**2014 MaMI BIOS**

**BYRON ALMEN** is Associate Professor of Music Theory at the University of Texas at Austin. He is the author of *A Theory of Musical Narrative* (Indiana University Press, 2008), co-editor (with Edward Pearsall) of *Approaches to Meaning in Music* (Indiana University, 2006).

**GILLIAN ANDERSON** is an orchestral conductor and musicologist. Her reconstruction and performance of *Nosferatu* (Murnau, 1921) with the Brandenburg Philharmonic (Potsdam), *Carmen* (DeMille, 1915) with the London Philharmonic, *Haexan* (Christiansen, 1922) with an ensemble from Prague, and *Pandora's Box* (Pabst, 1928) with the Michigan Sinfonietta were released by BMG Classics, Video Artists International, and Criterion Films. To her over 40 reconstructions of music for mute films, she adds *Stark Love* (Brown, 1928) commissioned and available from MoMA. To her bibliography *Music for Silent Films 1894-1929: A Guide* (DC, Library of Congress, 1988) she adds her translation of Ennio Morricone and Sergio Miceli’s *Composing for the Cinema*, Scarecrow Press, 2013 and “D. W. Griffith’s Intolerance: Revisiting a Reconstructed Text” in *Film History*, 2013. [www.gilliananderson.it](http://www.gilliananderson.it)

**LAURA ANDERSON** is currently a post-doctoral research assistant at the University of Leeds. Laura holds a PhD and MMus from Royal Holloway University of London. Her doctoral research focused on Jean Cocteau's approach to music and sound in film. Her main research interests include film music, film sound design, and French music. At the University of Leeds, she is part of the project team investigating the professional career and output of the composer Trevor Jones.

**EMILIO AUDISSINO** (University of Southampton) holds a Ph.D. from the University of Pisa and specialises in Hollywood cinema, film style, film dubbing, and film music. He holds a Vice Chancellor's Award in Film at the University of Southampton where he is working on a new approach to the analysis of music in films from a film scholar's perspective. He is the author of *John Williams's Film Music: 'Jaws', 'Star Wars', 'Raiders of the Lost Ark' and the Return of the Classical Hollywood Film Music Style* (Madison: University of Wisconsin Press, 2014), the first English-language monograph on the composer.

**MICHAEL AUSTIN** (PhD, University of Texas at Dallas) is Assistant Professor of Media, Journalism and Film and Coordinator of the Interdisciplinary Studies Program in the School of Communications at Howard University in Washington, D.C.; he teaches courses in sound design for film, radio, audio production and music technology. He also works as a sound designer and composer for short films, sound installations, and interactive media. Currently, he is editing a book on music video games, completing a monograph on subaltern representations in music videos, and serves as executive producer for a forthcoming radio series on HBCU Sirius XM, Ch. 142.

**JACQUELINE AVILA** is currently an Assistant Professor of Musicology at the University of Tennessee. She holds an M.A. and Ph.D. in Music from the University of
California, Riverside. Her research focuses on film music and identity politics in Latin American film industries. Dr. Avila was the recipient of the UC MEXUS Dissertation Research Grant and the American Musicological Society’s Howard Meyer Brown Fellowship. She is currently writing a book manuscript tentatively titled CineSonidos: Cinematic Music and Identity in Early Mexican Film (1896-1952), which is an examination of Mexican film music during the industry’s early sound period.

WILLIAM AYERS is a Ph.D student in music theory at the University of Cincinnati, College-Conservatory of Music where he also did his master’s degree. He earned his bachelor’s degrees in vocal performance and music theory from Belmont University in his home state of Tennessee. Will has presented research at Music Theory Southeast, the South Central Society for Music Theory, and at the North American Conference on Video Game Music. His research interests include American music, Renaissance vocal polyphony, and music in interactive media.

JESSICA BALANZATEGUI is a doctoral candidate at The University of Melbourne, Australia. She has taught film, literature and media studies at James Cook University and The University of Melbourne. Jessica’s doctoral thesis explores the construction of uncanny child characters in a recent assemblage of transnational horror films from America, Spain and Japan. She has published work on the uncanny child, madness and asylums in the horror film in refereed journals such as Etropic and Refractory: A Journal of Entertainment Media, and reviews for Media International Australia. She is currently editing a special issue of Refractory: A Journal of Entertainment Media titled “Transmedia Horror”.

INGRID BARANCOSKI has been at the forefront of contemporary piano music in her home country of Brazil. She has premiered more than 20 works, most of them dedicated to her. Since 1998 she has been a faculty member at the School of Music at UNIRIO (Rio de Janeiro). She has also given lectures and master classes throughout Brazil. Dr. Barancoski is an active recitalist, chamber musician, and soloist. Her repertoire spans Scarlatti through Boulez, with a special interest in contemporary music. Her interests include the use of contemporary piano repertoire in teaching, as well as aesthetics and performance practices of contemporary music. Her education includes a DMA in Piano Performance from the University of Arizona.

EMILY BAUMGART is currently pursuing two master’s degrees in music theory and musicology at Michigan State University, and holds a Bachelor’s of Music degree in theory and history from the University of Wisconsin-Whitewater. Her research interests focus on the relationship between visual and aural elements, especially in the areas of cognition and popular film and television, specifically adaptations of Sherlock Holmes.

CALEB T. BOYD received the BA in Music from the University of Alabama (2008) and the MA in Music History and Literature from Arizona State University (2013). He recently published his first article "From Proletarian Champion to Modernist Artist: Eisler in the American Concert Hall (1935-1938)" in Eisler-Mitteilungen 57 (April 2014). He has previously presented papers on Hanns Eisler and Viktor Ullmann at chapter
conferences of the American Musicological Society. In the fall, he will pursue the PhD in Musicology at Washington University in St. Louis. His interests include exile studies and cultures of the American South.

FRANK BRIDGES is a media studies PhD candidate at Rutgers University’s School of Communication and Information, part-time lecturer at the school, professional graphic designer, and musician. His research interests are DIY/Internet-based production and distribution of music, and visual communication with a focus on semiotic analysis and street art.

KUTTER CALLAWAY is Assistant Professor of Theology and Culture at Fuller Theological Seminary. His musings are typically focused on film, music, and contemporary culture. He contributed to Halos and Avatars (2010), the first book on theology and video games, and Don’t Stop Believin’ (2012), a dictionary of religion and popular culture. His most recent book, Scoring Transcendence: Contemporary Film Music as Religious Experience was published by Baylor University Press in January 2013. Kutter teaches courses for Fuller’s Brehm Center for Theology and the Arts, one of which takes place at the Sundance Film Festival each year. He also serves on the editorial board for the Journal of Religion and Film and on the steering committee for the Religion, Film, and Visual culture group at the American Academy of Religion.

BETH CARROLL has just submitted her PhD at the University of Southampton on the representation of space in musical films, with a particular focus on the interactions between sound and image. Her work utilises virtual reconstructions in order to analyse musical sequences in audio-visual ways. Her current research interests include film music, embodiment and proxemics.

TYSEN DAUER is a pianist, organist, and teacher in the San Francisco Bay Area. His research interests include cognitive processes in early minimalist music, locating the influence of eastern ideology on post-1945 western music, and the politically fraught history of classical music in Mongolia. A Returned Peace Corps Volunteer, Tysen has degrees in piano performance, German Studies, and Humanities. He will begin his Ph.D. in musicology at Stanford University this fall.


ERIC DIENSTFREY is a doctoral candidate in Film Studies at the University of Wisconsin-Madison. His dissertation traces the social and technological origins of Hollywood surround sound in the 1950s-60s. His analysis of 1910s film music has
appeared in *Music and the Moving Image* and he currently co-edits the media studies journal *The Velvet Light Trap*.

**BARBARA E. DIETLINGER** is currently writing her M.A. dissertation on television operas in the US at the University of Munich, Germany, where she studies Musicology, Slavonic Languages, and Theatre Studies. Barbara was a visiting scholar at the Charles University, Prague, Czech Republic in 2011 and at the University of California, Berkeley with Richard Taruskin being her advisor in 2012/13. Since 2009 Barbara is research assistant at the Orlando di Lasso Complete Edition and since 2014 she works at the University of Music and Performing Arts Munich as assistant for Prof. Adina Mornell. Barbara’s research topics are Early Music, female composers, and TV opera. She receives a full scholarship from the Hans-Böckler-Foundation.

**JACK CURTIS DUBOWSKY** is an active composer, educator, and filmmaker. Dubowsky has scored feature films including *I Always Said Yes, Redwoods, Rock Haven*, and *That Man Peter Berlin*. His own films have screened at BFI and other festivals worldwide. Dubowsky’s sheet music is available through Sheet Music Plus, JW Pepper, and Theodore Front. Dubowsky is a fellow of the Virginia Center for the Creative Arts. Dubowsky has taught at McNally Smith College of Music, NYU, and Academy of Art University.

**MARY FOGARTY** is an Assistant Professor at York University and an invited Visiting Scholar at New York University (2013-2015). Her recent publications include: "Gene Kelly: The Original, Updated" in the *Oxford Handbook to Dance and the Popular Screen* (forthcoming, expected 2014), "Breaking Expectations: Imagined Affinities in Mediated Dance Cultures" for a special issue of *Continuum: Journal of Media and Cultural Studies* (2012) and "Each One Teach One: B-Boying and Ageing" in the anthology *Ageing and Youth Cultures: Music, Style and Identity* (2012). Fogarty has degrees in music, popular culture, and film, and now focuses mainly on popular dance practices.

**AMY FRISHKEY** is a Ph.D. Candidate in Ethnomusicology at the University of California, Los Angeles, finishing a dissertation exploring encounters between grassroots and neoliberal developments in the popular music of the Garifuna people of Central America’s Atlantic coast. She is the co-author of *Guide to Resources in Ethnic Studies on Minority Populations* (2000) and has written extensively on vocal “otherness”: in university choral groups, the “trip-hop” electronic dance music genre, and Bulgarian women’s singing. Her most recent article, which discusses how the experience of vocal estrangement re-establishes coherence in various sociocultural contexts, was published in January in the online journal *Radical Musicology*.

**REBECCA FÜLÖP** holds a B.A. in music and classics from Oberlin College and a Ph.D. in historical musicology from the University of Michigan. She is currently working on her first book, which will expand upon her dissertation, titled “Heroes, Dames, and Damsels in Distress: Constructing Gender Types in Classical Hollywood Film Music” (2012). She has presented her work at national and international conferences including MaMI and the national meeting of the Society for Ethnomusicology. Rebecca has
recently served on the musicology faculty at both of her *almae matres*, where she taught courses mainly on film music and American music.

**WILLIAM GIBBONS** is Assistant Professor of Musicology at Texas Christian University, where he teaches courses on music history and music in media. He is the author of *Building the Operatic Museum: Eighteenth-Century Opera in fin-de-siècle Paris* (University of Rochester Press, 2013) and co-editor, with Neil Lerner and K.J. Donnelly, of *Music in Video Games: Studying Play* (Routledge, 2014). He has presented nationally and internationally on topics in video game music, and his articles on the subject have appeared in *Music and the Moving Image*, *Game Studies*, and the forthcoming volume *Debugging Game History: A Critical Lexicon* (MIT Press).

**NORA GILBERT** is an assistant professor of English at the University of North Texas who specializes in the areas of early Hollywood film and Victorian literature, with particular research interests in gender studies and the intersection of law and culture. She is the author of *Better Left Unsaid: Victorian Novels, Hays Code Films, and the Benefits of Censorship* (Stanford University Press, 2013), as well as recent articles in *Film & History* and *PMLA*. She is currently at work on a new book project that is provisionally titled *Unwomaned: Hollywood Stardom and the Threat of Female Independence*.

**JONATHAN GODSALL** recently completed a PhD in musicology at the University of Bristol, working under the supervision of Guido Heldt on a study of pre-existing music’s use in fiction sound film. His thesis looks broadly at that topic, drawing conclusions about the employment of such music that relate to its pre-existing status, regardless of genre, style, and so on, and incorporating discussion of factors such as those of copyright and commerce alongside examination of texts and their effects. Jonathan teaches at Bristol and also at City University London, and is currently focused on the expansion and dissemination of his PhD research.

**KARIANN GOLDSCHMITT** teaches music and comparative media arts at New College of Florida and Ringling College of Art and Design. She was the 2009-2011 Mellon Postdoctoral Fellow in Non-Western Music at Colby College. Her research focuses on the global spread of Latin American music through commercial media. She is writing a monograph on Brazilian music in the global cultural industries. Her articles have appeared in *Luso-Brazilian Review, Popular Music and Society*, and *The Oxford Handbook of Mobile Music Studies* among others. She also contributes to *Sounding Out! The Sound Studies Blog* and *Sounds and Colours*.

**SARA GULGAS** is a third year doctoral student in the Historical Musicology program at the University of Pittsburgh. She came to Pittsburgh after earning her M.A. in Popular Music Studies from the University of Liverpool and her B.A. in Music History from Youngstown State University. She specializes in Popular Music Studies and her research interests include environmental themes in the music of the Kinks and Bruce Springsteen’s musical representation of Youngstown and its effect on local collective memory. Her dissertation will focus on the origins and social context of baroque rock in the 1960s.
MICHAEL W. HARRIS is a graduate of the University of Colorado Boulder after successfully defending his dissertation, *Hayasaka Fumio, Ronin Composer*. At Boulder, his research focused on film music in Japan, though he also conducted research on Jerry Goldsmith, the many musical identities of Batman, and the use of music in *Cowboy Bebop*. His previous conference presentations include Music and the Moving Image, the Rocky Mountain Conference on Comics and Graphic Novels, the Columbia University Music Research Conference, and numerous regional conferences. His first article, “Jazzing in the Tokyo Slum: Music, Influence, and Censorship in Akira Kurosawa’s *Drunken Angel*” was published in November in *Cinema Journal*.

CATHERINE HAWORTH is Lecturer in Music at the University of Huddersfield, where she is a member of the Centre for the Study of Music, Gender and Identity. Her research focuses upon musical practices of representation and identity construction across various media, with a particular focus on music for film and television. Recent projects include: articles on scoring the 1940s female detective, and music and medical discourse in the female gothic film; guest editorship of the 2012 gender and sexuality special issue of *Music, Sound and the Moving Image*; and the coedited collection *Gender, Age and Musical Creativity* (Ashgate, forthcoming).

TORE HELSETH, a former film archivist at the Norwegian National Library now professor in Film Studies at the Lillehammer University College, Norway. Tore teaches film history and historiography, documentary film and music and sound in film. He has published on subjects such as film propaganda, newsreel production, Norwegian film history and culture policy. Right now research interest is divided between studies of the history of film from a production study perspective and music and sound in film and television.

SHANE HOOSE is active as a recording engineer, composer, and percussionist. He holds degrees in music from the University of Iowa (Ph.D.), Bowling Green State University (MM) and Ball State University (BM). As a composer, he has won awards, and his compositions have been performed across the United States and in Canada and South Korea. As an engineer he has recorded everything from rock, jazz, and hip-hop to classical music. His current research focuses upon binaural recording techniques. Shane serves as Assistant Professor of Music Industry/Recording Arts at Eastern Kentucky University.

STEPHEN HUSARIK is Professor of Humanities and Music History at the University of Arkansas - Fort Smith where he teaches Music History, Humanities, and Introduction to Film. Husarik has read numerous papers at national and international conferences and provided many articles and contributions to books on music. His analysis of the music for Alfred Hitchcock’s *Psycho* currently appears on the Bernard Herrmann web site. He is the past recipient of National Endowment for the Humanities music fellowships to the University of Maryland, Harvard University, New York University and Bayreuth (Germany). Husarik’s textbook *Humanities Across the Arts* is available from Kendall Hunt (ISBN: 978-1-4652-4138-2).
DAVE IRELAND is currently a teaching fellow in music psychology at the School of Music at the University of Leeds. His research interests relate to the role of music in the perception of filmic meaning and emotional responses to film. His thesis was completed under the supervision of Dr. Luke Windsor and Prof. David Cooper and was funded by a University Research Scholarship. The project incorporated approaches from music psychology and film music studies to theorize incongruent film music. Dave has published on the incongruent soundtrack and the construction of the cinematic criminal in the interdisciplinary Constructing Crime collection.

LEA JACOBS teaches film history and aesthetics at the University of Wisconsin-Madison and is Associate Dean of Arts and Humanities in the Graduate School. She is the author of The Wages of Sin: Censorship and the Fallen Woman Film, Theatre to Cinema (written with Ben Brewster) and The Decline of Sentiment: American Film in the 1920s. Her book, Film Rhythm After Sound: Trapped in Time, is forthcoming from the University of California Press.

JEONGWON JOE is Associate Professor of Musicology at the University of Cincinnati's College-Conservatory of Music. She is author of Opera as Soundtrack (Ashgate, 2013) and co-editor of Wagner and Cinema (Indiana University Press, 2010) and Between Opera and Cinema (Routledge, 2002). The topics of her published articles include Milos Forman's Amadeus, Philip Glass's La Belle et la bête, David Lynch's Blue Velvet, and Gérard Corbiau's Farinelli. She is an associate editor of The Journal of Film Music and has served as a music consultant to Chan-wook Park, the director of Cannes award-winning films Oldboy (2004) and Thirst (2009).

ANTHONY LINDEN JONES is currently a candidate for PhD in Musicology at the Sydney Conservatorium of Music. His research area is the representation of Aboriginality in Australian Film Music. In 2011, he held a research fellowship with the Australian National Film and Sound Archive and has presented papers at a broad range of conferences in Australia and internationally. A number of peer-reviewed academic articles and book chapters have been published or are in press. He teaches at Sydney Conservatorium of Music, the University of Technology-Sydney and the Eora Centre for Aboriginal Studies. In past lives he has performed in a wide range of musical genre, on violin and electric bass. He is active as a composer of concert and film music, a performer on violin, and directs Chorella—an a cappella community choir based in Richmond, near Sydney.

ELIZABETH KIRKENDOLL is a graduate student in musicology at Texas Christian University in Fort Worth, TX where she also earned her undergraduate degree in oboe performance. Her research interests include opera studies and film music, particularly popular and pre-existing music. She remains an active performer in university ensembles and teaches private middle and high school oboe students from area schools. Email: e.kirkendoll@tcu.edu

NICHOLAS KMET is a composer and saxophonist currently pursuing a Master’s degree in the Scoring for Film and Multimedia program at New York University, where
he studies with Michael Patterson and Rich Shemaria. He received his B.A. in Music Composition from Whitworth University (2013), where he studied with Brent Edstrom. His research interests primarily lie in the analysis of film scores by Hollywood’s second-generation of composers.

RAYMOND KNAPP, Professor and Chair of Musicology at UCLA, has authored four books and co-edited two others, including The American Musical and the Formation of National Identity (2005; winner of the George Jean Nathan Award for Dramatic Criticism), The American Musical and the Performance of Personal Identity (2006), and The Oxford Handbook of the American Musical (2011). He is currently working on a book that considers Haydn and American popular music in the context of German Idealism.

DANIJELA KULEZIC-WILSON teaches film music, film sound and comparative arts at University College Cork. Her research interests include approaches to film that emphasize its inherent musical properties, the use of musique concrète and silence in film, the musicality of sound design and musical aspects of Beckett’s plays. Danijela’s work has been published in journals such as Music and the Moving Image, Film and Film Culture, Musicology, New Sound, The New Soundtrack and Music, Sound and the Moving Image. She is presently completing her first monograph The Musicality of Film.

ANNE LAKE (B.Mus. in Flute Performance, Bowling Green State University) is a first year Ph.D. student in musicology with a minor in film studies at Indiana University. She has presented at the Seventh International Conference on Music Since 1900 / Lancaster Music Analysis Conference (2011, Lancaster, England) and Sound_track Cologne (2010, Köln, Germany). Her research interests include recent television from the BBC and comic-book films.

BIRGER LANGKJÆR. Born 1965. Ph.D., associate professor at the Department of Media, Cognition and Communication, division of Film and Media at the University of Copenhagen. He teaches courses in film theory and analysis, in film sound, in realism and in cognitive film theory. He has written two books on film sound and film music (Filmlyd & filmmusik, 1997; Den lyttende tilskuer, 2000), a third book on realism in Danish cinema (2012), and numerous articles in journals (e.g. Convergence; MedieKultur; Montage a/v; Film International; SoundEffects; Short Film Studies). Also, he has contributed to several anthologies (e.g. Realism and ‘Reality’ in Film and Media; Film Style and Story; Visual Authorship).

DONG LIANG’s main research interests include film sound, digital cinema and media history. As a PhD Candidate in the Cinema and Media Studies department in the University of Chicago, his dissertation is conceived to explore the contemporary audiovisual mediascape by investigating essential yet undertheorized issues in the study of film sound such as the perceived authenticity of voice, the relation between sound and space, and what constitutes film music. Balancing considerations of technological imperatives, industrial norms and audience expectations, the project juxtaposes
previously unrelated issues with a methodological persistence, namely, how do we theorize about representational technologies in their historical specificity.

ZHICHUN LIN has recently received the Ph.D. in musicology from The Ohio State University. Her research on the images and experiences of women in contemporary Chinese film in the post-Mao period spans the fields of musicology, ethnomusicology, film studies, gender studies, and cultural studies. She has shared her findings on various aspects of film music at the annual conferences of Music and the Moving Image, the Society for Cinema and Media Studies, the Asian Cinema Studies Society, Kentucky Foreign Languages and Cultures, and Feminist Theory and Music. She also published a paper that focuses on the comparison of women's voices and music in Chinese and Hollywood versions of Letter from an Unknown Woman in the journal Music and the Moving Image in 2012.

KINGSLEY MARSHALL is the Head of Film & Television at Falmouth University, UK and specialises in journalism, screenwriting, sound design, filmmaking practice and philosophical approaches to film. His academic research is concerned with representations of the real in cinema, and the articulation of creative practice. Together with Rupert Loydell, he has recently written about collaboration, chance and the use of the Oblique Strategies by the producer Brian Eno. A larger research project, entitled 'The Unification of Film Sound', interrogates the use of sound in representations of war - including film, television and video games.

NATALIE MATIAS completing her bachelor of music degree in composition at Victoria University in New Zealand in 2010 and her honours degree at the Sydney Conservatorium of Music in 2011; she is currently working towards a Masters in Composition at Sydney University. Natalie presented at the 2013 Music and the Moving Image conference and won the Student Prize at the 2012 Musicological Society of Australia conference, and in 2013 she received the Jean Bogan Youth Prize for her Suite for Piano. Her interests are in film music analysis and in discovering new methods of presenting analytical data.

BROOKE MCCORKLE is an accomplished double bassist, Japanologist, and music historian. She earned undergraduate degrees from the University of Oklahoma in International Relations in East Asia (2004) and Double Bass Performance (2008). At the University of Pennsylvania, she acquired a Master's Degree in East Asian Languages and Civilizations in 2012 while working on her PhD in Musicology. Brooke is currently completing her dissertation, Searching for Wagner in Japan, under the guidance of Carolyn Abbate. In fall of 2014, she will continue her research on opera, film music, and Asian culture as a visiting fellow at Harvard University.

MATTHEW MCDONALD is Assistant Professor of Music at Northeastern University, where he directs the music theory program and teaches courses in music theory, music history, and film music. He holds a Ph.D. in music theory from Yale University and has previously taught at New York University and the University of Exeter (U.K.). He is the author of numerous articles and essays on early modernist music and music in film,
including contributions to Routledge’s *Music in the Western* and *Music, Sound, and Filmmakers*. His book, *Breaking Time’s Arrow: Experiment and Expression in the Music of Charles Ives*, will be published in June by Indiana University Press. Currently, he is working on a new book project on music and sound in the films of the Coen brothers.

**KATE McQUISTON** is Associate Professor of Musicology at the University of Hawaii at Manoa. She is the author of “‘We’ll Meet Again’: Musical Design in the Films of Stanley Kubrick” (Oxford, 2013) and other pieces on Kubrick in the *Journal of Film Music* and in *Music, Sound and Filmmakers: Sonic Style in Cinema* (Routledge, 2012). Her research specialization is classical music in film.

**STEPHEN MEYER** is an Associate Professor in the Department of Art and Music Histories at Syracuse University. He is the author of *Carl Maria von Weber and the Search for a German Opera* (Indiana University Press, 2003), 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 new book *Epic Sound: Music in Postwar Hollywood Biblical Films* is slated for publication in Fall 2014. In January of 2015 he will be assuming the Editor-in-Chief position of the *Journal of Music History Pedagogy*.

**CRAIG MORGAN** is an active screen-composer and PhD candidate at The University of Sydney, The Sydney Conservatorium of Music. He is a board member of the Australian Guild of Screen Composers (AGSC) and regular jury member of The Australian Academy of Cinematic and Television Arts (AACTA). Last year Craig was invited to present a paper at the ‘John Cage 101 International Conference’ in Malaysia. Craig graduated from the Australian Film Television & Radio School in 2010 after completing a Graduate Diploma of Screen Music. Craig's major project was an official selection of the 61st International Berlin Film Festival in 2011.

**JANINA MÜLLER** is a Ph.D. student in Historical Musicology at the Humboldt-University, Berlin. Her thesis centers on *film noir* music and is based on the analysis of musical primary sources. In 2011, she received a fellowship of the German Academic Exchange Service for an extended research stay at the University of Southern California, Los Angeles. She is currently co-editing the 11th volume of the *Complete Letters of Felix Mendelssohn Bartholdy* at the University of Leipzig.

**DANA PLANK-BLASKO** is a Ph.D candidate in historical musicology at The Ohio State University. She holds a BA in violin performance and music history from Case Western Reserve University and the Cleveland Institute of Music, and an MM in violin performance from Cleveland State University. She remains active as a chamber musician. Her research interests include minimalist opera, late 16th century music, ludomusicology, and musical disability studies. Her dissertation focuses on aural representations of injury, disease, and mental illness in 8- and 16-bit soundscapes, treating these cultural artifacts as important sites of discourse which replicate larger socio-cultural constructions of the meanings of ability and disability.
NATHAN PLATTE is an assistant professor of musicology at the University of Iowa. His articles have appeared in *The Journal of Film Music, Music and the Moving Image, 19th-Century Music, The Journal of Musicology,* and the *Oxford Handbook of Film Music Studies.* Other recent publications include *The Routledge Film Music Sourcebook* (2012)—coedited with James Wierzbicki and Colin Roust—and *Franz Waxman’s “Rebecca”*: A Film Score Guide (Scarecrow Press, 2012), coauthored with David Neumeyer. He is currently completing a book on music in the films of David O. Selznick. In addition to his musicological pursuits, Nathan is a well-intentioned bass trombonist.

STEPHEN PYSNIK recently completed his Ph.D. in Musicology at Duke University. His dissertation, entitled “Camp Identities: Conrad Salinger and the Aesthetics of MGM Film Musicals,” explores the music of American arranger–orchestrator Conrad Salinger (1901–62) and its relationship to camp. Stephen earned his M.A. in Musicology from Duke University in 2010 and his B.M. from Ithaca College in 2008. His research interests include film music, American musical theater, and music and sexuality. Stephen has presented papers at the AMS Southeast Chapter, the Queer Studies Conference at UNC Asheville, the South Central Graduate Music Consortium, and the Northeast MLA Convention.

KATHERINE QUANZ is a doctoral candidate in the Department of English and Film Studies at Wilfrid Laurier University. Her dissertation examines how government policy and technological innovation shaped Canadian post-production practices from 1968 to 2012. Her other research investigates Canadian Aboriginal and experimental cinemas. Before attending graduate school, she worked as an assistant sound editor in a Toronto-based post-production facility.

SANNA QVICK is a PhD Student in the Finnish Doctoral Programme for Music Research (Finland), which is a collaborative network of seven Finnish universities. She is writing her PhD thesis to the University of Turku, where she has given lectures on narrative qualities of film music and Classical Hollywood Score. Her dissertation focuses on narrative strategies of soundtracks in Finnish children’s films concentrating of fairytale films. Her research interests include narration of music and sounds, film music, adaptation, audiovisual media and immersion. Qvick is a member of the board of the Finnish Musicological Society and a member of the editorial board of Musiikki (a refereed musicological journal published by the Finnish Musicological Society).

BRITTANY RAFALAK is a filmmaker and editor in the graduate Media Studies program at The New School. She is the editor of the recently released, feature length documentary, *Give to Live.* Rafalak is a recipient of the Philadelphia Small But Mighty Arts grant for *Consumption,* a film that will feature a live, improvised musical score. Her works feature women of color and delve into fantasy, science fiction, and issues about human nature.

CARTER JOHN RICE, a native of Minot, North Dakota, is a composer and theorist who focuses his creative efforts on electroacoustic composition and his theoretical
writing on music in film and television. Rice earned his Master’s Degree from Bowling Green State University where he studied electroacoustic composition with Elainie Lillios. Prior to attending Bowling Green, Carter completed his undergraduate degree in music theory and composition from Concordia College in Moorhead, Minnesota. Having recently taught at Bowling Green State University and Owens Community College, Rice is now pursuing a Doctor of Arts in Music Theory/Composition at Ball State University.

ROBYNN STILWELL (rjs36@georgetown.edu) is a musicologist whose research interests center on the meaning of music as cultural work. Publications include essays on Beethoven and cinematic violence, musical form in Jane Austen, rockabilly and “white trash”, figure skating, French film musicals, psychoanalytic film theory and its implications for music and for female subjects, and the boundaries between sound and music in the cinematic soundscape. Her current project is a study of audiovisual modality in television and how television draws from and transforms its precedents in film, theatre, radio, and concert performance, with an eye toward the aesthetic implications for technological convergence.

ALEXANDER STRUKELJ is a PhD student in English Linguistics at the Centre for Languages and Literature in Lund University, Sweden. His current research examines the cognitive aspects of reading, more specifically the monitoring processes involved in the understanding of written text. He is also a research assistant in the EyeLearn project at the Humanities Lab, Centre for Languages and Literature in Lund University, Sweden. The research project focuses on the use of eye-tracking in classroom settings, improving multimodal teaching materials, and examining the effect of disfluency on learning.

ERIN TOMKINS is a composer and pianist from Lawrence, Kansas. She completed her undergraduate degree in 2012 at the University of Kansas, and is currently studying film scoring at NYU with Mark Suozzo. She has had works performed by the JACK Quartet, the Vanguard Voices, the Buffalo Chamber Players, the Lawrence Chamber Orchestra, and is currently composing for a documentary on the Helzberg Penguin Plaza with the Kansas City Zoo. Her music has also been performed at the OSU Festival of Contemporary Music, as well as part of the Cortona Sessions for New Music. Erin is also involved in theatre; in 2011, she designed sound for the KU production of A Midsummer Night’s Dream, for which she received a Special Commendation from the Kennedy Center American College Theatre Festival.

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