Curriculum Vitae

Dr Emilio Audissino, PhD

Associate Professor

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A film historian and film musicologist, Dr Emilio Audissino is currently Associate Professor at Universitas Mercatorum, Rome, Italy. He holds one PhD from the University of Pisa (Italy) and one PhD from the University of Southampton (UK). His research interests are film and television history; sound and music in film and media; audiovisual style and technique; screenwriting; neoformalist film analysis; comedy; horror; Gestalt and cognitivist film theories; the psychology of music; the aesthetic, history, and forms of concert performances of the film-music repertoire.

He is the author of *The Film Music of John Williams. Reviving Hollywood's Classical Style* (University of Wisconsin Press, 2021, second revised and expanded edition of the 2014 book *John Williams's Film Music*), the first book-length study in English on the composer, and the editor of the collection of essays *John Williams. Music for Films, Television and the Concert Stage* (Brepols, 2018). His book *Film/Music Analysis. A Film Studies Approach* (Palgrave Macmillan, 2017) concerns a method for audiovisual analysis that blends Neoformalism and Gestalt Psychology. For Cambridge University Press, he published *Film Music in Concert* (2021), a case study of the concert presentation of the film-music repertoire. With Emile Wennekes (Utrecht University), he co-edited the volume *Cinema Changes: Incorporations of Jazz in the Film Soundtrack* (Brepols, 2019) and *The Palgrave Handbook of Music in Comedy Cinema* (2023).

He has been a consultant or guest for BBC Radio (UK), WGBH/WCRB Radio (USA), Radio France Culture, FranceTV, WPB (Wisconsin Public Radio, USA), KPCC Southern California (USA), SVR (Sweden's public radio) and (SVT (Sweden's public television). Some of his writing commissions include works for the Library of the Congress (USA), the Milan Symphony Orchestra, the Philharmonic Orchestra of La Scala, (Milan), Decca/Universal Records, Piano Classics, Bloomsbury's *Encyclopedia of Popular Music of the World*, and the Oxford University Press *Bibliographies Online*. He has been a peer reviewer and consultant for numerous journal articles and book proposals, and an external examiner for PhD theses in the UK, Europe, and Australia. He received a 'Docentur' habilitation in Sweden (Associate Professorship) and a 'Professore Ordinario' ASN (Full Professorship habilitation) in Italy.

Education

PhD Film Musicology	2013/ 2017	**University of Southampton**, UK Thesis: 'Film Music as a Film Device. A Neoformalist Approach to the Analysis of Music in Films' Supervisor: Professor Kevin J. Donnelly Advisor: Professor Francesco Izzo
PhD History of Visual and Performing Arts	2009/ 2012	**University of Pisa**, Italy Thesis: 'Neoclassical Hollywood Music. John Williams e il recupero dello stile classico di Hollywood [John Williams' Restoration of the Classical Hollywood Style]' Supervisor: Pier Marco De Santi
MBA Arts Administration	2006	**SDA School of Management, Luigi Bocconi University / Accademia del Teatro alla Scala**, Milan
MA Cinema	2003/ 2005	**University of Turin**, Italy Grade A: 110/110 Cum Laude (First Class)
BA (Hons) Arts, Music, and Drama	2000/ 2003	**University of Genoa**, Italy Grade A: 110/110 Cum Laude (First Class)
'Liceo Classico' Diploma (High School)	1995/ 2000	**Liceo Classico Edmondo De Amicis**, Imperia, Italy Classical Studies (Latin, Ancient Greek), Arts and Literature, Philosophy Grade: 100/100

Teaching

2026	Guest Lecturer for a class on *Jaws*, 11 February 2026, California State University at Long Beach, USA (online).
2025-	Digital Artefacts in Media and Performative Arts (Universitas Mercatorum, Rome, Italy) – Master's course
2025-	Audiovisual Digital Media (Universitas Mercatorum, Rome, Italy)
2017-2025	History and Aesthetics of Film Dubbing (UNINT, Rome, Italy) – Master's course
2021-2025	C-Uppsats handledning [supervision of BA theses] 13 projects supervised (Linnaeus University, Sweden)
2024	Philosophy of Science and Research Methods in Media and Communication Studies (Linnaeus University, Sweden) – Master's course
2023	Global Challenges in New Media and Management (Linnaeus University, Sweden) – Master's course
2021-2025	Visual Culture, Narration, and Storytelling (Linnaeus University, Sweden)
2021-2025	Film Theory and Analysis (Linnaeus University, Sweden)

2021-2025 Sound and Music in Media (Linnaeus University, Sweden)

2021-2025 Introduction to Scriptwriting for Film and Television (Linnaeus University, Sweden)

2021-2024 Creativity, Innovation, and Production Processes (Linnaeus University, Sweden)

2021-2024 Media Production Project (Linnaeus University, Sweden)

2018 Film Music (Utrecht University, NL)

2016 Film Production and Industry Experience (University of West London, UK)

2016 TV Studio Production (University of West London, UK)

2016 Cinema and Music (University of West London, UK)

2014-2015 Early and Silent Cinema (University of Southampton, UK)

2014-2015 Italian Cinema (University of Southampton, UK)

2014-2015 French Cinema (University of Southampton, UK)

2013 Film Style and Technique (University of Genoa, Italy) – Master's course

Academic Appointments

2026 Linnaeus University, Sweden. Visiting Professor for the module "Theories and Methods for Audiovisual Media" within the course "Teori och Metod" (15 ECTS), first semester, academic year 2026/2027.

2025- Universitas Mercatorum, Rome, Italy. Associate Professor in Film and Media Studies.

2023-2025 Linnaeus University, Sweden. Member of the Programme Council and Steering Committee for the Master's programme "Media, Democracy, and Human Rights".

2021-2025 Linnaeus University, Sweden. Associate Professor of Media and Audiovisual Production, Department of Media and Journalism, Faculty of Arts and Humanities.

2017- Università degli Studi Internazionali, Rome, Italy. Adjunct Professor of 'History and Aesthetic of Film Dubbing', Master's Programme in Translation for Audiovisual Media.

2019-2020 Examiner, Media Studies, International Baccalaureate Organisation.

2018 Utrecht University, The Netherlands. Visiting Professor (Faculty of Humanities, Department of Media and Cultural Studies).

2016 University of West London, UK. Lecturer in Film Production and Associate Programme Leader.

2013 University of Genoa, Italy, Adjunct Professor, Master's Programme 'Protavas' (Production and Translation of Audiovisual Products).

Certifications and Habilitations

2023 **Abilitazione Professore di Prima Fascia** (Professore Ordinario), Scientific Habilitation for Full Professorship, ASN (National Scientific Habilitation programme), Ministry of University and Research, Italy.

2022 **'Docentur'** (Scientific Habilitation for Associate Professorship), Ministry of Education and Research, Sweden

2015 **HEA Associate Fellow**, Higher Education Academy, UK, (Teaching Certification)

Memberships

2024- **CUC** (Consulta Universitaria Cinema), Italian association for cinema and media scholars

2021- **SMEA** (Svenska Medieproduktions-Akademier), the Media Production association of Swedish universities.

2021- **IMS, Centre for Intermedial and Multimodal Studies, Linnaeus University (Full Member)** https://lnu.se/en/research/research-groups/linnaeus-university-centre-for-intermedial-and-multimodal-studies/#Our_Researchers

2021- **NordMedia Network**

2021- **FSMK (Föreningen för svensk medir- och kommunikationsforskning)**
The Swedish Association of Media and Communication Scholars

2018- **SIAE**, Italian Society of Authors and Publishers, Cinema Section (film-making and Screenwriting)

2017- **Music and Media group**, IMS, International Musicological Society.

2017- Honorary Fellow in Film Studies, University of Southampton

Principal Academic Training

2022-2023 Supervision in Post-graduate courses in Sweden (Linnaeus University), 9 ECTS.

2021 Juridical, Critical, and Ethical Aspects of Teaching (Linnaeus University), 3 ECTS.

2016 GDPR Compliance and Sensitive Personal Data Policies (University of West London).

2014-2015 ILTeR, Introduction to Learning and Teaching for Researchers: 200-hour work-based programme accredited by the HEA (University of Southampton), 10 ECTS

2013 Introduction to Teaching Skills for Post-graduates, part 1&2 (University of Southampton)

2013 Teaching in Life-Long Learning (University of Southampton)

2013 Presentation Skills (University of Southampton)

2013 Introduction to Copyright and Trademarks (University of Southampton)

Grants/Awards/Honours

2021 Amsterdam Lift-Off festival, Best Screenplay category

2020 'Piano Nazionale Cinema per la Scuola' (National Programme for Audiovisual Education) by the MIUR (Italian Ministry of Research and Education): EU30,000 grant awarded under the 'CinemaLab' project to a syllabus for a 45-hour introductory course on film history and production, commissioned by the 'Liceo Scientifico G. P. Vieusseux' in Imperia (16-18 age band).
http://www.cinema.beniculturali.it/Notizie/5214/68/bando-a1-cinemascuola-lab-%E2%80%93-cinema-per-la-scuola-i-progetti-ammessi/

2019 15th West Field Screenwriting Awards (NY), Winner: Best TV Pilot, *The Dead Won't Shut Up!*

2019 2nd Inroads Screenwriting Fellowships (LA), Semi-finalist, *The Dead Won't Shut Up!*

2019 2nd The Film Empire's Writing for Television (LA), Semi-finalist, *The Dead Won't Shut Up!*

2015 *John Williams's Film Music*, Best Special Interest Books, selected by the American Association of School Librarians; Best Books for General Audiences, selected by the Public Library Reviewers.

2014 WUN (Worldwide Universities Network) 'Research Mobility Programme Award.'

2013 Figure Foundation, Wisconsin, US: grant assigned for the write-up of the book *John Williams's Film Music*

2013-2016 University of Southampton, UK: Vice Chancellor's Award in Film, research bursary.

2009-2011 University of Pisa, Italy: MUIR (Italian Ministry of University, Education and Research), research bursary.

2004 University of Genoa, Italy: Rector's Award for excellence in undergraduate studies.

2000 Lions Club's Award for excellence in high-school studies.

Publications

Forthcoming/Work in Progress

BOOK CHAPTER. 'Creepy Telephone Voices. A Psychological Explanation and a Case Study of Black Christmas (1974).' In *Style, Form, and the Slasher Film II: Beyond Hollywood*, edited by Wickham Clayton (in press).

JOURNAL ARTICLE. 'La musica di *Metropolis* – quella originale' [The Music of *Metropolis* – The Original One]. *Ultracorpi. Il fantastico nelle arti dello spettacolo*, 6/2006. ISSN: 2975-2604 (submitted).

BOOK CHAPTER. 'Film Music in Italy.' In *The Cambridge History of Global Film Music*, edited by Mervyn Cooke. Cambridge/New York: Cambridge University Press (submitted).

BOOK CHAPTER. 'John Williams, the Conductor'. In *The Cambridge Companion to John Williams*, edited by Frank Lehman. Cambridge/New York: Cambridge University Press (submitted).

BOOK CHAPTER. 'Neoformalism som en metod för film- och medieanalys' [Neoformalism as a Method for Film and Media Analysis]. In *Vetenskapsmetoder i medieproduktionsforskning* [Scientific Methods in Media Production Research], edited by Ulf Andersson and Markus Fiedler. Anthology of the SMEA (Svenska Medieproduktions-Akademier), Swedish university association for Media Production. Linnaeus University Press (work in progress).

ENCYCLOPEDIA ESSAY, with Emile Wennekes. 'Music and Film in Europe'. In *Bloomsbury Encyclopaedia of World Cinema*, edited by Tim Bergfelder, Ruby Cheung, and Nitin Govil. New York: Bloomsbury Academic (commissioned).

Books

2025. *Film/Music Analysis. A Film Studies Approach*, second edition (revised, updated, and expanded). Cham: Palgrave Macmillan, 329 pp.

2023 (editor, with Emile Wennekes). *The Palgrave Handbook of Music in Comedy Cinema*. London: Palgrave Macmillan, 820 pp.

2021. *The Film Music of John Williams. Reviving Hollywood's Classical Style*, revised and updated edition of *John Williams's Film Music* (2014). Madison, WI: University of Wisconsin Press, 376 pp.

2021. *Film Music in Concert. The Pioneering Role of the Boston Pops Orchestra*. Cambridge Elements. Cambridge/New York: Cambridge University Press, 2021, 85 pp.

2019 (editor, with Emile Wennekes). *Cinema Changes: Incorporations of Jazz in the Film Soundtrack.* Turnhout: Brepols, 345 pp.

2018 (editor). *John Williams. Music for Films, Television, and the Concert Stage*. Turnhout: Brepols, 464 pp.

2017. *Film/Music Analysis. A Film Studies Approach.* London: Palgrave Macmillan, 255 pp.

2014. *John Williams's Film Music. 'Jaws,' 'Star Wars,' 'Raiders of the Lost Ark,' and the Return of the Classical Hollywood Music Style*. Madison, WI: University of Wisconsin Press, 346 pp.

2010. *L'infanzia nel cinema di Steven Spielberg* [Childhood in Steven Spielberg's Cinema]. Imperia: Ennepilibri, 90 pp. (Italian).

Journal Articles and Book Chapters (Peer Reviewed)

2026. 'Sweden's Top Comedians. An Introduction to Hasse&Tage for Non-Swedish Audiences.' In *The Intellect Handbook of Nordic Cinema*, edited by Mariah Larsson and Gunnar Iversen, 130-142. London: Intellect.

2025. 'John Williams: Serendipitous Concert Conductor.' *Émergence·s* 2: 219-245. https://doi.org/10.35562/emergences.474.

2025. 'The Sound of Madness and Horror. Music and Multiple Authorship in *Profondo Rosso*.' In *Scoring Italian Cinema. Patterns of Collaboration*, edited by Giorgio Biancorosso and Roberto Calabretto, 163-178. London: Routledge.

2024. 'Canonizing John Williams.' *19TH-Century Music* 48 (1-2): 76–85. https://doi.org/10.1525/ncm.2024.48.1-2.76

2024. '*The ReZort* (2015): Zombies, Refugees, and B-Protocols.' *Cinémas – Journal of Film Studies* 30 (3): 99-121. https://doi.org/10.7202/1111122ar

2024. 'Inizio e fine della musica "classica" di Hollywood' [The Beginning and End of the "Classical" Hollywood Music]. In *Il Novecento attraverso lo specchio musicale*, vol. II, edited by Virgilio Bernardoni, 87-112. Bergamo: Sestante Edizioni/Bergamo University Press.

2023. 'From Dionysia to Hollywood: An Introduction to Comedy's Long (and Bumpy) Road.' In *The Palgrave Handbook of Music in Comedy Cinema*, edited by Emilio Audissino and Emile Wennekes, 3-23. London: Palgrave Macmillan.

2023 (with Chloé Huvet). 'Irony, Comic, and Humorous Touches. The Comedic Sides of John Williams.' In *The Palgrave Handbook of Music in Comedy Cinema*, edited by Emilio Audissino and Emile Wennekes, 689-706. London: Palgrave Macmillan.

2023. 'John Williams.' In *Oxford Bibliographies Online* in 'Cinema and Media Studies', edited by Krin Gabbard. Oxford/New York: Oxford University Press, 21 February 2023. https://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0367.xml

2022. 'From Separation to Integration. Strengths and Weaknesses of Sound-design Film Music.' In *Filigrane - Musique, Aesthetics, Sciences, Société* 27, (December), online. https://revues.mshparisnord.fr/filigrane/index.php?id=1328 .

2022. 'The Ah, Ha, Ha! Moment: A Gestalt Perspective on Audiovisual Humour.' In *Cinéma & Cie. Cinema and Media Studies Journal* 22 (38): 97-116. https://doi.org/10.54103/2036-461X/16912

2022. '*Police Squad!*. The Zucker-Abrahams-Zucker Style VS the Substance of Traditional Television'. In *Moments in Television. Substance/Style*, edited by Sarah Cardwell, Lucy Donaldson, and Jonathan Bignell, 178-201. Manchester: Manchester University Press.

2021. 'New Hollywood's "Zany Godards": A "Shirley" Serious Assessment of Zucker-Abrahams-Zucker.' In *New Wave, New Hollywood: Gender, Reassessment, Recovery and Legacy*, edited by Nathan Abrams and Gregory Frame, 79-100. London/New York: Bloomsbury Academic.

2020. '"The Shark Is Not Working" – but the Music Is. Scoring a Hit with *Jaws*.' In *The Jaws Book: New Perspectives on the Classic Summer Blockbuster*, edited by Ian Hunter and Matthew Melia, 65-78. London/New York: Bloomsbury Academic.

2020. 'A Matter of Form, Style, and Monsters. A Comparative Analysis of *Reazione a catena* and *Friday the 13th*.' *L'avventura. International Journal of Italian Cinema and Media Landscapes* 6 (1): 3-22. https://www.rivisteweb.it/doi/10.17397/97432

2020. 'The Function of Mickey-Mousing. A Re-assessment'. In *Sound & Image: Audiovisual Aesthetics and Practices*, edited by Andrew Knight-Hill, 145-160. London/New York: Routledge/Focal Press.

2019. '"Behold the Newest Technological Sensation! With Music!". The Use of Music in the Silent Cinema'. In *Music and the Second Industrial Revolution*, edited by Massimiliano Sala, 429-447. Turnhout: Brepols.

2019. 'The Multiform Identity of Jazz in Hollywood.' In *Cinema Changes: Incorporations of Jazz in the Film Soundtrack*, edited by Emile Wennekes and Emilio Audissino, 85-97. Turnhout: Brepols.

2019 (with Emile Wennekes). 'Prologue. A Reel Jazz Survey.' In *Cinema Changes: Incorporations of Jazz in the Film Soundtrack*, edited by Emile Wennekes and Emilio Audissino, ix-xxvi. Turnhout: Brepols.

2019. '*The Final Girls* (2015) as a Video Essay: A Metalinguistic Play with Genre and Gender Conventions.' In *Gender and Contemporary Horror in Film*, edited by Samantha Holland, Steven Gerrard, Robert Shail, 219-235. Bingley: Emerald Publishing.

2018. '*Rediscovering a Film; Revisiting a Film; Damaging a Film. A Musical Comparison of Three DVD Editions of* Nosferatu.' In *Music and Sound in Silent Cinema. From the Nickelodeon to The Artist*, edited by Ruth Barton and Simon Trezise, 174-186. London/New York: Routledge.

2018. '"Commutation Tricks" and "Forced Marriages". The Manipulation of the Soundtrack as a Tool for Film/Music Analysis.' In *Cinergie* no. 13 (July): 37-46. https://doi.org/10.6092/issn.2280-9481/7876

2018 (with Frank Lehman). 'John Williams Seen from the Podium. An Interview with Maestro Keith Lockhart.' In *John Williams. Music for Films, Television, and the Concert Stage*, edited by Emilio Audissino, 397-408. Turnhout: Brepols.

2018. 'Introduction. John Williams, Composer.' In *John Williams. Music for Films, Television, and the Concert Stage*, edited by Emilio Audissino, ix-xxiv. Turnhout: Brepols.

2017. 'A Gestalt Approach to the Analysis of Music in Films.' *Musicology Research* 2 'Music on Screen. From Cinema Screens to Touchscreens' no. 2 (Spring): 69-88. www.musichealthandwellbeing.co.uk/publications/emilioaudissino-agestaltapproachtotheanalysisofmusicinfilm

2017. 'John Williams and Contemporary Film Music.' In *Contemporary Film Music. Investigating Cinema Narratives and Composition*, edited by Lindsay Coleman and Joakim Tillman, 221-236. London: Palgrave Macmillan.

2016. 'Gottfried Huppertz's *Metropolis*. The Acme of "Cinema Music."' In *Today's Sounds for Yesterday's Films. Making Music for Silent Cinema*, edited by K. J. Donnelly and Ann-Kristin Wallengren, 45-63. London: Palgrave Macmillan.

2016. 'Archival Research and the Study of the Concert Presentations of Film Music. The Case of John Williams and the Boston Pops Orchestra.' *The Journal of Film Music* 6 (2): 147-173, http://dx.doi.org/10.1558/jfm.v6i2.30701.

2015. 'Due note di credibilita'. John Williams e *Lo squalo*' [Two Notes of Credibility. John Williams and *Jaws*]. *Cinergie* 7 (March): 36-44 (Italian). https://doi.org/10.6092/issn.2280-9481/6968

2014. 'Bicycles, Airplanes and Peter Pans: Flying Scenes in Steven Spielberg's Films.' *CINEJ Cinema Journal* 3 (2): 103-119. http://dx.doi.org/10.5195/cinej.2014.111

2014. 'Film Music and Multimedia: An Immersive Experience and a Throwback to the Past'. In *Jahrbuch Immersiver Medien 2014: Sounds, Music & Soundscapes*, edited by Patrick Rupert-Kruse, 46-56. Marburg: Schüren Verlag.

2014. 'Overruling a Romantic Prejudice. Forms and Formats of Film Music in Concert Programs.' In *Film in Concert. Film Scores and their Relation to Classical Concert Music*, edited by Sebastian Stoppe, 25-43. Glücksstadt: VWH Verlag.

2014. 'Golden Age 2.0: John Williams and the Revival of the Symphonic Film Score.' In *Film in Concert. Film Scores and their Relation to Classical Concert Music*, edited by Sebastian Stoppe, 109-123. Glücksstadt: VWH Verlag.

2014. 'Dubbing as a Formal Interference. Reflections and Examples.' In *Media and Translation: An Interdisciplinary Approach*, edited by Dror Abend-David, 97-118. London/New York: Bloomsbury Academic.

2013. 'The Aesthetic Cost of Marketing. The Economical Motivation of Pop Songs in Films.' In *Pratiques et esthétiques. Le coût et la gratuité. Tome 3*, edited by Catherine Naugrette, 41-46. Paris, France: L'Harmattan.

2012. 'Italian Doppiaggio. Dubbing in Italy: Some Notes and (In)famous examples.' *Italian Americana* 30 (1): 22-32, https://www.jstor.org/stable/41440430.

2012. 'John Williams, The Boston Pops Orchestra and Film Music in Concert.' In *Cinema, critique des images*, edited by Claudia D'Alonzo, Ken Slock, and Philippe Dubois, 230-35. Udine, Italy: Campanotto.

2011. 'John Williams, Star Wars and the Canonization of Hollywood Film Music.' In *Il Canone Cinematografico/The Film Canon*, edited by Pietro Bianchi, Giulio Bursi, and Simone Venturini, 273-78. Udine, Italy: Forum.

Reviews, Short Articles, and Encyclopaedia Entries

2026. 'Film Music in Italy.' In *Encyclopedia of Popular Music of the World*, Volume XIII: Genres, edited by John Shepherd and David Horn, 741-752. New York: Bloomsbury.

2025. 'Williams, John Towner.' In DEUMM – Dizionario Enciclopedico Universale della Musica e dei Musicisti, online, 44 pp., https://deumm.org/articles/deu37667/1.0/deu37667 .

2020. 'It's "Shirley" Something to Remember: *Airplane!* 40 Years Later.' *JewTh!nk*, online, 4 November, https://www.jewthink.org/2020/11/04/its-shirley-something-to-remember-airplane-40-years-later/.

2020. 'Ennio Morricone: A Versatile Composer with a Distinct Sound.' *The Conversation*, online, 7 July, https://theconversation.com/ennio-morricone-a-versatile-composer-with-a-distinct-sound-142190.

2018. 'Earl Wild and American Popular Music.' Booklet essay for *Earl Wild. The Complete Transcriptions and Original Piano Works. Volume 3*, CD, Giovanni Doria Miglietta, pianist. London: Piano Classics, 2018.

2018. 'Review of Angela Ida De Benedictis's *La musica alla radio 1924-1954. Storia, effetti, contesti in prospettiva europea*.' *Journal of Italian Cinema and Media Studies* 6 (3): 432-33.

2018. 'Innovation and Tensions: Italian Cinema and Media in a Global World, First International Conference, Journal of Italian Cinema and Media Studies.' *Journal of Italian Cinema and Media Studies* 6 (1): 123-27.

2018. 'John Williams e *Star Wars. "Torniamo all'antico e sarà un progresso"*' [John Williams and *Star Wars*]. *Musica* 297, June 2018, 46-51.

2015. 'Largo ai grandi vecchi. Il ritorno di Ennio Morricone e John Williams. [Make Way to the Elderly Greats. The Return of John Williams and Ennio Morricone].' *Artintime*, December, 26-27, (Italian). http://issuu.com/artintime/docs/dicembre_def_def_def

2014. 'How One Man Changed the Landscape of Film Music.' *The Conversation*, online, 25 July, http://theconversation.com/how-one-man-changed-the-landscape-of-film-music-29191.

2013. 'Hollywood Film Music and Ethnic Diversity.' In *Multicultural America. A Multimedia Encyclopedia*, edited by Carlos E. Cortés, 1101-1103. Thousand Oaks, CA: SAGE.

2013. 'Motion Pictures.' In *Multicultural America. A Multimedia Encyclopedia*, edited by Carlos E. Cortés, 1492-1496. Thousand Oaks, CA: SAGE.

2012. 'Italians and the Oscars.' *Italian Americana*, Spring Web Issue, http://www.academia.edu/3826441/Italians_and_the_Oscars.

2011. '"Se l'avventura ha un nome, questo dev'essere John Williams." Le musiche di *Tintin*. ["If Adventure has a name, it must be John Williams." *Tintin*'s Music].' *Filmcritica*, 620, December, 518-526 (Italian).

2011. 'Il terrore viene dagli abissi. John Williams e la musica de *Lo Squalo*. [Dread from the Abyss. John Williams and the *Jaws* Score].' *Almanacco Horror Magazine*, Summer, 116-119 (Italian).

2011. 'A Tribute to Nino Rota.' *Italian Americana*, Spring Web Issue, https://www.academia.edu/4786572/A_Tribute_to_Nino_Rota.

2011. 'Bernard Herrmann e il suono della paura. [Bernard Herrmann and the Sound of Fear].' *Almanacco Horror Magazine*, Spring, 116-119 (Italian).

2010. 'Metropolis, una storia infinita. [Metropolis, a Never-ending Story].' *Filmcronache*, October/December, 44-53 (Italian).

2010. 'La lunga stagione dei vampiri. [Vampires' Long Season].' *Filmcronache*, January/March, 38-45 (Italian).

Conference Papers and Talks

2026, conference paper. 'The "Sound-design Style" of the Digital Era, or: A Soundtrack to the "Dopamine Nation"?' Conference of the 'Music and Media' group of the IMS (International Musicological Society), 'Directions and Aesthetics of the Digital Era', University College Dublin, Dublin, Ireland, 12 June 2026.

2025, conference paper. 'The Unpredictability of Comedy in Media Markets. The Case of Hasse & Tage Outside Sweden.' Medieforskningens dag – Framtidens medieanvändning (Media Research Day – The Future of Media Use), organised by SMEA (Svenska Medieproduktions-Akademier). Linnaeus University, Kalmar, Sweden, 19 November 2025.

2025, conference paper. 'Cinema is Death (and Ageing) at Work. Film as an Archival Mirror'. The Older, The Better! Ageing Celebrity in Contemporary Media and Sport Contexts, international conference, University of Bologna, Bologna, Italy, 16 September 2025.

2025, conference paper. 'Immersive Atmospheres in Contemporary Hollywood Cinema: The Somatic Function of Film Music.' Media Atmospheres international symposium, Jönköping University, Jönköping, Sweden, 2 May 2025.

2024, conference paper. 'Scoring in a Wilder Key. Musical Masquerade in Billy Wilder's Comedies.' XX MaMI, Music and the Moving Image Conference, New York University, New York, USA, 25 May 2024.

2024. Speaker in the online panel organised by the "Sound and Music Special Interest Group" of the SCMS (Society for Cinema and Media Studies) on the topic 'Speaking Between the Lines: Telephone Voices in Screen Representation', 8 May 2024.

2023, conference paper. 'John Williams on the Podium.' Film Music Between the Movies and the Concert Hall conference, University of Graz, Graz, Austria, 24 November 2023.

2023, conference paper. '*Swan Lake* and *Dracula*. From the 1931 Tod Browning Film to the 1979 John Badham Remake.' Sound on Screen conference, Oxford Brookes University, Oxford, UK, 6 July 2023.

2023. 'Italianate Sounds for French Actors Passing for Italians Characters. Ennio Morricone's Timbral Choices for Le clan des Siciliens.' Conference of the 'Music and Media' group of the IMS (International Musicological Society), 'Musique et son dans les médias audiovisuels francophones', Université d'Évry Paris-Saclay, Paris, France, 20 June 2023. https://mediaserveur.univ-evry.fr/videos/emilio-audissino-italianate-sounds-for-french-actors-passing-for-italian-characters/

2023. **Invited Talk.** 'La musica e il film', public lecture within the 60th International Piano Festival of Bergamo and Brescia, co-organised by the University of Bergamo and Fondazione Teatro Donizetti, Bergamo, Italy, 5 June.

2023, conference paper. 'From Johnny to John. The Comic and The Humorous in John Williams.' XIX MaMI, Music and the Moving Image Conference, New York University, New York, USA, 28 May 2023.

2022, **keynote talk**. 'The Other Side of John Williams: Bringing Film Music to Concert Halls.' John Williams conference, Evry Paris-Saclay University, Paris, France, 7 December 2022. https://mediaserveur.univ-evry.fr/videos/keynote-1-emilio-audissino_77621/

2022, **invited talk**. 'John Williams: The Concert Conductor.' Higher Research Seminar Series, Department of Cultural Sciences, Gothenburgh University, Sweden, 6 October 2022.

2022, conference paper. 'John Williams, from Comic to Humour: The Pre-Star Wars Period.' Panel on music in comedy cinema, Conference of the 'Music and Media' group of the IMS (International Musicological Society), 21st Quinquennial IMS Congress (IMS2022), Department of Music Studies, National and Kapodistrian University of Athens, Greece, 23 August 2022.

2022, conference paper. 'Bringing Film Music Outside of the Screen: Conductor John Williams.' XVIII MaMI, Music and the Moving Image Conference, New York University, New York, USA, 28 May 2022.

2022, conference paper. '*Swan Lake* and *Dracula*. From the 1931 Tod Browning Film to the 1979 John Badham Remake.' Classical Music in Contemporary Media conference, University of Gothenburg, Sweden, 15 May 2022.

2022, conference paper. 'Countering Breakdown with Recovery and Reconciliation. The Case of Live-accompanied Multimedia Films.' Media Breakdown and Recovery Conference, Lund University, Sweden, 16 March 2022.

2022, **invited talk**. 'Bringing Film Music Outside of the Screen. Conductor John Williams.' Higher Research Seminar Series, Department of Musicology, Stockholm University, Sweden, 24 February 2022.

2021, **keynote talk**. 'Biblical References and Ominous Anticipations in John Williams's Score for

Raiders of the Lost Ark.' First 'Sound on Screen' Conference, Oxford Brookes University, UK, 17 June 2021.

2021, **keynote talk**. 'The Agency of Music in Audiovisual Artefacts. A Gestalt-based Approach.' 2021 meeting of the SMEA – Svenska Medieproduktionsakademier, Sweden, 17 May 2021.

2020, **invited talk.** '*Salvaging a Film and Reviving the Tradition. The Historic Role of John Williams's* Jaws *Score.'* Music Seminar Series at Dublin City University, School of Theology, Philosophy, and Music, Faculty of Humanities and Social Sciences, Ireland, 3 November 2020.

2020, **invited talk**. 'Teaching Cinema, Music, and Film Music with *Star Wars*.' Professional Teaching Institute, City University of London, UK, 2 March 2020.

2019, conference paper. '*2 Broke Girls*: Flattening Kat Dennings into Max Black. Screenwriting and Character Complexity in the Sitcom Format.' Writing for Screens Symposium, University of Portsmouth, UK, 14 June 2019, https://www.port.ac.uk/news-events-and-blogs/blogs/conferences/writing-for-screens-symposium-recap; https://youtu.be/0Wg70u1DJAk

2019, keynote talk. 'Sound-logos, Olympics, Presidents, and Other Celebrations. When John Williams Scores for the Mass Media.' Conference of the 'Music and Media' group of the IMS (International Musicological Society), 'Sounds of Mass Media: Music in Journalism and Propaganda', Linnaeus University, Växjö, Sweden, 8 June 2019.

2019, conference paper. 'The "Spatial Perceptive Function" of Film Music: When Music Tells You What and Where to Look.' Conference 'Mapping Spaces, Sounding Places. Geographies of Sound in Audiovisual Media', University of Pavia, Cremona, Italy, 19 March 2019.

2018, **invited talk**. 'The Importance of John Williams.' Centre for International Film Research, Film Department, University of Southampton, Southampton, UK, 29 October 2018.

2018, **invited talk**. 'The Importance of John Williams.' Utrecht Colloquia in the Musicologies 2018/2019, Utrecht University, Utrecht, NL, 17 October 2018.

2018, conference paper. '*Episodes* and *Real Rob*: Celebrities at Their Worst.' 4th International Celebrity Studies Conference 'Desecrating Celebrities', Università La Sapienza, Rome, Italy, 28 June 2018.

2018, conference paper. 'The Agency of Music in Audiovisual Artefacts. A Gestalt-based Approach.' Conference of the 'Music and Media' group of the IMS (International Musicological Society), University of Salamanca, Spain, 14 June 2018.

2017, conference paper. 'Zucker-Abrahams-Zucker: New Hollywood's "Zany Godards."' The American New Wave: A Retrospective, conference at the Bangor University, UK, 4 July 2017.

2017, conference paper. 'Bringing *The Nanny* to the Italian Audience. Dubbing as Adaptation and Assimilation.' Journal for Italian Cinema and Media Studies conference, American University of Rome, Italy, 10 June 2017.

2017, **keynote talk**. 'Jazz, Hollywood Cinema, and John Williams.' When Jazz Meets Cinema conference, Lovere, Italy, 6 May 2017.

2016, conference paper. 'Film Music in Concert. The Case of the Boston Pops Orchestra.' Society for American Music 42nd annual conference, Boston, Massachusetts, U.S.A., 10 March 2016.

2015, conference paper. 'Archival Research and the Study of the Concert Presentations of Film

Music.' Audio-Visual Archives conference, the British Library, 18 July 2015.

2015, conference paper. 'The "Ancrage" Effect of Film on Music in Film-Music Concert Pieces.' Listening Cinematically conference, Royal Holloway, University of London, 25 June 2015.

2014, conference paper. 'When the Score Tells More: Music and Connotations in *Raiders of the Lost Ark*', 20th SERCIA Conference 'Movies and Music: National and Transnational Approaches'. Radboud University, Nijmegen, Netherlands, 18 September 2014.

2014, conference paper. 'Building an Emotive Framework: The Macro-Emotive Function of Film Music', conference 'Music for Audio-Visual Media', University of Leeds, Leeds, U.K., 5 September 2014.

2014, conference paper. 'Creative Energy without Creative Industry: Mario Bava', NECS (European Network for Cinema and Media Studies) conference, Università Cattolica del Sacro Cuore, Milan, Italy, 21 June 2014.

2014, conference paper. 'Orchestrating a Prejudice: European Misunderstanding of the Use of Orchestrators in Hollywood', MaMI (Music and the Moving Image) conference, New York University, Steinhardt School of Music, New York, U.S.A., 31 May 2014.

2014, conference paper. 'Film Dubbing as Adaptation and (Forced?) Assimilation', 'The Humanities 7th Annual Postgraduate Conference', University of Southampton, Southampton, U.K, 31 March 2014.

2013, conference paper. 'Il cinema è la morte al lavoro [Cinema Is Death at Work]', international conference 'Immagini della morte' [Images of Death], University of Pisa, Italy, 19 April 2013 (Italian).

2013, lecture. 'Musica per film. Proposta per un'analisi stilistica e formale [Film Music. A proposal for a Stylistic and Formalist Analysis]', study day 'Il cinema e le arti [Cinema and the Arts], University of Pisa, Italy, 8 March 2013.

2011, conference paper. 'Émigrés and Hollywood Film Music: The Cases of Max Steiner's *Casablanca* and Erich Wolfgang Korngold's *The Adventures of Robin Hood*', 12th International Conference 'Da Ulisse a... In viaggio verso le terre felici.' [From Ulysses To... Journeys to the Lands of Happiness], University of Genoa, Imperia, Italy, 8 October 2011.

2011, lecture. 'Émigrés and the Political Connotations of Hollywood Music: Two Case Studies', doctoral seminar 'Migrazioni e Migranti' [Migrations and Migrants], University of Pisa, Pisa, Italy, 30 June 2011.

2011, conference paper. 'Il cinema: arte e mercificazione. Il caso delle colonne sonore ''pop'' [Cinema: Art and Commodity. The Case of the ''Pop'' Soundtracks]', international doctoral Summer School 'Arts and Media 2' organised by the University Sorbonne Nouvelle - Paris 3 in San Servolo (Venice), 6 June 2011.

2010, conference paper. 'The Meaning of Flight in Steven Spielberg's Films', 11th International Conference 'Da Ulisse a... Il viaggio aereo tra fantasia e realtà' [From Ulysses To... Air Travelling between Fantasy and Reality], University of Genoa, Imperia, Italy, 9 October 2010.

2010, conference paper. 'John Williams, the Boston Pops Orchestra and Film Music in Concert', 12th International Doctoral Summer School 'Cinema and Contemporary Art 3,' Sorbonne Nouvelle-Paris 3, Paris, France, 6 July 2010.

2010, conference paper. 'John Williams, *Star Wars*, and the Canonization of Hollywood Film Music', 17th International Film Studies Conference 'Film Forum,' Udine, Italy, 17 March 2010.

2009, conference paper. 'Il cinema, l'automobile e la morte al lavoro [Cinema, Cars and Death at Work]', 10th International Conference 'Da Ulisse a... Il viaggio in auto: mito e attualità' [From Ulysses To... Car Travelling: Myth and Contemporaneity], University of Genoa, Imperia, Italy, 3 October 2009 (Italian).

Consultancies, Research Leadership, and Commissions

2026 Peer-review of a film-music article for the journal *Music, Sound, and the Moving Image* (UK).

2026 Peer-review of a film-music article for the journal *Music and the Moving Image* (US).

2026 Peer-review of a film-music manuscript for Cambridge University Press.

2024 Murdoch University, School of Media and Communication, Australia: external examiner for the PhD thesis 'Making Meaning from Original and Existing Film Music: A Filmmaker's Perspective' by Andy Newcombe.

2024 DEUMM (Dizionario Enciclopedico Universale della Musica e dei Musicisti), part of the RILM Group (Répertoire International de Littérature Musicale, Inc., New York): commission to write the entry about John Williams for the new and updated online edition of the historic DEUMM (Italy's equivalent of the Grove Dictionary of Music and Musicians)

2024 Maynooth University, Music Department, Republic of Ireland: external examiner for the PhD thesis 'Composing America: Patriotism, Mythology, and Piety in the Film Scores of John Williams' by Conor Power.

2024 Peer-review of a book proposal, Bloomsbury Academic (US).

2023 University of Nottingham, Humanities, UK: external examiner for the PhD thesis 'Ennio Morricone's Film Music in the Western Genre' by Hugh Benjamin Jacob Maloney.

2023 Peer-review of a book proposal for Routledge (UK).

2022 Filarmonica del Teatro alla Scala, Milan, Italy: commission to write the programme notes for John Williams's debut concert in Italy, La Scala, Milan, 12 December 2022.

2022 University of Sidney, Arts and Social Sciences, Australia: external examiner for the PhD thesis 'The Music-Image: Closing the Methodological Gap between Musicology and Film' by Will Jeffery.

2022 Oxford University Press: commission to write an annotated bibliography on John Williams for the series 'Oxford Bibliographies', www.oxfordbibliographies.com

2022 University Press of Mississippi: endorsement for the film-music book *Improvising the Score*

2021 Consultant for the two John Williams concerts (including the Dutch premiere of the Scherzo and Prelude for Piano and Orchestra) by The North Netherlands Orchestra

and Ralph Van Raat, Utrecht and Groningen, 3-4 February 2022.

2021 Decca Records/Universal Music Group: commission to write the booklet for the CD boxset *John Williams and the Boston Pops on Philips Records.*

2021 Co-organiser and member of the scientific committee of the international conference Italian Film Music, 1950s-1970s: Between Tradition, Innovation, and Internationalisation, Centro Studi Opera Omnia Luigi Boccherini, Lucca, 16-17 October.

2021 Peer-review of a book proposal, Bloomsbury Academic (US).

2020 *Miranda* journal: peer-review for a journal article.

2020 Palgrave Macmillan: consultancy for plagiarism assessment

2019 Bloomsbury Academic: endorsement for the book *Representing Translation. The Representation of Translation and Translators in Contemporary Media*

2019 Peer-reviewer for the journal *L'avventura. International Journal of Italian Film and Media Landscapes*

2019 Syllabus design: commission to write a 45-hour course on film history and production for further-education students (Liceo Scientifico G. P. Vieusseux, Imperia, Italy)

2018-2021 Palgrave Macmillan: Peer-reviewer of multiple book manuscripts (Film and Music)

2018 Peer-reviewer, journal article, for the Danish film-studies journal *16:9*

2018 Film-Studies member of the Scientific Committee for the 10th Music and Media Meeting, organised by the 'Music and Media' (MaM) Study Group of the International Musicological Society and the University of Salamanca, University of Salamanca, Spain, 13-16 June 2018.

2018 The Milan Symphony Orchestra, Italy: Commission to write the programme notes and introduction for the *Williams/Spielberg Collaboration* concert (5 June).

2017- Routledge: Peer-reviewer of multiple book manuscripts (Film and Music), and consultancy on the new edition of *On the Track: A Guide to Contemporary Film Scoring*

2017 The Milan Symphony Orchestra, Italy: Commission to write the introductory text to the live-accompanied screening of *Raiders of the Lost Ark* (28-29 June).

2016-2018 Direction of a Commissioned Research Project. 'John Williams: Music for Film, Television, and Concert Stage': appointed by the 'Centro Studi Opera Omnia Luigi Boccherini' as the designer of a two-year research project and coordinator of an international research team of eighteen scholar working on the diverse aspects of the work of the composer John Williams. The projected outcome has been a collection of essays published by Brepols.

2016 Member of the Scientific Committee for the conference 'When Jazz meets Cinema' (Lovere, BG, Italy, 5-7 May 2017).

2016 Peer Reviewer, journal article, *Journal of Musicological Research*.

2016 The Milan Symphony Orchestra, Italy: Commission to write the programme notes and introduction for the *A Tribute to John Williams* concerts (25-28 August).

2016 Royal College of Music, London: external member in a doctoral transfer exam panel. Research project: 'Paracinematic Programme Music: A Reflection on Musical Narrative from the Composer's Perspective' (27 July).

2016 The Milan Symphony Orchestra, Italy: Commission to write the programme notes and introduction, updated with the music from *The Force Awakens*, for the '*Star Wars*: A Musical Journey' concerts (14-17 July). Also invited as a speaker at the pre-concert talk on 14 July.

2015 Cambridge University Press: Consultancy for and revision of an English translation of an Italian article by musicologist Sergio Miceli ('Leone, Morricone and the Italian way to revisionist westerns') for the *Cambridge Companion to Film Music*, edited by Mervyn Cooke and Fiona Ford.

2015 The Milan Symphony Orchestra, Italy: Commission to write an introductory note to the 'Golden Age of Hollywood' concerts (20-23 August).

2015 The Milan Symphony Orchestra, Italy: Commission to write the programme notes and introduction for the '*Star Wars*: A Musical Journey' concerts (3-6 September). Also invited as a speaker at the pre-concert talk on 3 September.

2014 Library of the Congress, Washington D.C., U.S.A.: Commission to write an essay on *Star Wars* for the 'National Recording Registry': http://www.loc.gov/programs/static/national-recording-preservation-board/documents/Star%20Wars-AUDISSINO.pdf

2012 Radio France Culture, Paris, France: consulted as a John Williams scholar for Alexandre Tylski's radio documentary 'Steven Spielberg & John Williams – Le mage et le savant' aired on 17 May.

Presentations, Interviews, and Outreach Activities

2026 Invited as an expert on film sound in the podcast series 'La macchina del significato' [The meaning machine], introductory lessons in film theory and technique, University of Pavia. https://open.spotify.com/episode/3mdWLKGFO5NbpmtOQjIN0j

2026 Public outreach event: 'John Williams', Teatro Tommaso Salvini, Imperia, 29 March 2026.

2026 2026. Interviewed by the national newspaper *Repubblica* for an article on the 40th anniversary of *9½ Weeks* published in the culture section *D di Repubblica*, 23 January 2026, https://d.repubblica.it/culture/2026/01/23/news/9_settimane_e__40_anni_dopo_film_rivoluzione_del_sesso_sul_grande_schermo-425113557/

2025 Introduction to the 100th anniversary screening of *Battleship Potëmkin*, Cineforum Imperia, Cinema Centrale, Imperia, Italy, 17 February 2025. https://www.lastampa.it/imperia-sanremo/2025/02/18/news/la_corazzata_potemkin_per_la_serata_in_ricordo_di_felice_feli_delucis-15009338/

2024 Guest on an episode of "Talking Soundtracks" celebrating the 10th anniversary of the publication of own book *John Williams's Film Music*, distributed on the *Cinematic Sound Radio Podcast*, 16 September 2024. https://www.cinematicsound.net/talking-soundtracks-interview-with-emilio-audissino/

2024 Featured as a John Williams expert in the extensive interview "John Williams and *Star Wars*, 1977: A Turning Point in Space Music" (pp. 68-93), in Chris Carberry, *The Music of Space: Scoring the Cosmos in Film and Television*. Jefferson, NC: McFarland Publishing, 2024.

2024 Guest on the podcast series "Humpodd" (in which faculty members are invited to present their research to the general audience), 8 February 2024, Faculty of Arts and Humanities, Linnaeus University, recorded live during the annual "Faculty Day". https://humpodd.wordpress.com/2024/02/10/humpodd-live-jaws-raindrops-and-takete/

2023 Special Guest, along with former members of the London Symphony Orchestras, at the 'Live Meeting in London' at NBC Universal London, organised by The Legacy of John Williams as a collateral event for the 'John Williams' Music from *Star Wars*' concert of the Royal Philharmonic Orchestra at the Royal Albert Hall. 21-22 October 2023, London, UK.

2023 Guest on Malin Båth's show *Kulturstudion* (https://www.svtplay.se/kulturstudion), SVT (Sweden's Public Television), 30 September 2023, SVT2 (prime time), to introduce the broadcasting of the John Williams Berlin concert with the Berliner Philharmoniker.

2023 Cited by the music theorist Frank Lehman in a piece on Indiana Jones for the New York Times (7 July): https://www.nytimes.com/interactive/2023/07/07/opinion/indiana-jones-movie-john-williams-music.html

2023 Interviewed by Darryn King for a John Williams profile published in *The New York Times* (24 June): https://www.nytimes.com/2023/06/24/movies/john-williams-indiana-jones-dial-of-destiny.html

2023 Concert presentation: introduction to the programme of the John Williams concert by the Lund University Academic Orchestra, Odeum, 6 May 2023, Lund, Sweden.

2023 France TV: consulted and interviewed by Pierre Godon for an article on John Williams: https://www.francetvinfo.fr/culture/cinema/star-wars-indiana-jones-jurassic-park-john-williams-le-compositeur-qui-a-change-la-facon-dont-vous-ecoutez-les-films_5607740.html

2022 Pre-concert talk: introduction for the attendees of the open rehearsal of John Williams's debut concert in Italy with the Filarmonica della Scala. Teatro alla Scala, 11 December 2022, Milan, Italy

2022 Presenter in the symposium on John Williams for the general public and consultant for the film retrospective on John Williams and Steven Spielberg, both organised by the Cineteca di Milano and Museo Interattivo del Cinema (Film Archives and Interactive Film Museum of Milan), 26 November 2022, Milan, Italy

2022 Amazon produces and releases the audio CD and the Audible version of *The Film Music of John Williams*: https://www.amazon.com/Film-Music-John-Williams-

Hollywoods/dp/B0BDSZ43YS

2022 Invited guest on the podcast 'Boston Calling. Legendary Musicians of the Boston Symphony Orchestra and the Boston Pops Reunite to Celebrate John Williams', hosted by The Legacy of John Williams.com, 30 June 2022: https://thelegacyofjohnwilliams.com/2022/06/30/boston-calling-video/

2021 Invited guest on the video podcast 'The Legacy Conversations Video Series Episode 2: Emilio Audissino', hosted by The Legacy of John Williams.com, 24 September 2021: https://thelegacyofjohnwilliams.com/2021/09/24/legacy-conversations-emilio-audissino/

2020 Consulted and cited by Alex Ross in an article published in *The New Yorker* (21 July): https://www.newyorker.com/culture/persons-of-interest/the-force-is-still-strong-with-john-williams

2019 'John Williams. Music for Films, Television, and the Concert Stage.' Special one-hour episode of 'Qui comincia', Rai Radio 3, Italy, 20 July 2019: https://www.raiplayradio.it/audio/2019/07/QUI-COMINCIA---John-Williams-Music-for-Films-Television-and-the-Concert-Stage--991f4a2f-eeec-405c-bc3d-2847e5b68163.html

2016 'The Film Music of John Williams.' Radio Interview on the 'Mark Forrest Show', BBC Radio, UK, aired on 17 October 2016: http://www.bbc.co.uk/programmes/p013f6ml

2015 'From *Star Wars* to *Home Alone*: The Music of John Williams.' Radio interview on A Martinez's programme 'Take Two', 89.3 KPCC Southern California, USA, aired on 14 December 2015: http://www.scpr.org/programs/take-two/2015/12/14/45563/from-star-wars-to-home-alone-the-music-of-john-wil/

2014 'Discovering John Williams: Conversation with Emilio Audissino', interview and translation by Maurizio Caschetto, *Colonne Sonore*, 18 November 2014: http://www.colonnesonore.net/contenuti-speciali/interviste/3440-discovering-john-williams-conversation-with-emilio-audissino.html.

2014 'Emilio Audissino on John Williams's Film Music', interview by Brian McCreath, aired before and during the intermission of the live broadcast of John Williams's 'Film Night' concert at Tanglewood, 2 August 2014, WGBH/WCRB, Boston, USA: http://www.wgbh.org/programs/The-Boston-Symphony-Orchestra-in-Concert-1641/episodes/Film-Night-at-Tanglewood-with-John-Williams-51514.

2014 'Emilio Audissino on Film Scores by John Williams.' 30-minute radio talk with Brian McCreath on the programme *WCRB Journal*. WGBH, Boston, USA: http://www.wgbh.org/programs/episode.cfm?featureid=53998

2014 'Emilio Audissino: John Williams's Film Music.' Book presentation hosted by Ron Della Chiesa at Barnes & Nobles bookstore, Prudential Center, 800 Boylston Street, Boston, MA, USA, 9 June 2014. http://store-locator.barnesandnoble.com/event/4702446; http://www.bostonhospitalityindustry.com/2014/06/barnes-and-noble-to-host-john-williams.html.

2014 'The Movie Music of John Williams with Emilio Audissino.' One-hour talk on Norman Gilliland's radio programme 'University of the Air', WPB (Wisconsin Public Radio), Madison, WI, USA., aired on 16 June 2014: http://www.wpr.org/shows/movie-

music-john-williams.

2014 'John Williams's Film Music.' One-hour interview on Stu Levitan's radio programme 'Books and Beats', 92.1 The Mic, Madison, WI, USA., aired on 18 May 2014: http://www.themic921.com/onair/books-and-beats-with-stu-levitan-28981/may-2014-12315584.

2009-2020 Member of the board of directors of the cine-club 'Cineforum Imperia': www.cineforumimperia.it

Research Travels and Visits

2014 University of Wisconsin–Madison, U.S.A.: Visiting Scholar (Department of Communication Arts), May. Consultations with David Bordwell, Kristin Thompson, and Jeff Smith.

2011 International Summer School 'Arts and Media 2' organised by the University Sorbonne Nouvelle - Paris 3 in San Servolo (Venice), 6/10 June

2007-2011 Research travel to Boston (MA, U.S.A) each May to attend and study John Williams' film music concerts in preparation for the Ph.D. dissertation

2010 International Summer School 'Cinema & Contemporary Arts 3' organised by the University Sorbonne Nouvelle - Paris 3 in Paris, 28 June/9 July

2010 Three-week period in Boston (MA, U.S.A.) to do archival research in the Boston Symphony Archive and the WGBH Educational Foundation Video Archive.

2009 VII MAGIS International Film Studies Spring School organised by the University of Udine in Gorizia, Italy, 27 March/2 April

Other Professional Experience

2003-2020 **Free-lance Film-maker and Screenwriter**.
Author of documentaries, commercials, and short films. Writer of the pilot episode and first-season development of the drama/crime TV Series *Blu Riviera* (co-creator and screenwriter), and the award-winning comedy/horror TV series *The Dead Won't Shut Up!* (pilot-episode script). https://www.emilioaudissino.eu/film-making-stuff/

2011-2013 **Film Web Editor** for the academic journal *Italian Americana* (University of Rhode Island/American Italian Historical Association) www.italianamericana.com

2006 **Internship** at 'Telenova,' Milan: TV production, www.telenova.it/storia.htm

2006 **Internship** at 'The Family,' Milan: Film production, www.thefamilyfilm.it/

Other Skills

- ITALIAN: Native speaker
- ENGLISH: Proficiency and fluency in reading, writing, and speaking
- FRENCH: Good reading; Basic writing and speaking
- SWEDISH: Basic reading, writing, and speaking

- MUSIC STUDIES: piano, harmony, counterpoint, composition, and orchestration.

- SOFTWARE: MS Office; Libre Office; Acrobat; TurnItIn; Blackboard; MyMoodle; WordPress; Cubase; Finale; Adobe Premiere; GIMP; Photoshop; Final Draft; Fade In Professional Screenwriting.