Music and the Moving Image XII

DEPT. of MUSIC and PERFORMING ARTS PROFESSIONS
Program in Screen Scoring

MAY 31 – JUNE 2, 2019
Conference Committee
Ronald H. Sadoff, Gillian B. Anderson, Jessica Getman, Frank Lehman, Joakim Tillman

REGISTRATION
Friday, May 31, 8:30am-1pm, Saturday, June 1, 8:30am-1pm, Sunday, June 2, 9am-1pm
Lobby
Frederick Loewe Theater, 35 West 4th Street - New York City
***
Coffee available all-day Fri, Sat and Sun - 8th floor, Room 879

FRIDAY, May 31, 9:30AM - 11:00AM
Frederick Loewe Theatre

1. Welcome: Ron Sadoff and Gillian Anderson
Keynote
Scoring The World: A Systems-Thinking Approach to Sonic Branding & Design
Joel Beckerman, CEO and lead composer of Man Made Music
### FRIDAY, May 31, 11:30AM - 1:00PM
35 West 4th Street

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| 2. Chair: Jessica Getman  
“The Kind of Score You Don’t Hear Anymore”: Pastiche and Historical Reinterpretation in Elmer Bernstein’s *Far From Heaven* score  
Katherine Reed  
“I Put a Spell on You”: The Transformative Affiliating (Mis)Identifications of David Lynch’s *Lost Highway*  
Mike Miley  
‘Be Sure to Credit Me... in Your Racist Video’: The Use of Free Library Music in Online Videos  
Julia Durand | 3. Chair: Robynn Stilwell  
From Struggle to Triumph: Pivotal Transformations in Aspirational Disney Songs  
Nathan Neeley  
On Screen, On Stage, In Live Performance: Songs and Singing in *Sister Act*  
Ian Sapiro  
Elsie Walker | 4. Chair: Frank Lehman  
Deflected Endings: Tonality and Narrative Direction in the Films of Yasujirō Ozu  
Alexander Binns  
Lost in Translation: Robotech’s Cross Pacific Journey  
Michael Harris  
The Spectral Voice of Puccini in Yōko Kanno’s Soundtrack for *Magnetic Rose*  
Kunio Hara | 5. Chair: Joakim Tillman  
Musical Depictions of Femininity in the Golden Age of Hollywood: Inside Max Steiner’s Film Score for *Johnny Belinda* (1948)  
Manuel Garcia-Orozco  
Max Steiner and the Golden Age of Hollywood Film Scores: A Corpus Study  
Jeff Lyon  
Monothematicism and Fate in Dust Be My Destiny (1939)  
Brent Yorgason |

### FRIDAY, May 31, 2:00PM – 3:30PM
35 West 4th Street

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| 6. Chair: Gillian Anderson  
Compiled or Original? Tracking Identifications in Sample-Based Film Scores  
Leah Weinberg  
The Cantus Prius Factus and its Second Life on Screen  
Emile Wennekes  
Pro and Contra the Compilation Score: Changing Attitudes to the Practice  
James Buhler | 7. Chair: Frank Lehman  
Sounding the Past: On Nostalgia, Class, and Americana  
Kreg Abshire  
“Why Can’t We Go Backwards?”: Musical Nostalgia in Alan Silvestri’s Score for *Ready Player One* (2018)  
Nicholas Kmet  
Textural Nostalgia: Materiality, Memory and Authenticity in Contemporary Indie Rock Music Video  
Robert Strachan | 8. Chair: Jessica Getman  
Sound Convergence: Listening Across Media with Dolby Atmos from Cinema to Music  
Meredith Ward  
Mr. Chips Goes to Hollywood  
Katherine Quanz | 9. Chair: James Deaville  
Performing “Americanness”: Musical Amateurism, Authenticity, and National Belonging in 1940s Film Musicals  
Stephen Pysnik  
Trading on Songs: The Emergence of the Musical Genre in the Trade Press  
Katherine Spring  
A Million Dollar Narrative: Overcoming Disability and the Musical Body Discourse  
Benjamin Coghan |
### Friday, May 31, 4:00PM – 5:30PM
35 West 4th Street

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| 10. Chair: Ron Sadoff  
The Influence of the National Film Board of Canada on the Musical Universe of Stanley Kubrick's _2001: A Space Odyssey_  
Allyson Rogers | 11. Chair: Frank Lehman  
“I'm Just a Melancholy Jew”: Alfred Newman's Musical Portrayals of Spirituality  
Aaron Fruchtmann | 12. Chair: Katherine Spring  
Audience Recording: Multichannel Sound Design as Community Practice in the Original Theatrical Sound Mix for _The Grateful Dead Movie_  
Randolph Jordan | 13. Chair: Joakim Tillman  
Playful Listening and Video Games: Fantasias on a Theme by Disney  
Tim Summers |
| The Erotics of Cinematic Listening and Jóhann Jóhannsson’s Scores for _Arrival_ (2016) and _Mandy_ (2018)  
Danijela Kulezic-Wilson | The Moaning of (Un-)life: Sounding Animacy, Voice, and Eugenics in Cinematic and Televusal Representation  
James Deaville | DataPlay: Social Justice & the Sonification of Socially Relevant Data as Artistic Practice  
Brian Smith | Sounding the Grind: Musicospatial Stasis in Classic RPG Battle Themes  
Stephen Armstrong |
| “Background [sic] Melodies” Reexamined in Light of the Equal Partners Doctrine  
Gillian Anderson | The Sound of Scum and Villainy: Musical Alterity in a Galaxy Far, Far Away  
Andrew Gresko | Brutality, Beethoven, and Skepticism: An Analysis of Classical Music in Stanley Kubrick's _The Shining_ and _A Clockwork Orange_  
Anamarie Diaz | Music, Narrative, and Affect in _Journey_ (2012)  
Julianne Grasso |

### 6:00PM - 8:00PM Reception Room 303

### Saturday, June 1, 7:30-9:00AM, 35 West 4th Street, Sound Walk, Katherine Spring, Randolph Jordan

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| 14. Chair: Frank Lehman  
_America Sounding Its Others in Amistad_ (1997)  
John O’Flynn | 15. Chair: Jessica Getman  
The Lesbian Gaze in Recent LGBTQ+ Music Videos  
Brad Osborn | 16. Chair: Jennifer Fleeger  
Where Form Meets Movement: Fred Astaire, Ginger Rogers, and the RKO Dances  
John Covach | 17. Chair: Elsie Walker  
Gender, Madness and Religion in the Musical Scoring of Magdalene Laundries  
Eleanor Smith |
| An Eclectic Analysis of John Williams’ Score for the scene The Death of Jonathan Kent from _Superman_ (1978)  
Noah Horowitz  
_The Williams Fugato_  
Tom Schneller | Authentically Inauthentic: Queering Cultural Identity Through the Soundtrack to _Merry Christmas, Mr. Lawrence_  
William Southerland | Cubanidad, Mambo, and the Mulata: Musical Exoticisms in _Guys and Dolls_  
Cary Peñate | Narrating the Uncanny: the Music of _Les Revenants_  
Edward Venn and Anna McAuley |
|  |  |  | “A Song For Mommy”: Performing Failure in the Abject Unconscious of _Tim and Eric Awesome Show, Great Job!_  
Veronika Bochynek |
|  |  |  | |
**SATURDAY, JUNE 1, 11:00 AM-12:30 PM**

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| 18. Chair: Ron Sadoff  
Repulsive Animals and How to Score Them: Bats, Rats, Spiders and Snakes in the Film Music of John Williams  
Joakim Tillman | 19. Chair: Danijela Kuelzic-Wilson  
Hinterland Narrative, and the Alterity of Music and the Feminine in *The Painted Veil*  
Michael Klein | 20. Chair: Gillian Anderson  
An Émigré Romance in Sound Film: Marigry's Nostalgia in Sergei Eisenstein and Grigorii Alexandrov's Romance Sentimentale (1930)  
Benjamin Weissman | 21. Chair: Katie Reed  
Option C: Music, Representation, and Mental Illness in Netflix’s *Maniac* (2018)  
Andrew Borecky |
| The Fanfare as Gateway to the Korngold Sound  
Kristin Force | Misty Water-Colored Memories: Nostalgia, Processing Fluency, and Pop Music in Films  
Jeff Smith | Music, Form, and Crooked Time in Felix van Groeningen’s *The Broken Circle Breakdown* (2012)  
Shanti Nachtnergaele |
| Musical Representation of Irish Identity in John Ford’s *The Quiet Man* (1952)  
Paula Musegades | Constructing Nation and Gender in Dmitry Shostakovich’s score to *Meeting on the Elbe* (1949)  
Joan Titus | Nostalgia and Subversion: The Musical Number in *Steven Universe* and *Over the Garden Wall*  
Thomas Hanslowe | Challenging (implicit) Ontologies: Race, Sampling, and the many Temporalities of Music Video  
Anders Liljedahl |

**12:30 – 1:30 LUNCH**

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**SATURDAY, JUNE 1, 1:30 – 3:00PM**

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| 22. Chair: Ron Sadoff  
Interdisciplinary Approaches Towards Studying Conceptual Incongruence in Marvin Hamlisch’s Score for *The Informant!*  
Dave Ireland | 23. Chair: Jessica Getman  
Leonora Carrington’s Sonic Imagination on Screen: Intermedial Textures and Audiovisual Found Objects in the Docufiction *Female Human Animal* (2018)  
Lora Markova | 24. Chair: Frank Lehman  
Wrong Place, Wrong Time: British Invasion Songs in Wes Anderson’s *Rushmore*  
Bruno Coulombe | 25. Chair: Gillian Anderson  
“I'm on my Own Path:” Musical Development of the Musical in *Crazy Ex-Girlfriend*  
Jessica Shine |
| Unfolding complex movie worlds: the score for *Annihilation* (2018)  
Sergi Casaneles | The Solo Female Voice as Destination Topos in Fantasy Media  
Jesse Kinne | Choral Voices in Cinema  
Donald Greig | *Crazy Ex-Girlfriend* and the Trajectories of Mental Illness in Musicals  
Raymond Knapp, Zelda Knapp |
| Revising the Congruence-Association Model of Film Music Cognition to Account for Altered Expectations in Iterative Audiovisual Encounters  
Hubert Ho | Scoring the Independent Woman and the Good Girl in 2000s Cult TV  
Julissa Shinsky | Social Class Representation and Ludic Agency in Video Game Music  
Peter Smucker | Cruel Optimism and Subjectivity through song in *Crazy Ex-Girlfriend*  
Anna Knapp |
**SATURDAY, JUNE 1, 3:30PM – 5:00PM**
35 West 4th Street

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| 26. Chair: Ron Sadoff  
‘Le Concerto pour Éclair et Nagra’: a sonic snapshot of Paris in *Le Joli mai* (1963)  
Laura Anderson  
Jennifer Rowe-kamp  
*Kinshasa’s Music, Dreams and Shared Cinematic Realities: Musical Performance in* *Félicité* (2017)  
Chris Letcher | 27. Chair: Joakim Tillman  
Miss Bette Davis Sings!: Toward an Understanding of the Female Star’s Vocal Uniqueness  
Emily Masincup  
*La Llorona: Music and Old Women in Disney/Pixar’s Coco*  
Rebecca Fulo-p  
"Want... want... want... woman!" / "Want... wife." Melodic loci and the containment of desire in Franz Waxman’s *The Bride of Frankenstein*  
Jordan Stokes | 28. Chair: Ben Winters  
Anwar Loved to Dance: Musical Truth-Claims and *The Act of Killing*  
Andrew Callaghan  
Hello, I’m Albert Brooks  
Alexander Greenhough | 29. Chair: Jessica Getman  
*The Greatest Showman: The Musical as the Greatest Genre in the Formation of Audience Expectations*  
Yu Jin Jeong  
Musicians as Themselves in Hollywood Musicals: The Politics of Personal Appearances  
Marguerite Chabrol |

**SATURDAY, JUNE 1, 5:30PM – 7:00PM**
35 West 4th Street

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| 30. Chair: Joakim Tillman  
*Pixar Shorts: What We Can Learn from These Bite-sized Films*  
Andrew Simmons  
‘Enemies beware’: Iterations of the ‘Dies irae’ in the score to *The Lion King* (1994)  
Daniel Trocme-Latter  
*The Complex Leitmotif: Shifting Visual Associations in* *A Certain Magical Index, Bleach, and Naruto*  
Brent Ferguson, T. J. Laws-Nicola | 31. Chair: Jessica Getman  
Two Dance Scenes and a Wedding: Gender, Genre, and Music in *Excalibur*  
David Clem  
“The piano doesn’t murder the player if it doesn’t like the music”: Women and Music in *Westworld*  
Catrin Watts  
Maybe it’s Time to Let the Old Ways Die: Music, Gender and Persona in *A Star is Born* (2018)  
Kirsty Faire-clough | 32. Chair: Robynn Stilwell  
Sonic Diegesis: Reality and the Expressive Potential of Sound in Narrative Film  
Andrew Knight-Hill  
More Fantastical Gaps: Anempathetic and "Nonempathetic" Sound in Aguirre, the Wrath of God  
Patrick Craven  
Measures of Rests: Tracing the Evolution of Musical Silence in *Grave of the Fireflies*  
Dylan Crosson | 33. Chair: Reba Wissner  
Diegetic Numbers and International Politics in Carmen Miranda’s Hollywood Musicals  
Alex Badue  
Musical Moments in Contemporary Television Series  
Mathias Bonde Korsgaard  
Mythic Revisionism and the Soundtrack: Robert Altman’s *McCabe and Mrs. Miller*  
Daniel Bishop |
## SUNDAY, JUNE 2, 9:00 – 10:30 AM
35 West 4th Street

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<tr>
<td>34. <strong>Chair: Gillian Anderson</strong>&lt;br&gt;Multiplying Musicians, Singing Note Heads, Mysterious Gramophones: The “Trickality” of Listening in Early Musical Trick Films&lt;br&gt;Julie Brown</td>
<td>35. <strong>Chair: Jessica Getman</strong>&lt;br&gt;<em>Crypt of the Necrodancer</em>: A Virtual-Agential Analysis&lt;br&gt;Michelle Grosser</td>
<td>36. <strong>Chair: Frank Lehman</strong>&lt;br&gt;Different choreographies to the same score: A comparison of music-dance relationships in ballets by Petipa and Balanchine&lt;br&gt;Kara Yoo Leaman</td>
<td>37. <strong>Chair: Joan Titus</strong>&lt;br&gt;Towards an Aesthetic of Visualisation: Multi-Media Analysis, Political Ideology, and Representations of a New Russia in Prokofiev’s <em>Alexander Nevsky</em> and <em>Ivan the Terrible</em>&lt;br&gt;Natalie Matias</td>
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<td>Film Music as a Problem in the Mirror of Criticism&lt;br&gt;Francesco Finocchiaro</td>
<td>Procedural Music in Games: Using Game Data to Create Advanced Reactive Scores&lt;br&gt;Noah Kellman</td>
<td>Dance as Structure in Scenes that Move Us&lt;br&gt;Chelsea Oden</td>
<td>O for a Muse of Fire: Historical References in William Walton’s Film Score to <em>Henry V</em> (1944)&lt;br&gt;Sarah Sabol</td>
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<td>“It Is the Musician behind the Camera Who Is the Soul of the Picture”: Music on the Sets of ‘Silent’ Film&lt;br&gt;Erin Brooks</td>
<td>“What is it like to be the <em>Line Rider</em>?*: Analyzing an Alien&lt;br&gt;Edwin Li</td>
<td><em>Blue Fire</em>: Prince Zuko’s Leitmotifs, Nickelodeon, and the Cultural Forum&lt;br&gt;Emily Vanchella</td>
<td>Funk, Disco, Porn: Radical Acts of Sonic Cultural Production in <em>The Deuce</em>&lt;br&gt;Matthew Tchepikova-Treon</td>
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## SUNDAY, JUNE 2, 11:00AM – 12:30PM
35 West 4th Street

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<td>38. <strong>Chair: Julie Brown</strong>&lt;br&gt;The Imaginary Past: Scores for Modern ‘Silent’ Films&lt;br&gt;Phillip Johnston</td>
<td>39. <strong>Chair: Annette Davison</strong>&lt;br&gt;The Blurring of Worlds: The Soundscape(s) of <em>NieR: Automata</em>&lt;br&gt;Jennifer Smith</td>
<td>40. <strong>Chair: Joakim Tillman</strong>&lt;br&gt;The Epic and the Exotic in <em>Popeye the Sailor Meets Sindbad the Sailor</em> and <em>Popeye the Sailor Meets Ali Baba's Forty Thieves</em>&lt;br&gt;Lisa Scoogg</td>
<td>41. <strong>Chair: Rebecca Fulop</strong>&lt;br&gt;“Getting to Know You”: Marni Nixon on Children’s Television&lt;br&gt;Jennifer Fleeger</td>
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<td>Visible and Invisible Music: Playing the Gamba in <em>Tous les Matins du Monde</em>&lt;br&gt;David Ferris</td>
<td>Audiographics: Toward a Poetics of Podcasting&lt;br&gt;Robynn Stilwell</td>
<td>Understanding Thematic Development in <em>How to Train Your Dragon</em>&lt;br&gt;Denise Finnegan</td>
<td>Songs from the Heart - Lisa Gerrard’s Music for Cinema&lt;br&gt;Felicity Wilcox</td>
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<td>The Use of the Flute in Alexandre Desplat’s Work&lt;br&gt;Vivien Villani</td>
<td>How Music Shapes Houses and the Domestic Space as Vessels Towards a Romanticized Reality in <em>Lady Bird</em> (2017)&lt;br&gt;Chandler Reeder</td>
<td>Whose Wishes are Granted?: Musical Portrayals of Otherness in Disney’s <em>Aladdin</em>&lt;br&gt;Rebecca Schreiber</td>
<td>Harlot and/or Heroine? Identity Performance and Sentimentality in the <em>Music of Harlots</em>&lt;br&gt;Ashley Greathouse</td>
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12:30 – 1:30 PM LUNCH
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| 42. Chair: Eric Dienstfrey  
Bird Song Heroes and WhaleSynths: Listening to Nonhuman Musicality and Aural Culture with Mobile Screen Media  
Kate Galloway  
“Alt- Classical” Music, Sense of Place, and Environmental Activism in Ludovico Einaudi’s Elegy for the Arctic  
Benjamin Safran | 43. Chair: Katherine Quanz  
Wrapped in Plastic: Music, Sound, and Speech in Twin Peaks  
Madeleine Klee  
“Listen to the Sounds”: Fan Engagement with the Soundtrack of Twin Peaks: The Return (2017)  
Jessica Getman | 44. Chair: Rebecca Fulop  
Double Dubbing Disney: The Representational Politics of Dubbed Vocal Performance in Moana  
Colleen Montgomery  
A Change in Me: The Evolution of Beauty and the Beast from Film to Stage and Back Again  
Justin Sextro | 45. Chair: Joakim Tillman  
(Re)arranged Marriages: Industry Demands, Citation and Narration in Bladerunner 2049 (2017)  
James McGlynn  
Music Maketh Man: Meritocracy and Violent Stratification in Kingsman: The Secret Service  
Miguel Mera  
‘I’m Afraid You’re Just Too Darn Loud’: The Music Technological Sublime in Back to the Future and Scott Pilgrim Vs. The World  
Timothy Cochran |
| 46. Chair: Kate Galloway  
"Live” in the Comfort of Your Own Home: Theorizing the Virtual Reality Concert  
Alexander Balasko  
Audio-Visual Knowledge of Heimat in Postwar Germany  
Maria Fuchs  
The Soundtrack of The Killing and Its “Middle Eastern” Topoi  
Kaapo Huttunen | 47. Chair: Jessica Getman  
“Your Song” as (a) Christmas Carol: The Past, Present and Future of the Christmas Ad Campaign on TV  
Annette Davison  
‘Feel Everything’: Animation, Advertising and Affect in Cinema and Television Idents  
Aimee Mollaghan | 48. Chair: Frank Lehman  
Reba Wissner  
The Evolution of the Ballad in Television Sitcoms  
Ron Rodman  
How it Looks is How it’s Made! (Or is it?)  
The Music Video as Conveyance of Musical Form  
Dan Kruse | 49. Chair: Gillian Anderson  
Johanna Ethnersson Pontara  
Wallow in Giallo  
James Wierzbicki  
Sherlock Holmes and the Case of the Sleight-of-Hand Score  
Eric Dienstfrey |
SUNDAY, JUNE 2, 5:30PM – 7:00PM
35 West 4th Street
LOEWE

51. Chair, Ron Sadoff

Identifying the Meaning(s) of Altered Subdominants in Hollywood Scores: Using Topic Theory to Expand on Recent Neo-Riemannian Analyses
Daniel Obluda

Breaking Bonds: Transformational Networks and Musical Metaphor in Foxcatcher
Steven Rahn
Music and Audio-Vision
Claudia Gorbman

7:00 PM DINNER – ROOM 3

We appreciate the generous support of scholarships provided by the FILM MUSIC FOUNDATION (FMF), a nonprofit California Public Benefit Corporation, that promotes appreciation of the art and craft of film music through education, filmed interviews, scholarly research and writing, and film scoring workshops for students.

NYU STEINHARDT

DEPARTMENT OF MUSIC PERFORMING ARTS PROFESSIONS
NYU Steinhardt’s Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhardt Music and Performing Arts Professions has functioned as NYU's "school" of music and developed into a major research and practice center in music technology, music business, music composition, film scoring, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). Today, 1,600 students majoring in renowned programs- baccalaureate through Ph.D.- are guided by more than 400 faculty who share The Steinhardt School’s spirit of openness and innovation. Faculty include international performing and recording artists, music business and technology leaders while others sit on leading journal editorial boards and publish some of the most significant music technology and performing arts research on the scene today. This depth and breadth of resources offers unparalleled opportunities for artistic, professional, and scholarly growth.

We recognize that in addition to substantial training in individual specializations, our graduates require multiple skills. To that end we encourage students to benefit from rich and varied courses throughout The Steinhardt School and the University. In addition, our campus is surrounded by and blends into the world’s capital and epicenter of the performing arts, New York City. Alumni have major performing careers and coveted professional positions in the music industry and in universities throughout the world. Prominent alumni include: jazz great Wayne Shorter, multiple Tony and Grammy Award winning music theatre composer and songwriter Cy Coleman, multiple Tony and Grammy Award winning lyricist Betty Comden, multiple Oscar winning film composer Elmer Bernstein, and Tony Award, Oscar and Pulitzer Prize-winning playwright and film writer John Patrick Shanley. - Dr. Ronald H. Sadoff, Director