Research Council (AHRC), UK. Peer Review College member

Principal Governmental Funding Agency 2007-2010

External advisor BA (Hons) Performing Arts, University of Wolverhampton 2006

PROFESSIONAL ACTIVITIES

Memberships

Current Scholarly and Artistic Society Membership

Association for Critical Heritage Studies

British Forum for Ethnomusicology

International Society of Ecoacoustics

Magdalena Project (International network of women in contemporary theatre)

Performance Studies International (PSi)

Tourism & Leisure Studies Research Network

World Forum for Acoustic Ecology

Previous Membership of Subject Associations, Learned Societies and Professional Bodies

American Musicological Society	2018–2020
Asociación Latinoamericana de Antropología (ALA)	2016–2017
British Actors Equity Association (Equity)	1983–1998
British Forum for Ethnomusicology (BFE)	1998–2021
British Institute of Learning Disabilities	2002–2007
Congress on Research in Dance (CORD)	2004–2017
Cross-Cultural Dance Resources (CCDR)	2003–2004
International Association of Inter-American Studies (IAIAS)	2016–2017
International Association of Theatre for Children and Young People (ASSITEJ)	1983-1992
International Council for Traditional Music (ICTM)	2000–2020
International Dance Council (CID), UNESCO	2005–2007
Latin American Studies Association (LASA)	2016–2021
The Musicians Union (MU)	1983–1995
National Association of Music in Higher Education (NAMHE)	2002–2011
National Association of Teachers of Drama	1991–1994
Practice as research in performance (PARIP)	2002–2010
Performing Arts, Higher Education, Learning and Teaching Network (PALATINE)	2002–2010.
Puppeteers of America	2017–2019
Society for Dance History Scholars (SDHS)	2012–2017
Society for Ethnomusicology (SEM)	2002–2020
Society for Latin American Studies (SLAS)	2004–2010
Standing Conference of Dance in Higher Education (SCODHE)	2002–2011
Standing Conference of University Drama Departments (SCUDD)	2002-2011
Standing Conference of Young People's Theatre	1983–1992
Theatre and Performance Research (TAPra)	2016–2020

CREATIVE WORKS PRIOR TO 2003: PROFESSIONAL ACTOR, MUSICIAN, DANCEER PUPPETEER

Keystage Theatre. Director: Cherry Stephenson.

Role: Hermia in *A Midsummer Night's Dream* by William Shakespeare. [Actor] [40 performances]. 1993.

The Royal Society for Arts, Shakespeare in Schools Project, Keystage Theatre. Director: Maurice Gilmour.

Role: Lady Macbeth in *Macbeth* by William Shakespeare. [4 performances]. 1993.

Keystage Theatre. Director: Maurice Gilmour.

Role: Lady Macbeth in *Macbeth* by William Shakespeare. [Actor] [50 performances] 1992-1993.

Leicestershire Theatre in Education Company. Director: Maurice Gilmour.

Role: Aztec child in *Aztec* by Maurice Gilmour and company. [Actor] [50 performances]. 1991-2.

Leicestershire Theatre in Education Company. Director: Maurice Gilmour.

Role: Rob in *Bug*, by Maurice Gilmour and the company. [Actor] [40 performances]. 1991-2.

Leicestershire Theatre in Education Company. Director: Maurice Gilmour.

Role: Anne in *Fair Deal* by Maurice Gilmour and the company. [Actor] [50 performances]. 1991-2.

Pattern 23 Theatre Company, Birmingham.

Role: Ruth in *I'm not racist but...* by Gwen Williams. [Actor] [10 performances]. 1991.

Pattern 23 Theatre Company, Birmingham.

Role: Ensemble in *Aston Hall By Candlelight*. [Actor, musician, dancer] [4 performances]. 1991.

BBC Television, Director: James Ormerod.

Role: admissions clerk in *Vote for Them* by David Edgar and Neil Grant. [BBC 2 Television]. 1989.

MacRobert Arts Centre, Scotland. Director: Dennis Critchley.

Role: Snow White (lead) in *Snow White and the Seven Dwarfs* by D. Critchley. [Actor, singer] [48 performances]. 1988-1989.

BBC Television, Director: Christopher Menaul.

Role: university lecturer in *Nice Work* by David Lodge, adapted from his novel. [Actor] [Four episodes shown on BBC 2 Television and BBC 1 Television and sold worldwide]. 1989.

Turtle Theatre (Birmingham Repertory Theatre) Birmingham. Choreographer: Claire Russ; Director: Nigel Stewart.

Role: Lieutenant Rose in *The Gun* by Alan Hancock. [Actor: physical theatre piece] [25 performances]. 1989.

Malcolm Knight Productions, No. 1 National Tour (Bristol Theatre Royal, Leicester Theatre Royal, Director: Robert Arditti.

Role: Jane (understudy) in *Salad Days* by Julian Slade and Dorothy Reynolds, [70 performances]. 1988.

Proteus Theatre Company, Haymarket Theatre, Basingstoke.

Role: Maria in *In the World: A Revolutionary Tale* by Maxim Gorky adapted by Sam Snape, [35 performances]. 1988.

Albermarle of London, Congress Theatre, Eastbourne. Director: Basil Critchley.

Role: Fairy Kindheart in *Snow White and the Seven Dwarfs*. [Actor and singer] [45 performances]. 1987-1988.

BBC Television. Director: Gerrard Glaister.

Role: Jane, secretary to Tom Howard in *Howard's Way*. [Actor]. [BBC 1 and world sales]. 1986.

Cannon Hill Puppet Theatre, Midlands Arts Centre, Birmingham. Artistic Director: John Blundell, Director: Simon Painter.

Role: Jim Hawkins in *Treasure Island*. [Puppeteer and actor] [60 performances]. 1985-1986.

Northern and Scottish Theatre, National Tour.

Role: Sarah in *The Clown*. [65 performances]. 1985

Cannon Hill Puppet Theatre, Midlands Arts Centre, Birmingham. Artistic Director: John Blundell, Director: Simon Painter.

Role: Amelia and Number Two *The Magic Box*. [Puppeteer and actor] [45 performances]. 1985.

Theatre of the Gorge, National Tour, Director: Margo Cooper.

Role: Firebird in *Firebird*. [Actor, singer, dancer, musician] [80 performances]. 1984-1985.

Theatre of the Gorge, National Tour, Directors: Margo Cooper and Sian Murray.

Role: Elizabeth I and Nell Gwynne in *The Sword and the Sceptre* by Margo Cooper, Sian Murray, and Brian Kellett. [Actor, singer, dancer, musician] [75 performances]. 1984-1985.

Theatre of the Gorge, National Tour, Director: Margo Cooper.

Role: Solveig in *Peer Gynt* by Henrik Ibsen [90 performances]. 1983-1984.

Theatre of the Gorge, National Tour, Director: Margo Cooper.

Role: The Ballerina in *Petrushka* adapted by Margo Cooper. [110 performances] 1983-1984.

The Overcoat Street Theatre Company.

Role: Narrator in *The Overcoat* (adaptation) Nikolai Gogol [Meyerholdian physical theatre]. [25 Performances]. 1983.

Seagull Theatre Company. Director: Sian Murray.

Role: Pierrot the Clown in *Punch's Revenge*, by Sian Murray. [60 performances]. 1983.

Corporate and in-house videos (*various*)

Actor. Including: British Gas, National Westminster Bank, 1985-1992.

OTHER PROFESSIONAL CREATIVE PRACTICE APPOINTMENTS

Composer

"La Rosa Inglesa." P'urhépecha *son*, (Recorded 1998), Composer.

Incidental music for *A Midsummer Nights Dream*, Keystage Theatre Company, 1993, Composer and Musical Director.

Celtic Fire, Theater of the Gorge, Ironbridge, 1993, Composer and Musical Director.

Incidental music for *Macbeth*, Leicestershire Theatre in Education Company, 1992, Composer and Musical Director.

Music Director and Concert Director

Choir director, Camp Hill Schools' Christmas Concert, 2000.

Music director, vocal coach, pianist, "Another opening..." Birmingham Theatre School, 2000.

Orchestra and choir conductor (student and staff choirs), Bishop Challoner School, 1996–97.

Music director and pianist, Roman Catholic Mass, Bishop Challoner School, 1996–97.

Music director, *The Threepenny Opera*. Bishop Challoner School, 1996.

Orchestra, choir and wind band conductor, St Thomas Aquinas School, 1994–95.

Music director and pianist, Roman Catholic Mass, St Thomas Aquinas School, 1994–95.

A Midsummer Nights Dream. Keystage Theatre Company, 1992.

Pattern 23 Theatre Company, Birmingham, 1991.

Macbeth. Leicestershire Theatre in Education Company, 1991.

The College Singers, Writtle College, 1980–81.

Workshop Leader - Theater, Drama, Music And Puppetry

Irish World Academy of Music and Dance, University of Limerick, Ireland, Ph.D. in Arts Practice Encounters, 5-day intensive workshop, June 2010.

Drama Studies, University College Cork, Republic of Ireland, 2009.

InterAct Theatre Workshop, Winchester, 2004–08.

SNAPS 16+, Winchester, 2002–04.

Keystage Theatre Company, 1992-1993.

Pattern 23 Theatre Company, Birmingham, 1991.

Leicestershire Theatre in Education Company, 1991.

Bus Stop Theatre Company, London, 1987–89.

Proteus Theatre Company, Basingstoke, 1988.

Cannon Hill Puppet Theatre, Midland Arts Centre, Birmingham, 1985–86.

Artlink, West Midlands Arts, 1985–91.

Theatre of the Gorge, Ironbridge, 1983–85.

Other

Arts Educator Assessor, Birmingham City Council, 1995–97.

Teacher, English language (TEFL), 1990–92.

Birmingham City Council, teacher of piano and electronic keyboard, adults and children, 1990–91.

Pattern 23 Theatre Company, Birmingham, Composer and Musical Director, 1991.

Catherine House Nursery, Birmingham, Teacher, music and movement, 1990–91.

EDUCATION: UNDERGRADUATE COURSES AND ENSEMBLES (1980-1983)**BA Hons Music, Drama, Dance**, Birmingham University 1980-1983

Instructors: Jonty Harrison, Vic Hoyland, Dennis Smalley,

Music:

German Lied; 1912 and all that; Studio techniques; Studio Composition (electroacoustic)

Music theatre; Keyboard harmony; Opera; Medieval church music.

Drama:

Meyerhold and Biomechanics; Classic Greek and Roman theatre; Speaking a text (Shakespeare); Theatre in Education; Production; American Musicals; History of theatre.

Dance: Technique class (Joos-Leeder method, as developed by Jane Winearls); Laban technique; 'Historical' dance: including ancient Greek, medieval European, European court dances, English 'folk' (including circle and Morris dances); Baroque opera dance; Choreography and analysis, including labanotation; Dance history (Particular focus on Diaghilev Ballet).**Final Year Dissertation:**

"Using music, drama, and dance in three special needs schools: partially sighted, deaf, and mentally handicapped" 1983

CREATIVE WORKS (1980-1983)Dancer, *Armide* (Jean-Baptiste Lully), Barber Opera, Birmingham. 1981.Dancer, *La Danse: Les Fêtes d'Hébé* (Rameau), Barber Concert, Birmingham, 1983.Company dancer: *Studio Dance Company*, Birmingham, 1980-1983.Vocalist, Extended Vocalization Ensemble (*Ophelia's Dream* (Emerson)), musical director, Gregory Rose (Singcircle), 1981-1983.

Crumhorn Quartet member. University of Birmingham 1981-1983.

Ensemble actor, *The Nose* (Gogol) director, Robert Leach, University of Birmingham 1982.An old woman, *The Suicide* (Erdman), director, Robert Leach, University of Birmingham 1982.Musical director, *The Suicide* (Erdman), director, Robert Leach, University of Birmingham 1982.Actor, *A Merry Death* (Everinov), University of Birmingham 1982.Singer, dancer, pianist, *Always Chasing Rainbows*, University of Birmingham, 1982.Chorus (vocal) *Laborintus II* (Berio), University of Birmingham, 1982.Pianist, singer, dancer, *Dreams and Nightmares*. University of Birmingham, 1983.**EARLY CREATIVE WORKS (AMATEUR) (1969-1979):**

Pianist, duets with Joyce Hellier, concerts by Chelmsford Male Voice Choir, directed by Jack Gane, 1969–75.

Violin soloist, with Chelmsford Male Voice Choir, directed by Jack Gane, 1969–77.

Violin, Essex Schools String Orchestra, 1971-75.

Mrs Noye's Gossip, *Noyes Fludde* (Britten), Chelmsford Cathedral, 1979.

Pianist for daily school assembly, Chelmsford High School, 1973–80.

Orchestra leader, Chelmsford High School, 1978–80.

String Quartet leader (violin), Chelmsford High School, 1973-1980.

Madrigal Choir, Chelmsford High School, 1973–80.

Dancer and chorus, *Dido and Aeneas* (Purcell), Chelmsford High School, 1974.Voice soloist (recitatives), *The Creation* (Haydn), Chelmsford High School, 1976.Ripieno chorus, *St Matthew Passion* (Bach), St Cecilia Choral Society, Chelmsford, 1978.Choir of Angelicals member, *Dream of Gerontius* (Elgar), St Cecilia Choral Society, Chelmsford, 1980.

Organist and Pianist, Victoria Road South Baptist Church, Chelmsford, 1973–79.

Choir member, *Mass in the time of War* (Paukernmesse), Guildhall School of Music and Drama, The Church of St Martin's-in-the-Fields, London, 1977.Actor, dancer, *Peter Pan*, Chelmsford Young Generation Amateur Musical Society, Civic Theatre, 1978.Actor, dancer, *West Side Story*, Chelmsford Young Generation Amateur Musical Society, Civic Theatre, 1978.Actor, dancer, *Two Gentleman of Verona*, Chelmsford Young Generation Amateur Musical Society, Civic Theatre, 1979.