

2010 MaMI Bios

GILLIAN ANDERSON has participated in the restoration and reconstruction of the original orchestral scores written to accompany thirty-nine silent films and has conducted them in synchronization with their projection at many important film festivals and performing arts centers with 37 symphony orchestras. Her reconstructions and performances of *Nosferatu* (Murnau, 1921) with the Potsdam Symphony [BMG Classics], *Carmen* (DeMille, 1915) with the London Philharmonic [VAI 69222], *Haexan* (Christiansen, 1922) [Criterion Films (134)], and *Pandora's Box* (Murnau, 1928) with the Michigan Sinfionetta [Criterion Films (358)] are available on CD, videotape and DVD. With painter Lidia Bagnoli she has made a short film *Inganni* which was commissioned by and shown at the National Gallery of Art in Washington, DC in conjunction with an exhibit on Trompe L'oeil. She has written four books, among them *Music for Silent Films 1894-1929: A Guide* (Washington, DC, U.S. Government Printing Office, 1988). Together with Ronald Sadff. She has founded the journal, *Music and the Moving Image*, published by the University of Illinois Press. www.gilliananderson.it

EDUARDO ABRANTES is currently a visiting PhD student at the Center for Subjectivity Research at the University of Copenhagen. He is a member of the Nordic Society for Phenomenology. His fields of research include phenomenology of sound and voice, aesthetics, ethics, performance and film studies. He is also a documentary filmmaker dealing with issues of artistic research and embodiment, having in 2007 concluded the Gulbenkian_Deutsche Film und Fernsehakademie Berlin film directing course. Previously he graduated in Philosophy and Film Studies at the New University of Lisbon, and has done extensive independent curatorial research, culminating with his residency at the Center for Icelandic Art in Reykjavik in 2005.

TRAVIS A. ALLEN recently completed his dissertation "Individuality and Distinction: the Interplay Between Artist and Audience in Electronic Dance Music" and received his Ph.D. in Musicology from the University of California, Santa Barbara in December 2009. His current scholarship examines the social, cultural, and musical influences in electronic dance music (EDM) of the late 20th century. His work bridges interdisciplinary borders, including cultural studies and analysis in "Electronic Encounter: an Exploration of the Convergence of Art and Pop in The Orb's 'Little Fluffy Clouds,'" sociological approaches to genre studies in "Electronic Dance Music and Genre Formation: An Examination of a Social Process," film studies in "Music and Dominance: Electronic Dance Music vs. Free Will in the Film *Run Lola Run*," and the issues of structure and perception in "Development through Stagnation in EDM's Long-Form."

MICHAEL BAUMGARTNER received his doctorate in musicology from the University of Salzburg, completing a portion of his dissertation work as a Visiting Fellow at Harvard University. From 2006 to 2008 he had an appointment as Killam Postdoctoral Research Fellow at the University of British Columbia in Vancouver. His research interests are music in relation with the other arts (cinema, theatre and visual arts) and the exploration of the narrative capacity of music. In particular, Dr. Baumgartner explores the music of Alfred Schnittke, Kurt Weill, Thea Musgrave and Duke Ellington. Another area is filmmusic. He currently writes a monograph on Jean-Luc Godard's use of music in his films.

DANIEL BISHOP is a graduate student in the musicology department at Indiana University, Bloomington. He received his B.M. in Music Education and Performance from the Crane School of Music at SUNY Potsdam, and his M. A. in Music History from Indiana University. His research interests include film music, modernist and avant-garde aesthetics, and the history of sound reproduction.

GREG BOWERS currently teaches music composition, theory, digital media and performance art at the College of William and Mary. His concert music has been performed internationally by such diverse groups as: Halcyon Trio Oregon, ad libitum (Budapest), soprano Christine Schadeberg, FearNoMusic (Portland, Oregon) and the Sichuan Conservatory of Music (Cheng Du, PR China). His multimedia work, which incorporates film, theater, and digital and acoustic music, has been seen at P.S. 122 (New York), On The Boards (Seattle), Echo Theatre (Portland, Oregon), and as a featured performer at the Philadelphia Fringe Festival. Additionally, he has recently completed a musical based on the works of Lewis Carroll and is an active music scholar in Carroll societies in Britain and North America. His work has received awards from the Regional Arts and Culture Council of Portland, Oregon, and the New York Foundation for the Arts. His recent research integrates film music cognition and music theory towards the formation of an analytical approach to multimedia.

MARK BRILL holds degrees from Oberlin College, Tulane University and the University of California-Davis. He is a specialist in both Latin American music and film music. He has published extensively in both fields, and is the author of a textbook entitled *The Music of Latin America*. He has written articles on Maurice Jaubert, Leith Stevens, the films of Ray Harryhausen, and is currently doing a study on the compositional process of James Newton Howard.

PETER BROADWELL is a Ph.D. candidate at UCLA, where he is completing a dissertation entitled "Swashbucklers on Stage: Musical Depictions of Pirates and Bandits in English Theater, 1650-1820." His faculty advisor is Professor Susan McClary. In addition to his primary interest -- the history of action-adventure music from seventeenth-century theater to present-day mass media -- he is also actively engaged in research exploring the use of statistical computation and online multimedia technologies in humanities and social science research.

JULIE BROWN is Reader in Music at Royal Holloway, University of London. She has published on television music ('Ally McBeal's Postmodern Soundtrack'), horror films ('Carnival of Souls and the Organs of Horror' in *Music in Horror Film*, ed. Neil Lerner) and the use of music as metaphor (for instance, 'Listening to Ravel, watching *Un Coeur en hiver*: cinematic subjectivity and the music-film'). She is currently co-managing (with Annette Davison) a grant-funded research network project entitled 'The Sounds of Early Cinema in Britain', which focuses on the live musical practices and musical debates attaching to silent and early sound film exhibition in Britain. Outside screen music studies she publishes on early twentieth-century music, and is author of *Bartók and the Grotesque* (Ashgate, 2007) and contributing editor of *Western Music and Race* (Cambridge, 2007), which was awarded the American Musicological Society's Ruth Solie Award for a collection of essays of exceptional merit. Her current project is a monograph on the sound cultures of film exhibition in 1920s Britain.

RICHARD BROWN is a PhD candidate in Historical Musicology at the University of Southern California, currently completing his dissertation, "Sound-on-Film: John Cage and Avant-Garde Cinema." Richard's dissertation examines John Cage's work in film, both as a composer and collaborator, his influence on underground, expanded, and structural cinema, and the documentary film history of Cagean aesthetics and performance practice. Richard has presented papers for the American Musicological Society, the "Music and Media" study group of the International Musicological Society, and was the winner of the 2009 Ingolf Dahl graduate paper competition.

WILLIAM CHENG received his B.A. in English and piano performance from Stanford University, and is currently a third-year Ph.D. candidate in Musicology at Harvard University, where he is writing a dissertation on the social technologies of music and musicianship in American video game cultures from 1985 to present. His additional research interests include 19th-century French song, studies of gender and sexuality, and opera of the Weimar Republic. He has published articles on the music of Franz Liszt and Franz Schubert, and has presented papers at meetings for the Society for American Music (2010), the Stanford Opera Forum (2010), Feminist Theory and Music (2009), Music and the Moving Image (2009), the Boston University Music Society (2009), the Symposium on Early Recordings (2009), the Stanford Graduate Music Colloquium (2006), and the Northern California Chapter of the American Musicological Society (2006). He is also active as a pianist and enjoys improvising in Western classical traditions.

DAVID CLEM holds both a Bachelor and Master of Music in Composition from the Greatbatch School of Music at Houghton College, and is currently pursuing a graduate degree in musicology at the State University of New York at Buffalo. His current research is delving into the film scores of Aaron Copland, out of which he hopes to build a thesis paper. Other interests include music and philosophy, particularly pre-classic aesthetics.

KEVIN CLIFTON is an assistant professor of music theory at Indiana State University in Terre Haute, where he is the coordinator for the history/theory/composition division. He received his Ph.D. in music theory from the University of Texas at Austin. He has published analytical essays on the music of Francis Poulenc and Bela Bartok, the Broadway musical *Wicked*, and has recently written on strategies for effective teaching of music fundamentals. He gave a talk at MaMI 2009 on Stanley Kubrick's *Eyes Wide Shut*, which will be published in the upcoming collection, *Earogenous Zones: Sound, Sexuality and Cinema* (Equinox Publishing, 2010).

KAREN COLLINS is Canada Research Chair in Interactive Audio in the Canadian Centre of Arts and Technology, at the University of Waterloo, where she is developing software for interactive audio applications. She has recently published two books, *Game Sound: An Introduction to the*

History, Theory and Practice of Video Game Music and Sound Design (MIT Press) and *From Pac-Man to Pop Music: Interactive Audio in Games and New Media* (Ashgate). She is currently working on a new book about sound and interaction design. In her spare time, she is developing a number of mobile games, and is a sound designer on a stop-motion animated short film.

MAURIZIO CORBELLA recently completed a PhD in musicology at the University of Milan. His dissertation *Electroacoustic Music and Cinema in Italy during the 1960s* focuses on the interaction between avantgarde music and Italian author cinema of the 1960s, with particular emphasis on the role of technological mediation in cultural processes. He is going to publish on Italian journal *AAA-TAC* an article entitled "Paolo Ketoff and the cinematographic roots of Roman electronic", and on *Bianco e Nero* an article entitled "Electronic music and sound effects in Vittorio Cottafavi's television". He is a member of Italian academic research group *WorldsofAudioVision*. In 2008 he was visiting research scholar at City University of New York, Graduate Center.

MOLLY CRYDERMAN-WEBER teaches music history and music theory classes at Lansing Community College in Lansing, Michigan. She received her Bachelor of Arts degree in music from Central Michigan University and her Master of Arts degree in musicology from Michigan State University, and is currently working on a Doctorate of Philosophy degree in musicology from the University of Illinois. Molly is a percussionist and enjoys performing with several local ensembles. Molly's research interests include 20th century wind band and percussion ensemble literature, pedagogy of musicology, Trinbagonian steel pan, and amateur music-making in the United States.

FABRICE CURTIS is currently pursuing a Ph.D. in Music Theory at Florida State University. His research interests include twentieth century fugue, minimalism, and film music. He completed a Bachelor of Music degree in Music Education at the University of Kentucky, and his Master of Music degree in Music Theory at Florida State University.

KEVIN DONNELLY is Reader in Film at the University of Southampton, England. His research interests focus on film music, music in film, film musicals, popular music and experimental music. Further interests include psychogeography, irrationality and old electric musical instruments. He has written widely on the subject of film music and music in films. His major publications include *British Film Music and Film Musical* (Palgrave, 2007), *The Spectre of Sound: Film and Television Music* (British Film Institute, 2005), *Pop Music in British Cinema* (British Film Institute, 2001) and the edited collection *Film Music: Critical Approaches* (Edinburgh University Press/Continuum, 2001). He is the editor of a book series called 'Music and the Moving Image' for Edinburgh University Press, is a member of the editorial board of the *Journal of Film Music and Music, Sound and the Moving Image*, and is a member of the World Forum for Acoustic Ecology and the Institute of Sound and Vibration Research at the University of Southampton.

MARK DURRAND is currently ABD at The University at Buffalo, and is writing a dissertation on the performative role of film music and sound in contemporary Hollywood cinema. His dissertation focuses on the interface between the filmic object and its audience, and seeks to develop a theory for what makes contemporary film music and sound appealing and meaningful.

ANDI ENG is currently completing her research for Master of Arts in Musicology at the University of Alberta. She holds a Bachelor of Music from Mount Allison University in Sackville, New Brunswick where she focused her study on Opera Performance and Music History. She spent several years working with various opera groups and performers in her hometown of Vancouver, British Columbia before starting her graduate studies.

Her paper "Sounds of the Rainbow: Skittles Candy and the Singing Rabbit" is part of her research for her thesis, which investigates the use of Giuseppe Verdi's dramatic chorus in twenty-first century television commercials.

Andi is very generously supported by the Province of Alberta's Profiling Alberta's Graduate Students Fund, the University of Alberta Graduate Students Association, and the University of Alberta Department of Music.

ELIZABETH FAIRWEATHER is a final year PhD student and musicology lecturer in the Music Department at the University of Huddersfield, with a particular interest in music analysis. Her research centres upon the applications of linguistic and cognitive theories as a means of investigating the clichés employed by different composers within science-fiction film scoring. Her

research interests include the music of Jerry Goldsmith, the films of Andrei Tarkovsky and scoring for animated films.

JENNIFER FLEEGER is an Assistant Professor of Media Studies at the Catholic University of America. She received her Ph.D. from the Department of Cinema and Comparative Literature at the University of Iowa in 2009. Her dissertation, "Opera, Jazz, and Hollywood's Conversion to Sound," concentrates largely on sound shorts released between 1926 and 1932 and analyzes competing film sound technologies with respect to the genres of music employed to catalogue cultural experience. She has published articles in *Music, Sound and the Moving Image* and *The Quarterly Review of Film and Video*.

MELANIE FRITSCH M.A. is working as research assistant at the Forschungsinstitut für Musiktheater - *fmmt* (University of Bayreuth) since October 2008, teaches in the theatre studies department at the University of Bayreuth, and is also PhD candidate. She studied theatre studies, musicology and contemporary German literature in Berlin (Freie and Humboldt Universität) and Rome. During this time, she also free-lanced for various theater and musical theater productions among others as assistant director and choreographer. In addition, she has worked at various German and Italian cultural institutions both within Germany and Italy. Currently she is preparing her doctoral dissertation in the research area of video games and music, which also is one of the focuses of interest in her research.

REBECCA FÜLÖP is a candidate in the department of historical musicology at the University of Michigan in Ann Arbor where she is working on her dissertation, tentatively titled "Gendered Melodies in Classical Hollywood Film Music." Her dissertation explores intersections of music and gender construction in films of the 1930s through the early 1960s, with special attention to the establishment of gendered musical conventions, the relationship between music and masculinity, and the creation of gender through musical scoring. Rebecca has taught a course on the history of film music at the University of Michigan and has guest lectured on film music at Bowling Green University, the University of Michigan in Dearborn, and the Oberlin Conservatory of Music. An essay co-authored with Arnie Cox, "'What rhymes with lungs?' When Music Speaks Louder than Words," appears in *Music, Sound, and Silence in Buffy the Vampire Slayer*, published by Ashgate.

WILLIAM GIBBONS received a Ph.D. in musicology from the University of North Carolina in 2010, with a dissertation on the reception of eighteenth-century opera in late nineteenth- and early twentieth-century France. His scholarly interests include opera studies, music in the nineteenth-century United States, and music in video games. His articles have appeared in a number of journals, including *19th-Century Music*, *American Music*, *Eighteenth-Century Life*, and *The Journal of the Society for American Music*. His article "Blip, Bloop, Bach? Some Uses of Classical Music on the Nintendo Entertainment System" appeared in *Music and the Moving Image*.

CLAUDIA GORBMAN teaches film in the Interdisciplinary Arts & Sciences Program at the University of Washington Tacoma. She is the author of *Unheard Melodies: Narrative Film Music* (Indiana and BFI, 1987) and about sixty articles on film music and sound. She has translated four books by Michel Chion, including the recent *Film, a Sound Art* (Columbia UP, 2009). Currently she is co-editing the *Oxford Handbook of New Audiovisual Aesthetics*, with John Richardson and Carol Vernallis.

SUMANTH GOPINATH is Assistant Professor of Music Theory at the University of Minnesota. He is currently working on two book projects, one on the politics of race and ethnicity in the music of Steve Reich and the other on the global ring tone industry. He is also editing the *Oxford Handbook of Mobile Music Studies* with Jason Stanyek.

SARAH GRIFFIN is a graduate student at Duke University pursuing a PhD in Musicology. She holds a B.M. in Violin Performance and B.A. in Latin Language and Literature from Oberlin Conservatory and College, as well as an M.M. in Violin Performance from the New England Conservatory and an A.M. in Musicology from Duke. The main focus of Sarah's research interest is in early music, exploring intersections of text and music, particularly in the representation of voice in medieval literature and song. However, she is also interested in more contemporary intersections of music and media, in film, recordings, and performance. Still active as a violinist, she was also a founding member of the Duke New Music Ensemble, or [dnme], which aims to present works written in the 20th and 21st centuries that often challenge definition of genre and seek to engage with other forms of media.

JOHN HAINES is Associate Professor of Music and is cross-appointed at the Centre for Medieval Studies and Faculty of Music at the University of Toronto. He is the author of *Eight Centuries of Troubadours and Trouveres* (Cambridge U. Press, 2004) and a contributor on the revival of medieval music to the forthcoming *Cambridge History of Medieval Music and Oxford Handbook of Music Revivals*. Recent publications include "Satire in the Songs of Renart le nouveau" (Geneva: Droz, 2010) and "Medieval Songs in Romance Languages" (Cambridge U. Press, forthcoming 2010).

ANDREW HANSON-DVORACEK has received Bachelor's and Master's degrees in Guitar Performance from Lawrence University and The Boston Conservatory before pursuing a Master's in Musicology from the University of Iowa. Current research interests include postminimalist composer Julius Eastman and the cultural construction of rock groups. His intermittent writings can be found at andyhd.net.

MICHAEL W. HARRIS is a PhD student in Musicology at the University of Colorado – Boulder where he will take his comprehensive exams and begin dissertation work in the fall. He holds a Bachelor of Music in Bassoon from Truman State University (Kirksville, MO), and a Master of Arts in Music from the University of Missouri – Kansas City. His dissertation will probably be devoted to the use of music and sound in the films of Akira Kurosawa. He has also conducted research projects on Jerry Goldsmith and Serge Prokofiev.

PAUL HARTLEY is a Ph.D. Candidate in the musicology department at the University of Illinois. He is currently completing his dissertation examining the reception and use of mass-mediated Turkish music in Germany and the United States.

NICHOLAS HELING recently received his degree from The New School's graduate Media Studies program where he focused on sound studies. He has lectured on a variety of topics including sensory substitution, Pope Gregory IX's "Parens scientiarum", and urban remix culture. Over the past decade he has involved himself in literary criticism, independent music production, puppet theater, and documentary film-making, among other pursuits. As a radio journalist he has contributed stories to PRI and WNYC's Studio 360 with Kurt Andersen. Nick returned to the world of video games, after an eight year hiatus, to conduct his research on leitmotif.

TOR HELSETH is Professor in Film Studies at the Lillehammer University College. He teaches courses in film history, historiography and in the history and theory of sound and music in film. His publication covers different subjects such as newsreel production and propaganda, studies in cultural policy and the nation state, moving images as sources for history, documentary film music and music in Norwegian films.

DAVID HELVERING is a visiting assistant professor of music at the Lawrence University Conservatory of Music, where he teaches classes in music theory. He received a Bachelor of Music Education degree from Arkansas State University, a Master of Music degree in theory and composition from Sam Houston State University, and a Ph.D. in music theory from The University of Iowa. His dissertation, *Functions of Dialogue Underscoring in American Feature Film*, examines techniques film composers have employed when accompanying scenes with dialogue. His research interests include music's role in the depiction of emotion and mood in film and the influence of music on the structure of film narrative.

LARA HRYCAJ is an Adjunct Instructor and PhD candidate (ABD) at Wayne State University in Detroit, MI. Lara is working on her dissertation "What Is This Music? Auteur Music in the Films of Wes Anderson." Her dissertation analyzes the music in the films of contemporary American filmmaker Wes Anderson establishing the different themes, styles and characterizations that points to a musical aesthetic found in all of his films. Lara's other interests include analyzing the music used by other contemporary American filmmakers like Sofia Coppola, Quentin Tarantino, and Martin Scorsese, plus analyzing the directorial and screenwriting work of Julie Delpy in which she contributes her own original songs and score.

DAVE IRELAND is currently studying for a PhD in the School of Music at the University of Leeds under the supervision of Dr. Luke Windsor and Prof. David Cooper. His research, which is funded by a University Research Scholarship, addresses aspects of emotional music psychology within film soundtracks and seeks to theorise the various forms of incongruent film music and their influence on perceived meaning and subsequent emotional response. Dave's

other research interests include the role of interdisciplinary approaches in studying subjective areas such as emotional response to music and notably the role of semiotics in achieving this.

JENNIFER JENKINS is a lecturer in the musicology program at Northwestern University who teaches the year-long music history survey required of all undergraduate music majors. As a specialist in American music, with a particular interest in film and 20th-century musical theatre, she has presented papers at conferences in various disciplines in the United States and Europe on topics ranging from the crossover "popera" sensation of Andrea Bocelli, the American film musical during World War II, the intersection of music and biography in film, and the language of music criticism used to place "new" opera in the context of the canon.

ELIZABETH L. KEATHLEY teaches courses on twentieth-century music, opera, and music, gender, and sexuality at the University of North Carolina, Greensboro. She has published on the music of Arnold Schoenberg, Eminem's "murder ballads," Leonard Bernstein's *Trouble in Tahiti*, and composer/musicologist Dika Newlin. Her current projects include a narrative history of the ways that women in Arnold Schoenberg's circle proposed and contested the terrain of musical modernism, and, in collaboration with Marilyn McCoy, an edition of the correspondence between Alma Mahler and Arnold Schoenberg for the Oxford's series "Schoenberg in Words."

DANIJELA KULEZIC-WILSON'S research interests include approaches to film that emphasize its inherent musical properties, the musicality of sound design, the use of silence in film and musical aspects of Beckett's plays. Her work has been published in journals such as *Music and the Moving Image*, *Film and Film Culture*, *Musicology*, *New Sound and Music*, *Sound and the Moving Image*. Her publications include essays on film rhythm, musical and film time, the musical use of silence in film, Darren Aronofsky's *Pi*, P.T. Anderson's *Magnolia*, Prokofiev's music for Eisenstein's films and Jim Jarmusch's *Dead Man*.

Danijela has been a member of the editorial board of the musical journal *Musical Wave* and has worked as music supervisor on documentaries, short films and television. She gives seminars on film music at universities throughout Ireland. Recently she designed and taught a course on documentary film theory at the National University of Ireland, Maynooth.

GAVIN SHIN-KANG LEE is a graduate student in musicology at Duke University. His approach to the study of intercultural sonic encounters typically involves a refraction of the sonic object (from any genre) through several disciplines before it is re-constituted as an object of perception. Current interests include new music in postcolonial contexts, extensions of Schenkerian theory, and the problematics of the aesthetic.

FRANK LEHMAN is a PhD candidate at Harvard University, where he is working on a dissertation entitled "Tonal Space and Transformation in the Music of New Hollywood." His thesis investigates the harmonic language of contemporary film, applying techniques adapted from recent theories of music and narrative to study a much-heard but under-researched repertoire. Of particular interest is the applicability of transformation theories, particularly the neo-Riemannian variety, to modern scoring practice. Composers given special attention include Williams, Goldsmith, Newton-Howard, Horner, and Shore. Frank's other research includes atonal analysis, music and cognition, Wagnerian rhetoric, modes of Schenkerian and neo-Riemannian compatibilism.

NEIL LERNER, Associate Professor of Music at Davidson College, recently edited *Music in the Horror Film: Listening to Fear* and co-edited *Sounding Off: Theorizing Disability in Music*. After writing a dissertation on music on selected U.S. documentaries, Lerner has generated essays on music in a wide variety of films; his recent work has taken him to music in television and video games. He has taught at least one film music course annually since 1992. Lerner serves on the editorial boards of *American Music* and *Music, Sound, and the Moving Image*; he edits the book series *Music and Screen Media* with Routledge, and will become editor of *American Music* in 2011.

ALEXIS LUKO is Assistant Professor of Musicology at the School for Studies in Art and Culture at Carleton University in Ottawa, Canada. She holds a Ph.D. in Musicology from McGill University and has worked as Visiting Assistant Professor of Musicology at the Eastman School of Music and the University of Rochester. She has presented papers at the Medieval-Renaissance music conference at Tours and Cambridge, the annual conference of the Arizona Center for Medieval and Renaissance Studies, the colloquium series of the Société Québécoise de Recherche en

Musique, and at meetings of the New York State-St. Lawrence Chapter of the American Musicological Society. Her doctoral research was supported by a SSHRC Doctoral Fellowship and an Alma Mater McGill Major Fellowship. She has served as editorial assistant on the Journal of the American Musicological Society (2005-2006) and has published articles in *Early Music History*, *The Canadian Encyclopedia* and the *Encyclopedia of Music in Canada*. Her research interests focus on the fifteenth-century Mass, early music analysis, the history of theory, rhetoric and music, Wagner, and the use of classical music in film.

CHRISTOPHER LYNCH is a doctoral student in historical musicology at the University at Buffalo (SUNY). His research interests center on the aesthetic and sociological intersections and divergences of American opera, film, and musical theater. In addition to his research, he teaches music history courses at the University at Buffalo and SUNY Fredonia and maintains a professional singing career, performing with the Buffalo Philharmonic Chorus and the choir of St. Paul's Episcopal Cathedral in downtown Buffalo.

MATT MALSKY is a composer on the faculty at Clark University, where he is an Associate Professor of Music, and chair of the Department of Visual and Performing Arts. His compositions have been performed and acclaimed internationally, at the Ultima Festival, the Bytes of Art Festival @ Ylem, the En red 0-2000 Festival, the iChamber performing series at Arizona State University, and many others. His virtuosic compositions for acoustic instruments with live computer processing have attracted the interest of outstanding soloists including John Bruce Yeh (Chicago Symphony), Esther Lamneck (NYU), Frank Cox (c-squared), and Patti Monson (Sequitur). His second string quartet, *Lacan*, was premiered by the Penderecki String Quartet in the winter of 2007. His work has been recognized with many awards and grants. His writings are published in the areas of ethnomusicology, cultural studies and film studies by Wesleyan University Press, the online journal *Reconstructions*, and recently in "Lowering the Boom: critical studies in film sound" from University of Illinois Press.

BRIAN MANN has taught music history at Vassar College since 1982. His principal scholarly interest is vocal music of the Italian Renaissance. The author of a monograph on the secular madrigals of Flemish composer Filippo di Monte, he has also published scholarly editions of Monte's music, of the instrumental music of Paolo Quagliati, and the five-voice madrigals of Michelangelo Rossi. In addition to his work in the field of Renaissance polyphony, Mann has written about the life and works of Venezuelan-born pianist Teresa Carreno, and is currently studying music in French cinema before 1960.

JEAN MARTIN, after completing an MA in musicology and philosophy at the Technical University of Berlin in 1980, has pursued a career as a freelance composer and radio producer. In 1984 he founded and ran *Cue Studio for Electroacoustic Music* in Berlin with Martin Supper. In 1993 he moved to London. Since then he has written and produced numerous radio programmes about the British contemporary art music scene for German Public Radio (DLF, DLR, WDR etc). Martin also composed music for TV documentary films broadcast by BBC 1, 2; Channel 4 and Discovery Channel. In 2004 he became a Senior Lecturer in Digital Music and Sound Arts at University of Brighton.

His research interest is music and sound in film. He is currently co-writing a book about film sound with Frieder Butzmann to be published in autumn 2010 in Germany. www.soundbasis.net

BROOKE MCCORKLE is currently a PhD candidate in musicology at the University of Pennsylvania. Having earned degrees in East Asian studies and double bass performance from the University of Oklahoma, she now pursues a combination of these areas in her research regarding Post-War Japanese film sound. Her other interests include synaesthetic moments in Wagnerian operas, 20th century art music, and inter-mediality in popular culture. Brooke received FLAS grant allocated by the U.S. Department of Education for 2009-10.

JULIE MCQUINN earned her Ph.D. in musicology from Northwestern University and currently teaches at Lawrence University. Her research and teaching interests include Parisian opera, music and gender, fairy tale musics, and the use of borrowed music in film. She contributed a chapter on eroticism in Debussy's music to *The Cambridge Companion to Debussy* and her article, "Listening Again to Barber's Adagio for Strings as Film Music," has just appeared in *American Music*. In 2007, she received Lawrence's Young Teacher Award.

KATE MCQUISTON is assistant professor of musicology at the University of Hawaii at Manoa. She is the author of the article, "Value, Violence, and Music Recognized: *A Clockwork Orange* as

Musicology," in *Stanley Kubrick: Essays on His Films and Legacy* (ed. Gary Rhodes, McFarland & Co., 2008) and is currently working on several other music-in-Kubrick projects. She also contributed a segment on music in film for the 2009 edition of Craig Wright and Bryan Simms' textbook, *Music in Western Civilization*.

MIGUEL MERA is a composer of music for the moving image and a musicologist. He has written scores for many award winning films: *Broken* (2007), *What Does Your Daddy Do?* (2007) *Moth* (2005). Television composition projects include dramas and documentaries for BBC, Channel 4, Channel 5, Discovery and History Channels, and idents for Nickelodeon. The documentary *Auschwitz: the Forgotten Evidence* (2004) was shortlisted for a BAFTA and nominated for an Indie Award. *Ian Hislop's 'Scouting For Boys'* (2007)—a documentary about Robert Baden-Powell and the history of the Scout movement—was shortlisted for a prestigious Grierson award. Miguel is published and represented by Music Sales and First Name Music.

He is the author of *Mychael Danna's The Ice Storm: a film score guide* (Scarecrow Press, 2007), co-editor of *European Film Music* (Ashgate, 2006) and of a special edition of *Ethnomusicology Forum* entitled 'Screened Music: Global Perspectives' (Routledge, 2009), and the editor of a special edition of *Music, Sound and the Moving Image* entitled 'Invention/re-invention' (Liverpool University Press, 2009). Miguel is a Senior Lecturer at City University, London where is the Director of MA Programmes. www.miguelmera.com.

JOHN C. MERY teaches music theory, conducts the chamber ensemble, and directs the music program at Portland Community College. He is a critically acclaimed, award-winning recording and concert artist who has performed across the United States, Western Europe and Latin America as soloist and ensemble member. His performances and recordings have been featured on television and radio in the US and abroad. Recent projects include the CD "Revirado" with the group Tango Pacifico - a work that features stylistically authentic performances of Astor Piazzolla's late quintet music. He is a member of the Oregon Guitar Quartet who recently commissioned and premiered the work "Fore!" by composer Bryan Johanson. John has just completed an original music score for the NW independent film "Simone's Shoe Closet" and the solo electric guitar piece *Guitar Mechanique*, a work inspired by American composer George Antheil. His publications include instructional methods for guitar, original compositions and arrangements for solo and ensemble guitar as well as recording reviews and CD liner notes. Notable among his areas of research interest are 20th and 21st century composers of the Americas and multiple media collaboration.

STEPHEN MEYER is an Associate Professor in the Department of Fine Arts at Syracuse University. He is the author of *Carl Maria von Weber and the Search for a German Opera*, and has published articles in numerous scholarly journals, including the *Journal of the American Musicological Society*, *19th-Century Music*, *The Musical Quarterly* and the *Cambridge Opera Journal*. His most recent articles concern the history of the sound recording of Wagner's Grail operas; the role of technology in the early music movement, and the question of medievalism in film music.

ESTHER MORGAN-ELLIS is a doctoral candidate in music history at Yale University. Her dissertation is on the topic of sing-alongs in movie theaters between the years of 1905 and 1938, with an emphasis on issues of nostalgia and modernity. As a part of this project, which also concerns the early illustrated song and the Fleischer sing-along cartoons, she is writing the first history of the organist-centered sing-alongs of the twenties and early thirties. She also plays cello in the Yale Symphony Orchestra and sings with the Yale Schola Cantorum. She holds a BM in cello performance from the University of Puget Sound.

ELIZABETH BERNDT MORRIS is currently an assistant professor, music bibliographer, and reference librarian at Central Michigan University. Her research interests include information literacy, contemporary clarinet performance, and film music. She completed a Bachelor of Music in Music Education at the University of Kentucky and Master of Library Science with a Specialization in Music Librarianship at Indiana University. Currently, Elizabeth is earning a second masters degree in clarinet performance.

ANDRE MOUNT is a PhD student at the University of California in Santa Barbara. His research explores the dynamic relationships that exist between contemporary musical cultures. He is currently at work on a dissertation entitled "Bridging the Gap: Frank Zappa and the Confluence of Art and Pop," which locates the music of Frank Zappa at the juncture of art and pop in the

twentieth-century. Other research interests include music theory pedagogy, linguistics in American pop music, and the politics of progressive rock in Europe and North America.

DARREN MUELLER is a PhD student at Duke University, where he has just finished his second year in the musicology program. He holds music degrees from both the University of Colorado at Boulder and Rutgers, The State University of New Jersey, in Newark, where he focused on the performance and reception of jazz in the United States. His Master's thesis from 2008 is titled *Restructuring, Reharmonization and Continuity in the Music of Jerry Bergonzi*. Darren is currently in the process of formulating a dissertation project that connects jazz studies, sound studies, and critical race theory.

CHRISTOPHER NATZÉN is a graduate student in film studies at the Department of Cinema Studies, Stockholm University but works at the Research Department, The National Library of Sweden since mid-September 2009. He works within the project EUscreen. The project aims to make available audio-visual material on the web. With more than 30 participating institutions EUscreen will be the dominant part of Europeana's audiovisual collections. The National Library of Sweden is a content provider as well as responsible for the work package on testing and evaluation of EUscreen. Christopher's defence of the thesis is expected for the first half of 2010. The thesis describes and contextualise the conversion to sound film in Sweden from three perspectives (technology, reception and practice), where the focus is on how the audio-visual expression changed during the period 1928-1932.

PHILIP D. NAUMAN graduated from Boston University in with a dual-concentration Ph.D. degree in music history and music theory. In 2009, he launched the *Dramatic Vocalise Database*, a comprehensive, multimedia collection of pieces and films pertaining to his dissertation *Sirènes, Spectres, Ombres: Dramatic Vocalization in the Nineteenth and Twentieth Centuries* in order to further study and promote this particular phenomenon. In 2005, Philip's electro-acoustic piece *improv 3* was featured on National Public Radio's *The Next Big Thing* as part of a segment on the *Sonic Supper* project, which he has been co-curator of since shortly after its inception. In 1999, Philip discovered the identity of seven previously unknown works contained in the c1550 manuscript Barcelona Biblioteca de Catalunya, M. 681.

DAVID NEUMEYER is Leslie Waggener Professor in the College of Fine Arts and Professor of Music in the School of Music, The University of Texas at Austin. With James Buhler and Caryl Flinn, he edited *Music and Cinema* (Wesleyan, 2000), and is co-author of the textbook *Hearing the Movies: Music and Sound in Film History* (Oxford, 2009), with James Buhler and Rob Deemer. His current project, with Nathan Platte, is a volume for the Scarecrow Film Score Guide series on Franz Waxman's music for *Rebecca*.

ERKKI PEKKILÄ is a senior scientist at the Academy of Finland and adjunct professor in musicology at the University of Helsinki. He has published articles in Finnish and international scholarly journals, including *Semiotica* and *Ethnomusicology*. He has also co-edited the anthology *Music, meaning, and media* with Richard Littlefield and David Neumeyer (published by the International Semiotics Institute at Imatra). The book has recently been translated into Chinese and will come out later this year in Shanghai. He is currently running a research project on the early history of Finnish ethnomusicology and writing a book on the topic.

CAROLE LYN PIECHOTA is a graduate teaching assistant and doctoral candidate in Film Studies in the English department at Wayne State University. Her teaching and research interests include contemporary audio/visual aesthetics, the youth film, and cinephilia. Her work on Wes Anderson's *The Royal Tenenbaums* has appeared in *Senses of Cinema* and an article on Nietzsche and Michel Gondry's *Eternal Sunshine of the Spotless Mind* was recently published in *Film and Philosophy*. She collaborated with Selmin Kara on a project about Michel Gondry's Bjork videos, which was presented as a conference paper at NYU's "Music and the Moving Image Conference" and subsequently published in *Poiesis: A Journal of the Arts & Communication*.

NATHAN PLATTE completed his Ph.D. at the University of Michigan this spring. His dissertation is titled "Musical Collaboration in the Films of David O. Selznick, 1932-1948." He has been published in *Music And The Moving Image* and has forthcoming work in *The Journal Of Film Music* and *19th-Century Music*. Nathan's other research interests include jazz and Russian music. He is also an active and enthusiastic bass trombonist.

TOBIAS PLEBUCH teaches at the Institute for Musicology and Media Studies of the Humboldt University in Berlin. The institute will host the next meeting of the IMS study group "Music and

Media" in June 2010. In 1997, Plebuch received his Ph.D. with a thesis on C.P.E. Bach and in 2010 his habilitation with a thesis on *J.S. Bach's music in films*. He held research and teaching positions at the universities of Freiburg (Germany) and Stanford. In 2003, he organized the conference *Borrowed Music in Films* at Stanford. His publications focus on film music and 18th-century music. He co-edited the *Collected Writings* of Carl Dahlhaus and is a member of the editorial board of *The Journal of Film Music*.

ALLISON PORTNOW is a PhD candidate in musicology at the University of North Carolina at Chapel Hill. Her dissertation, entitled "Einstein, Modernism, and Musical Life in America," traces the influence of relativity on modernist aesthetics. She has presented her work on music and science at the History of Science Society and Society for American Music conferences. In addition to her research on Einstein, Allison is interested in documentary and science-fiction film music. She has taught courses surveying film music and developed a course on sci-fi film music at UNC.

IVAN RAYKOFF is an Assistant Professor of Music at Eugene Lang College The New School for Liberal Arts, in New York, where he teaches courses on music history and aesthetics, music theory, and the intersections between music and the other arts, including film music. He studied piano at the Eastman School of Music and at the Liszt Academy in Budapest, and received his PhD from the University of California-San Diego in 2002. He is co-editor, with Robert Tobin, of *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*, published by Ashgate, and he is completing a book titled "Dreams of Love: Representing the Romantic Pianist," about how technology and popular media create the image of the concert pianist.

RICHARD RISCHAR (Associate Professor, University of Michigan-Dearborn) teaches music history and directs the choir at UM-Dearborn. His scholarship has previously involved vocal ornamentation in African-American popular music and post-WWII American opera.

DANIEL P. ROBINSON is a Ph.D. student in Historical Musicology and Music Theory at the University at Buffalo. His current research is focused on exploring the dense network of technological and artistic movements that suffused Berlin and Moscow from the mid-1920s, through to the creative blockades imposed by National Socialism and the mandates of socialist realism in the early-1930s. Presently, he is examining the avant-garde filmmakers, Walter Ruttmann, most famous for his *Berlin: Symphony of a Great City* (1927) and the Russian documentarist DzigaVertov, theorist of the Kino-Eye.

DENNIS ROTHERMEL is Professor of Philosophy at California State University, Chico. His recent publications include an essay on *The Piano, Crouching Tiger, Hidden Dragon, The Pianist, and Hero* in the *Quarterly Review of Film and Video*; "Slow Food, Slow Film," also in the QRFV, and book chapters on Joel and Ethan Coen's *No Country for Old Men*, Clint Eastwood's *Mystic River*, John Ford's *My Darling Clementine*, Bertrand Tavernier's *In the Electric Mist*, "Julie Taymor's Musicality," and "Anti-War War Films." He has also co-edited a volume of essays authored by members of the Concerned Philosophers for Peace, which is forthcoming from Rodopi. He is working on two monographs, one on Westerns and one on Gilles Deleuze's two-volume essay on cinema. He is also editing an anthology, *A Critique of Judgment in Film and Television*, together with Silke Panse.

CHRISTOPHER RUTH is currently working towards the completion of his dissertation at the University of Pittsburgh on the late dramatic works of Robert Schumann. His work focuses on the integration of contemporary psychology into the musical and dramatic design of large-scale German works in the early nineteenth-century. Outside of this area, Christopher's research interests are broad, including the compositional process in Renaissance vocal music and American musical theater on stage and screen. Christopher is also active as a composer of both classical music and musical theater, and was a founding member of the new-music group Alia Musica Pittsburgh.

RON SADOFF, Associate Professor, pianist and composer, is the architect and Director of the program in *Scoring for Film and Multimedia* at NYU Steinhardt's Dept. of Music and Performing Arts Professions. He has been featured on CNN entertainment segments, having composed the music for the 2006 Oscar-winning film, *The Moon and the Son: An Imagined Conversation*. He also scored *Chuck Jones: Memories of Childhood* for Warner Brothers for Academy Award-winning director, Peggy Stern. With Gillian Anderson, he co-founded and is the co-editor of the University of Illinois Press journal *Music and the Moving Image*. His forthcoming book co-authored with Roy Prendergast *Music in Film: History, Criticism, and Analysis*, will be published

by W.W. Norton in 2012. Serving as Creative Director, Sadoff produced the largest concert webcast of its day, Michael Jackson and Friends from Munich, Germany in 2000. He also serves as an expert witness in music copyright cases. [<http://steinhardt.nyu.edu/music/scoring/>]

TOM SALTA is one of the most versatile and prolific music composer/producers working in multimedia including film, television, advertising and most notably video games. Salta has garnered widespread acclaim for his distinctive, world-class produced scores featured in blockbuster franchises such as *Prince Of Persia: The Forgotten Sands* (Wii), *Red Steel 1 & 2*, *Tom Clancy's Ghost Recon Advanced Warfighter 1 & 2* and *Tom Clancy's H.A.W.X.* Recording under the artist name "Atlas Plug," tracks from his album "2 Days Or Die" grace many television shows on ABC, CBS, MTV, NBC as well as national commercials. His *Atlas Plug* music can also be heard in the soundtracks for hit games such as *Crackdown*, *The Fast And The Furious: Tokyo Drift* and *Project Gotham Racing 3*. Salta's orchestral music for Hollywood movie trailers and promos includes *Harry Potter*, *Spider-Man*, *Astro Boy*, and *Coraline*. Prior to his composing career, Salta toured with and worked on releases by a diverse array of popular artists such as Peter Gabriel, Junior Vasquez, Everything But The Girl, Deep Forest, Mary J. Blige and Sinéad O'Connor. For more information see tomsalta.com

IAN SAPIRO is currently reading for a PhD at the University of Leeds investigating the role of the orchestrator in contemporary film scoring, and has interviewed most of the UK's leading film score orchestrators gathering research data for his thesis. He also works as a Research Assistant in the School of Music at Leeds, where much of his work centres around materials in the Trevor Jones and Michael Nyman film music collections relating to the film score production process. Ian was co-organiser of the Leeds Film Music Conference in November 2009, and is co-editor (with David Cooper and Christopher Fox) of *Cinematic? Constructing the Film Score* (Cambridge Scholars Publishing, 2008).

WANG SHUANG is a postgraduate student (Master of Philosophy candidate) in the Department of Music at The University of Hong Kong. Her Master's thesis will explore the music in Chinese martial arts film. Wang Shuang's areas of research interest include film music, music media and Chinese traditional music. She has written a wide range of topics from film music, music and media, music industry to Chinese music. Wang Shuang is also a Guzheng performer, and got First Prize in Chinese National Guzheng competition.

MARY SIMONSON teaches at Colgate University in Hamilton, NY. She completed her Ph.D. in Critical and Comparative Studies in Music at the University of Virginia in 2007. Her research focuses on late nineteenth and early twentieth-century opera, dance, and film, with an emphasis on American music and cultural contexts and issues of performance and embodiment; she is currently completing a monograph that explores early twentieth-century American performances through the lens of intermediality. Her article on the Salome character in American culture has been published in *Women and Music*, and her work on the films of Mary Garden and Geraldine Farrar is forthcoming in the edited collection *The Arts of the Prima Donna in the Long Nineteenth Century* (edited by Hilary Poriss and Rachel Cowgill). She has presented her work at conferences including the American Musicological Society, the Society for American Music, and Feminist Theory and Music.

JEFF SMITH is a Professor of Film Studies at the University of Wisconsin-Madison, and the author of *The Sounds of Commerce: Marketing Popular Film Music* (1998). Smith has contributed essays on film music to *Passionate Views: Film, Cognition, and Emotion; Music and Cinema; Soundtrack Available: Essays on Film and Popular Music; and Movie Music: The Film Reader; and Screening the Past*. He also served as the keynote speaker at the 2007 MaMI conference. A revised version of this talk was published in *Music and the Moving Image* in 2008.

ROBYNN STILWELL teaches music, film/media studies, and dance at Georgetown University. Her research interests primarily center on the meaning of music as cultural work, whether it is the way that "abstract" musical forms articulate identities and narratives, or the iconic workings of artists, pieces, and styles. Her publications on film and television music range over Beethoven and masculinity, rockabilly and femininity, modern classical ballet as musical analysis, the philosophy of dance, musicals, romantic comedy, and sport. Current work concentrates on the construction of the audiovisual space in/across media and includes volumes on the musical voice in cinema, and mediality/modality and television.

JORDAN STOKES is a doctoral student at the City University of New York's Graduate Center. His research interests include film music (with a focus on film genre and problems of large and small scale musical form), critical theory, and medieval lyric monody. He is an adjunct faculty member at Brooklyn College.

STEFAN STROETGEN studied Musicology, Economics and Linguistics at the University of Bonn. In 2006 he got his master's degree with a thesis on the use of music in Leni Riefenstahl's *Triumph of the will* (see also *Music & Politics*, II/1). Currently he is working on his doctoral dissertation within the PhD program "Music and Performance" at the Research Institute for Music Theatre Studies at Thurnau/Bayreuth. In his thesis he deals with acoustic brand management, a marketing approach that tries to integrate the acoustic dimension into the multimedial brand communication process. In this context he investigates the use and communicative potential of music and sound.

JOAKIM TILLMAN is assistant professor in musicology at Stockholm University, where he teaches courses in musical analyses, twentieth-century music (including film music), and opera. His research has appeared in numerous scholarly journals, and edited volumes, for instance the essay "Postmodernism and Art Music in the German Debate," in *Postmodern Music/Postmodern Thought*, ed. Judy Lochhead and Joseph Auner (Routledge, 2002). He has recently completed a research project about Wagnerian influences in Swedish late romantic opera, and his research is currently focused on Hans Zimmer's film music.

ISABELLA VAN ELFEREN is assistant professor of Music and New Media at the Department of Media and Cultural Studies of Utrecht University. She is the author of *Mystical Love in the German Baroque: Theology - Poetry - Music* (Scarecrow Press 2008) and the editor of *Nostalgia or Perversion? Gothic Rewriting from the Eighteenth Century until the Present Day* (Cambridge Scholars Publishers 2007). She has published widely on German Baroque music, film and TV music, computer game music, mobile phone ringtones, and Gothic theory and subcultures. She is currently writing a monograph on "Gothic Music" which is due to appear with University of Wales Press in 2011.

ELSIE WALKER is Associate Professor of Film Studies at Salisbury University. She has taught film in three countries (New Zealand, England, as well as the United States) along with publishing numerous articles on film, soundtracks, and adaptations of Shakespeare. Her work includes articles in *Kinema*, *Entertext*, *Literature Compass* (Blackwell), *English in Aotearoa* (the New Zealand English Teachers' Journal) and chapters for anthologies published by Blackwell, the University of Ghent, Scarecrow, and the Universities of Rouen and Le Havre in France. She is coeditor-in-chief of *Literature/Film Quarterly*, a leading journal of adaptation studies. Most recently, Walker co-edited *Conversations With Directors: An Anthology of Interviews from Literature/Film Quarterly* (Scarecrow Press, 2008). Her work on music (and the absence of it) in Michael Haneke's films is forthcoming in *Music and the Moving Image* in Fall 2010.

JONATHAN WAXMAN is a doctoral candidate in historical musicology at New York University. He received a Bachelors of Music in piano studies also from New York University and is currently working on a dissertation titled "The Composer's Voice in the Concert Hall: Composer Commentaries and Musical Meaning in Early Twentieth-Century America." He also serves on the executive board of the American Musicological Society - Greater New York Area as their student representative.

EMILE WENNEKES is chair professor of Post-1800 Music History and Head of School, Media and Culture Studies at Utrecht University. He has published on diverse subjects including Amsterdam's Crystal Palace, Bernard Haitink, Bach and Mahler reception, and contemporary music in the Netherlands; some books are available in translation (six European languages and Chinese). Wennekes previously worked as a journalist for the Dutch dailies *NRC Handelsblad* and *de Volkskrant*, and was artistic advisor and orchestral programmer before intensifying his academic career.

His current research focuses on Mediatizing Music, within the university as well as under the auspices of the International Musicological Society, for which he chairs the Study Group Music and Media (MaM). See for details: www.wvclassiconline.com/wennekes-workshop.html

LAUREL WESTRUP is a Ph.D. candidate in the Cinema and Media Studies program at UCLA. She has recently taught courses at UCLA on Punk Cinema and Media and at Emerson College on TV Genres. Her dissertation explores death, liveness, and memorial in relation to rock music

performance in film and television. Part of this work was published in *Spectator* as "Media's Martyrs? Rock'n'Roll, Film, and the Political Economy of Death."

CHRIS WHITE is a PhD candidate in music theory at Yale University. His interests include the music of the early 20th century, Schenkerian analysis, Marxist and Feminist Theory, popular music, and - of course - film and television music. He has given papers on topics as diverse as Scriabin's "Mass Sonatas" and the commodification of William Byrd by contemporary Anglicanism; and his dissertation attempts to quantify aspects of tonality in Alban Berg's serialism by teaching a computer to hear key areas in Mahler, Strauss, and Wagner and then seeing how it fares with Berg.

YING XIAO is currently a Ph. D. candidate (ABD) in Cinema Studies at New York University and expect to defend her dissertation in May 2010, entitled "More Than A Mass Noise!?: Music and Multilingual Soundscapes in Contemporary Chinese Cinema, Media and Culture". Her dissertation explores the representation and articulation of mass culture and everyday life, with a particular concentration on its aural/oral manifestations in contemporary Chinese cinema, media and culture. Her research interests include transnational Chinese cinema, popular music, youth culture and global media. Besides her academic pursuits, she is a prolific writer and enthusiastic media activist and has facilitated a number of renowned film columns, TV shows, film festivals, and art exhibitions across China and in the States.