

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

LOEWE	303	6 th FLOOR	BLACK BOX
<p>2. Chair: Jessica Getman “The Kind of Score You Don’t Hear Anymore”: Pastiche and Historical Reinterpretation in Elmer Bernstein’s <i>Far From Heaven</i> score Katherine Reed “I Put a Spell on You”: The Transformative Affiliating (Mis)Identifications of David Lynch’s <i>Lost Highway</i> Mike Miley ‘Be Sure to Credit Me... in Your Racist Video’: The Use of Free Library Music in Online Videos Julia Durand</p>	<p>3. Chair: Robynn Stilwell From Struggle to Triumph: Pivotal Transformations in Aspirational Disney Songs Nathan Neeley</p> <p>On Screen, On Stage, In Live Performance: Songs and Singing in <i>Sister Act</i> Ian Sapiro</p> <p>Songs Giving Shape to Death: Final Scenes from <i>Ikiru</i> (1952), <i>Dancer in the Dark</i> (2000), and <i>A Star Is Born</i> (2018) Elsie Walker</p>	<p>4. Chair: Frank Lehman Deflected Endings: Tonality and Narrative Direction in the Films of Yasujiro Ozu Alexander Binns</p> <p>Lost in Translation: Robotech’s Cross Pacific Journey Michael Harris</p> <p>The Spectral Voice of Puccini in Yoko Kanno’s Soundtrack for <i>Magnetic Rose</i> Kunio Hara</p>	<p>5. Chair: Joakim Tillman Musical Depictions of Femininity in the Golden Age of Hollywood: Inside Max Steiner’s Film Score for <i>Johnny Belinda</i> (1948) Manuel Garcia-Orozco</p> <p>Max Steiner and the Golden Age of Hollywood Film Scores: A Corpus Study Jeff Lyon</p> <p>Monothematicism and Fate in <i>Dust Be My Destiny</i> (1939) Brent Yorgason</p>

FRIDAY, May 31, 2:00PM – 3:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>6. Chair: Gillian Anderson Compiled or Original? Tracking Identifications in Sample-Based Film Scores Leah Weinberg</p> <p>The Cantus Prius Factus and its Second Life on Screen Emile Wennekes</p> <p>Pro and Contra the Compilation Score: Changing Attitudes to the Practice James Buhler</p>	<p>7. Chair: Frank Lehman Sounding the Past: On Nostalgia, Class, and Americana Kreg Abshire</p> <p>“Why Can’t We Go Backwards?”: Musical Nostalgia in Alan Silvestri’s Score for <i>Ready Player One</i> (2018) Nicholas Kmet</p> <p>Textural Nostalgia: Materiality, Memory and Authenticity in Contemporary Indie Rock Music Video Robert Strachan</p>	<p>8. Chair: Jessica Getman Sound Convergence: Listening Across Media with Dolby Atmos from Cinema to Music Meredith Ward</p> <p>Mr. Chips Goes to Hollywood Katherine Quanz</p>	<p>9. Chair: James Deaville Performing “Americanness”: Musical Amateurism, Authenticity, and National Belonging in 1940s Film Musicals Stephen Pysnik</p> <p>Trading on Songs: The Emergence of the Musical Genre in the Trade Press Katherine Spring</p> <p>A Million Dollar Narrative: Overcoming Disability and the Musical Body Discourse Benjamin Cohan</p>

FRIDAY, May 31, 4:00PM – 5:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>10. Chair: Ron Sadoff The Influence of the National Film Board of Canada on the Musical Universe of Stanley Kubrick's <i>2001: A Space Odyssey</i> Allyson Rogers</p> <p>The Erotics of Cinematic Listening and Jóhann Jóhannsson's Scores for <i>Arrival</i> (2016) and <i>Mandy</i> (2018) Danijela Kulezic-Wilson</p> <p>"Background [sic] Melodies" Reexamined in Light of the Equal Partners Doctrine Gillian Anderson</p>	<p>11. Chair: Frank Lehman "I'm Just a Melancholy Jew": Alfred Newman's Musical Portrayals of Spirituality Aaron Fruchtman</p> <p>The Moaning of (Un-)life: Sounding Animacy, Voice, and Eugenics in Cinematic and Televisual Representation James Deaville</p> <p>The Sound of Scum and Villainy: Musical Alterity in a Galaxy Far, Far Away Andrew Gresko</p>	<p>12. Chair: Katherine Spring Audience Recording: Multichannel Sound Design as Community Practice in the Original Theatrical Sound Mix for <i>The Grateful Dead Movie</i> Randolph Jordan</p> <p>DataPlay: Social Justice & the Sonification of Socially Relevant Data as Artistic Practice Brian Smith</p> <p>Brutality, Beethoven, and Skepticism: An Analysis of Classical Music in Stanley Kubrick's <i>The Shining</i> and <i>A Clockwork Orange</i> Anamarie Diaz</p>	<p>13. Chair: Joakim Tillman Playful Listening and Video Games: Fantasias on a Theme by Disney Tim Summers</p> <p>Sounding the Grind: Musicospacial Stasis in Classic RPG Battle Themes Stephen Armstrong</p> <p>Music, Narrative, and Affect in <i>Journey</i> (2012) Julianne Grasso</p>

6:00PM - 8:00PM RECEPTION ROOM 303

SATURDAY, JUNE 1, 7:30-9:00AM, 35 West 4th Street, SOUND WALK, Katherine Spring, Randolph Jordan

SATURDAY, JUNE 1, 9:00-10:30 AM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>14. Chair: Frank Lehman America Sounding its Others in <i>Amistad</i> (1997) John O'Flynn</p> <p>An Eclectic Analysis of John Williams' Score for the scene <i>The Death of Jonathan Kent</i> from <i>Superman</i> (1978) Noah Horowitz</p> <p>The Williams Fugato Tom Schneller</p>	<p>15. Chair: Jessica Getman The Lesbian Gaze in Recent LGBTQ+ Music Videos Brad Osborn</p> <p>Authentically Inauthentic: Queering Cultural Identity Through the Soundtrack to <i>Merry Christmas, Mr. Lawrence</i> William Southerland</p> <p>'Saint George for England, and [Queer] Edward's Right!': Music, Anachronism, and OutRage! in Derek Jarman's <i>Edward II</i> (1991) Richard Piatak</p>	<p>16. Chair: Jennifer Fleegeer Where Form Meets Movement: Fred Astaire, Ginger Rogers, and the RKO Dances John Covach</p> <p>Cubanidad, Mambo, and the Mulata: Musical Exoticisms in <i>Guys and Dolls</i> Cary Peñate</p> <p>Choreographed Improvisation? An Approach to Tap Dance Improvisation on Screen Veronika Bochynek</p>	<p>17. Chair: Elsie Walker Gender, Madness and Religion in the Musical Scoring of Magdalene Laundries Eleanor Smith</p> <p>Narrating the Uncanny: the Music of <i>Les Revenants</i> Edward Venn and Anna McAuley</p> <p>"A Song For Mommy": Performing Failure in the Abject Unconscious of <i>Tim and Eric Awesome Show, Great Job!</i> Alexander Hallenbeck</p>

SATURDAY, JUNE 1, 11:00 AM-12:30 PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>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</p> <p>The Fanfare as Gateway to the Korngold Sound Ben Winters</p> <p>Musical Representation of Irish Identity in John Ford's <i>The Quiet Man</i> (1952) Paula Musegades</p>	<p>19. Chair: Danijela Kuelzic-Wilson Hinterland Narrative, and the Alterity of Music and the Feminine in <i>The Painted Veil</i> Michael Klein</p> <p>From 1985 Classic Novel to 21st-Century Television: A Collaborative Approach to Scoring <i>The Handmaid's Tale</i> (2017) Kristin Force</p> <p>Constructing Nation and Gender in Dmitry Shostakovich's score to <i>Meeting on the Elbe</i> (1949) Joan Titus</p>	<p>20. Chair: Gillian Anderson An Émigré Romance in Sound Film: Mara Griy's <i>Nostalgia in Sergei Eisenstein</i> and Grigorii Alexandrov's <i>Romance Sentimentale</i> (1930) Benjamin Weissman</p> <p>Misty Water-Colored Memories: Nostalgia, Processing Fluency, and Pop Music in Films Jeff Smith</p> <p>Nostalgia and Subversion: The Musical Number in <i>Steven Universe</i> and <i>Over the Garden Wall</i> Thomas Hanslowe</p>	<p>21. Chair: Katie Reed Option C: Music, Representation, and Mental Illness in Netflix's <i>Maniac</i> (2018) Andrew Borecky</p> <p>Music, Form, and Crooked Time in Felix van Groeningen's <i>The Broken Circle Breakdown</i> (2012) Shanti Nachtergaele</p> <p>Challenging (implicit) Ontologies: Race, Sampling, and the many Temporalities of Music Video Anders Liljedahl</p>

12:30 – 1:30 LUNCH

SATURDAY, JUNE 1, 1:30 – 3:00PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>22. Chair: Ron Sadoff Interdisciplinary Approaches Towards Studying Conceptual Incongruence in Marvin Hamlisch's Score for <i>The Informant!</i> Dave Ireland</p> <p>Unfolding complex movie worlds: the score for <i>Annihilation</i> (2018) Sergi Casaneles</p> <p>Revising the Congruence-Association Model of Film Music Cognition to Account for Altered Expectations in Iterative Audiovisual Encounters Hubert Ho</p>	<p>23. Chair: Jessica Getman Leonora Carrington's Sonic Imagination on Screen: Intermedial Textures and Audiovisual Found Objects in the Docufiction <i>Female Human Animal</i> (2018) Lora Markova</p> <p>The Solo Female Voice as Destiny <i>Topos</i> in Fantasy Media Jesse Kinne</p> <p>Scoring the Independent Woman and the Good Girl in 2000s Cult TV Julissa Shinsky</p>	<p>24. Chair: Frank Lehman Wrong Place, Wrong Time: British Invasion Songs in Wes Anderson's <i>Rushmore</i> Bruno Coulombe</p> <p>Choral Voices in Cinema Donald Greig</p> <p>Social Class Representation and Ludic Agency in Video Game Music Peter Smucker</p>	<p>25. Chair: Gillian Anderson "I'm on my Own Path:" Musical Development of the Musical in <i>Crazy Ex-Girlfriend</i> Jessica Shine</p> <p><i>Crazy Ex-Girlfriend</i> and the Trajectories of Mental Illness in Musicals Raymond Knapp, Zelda Knapp</p> <p>Cruel Optimism and Subjectivity through song in <i>Crazy Ex-Girlfriend</i> Anna Knapp</p>

SATURDAY, JUNE 1, 3:30PM – 5:00PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>26. Chair: Ron Sadoff ‘Le Concerto pour Éclair et Nagra’: a sonic snapshot of Paris in <i>Le Joli mai</i> (1963) Laura Anderson</p> <p>See the Eiffel Tower, Hear an Accordion: Examining the “French” Sound in the Music of <i>Ratatouille</i> (2007), <i>Julia & Julia</i> (2009), and <i>Hugo</i> (2011) Jennifer Rowekamp</p> <p>Kinshasa’s Music, Dreams and Shared Cinematic Realities: Musical Performance in <i>Félicité</i> (2017) Chris Letcher</p>	<p>27. Chair: Joakim Tillman Miss Bette Davis Sings!: Toward an Understanding of the Female Star’s Vocal Uniqueness Emily Masincup</p> <p>La Llorona: Music and Old Women in Disney/Pixar’s <i>Coco</i> Rebecca Fulop</p> <p>"Want... want... want... woman!" / "Want... wife." Melodic loci and the containment of desire in Franz Waxman’s <i>The Bride of Frankenstein</i> Jordan Stokes</p>	<p>28. Chair: Ben Winters Anwar Loved to Dance: Musical Truth-Claims and <i>The Act of Killing</i> Andrew Callaghan</p> <p>Hello, I’m Albert Brooks Alexander Greenhough</p> <p>Overheard and Underheard: Music in the Documentary <i>Amy</i> Lindsey Eckenroth</p>	<p>29. Chair: Jessica Getman <i>The Greatest Showman: The Musical as the Greatest Genre in the Formation of Audience Expectations</i> Yu Jin Jeong</p> <p>Musicians as Themselves in Hollywood Musicals: The Politics of Personal Appearances Marguerite Chabrol</p>

SATURDAY, JUNE 1, 5:30PM – 7:00PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>30. Chair: Joakim Tillman Pixar Shorts: What We Can Learn from These Bite-sized Films Andrew Simmons</p> <p>‘Enemies beware’: Iterations of the ‘Dies irae’ in the score to <i>The Lion King</i> (1994) Daniel Trocme-Latter</p> <p>The Complex Leitmotif: Shifting Visual Associations in <i>A Certain Magical Index</i>, <i>Bleach</i>, and <i>Naruto</i> Brent Ferguson, T. J. Laws-Nicola</p>	<p>31. Chair: Jessica Getman Two Dance Scenes and a Wedding: Gender, Genre, and Music in <i>Excalibur</i> David Clem</p> <p>“The piano doesn’t murder the player if it doesn’t like the music”: Women and Music in <i>Westworld</i> Catrin Watts</p> <p>Maybe it’s Time to Let the Old Ways Die: Music, Gender and Persona in <i>A Star is Born</i> (2018) Kirsty Fairclough</p>	<p>32. Chair: Robynn Stilwell Sonic Diegesis: Reality and the Expressive Potential of Sound in Narrative Film Andrew Knight-Hill</p> <p>More Fantastical Gaps: Anempathetic and "Nonempathetic" Sound in <i>Aguirre, the Wrath of God</i> Patrick Craven</p> <p>Measures of Rests: Tracing the Evolution of Musical Silence in <i>Grave of the Fireflies</i> Dylan Crosson</p>	<p>33. Chair: Reba Wissner Diegetic Numbers and International Politics in Carmen Miranda’s Hollywood Musicals Alex Badue</p> <p>Musical Moments in Contemporary Television Series Mathias Bonde Korsgaard</p> <p>Mythic Revisionism and the Soundtrack: Robert Altman’s <i>McCabe and Mrs. Miller</i> Daniel Bishop</p>

SUNDAY, JUNE 2, 9:00 – 10:30 AM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>34. Chair: Gillian Anderson Multiplying Musicians, Singing Note Heads, Mysterious Gramophones: The “Trickality” of Listening in Early Musical Trick Films Julie Brown</p> <p>Film Music as a Problem in the Mirror of Criticism Francesco Finocchiaro</p> <p>“It Is the Musician behind the Camera Who Is the Soul of the Picture”: Music on the Sets of ‘Silent’ Film Erin Brooks</p>	<p>35. Chair: Jessica Getman Crypt of the Necrodancer: A Virtual-Agential Analysis Michelle Grosser</p> <p>Procedural Music in Games: Using Game Data to Create Advanced Reactive Scores Noah Kellman</p> <p>“What is it like to be the <i>Line Rider</i>?”: Analyzing an Alien Edwin Li</p>	<p>36. Chair: Frank Lehman Different choreographies to the same score: A comparison of music-dance relationships in ballets by Petipa and Balanchine Kara Yoo Leaman</p> <p>Dance as Structure in Scenes that Move Us Chelsea Oden</p> <p>Blue Fire: Prince Zuko’s Leitmotifs, Nickelodeon, and the Cultural Forum Emily Vanchella</p>	<p>37. Chair: Joan Titus Towards an Aesthetic of Visualisation: Multi-Media Analysis, Political Ideology, and Representations of a New Russia in Prokofiev’s <i>Alexander Nevsky</i> and <i>Ivan the Terrible</i> Natalie Matias</p> <p>O for a Muse of Fire: Historical References in William Walton’s Film Score to <i>Henry V</i> (1944) Sarah Sabol</p> <p>Funk, Disco, Porn: Radical Acts of Sonic Cultural Production in <i>The Deuce</i> Matthew Tchepikova-Treon</p>

SUNDAY, JUNE 2, 11:00AM – 12:30PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>38. Chair: Julie Brown The Imaginary Past: Scores for Modern ‘Silent’ Films Phillip Johnston</p> <p>Visible and Invisible Music: Playing the Gamba in <i>Tous les Matins du Monde</i> David Ferris</p> <p>The Use of the Flute in Alexandre Desplat’s Work Vivien Villani</p>	<p>39. Chair: Annette Davison The Blurring of Worlds: The Soundscape(s) of <i>NieR: Automata</i> Jennifer Smith</p> <p>Audiographics: Toward a Poetics of Podcasting Robynn Stilwell</p> <p>How Music Shapes Houses and the Domestic Space as Vessels Towards a Romanticized Reality in <i>Lady Bird</i> (2017) Chandler Reeder</p>	<p>40. Chair: Joakim Tillman The Epic and the Exotic in <i>Popeye the Sailor Meets Sindbad the Sailor</i> and <i>Popeye the Sailor Meets Ali Baba’s Forty Thieves</i> Lisa Scoggin</p> <p>Understanding Thematic Development in <i>How to Train Your Dragon</i> Denise Finnegan</p> <p>Whose Wishes are Granted?: Musical Portrayals of Otherness in Disney’s <i>Aladdin</i> Rebecca Schreiber</p>	<p>41. Chair: Rebecca Fulop “Getting to Know You”: Marni Nixon on Children’s Television Jennifer Fleegeer</p> <p>Songs from the Heart- Lisa Gerrard’s Music for Cinema Felicity Wilcox</p> <p>Harlot and/or Heroine? Identity Performance and Sentimentality in the Music of <i>Harlots</i> Ashley Greathouse</p>

12:30 – 1:30 PM LUNCH

SUNDAY, JUNE 2, 1:30PM – 3:00PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>42. Chair: Eric Dientsfrey Bird Song Heroes and WhaleSynths: Listening to Nonhuman Musicality and Aural Culture with Mobile Screen Media Kate Galloway</p> <p>“Alt-Classical” Music, Sense of Place, and Environmental Activism in Ludovico Einaudi’s <i>Elegy for the Arctic</i> Benjamin Safran</p>	<p>43. Chair: Katherine Quanz Wrapped in Plastic: Music, Sound, and Speech in <i>Twin Peaks</i> Madeleine Klee</p> <p>“Listen to the Sounds”: Fan Engagement with the Soundtrack of <i>Twin Peaks: The Return (2017)</i> Jessica Getman</p>	<p>44. Chair: Rebecca Fulop Double Dubbing Disney: The Representational Politics of Dubbed Vocal Performance in <i>Moana</i> Colleen Montgomery</p> <p>A Change in Me: The Evolution of <i>Beauty and the Beast</i> from Film to Stage and Back Again Justin Sextro</p>	<p>45. Chair: Joakim Tillman (Re)arranged Marriages: Industry Demands, Citation and Narration in <i>Bladerunner 2049 (2017)</i> James McGlynn</p> <p>Music Maketh Man: Meritocracy and Violent Stratification in <i>Kingsman: The Secret Service</i> Miguel Mera</p> <p>‘I’m Afraid You’re Just Too Darn Loud’: The Music Technological Sublime in <i>Back to the Future</i> and <i>Scott Pilgrim Vs. The World</i> Timothy Cochran</p>

SUNDAY, JUNE 2, 3:30PM – 5:00PM

35 West 4th Street

LOEWE	303	6 th FLOOR	BLACK BOX
<p>46. Chair: Kate Galloway "Live" in the Comfort of Your Own Home: Theorizing the Virtual Reality Concert Alexander Balasko</p> <p>Audio-Visual Knowledge of <i>Heimat</i> in Postwar Germany Maria Fuchs</p> <p>The Soundtrack of <i>The Killing</i> and Its "Middle Eastern" Topoi Kaapo Huttunen</p>	<p>47. Chair: Jessica Getman "Your Song" as (a) Christmas Carol: The Past, Present and Future of the Christmas Ad Campaign on TV Annette Davison</p> <p>‘Feel Everything’: Animation, Advertising and Affect in Cinema and Television Idents Aimee Mollaghan</p>	<p>48. Chair: Frank Lehman Playing What Can’t Be Said: Music and Cold War Ideology in Televised Civil Defense Films Reba Wissner</p> <p>The Evolution of the Ballad in Television Sitcoms Ron Rodman</p> <p>How it Looks is How it’s Made! (Or is it?) The Music Video as Conveyance of Musical Form Dan Kruse</p>	<p>49. Chair: Gillian Anderson “To the Opera!”: Cinematic Representations of Operatic Performances in <i>Mission: Impossible - Rogue Nation (2015)</i>, <i>Sherlock Holmes: A Game of Shadows (2011)</i> and <i>Quantum of Solace (2008)</i> Johanna Ethnersson Pontara</p> <p>Wallow in <i>Giallo</i> James Wierzbicki</p> <p><i>Sherlock Holmes</i> and the Case of the Sleight-of-Hand Score Eric Dienstfrey</p>

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.



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**