

Program (preliminary)

When the music takes over

Musical Numbers in Film and Television

University of Salzburg (Austria)

March 8-10, 2018



DAY 1: Thursday, 8th March 2018

All presentations, keynotes and registrations will take place at Unipark Nonntal, Erzabt-Klotz-Straße 1, 5020 Salzburg.

8.00-9.00 Registration, Lower Level

9.15 Opening Remarks

Keynote 1, 9.30–10.30

“The Musical Moment, Counter-Memory, Oblivion”

Amy Herzog, Queen’s College, NYC

Room: HS 3, Lower Level

Sessions A1 – A3, 10.45–12.30

A1: Star Performances

Room: tba

Chair: Richard Dyer

Domestication and Empowerment. Dance and Femininity in the Hollywood Musical of the 1950s
Nitya Koch, Freie Universität Berlin

“A Voice Deep Inside’s Getting Stronger”: The Use of Original Songs in *Yentl*
Olaf Jubin, Regent’s University London

A Star Reborn: Performance as Diegesis in George Cukor’s *A Star Is Born*
Robert Gordon, Goldsmiths, University of London

A2: Silent Film Sound in Theory and Practice

Room: tba

Chair: Claus Tieber

Film’s First Musical Moment: The Dickson Experimental Sound Film, 1895
Kathryn Kalinak, Rhode Island College

Musical Moments in Louis Silvers and William Frederick Peters’ score for *Way Down East* (Griffith, 1920)
Gillian B. Anderson, ed. Music and the Moving Image (University of Illinois Press)

What the Eyes Hear, the Ears will See: The Relationship of Soundscape with Silent Film Mise-en-Scène
Robert Israel, Independent Researcher

Silent Movie Music(ians) on Screen: How Four Films Made Period Practices Audible and Visible
Martin M. Marks, Massachusetts Institute of Technology

A3: Local Traditions, Global Entertainment

Room: tba

Chair: Bernhard Fuchs

Realizing Socialist Realism: Musical Numbers in the 1930s Soviet Film Musical
Peter Kupfer, Southern Methodist University

Singing A New Nation into Being: Ri Kōran and Manchukuo Film Musical
Yue Chen, University of Oregon

Belly Dancing: A Route to Emancipation in *Just Like a Woman* (Rachid Bouchareb, 2012)
Bourenane Abderrahemen
Le Mans University

Musical Moments in Turkish Emigration Cinema: Turkish Arabesk and Singer Film Genre and Its Impact on the Representation of the Migration Experience
Deniz Günes Yardimci, Royal Holloway, University of London

Lunch break: 12.30–14.00

Sessions B1 – B3, 14.00–15.45

B1: Variations and Subversion

Room: tba

Chair: Šárka Gmitterková

Music for a (short) while : Music as Subversive Structure in *Equilibrium* (2002), *Gattaca* (1997) and *Dark City* (1998)
Nathalie Vincent-Arnaud, Université Toulouse-Jean Jaurès

Repetition and Difference in Preston Sturges's 1948 Screwball Comedy *Unfaithfully Yours*
Raphaëlle Costa de Beauregard, Université Toulouse-Jean Jaurès

Greystoke: The Legend of Tarzan, Lord of the Apes or Jungle Variations on a Theme by Elgar
Gilles Couderc, Université de Caen

Bach to the Future: Exploring Dystopia with Johann Sebastian in *Solaris* (1972) and *The Terminal Man* (1974)
Frédéric Sounac, Université Toulouse-Jean Jaurès

B2: The Italian Way to Pop: Music and media in the late Sixties and the Seventies

Room: tba

Chair: Maurizio Corbella

Re-locating Feminine Voice in Italian Comedy of the Seventies
Elena Mosconi, University of Pavia

Yuppi Du (Adriano Celentano, 1975): Dance, Music, Performance and the Psychology of Emotion
Massimo Locatelli, Università Cattolica del Sacro Cuore Milan

Whistling the (Italian) Musical Moment
Marco Cosci, University of Pavia

The Dark Side of the Boom: Musical Moments in the Italian Crime and Gangster of the 1970s
Alessandro Bratus, University of Pavia

B3: From Silent to Sound: The Austro-German Case

Room: tba

Chair: Martin M. Marks

The Missing Link: Musical Numbers in Austrian Silent Cinema between Operetta and the Film Musical
Claus Tieber, University of Salzburg

Here Comes the Song. Visual and Narrative Strategies of Embedding Musical Moments in Austrian Silent Cinema
Anna K. Windisch, University of Salzburg

„You have no jazz-appeal“ – American Popular Culture in the Musical Numbers of 1930s and 1940s German Film
Judith Wiemers, Queen's University Belfast

Sessions C1 – C3, 16.00–17.45

C1: New Directions in Musical Television

Room: tba

Chair: Christopher Culp

“This video ate up our production budget”: Parody and Self-Reflexivity in *Crazy ExGirlfriend*
Chelsea McCracken, Beloit College

Supradiegetic Norms in Contemporary American Television Musicals
Jenny Oyallon-Koloski, University of Illinois

Navigating the Integrated Number in the Television Backstage Musical
McQueen, Amanda, University of Wisconsin-Madison

C2: “My Don Juan burns, Christine”: Unmasking music in screen adaptations of The Phantom of the Opera

Room: tba

Chair: Derek Scott

Old-style Theatre and New-style Music: Sexual Mash-ups in *Il mostro dell'opera* (1964)
Cormac Newark, Guildhall School of Music & Drama

El fantasma and the Mexican Film Musical (1959-1965): Musical Moments, Hybridity, and Borrowings from Gaston Leroux's *Le Fantôme de l'Opéra*
Jacqueline Avila, University of Tennessee

Theorising the Moment When Music Takes Over in the Phantom Films: Using Video Essays as a Research Tool

Annette Davison, University of Edinburgh

Phantom Triumphant? The Composer as Aesthetic Judge and Jury in *Phantom* Films 1974–2014

John Snelson, Royal Opera House, London

C3: Dancing Bodies

Room: tba

Chair: Nicole Haitzinger

Layering Meanings - Music and Song as an Element of Screen Performance

Sharon Coleclough, Manchester Metropolitan University

“Embarrassing yet euphoric”: Shame, Performance and the Musical Moment in *Toni Erdmann* (2016)

Rhiannon Harries, University of Cambridge

Choreographed Improvisation? An Approach to Tap Dance Improvisation on Screen

Veronika Bochynek, University of Salzburg

Day 2: Friday, 9th March 2018

8.30-9.30 Registration

Sessions D1 – D3, 9.00–10.45

D1: The Musical Moment as Pivot Rather than Pause

Room: tba

Chair: Claudia Gorbman

From the Musical Moment to the Crystal-song: *La La Land* (2016) and *American Honey* (2016)
Phil Powrie, University of Surrey

The Musical Moment in three Silent Films by Jacques Feyder: Narrative Vector or Emotional Catalyst?
Dominique Nasta, Université Libre de Bruxelles

Musical Moments and Songs in French Cinema: a long tradition?
Martin Barnier, Université Lyon 2

The French Film Musical in the 1930s: the Complex Constitution of a Genre as a Range of Subgenres
Marie Cadalanu, Independent Researcher

D2: Styles, Types and Topics of Classical Hollywood Musical Numbers

Room: tba

Chair: Kathryn Kalinak

Harem Numbers in Hollywood Musicals
Pierre-olivier Toulza, Université Paris Diderot

The Come-back of Burlesque in Hollywood Musical Numbers from the 1950s
Marguerite Chabrol, Université Paris 8

Joël Augros (Respondent, University Bordeaux-Montaigne)

D3: The Voice, the Sound and the Apparatus

Room: tba

Chair:

Positively Spooky: Song & Sound Through a Wire
Ulrich Meurer, University of Vienna

Sounding Bodies: Musical Moments in *Swiss Army Man* (2016)
Rebecca Burditt, Rutgers University

Music on Stage, Choreographies and Lip-Sync in David Lynch's Movies
Emmanuelle Bobée, University of Rouen

Cutting the Lines of Flight: The Truncated Musical Numbers in *Dancer in the Dark*
Milo Sweedler, Wilfrid Laurier University

Sessions E1 – E3, 11.00–12.45

E1: Rethinking Theory

Room: tba

Chair: Phil Powrie

“There may be trouble ahead”: Re-reading Cavell on the Film-Musical
David Wagner, University of Vienna

Post-Walkman Cinema: Music as Ontological Interface in Contemporary Cinema
Jennifer Kirby, University of Auckland

Lacan’s Mirror Stage: Reflections on Subjectivity in Film Musicals
Susanne Scheiblhofer, Independent Researcher

E2: Cinema of Interruption? The Case of Bollywood

Room: tba

Chair: Rajinder Dudrah

Song and Dance Sequences in Indian Family Films by Sooraj R. Barjatya
Györgyi Vajdovich, Eötvös Loránd University

Desiring Bodies and Smoldering Hearts: Performing Femininity through “Voice”
Aysha Viswamohan Iqbal, Namitha Krishnamurthy, and Nakul Krishnamurthy, Indian Institute of Technology

Distancing the Familiar: The “Hat-ke” Songs of *Haider*
Madhavi Biswas, University of Texas

E3: Re-reading Classical Forms

Room: tba

Chair: Guido Heldt

A Hint to a Happy Ending. The Aesthetic and Cultural Surroundings of the German Sound Film in the early 1930s
Ingeborg Zechner, University of Salzburg

Concepts of Choreography: Musical Moments in René Clair’s *À nous la liberté*
Franziska Kollinger-Trucks, University of Salzburg

Fred Astaire, Judy Garland, and the Music-Structural Potential in Performance
John Covach, Eastman School of Music, University of Rochester

Ingmar Bergman’s Musical Moments
Ann-Kristin Wallengren, Lund University

Lunch break: 12.45–14.15

Keynote 2, 14.15–15.15
“Musical Numbers in Bollywood Cinema's Homeland and Diaspora”
Rajinder Dudrah, Birmingham City University
Room: HS 3, Lower Level

Sessions F1 – F3, 15.30–17.15

F1: Queer Readings

Room: tba

Chair:

When Camp Takes Over: Two Musical Numbers in *Strictly Ballroom* and *Priscilla: Queen of the Desert* and What They Tell Us About Australian Cinema
Martin Holtz, Greifswald University

“No Dames!” – Opening Up for Sailor Pleasures in *Hail, Caesar!*
Ralph Poole, University of Salzburg

Pride, Shame and Queer Musical Performativity in *American Horror Story*
Darren Elliott-Smith, University of Hertfordshire

Disneyfying the Musical: Intertextuality and Queer Masculinity in *Galavant*
Eleonora Sammartino, King's College London

F2: All Singing! Musical Moments in Early Sound Cinema

Room: tba

Chair: Gillian B. Anderson

Negotiating the Theatrical, the Cinematic, and a French National Style in the Early Operette Filmée
Hannah Lewis, The University of Texas at Austin

...shall the music take over? The Discourse on the “Musical Moment” during the Transition from Silent to Sound Cinema in Italy
Maurizio Corbella, University of Milan

Portuguese Musical Comedies: The Evolution of Sound and Reality since the 1930s
Kristine Dizon, Universidade Católica Portuguesa

All Singing! All Talking! All British! Early British Musicals find their Voice
Laraine Porter, De Montfort University

F3: Moments Musicaux: Classical Music in European Cinema

Room: tba

Chair: Ann-Kristin Wallengren

The “Tabloid Concerto” in Cinema: Fictional Music for Musical Fiction
James Deaville, Carleton University

Arias and Ensembles in the Film Adaptations of Operas: a Case Study in Silent and Early Sound Cinema

Francesco Finocchiaro and Henriette Engelke, University of Vienna

Le Maître de Musique: When Music is a Character with Lines to Deliver

Cynthia Gonzales, Texas State University

Kunstmusik and its Discontents in Weimar Sound Film: 19th-Century Quotations in Paul Czinner's *Der Träumende Mund* (1932)

Emily Dreyfus, University of Chicago

Keynote 3, 17.30–18.30

“Musical Moment, Crystal-Song, Rich Song”

Claudia Gorbman, University of Washington Tacoma

Room: HS 3, Lower Level

Day 3: Saturday, 10th March 2018

8.30-9.30 Registration

Sessions G1 – G3, 9.00–10.45

G1: Activating Audiences and Performing Fandom

Room: tba

Chair: Györgyi Vajdovich

“Live Action Remake” – Fan Fiction and the Disney Princesses
Guido Heldt, University of Bristol

Sensationalist Feminism, Affect and Fan Culture in the Post-Millennial Neo-Victorian Gothic Musical
Joana Rita Ramalho, University College London

Bollymob-Music Takes Over: From the Movies to the Streets
Bernhard Fuchs, University of Vienna

G2: The Kids Are Alright: Singing and Dancing Teenagers

Room: tba

Chair: Anna K. Windisch

Mediating Romance in Cinema's Musical Moments
Katja Hettich, University of Vienna

Pleasure and Obscenity in *Hairspray* (1988; 2007)
Samantha Colling, Manchester Metropolitan University

“Who would've guessed that everyone in school was a professional dancer?” - The Musical Moment in the Teen Movie
Sabrina Mittermeier, Ludwig Maximilian University of Munich

G3: Repetitions and Differences in European Cinema

Room: tba

Chair: Franziska Kollinger

The Song Commands: Musical Transfers to Popular Culture in Alain Resnais's *On Connaît la chansons*
Herbert Schwaab, University of Regensburg

Melodramlehre: Gender and the Music of *Io sono l'amore*
Campbell Shiflett, Princeton University

Soundtracks of Sanctuary: Musical Numbers as Escapism in Holocaust Cinema
Matt Lawson, Oxford Brookes University

Choreographing Embodied Memories: Tarkovsky's “Levitation Scene” as a Kairotic Musical Chronotope
Estela Ibáñez-García, The University of Hong Kong

Keynote 4, 11.00–12.00
“Is It Their Song? Character and Musical Utterance”

Richard Dyer, King's College, London

Room: HS 3, Lower Level

Lunch Break: 12.00–13.30

Sessions H1 – H3, 13.30–15.15

H1: More than a Number: The Sound of Sex

Room: tba

Chair: Amy Herzog

Music and Dance Numbers as a Substitute for the Sex Act in Pre-Code Musicals
Kostoula Kaloudi, University of Peloponnese

Aerobic Spectacle and Film, or The Work Out as Musical Event
Michael Lawrence, University of Sussex

The Musical Moment as Sexual Utopia in *Duke of Burgundy*
Anna-Elena Pääkkölä, University of Turku

H2: (Beyond) Narration

Room: tba

Chair: Matt Lawson

Musical Numbers and Musical Letters: The Audible Representation of Abstract Form
Julian Caskel, Hochschule für Musik und Tanz Köln

Non-narrative Strategies of Embedding Music in Concept Musical Adaptations
Nils Grosch, University of Salzburg

Lost in Adaptation? The Problems of Transferring Musical Numbers from Stage to Screen and
from Screen to Stage
Agnieszka Zagózdzon, Independent Researcher, Hannover

A Song is A Wish Your Heart Makes: Musical Numbers as Heterotopic Spaces
Lisann Anders, University of Zurich

H3: The Musical Moment as Gender Hyperbole in Postwar Cinema

Room: tba

Chair: Ralph Poole

Hyperbolic Masculinity in the Japanese Popular Song Film
Michael Raine, Western University

Love the Family, Love to Dance: Affect and the Performativity of Belonging in Post-War Hong
Kong Musicals

Hwa-Jen Tsai, National Yang-Ming University

De-Gendering Genre: Mazuyumi Toshirō's Avant-Garde Music in Popular Cinema
Junko Yamazaki, UCLA

Sessions I1 – I3, 15.30–17.15

I1: The Musical-ization of TV Series

Room: tba

Chair: Jenny Oyallon-Koloski

“What’s this cheery singing all about?” Reading the Musical Episode in *Buffy, the Vampire Slayer*

Sylvia Mieszkowski, University of Vienna

“One Minute of Everything at Once”: How Music Shapes the World of BBC’s *Peaky Blinders*
Jessica Shine, Cork Institute of Technology

“This isn’t real, but I just wanna feel”: Musicals, Television, and the Queer Ineffable Passage of Time

Cristopher Culp, University at Buffalo

I2: Play It Again: How Media Transform Musical Moments

Room: tba

Chair: Guido Heldt

Second Dance, Second Chance: Musical Prolongations and Broken Narrative in Adaptations of *The Great Gatsby*

Alexandra Monchick, CSU Northridge

Mann – Visconti – Britten: Mocking Music and Contagious Laughter

Janina Müller, HU Berlin

Enchanting Sounds: In Search of Carmen’s Voice

Nareh Rostamian, Uppsala University

Plebuch, Tobias (Respondent, Uppsala Universitet)

17.30–18.00 Closing Remarks