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### Citizenship

Canadian, U.S.

### Education

Ph.D., M.A. University of Iowa: Film and Broadcasting  
B.A., Honors, Trinity College (Hartford), English

### Academic Positions

Professor, University of Michigan. Screen Arts and Cultures (Jan. 2012--present)  
Professor, University of Arizona, Gender and Women's Studies (2004-Dec. 2011)  
Affiliate of: Dept of Media Arts; Institute of LGBT Studies  
Associate Professor, University of Arizona (2000-2004)  
Associate Professor, University of Toronto, Graduate Centre for the Study of Drama and  
Innis College, Cinema Studies Program (1993-2000)  
Assistant Professor, University of Florida, Cinema Studies/Dept. of English (1987-1993)  
Affiliate of Women's Studies Program

### Publications: Books

*Brass Diva: The Life and Legends of Ethel Merman* Univ. of California Press (2007). Paperback  
Edition (2009)

*The New German Cinema: Music, History, and the Matter of Style*, Univ. of California Press  
(2003). Paperback Edition (2004)

*Music and Cinema* Editor, with David Neumeyer and James Buhler, Wesleyan Univ. Press,  
(2000)

*Strains of Utopia: Nostalgia, Gender, and Hollywood Film Music*, Princeton Univ. Press, (1992)  
---Japanese translation, Heibonsha Press, Tokyo (1994)

### Essays in Books

“The Mutating Musical and *The Sound of Music*,” *The Oxford Handbook of New Audiovisual Aesthetics*, eds. J. Richardson, C. Gorbman, C. Vernallis, Oxford U. Press, 2013:251-65.

“Teaching Film Music,” *Teaching Film*, eds. P. Petro and L. Fisher. (MLA Publications, 2012)

“Repetition in Fassbinder's Queer 'Monomusical,’” *A Companion to Rainer Werner Fassbinder*, ed. Brigitte Peucker. Wiley-Blackwell (2012) 313-323.

“Undoing Act Five: Histories, Bodies, and Operatic Remains” in Kluge's *The Power of Emotion Alexander Kluge: Raw Materials for the Imagination*, ed. Tara Forrest, Amsterdam University Press (2012) 211-240. Reprinted chapter from *The New German Cinema*.

“A Tale of Two Cowgirls: Songs, Western Novelty Acts, and 1950s Hollywood,” in *Music in the Western*, ed. Kathryn Kalinak, Routledge (2011) 94-104.

“Affect and Film Music in Wildly Uncaring Circumstances,” *Immediacy and Non-Simultaneity: Utopia and Sound*, eds. D. Diederichsen and C. Ruhm, Academy of Fine Arts, Vienna. (2010) 89-114.

“1996: Movies and Homeland Insecurity,” with D. White-Stanley, *American Cinema of the 1990s: Themes and Variations*, ed. C. Holmlund. Rutgers Univ. Press (2008)

“Somebody's Garbage: Depictions of Turkish Residents in 1990s German Film,” *The Cosmopolitan Screen: German Cinema and the Global Imaginary, 1945 to the Present*, eds. S. Schindler and L. Koepnick. Univ. of Michigan Press (2007) 140-158.

“The music that Lola ran to,” *Sound Matters*, eds. N. Alter and L. Koepnick. Berghahn Press (2004) 197-213.

“Embracing Kitsch: Werner Schroeter, Music and *The Bomber Pilot*” in *Film Music: Critical Approaches*, ed. K. J. Donnelly. Edinburgh Univ. Press (2001). 129-151.

“Strategien der Erinnerung. Musik und Geschichte im Neuen deutschen Film,” *Film und Musik*, eds. R. Schlagnitweit and G. Schlemmer. Vienna: Synema (2001) 39-60.

“Music and History in the New German Cinema,” *Music and Cinema* (see above).

“Sound, Woman and the Bomb: Dismembering the ‘Great Whatsit’ in *Kiss Me Deadly*,” [reprint] *Screening the Past*, an electronic anthology, LaTrobe University (Australia) 2000.  
[http://www.latrobe.edu.au/www/screening\\_the\\_past/](http://www.latrobe.edu.au/www/screening_the_past/)

“The Deaths of Camp,” [reprint] *Camp: Queer Aesthetics and the Performing Subject, A Reader*

ed., Fabio Cleto, Edinburgh Univ. Press/Univ. of Michigan Press (1999) 433-57.

“The Legacy of Modernism: Peer Raben, Film Music and Political After-Shock,” *Cinesonic: Sound and Music in Film* (North Ryde: Australian Film, Television and Radio School), ed. Philip Brophy (1999) 171-88.

“Camp, Music, and the Production of History: Anita and Rosa von Praunheim,” *Queering the Canon: Defying the Sights in German Literatures and Culture*, ed. C. Lorey and J. Plews. Columbia: Camden House (1998) 350-382.

“Containing Fire: Performance in *Paris is Burning*,” *Documenting the Documentary*, ed. Barry Grant. Kent State University Press (1998) 429-45.

“Music and the Melodramatic Past of the New German Cinema,” *Melodrama: Stage, Picture, Screen*, eds. J. Bratton, J. Cook and C. Gledhill, London: British Film Institute, (1994) 106-118