When the music takes over

Musical Numbers in Film and Television

International Conference at the University of Salzburg, Austria
Unipark Nonntal, Erzabt-Klotz-Straße 1, 5020 Salzburg
March 8th-10th, 2018
Musical Moments 2018 Conference
Department for Musicology and Dance Studies
University of Salzburg
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Welcome from the conference organizers

It is with great pleasure that we welcome you to the Musical Moments Conference at the University of Salzburg!

“Musical Numbers in Films and Television” will present and discuss recent research about the musical number, the musical moment, the crystal or the rich song. The variety of terms that were recently created to analyse and read these crucial elements in film and television represents the rising interest in the topic as well as a plurality of approaches. The focus of this conference are “musical moments” – too often considered subordinate to the filmic narrative – and their relationship to aspects such as affect, performance, cinematic style and structure, visual musicality, (re-)configurations of cinematic time and space, gender construction, modes of audience address, reception, fan culture and broader philosophical questions about the ontology of cinema.

The over 100 presentations and four keynote lectures by outstanding scholars in the field will address several of these issues and shall bring young academics and established colleagues together in a productive and creative discourse over the course of the conference.

Salzburg is the location of the one of the most famous film musicals: The Sound of Music. It is also the affiliation of the research project “The Austrian Music Film, 1912 – 1933” that initiated this conference. As the hills around Salzburg are alive with the sound of music, the rooms of the University will be filled with your ideas and arguments about those moments in film “when the music takes over”.

We look forward to inspiring three days with memorable keynotes, engaging discussions and lots of opportunities to share and connect.

Enjoy the conference and have a pleasant stay in Salzburg!

The Organizing Committee

Nils Grosch
Franziska Kollinger
Claus Tieber
Anna K. Windisch
Dear Participants,

On behalf of the University of Salzburg, I would like to welcome you to the Musical Moments Conference!

It is our great pleasure to serve and facilitate this kind of international event and I’d like to thank each of you for attending and bringing your expertise to this gathering. I am particularly pleased to see so many international scholars, both established and early researchers, attending this conference about music in film and television. Over the next three days, more than one hundred presentations and four keynotes by colleagues from Europe, the United States, India, and Australia will hopefully inspire, motivate, and challenge you, providing lots of material for discussions from which your work and future projects will benefit.

You will find the University as well as the city as a place of hospitality, culture, and historical charm and I do hope that you have time to enjoy the wide range of sights and activities that Salzburg has to offer.

I wish you a productive conference full of interesting encounters with old and new friends and colleagues!

Sincerely,

Univ. Prof. Dr. Heinrich Schmidinger
Rector of the University of Salzburg
Thanks to our partners and sponsors!

The organization of this conference would not have been possible without the generosity and assistance of our sponsors and partners; we are grateful to the University of Salzburg, to Stadt and Land Salzburg for their financial support, to the Österreichische Forschungsgemeinschaft, to the Doctorate School PLUS “Popular Culture Studies”, and to the Kiel Society for Film Music Research.

We thank our graphic designer Anna Parisa Ehsani for coming up with our wonderful design in various adaptations.

We are grateful to Aniela Buzatu for her assistance. A very special thanks goes to Julia Lipold, Roland Mair-Gruber, Natalie Stadler, Anna Katharina Weber and Larissa Weigend for their assistance and support throughout the conference and last but not least, we are grateful to the student volunteers who enable the smooth running of such an event through their valuable work in the background.
All presentations, keynotes and registrations will take place at Unipark Nonntal, Erzabt-Klotz-Strasse 1, 5020 Salzburg.

Wine Reception

All presenters and registered guests are cordially invited to join us for a wine reception, taking place in the Tanzstudio of the Department for Musicology and Dance Studies (Room 2.105, 2nd Floor) at the conference venue. The reception will be held on Thursday, March 8, and will start right after the end of that day’s last session.

The reception is generously sponsored by the Rectorate Office of the University of Salzburg.
**Conference Dinner**

The conference dinner will take place on **Friday, March 9, at 20:00** at the Restaurant “**Nestroy im Schauspielhaus**”, Erzabt-Klotz-Straße 22, 5020 Salzburg, located just a short walk from the conference venue.

Please note that the dinner is not included in the conference registration fee. The dinner (3 course menu at a set price of € 28, drinks excluded) will have to be paid individually by each guest at the restaurant.

**Recommended Restaurants**

This list includes restaurants in the vicinity of the Unipark.

**Café Unikum Sky**  
Unipark Nonntal, Erzabt-Klotz-Strasse 1  
5020 Salzburg  
Rooftop bar of the conference venue, €  
Monday to Friday 10:00 – 19:00  
Saturday 09:30 – 19:00

**ARGE Beisl**  
Ulrike-Gschwandtner-Straße 5, 5020 Salzburg  
5 min walk, €€  
Monday to Friday 09:00 – 01:00  
Saturday 12:00 – 01:00

**Nestroy im Schauspielhaus**  
Erzabt-Klotz-Str. 22, 5020 Salzburg  
5 min walk, €€  
Mon – Fri: Lunch menu under 7 €  
Monday to Friday 11:00 – 24:00  
Saturday 17:00 to 24:00

**The Green Garden** (Vegetarian)  
Nonntaler Hauptstrasse 16, 5020 Salzburg  
5 min walk, €€  
Tuesday to Friday 12:00 – 15:00/17:30–22:00

**Pizzeria Spuntino**  
Nonntaler Hauptstraße 8,  
5020 Salzburg  
Phone: +43 662 902526  
5 min walk, €  
Monday to Sunday 11:45 – 15:00 / 18:00 – 22:00

**Lemonchilli**  
Nonntaler Hauptstraße 24,  
5020 Salzburg  
Phone: +43 662 84 25 58  
5 min walk, €  
Monday to Saturday 14:00 to 24:00  
Sunday 11:30 to 24:00

**Paradoxon**  
Zugallistrasse 7,  
5020 Salzburg  
Phone: +43 664 1616191  
5 min walk, €€€  
Tuesday to Saturday 18:00 to 24:00
Schedule and Panel Overview

DAY 1 Thursday, 8th March

08.30 – 09.30
Registration, 2nd Floor

09.15
Opening Remarks
Room: Georg-Eisler-Hörsaal (E.003)

09.30 – 10.30
Keynote Lecture: AMY HERZOG
“The Musical Moment, Counter-Memory, Oblivion”

Coffee Break

10.45 – 12.30
SESSIONS A1 – A3
A1: Star Performances
A2: Silent Film in Theory and Practice
A3: Local Traditions, Global Entertainment

12.30 – 14.00
Lunch Break

14.00 – 15.45
SESSIONS B1 – B3
B1: Variations and Subversion
B2: The Italian Way to Pop: Music and Media in the late Sixties and the Seventies
B3: From Silent to Sound: The Austro-German Case

Coffee Break

16.00 – 17.45
SESSIONS C1 – C3
C1: New Directions in Musical Television
C2: “My Don Juan burns, Christine”: Unmasking music in screen adaptations of The Phantom of the Opera
C3: Dancing Bodies

DAY 2 Friday, 9th March

08.30 – 09.30
Registration, 2nd Floor

09.00 – 10.45
SESSIONS D1 – D3
D1: The Musical Moment as Pivot Rather than Pause
D2: Styles, Types and Topics of Classical Hollywood Musical Numbers
D3: The Voice, the Sound and the Apparatus

Coffee Break

11.00 – 12.45
SESSIONS E1 – E3
E1: Rethinking Theory
E2: Cinema of Interruption? The Case of Bollywood
E3: Re-reading Classical Forms

12.45 – 14.15
Lunch Break
14.15 – 15.15  
**Keynote Lecture:** RAJINDER DUDRAH  
"Musical Numbers in Bollywood Cinema’s Homeland and Diaspora"

Coffee Break

15.30 – 17.15  
**SESSIONS F1 – F3**  
F1: Queer Readings 
F2: All Singing! Musical Moments in Early Sound Cinema 
F3: Moments Musicaux: Classical Music in European Cinema

Coffee Break

17.30 – 18.30  
**Keynote Lecture:** CLAUDIA GORBMAN  
"Musical Moment, Crystal-song, Rich Song"

Coffee Break

11.00 – 12.00  
**Keynote Lecture:** RICHARD DYER  
"Is It Their Song? Character and Musical Utterance"

12.00 – 13.30  
Lunch Break

13.30 – 15.15  
**SESSIONS H1 – H3**  
H1: More than a Number: The Sound of Sex 
H2: (Beyond) Narration 
H3: The Musical Moment as Pivot Rather than Pause

Coffee Break

15.30 – 17.15  
**SESSION I1**  
I1: Play It Again: How Media Transform Musical Moments

17.30 – 18.00  
**Closing Remarks**  
Room: Georg-Eisler-Hörsaal (E.003)
Conference Program

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

DAY 1
Thursday, 8th March 2018

Registration, 2nd Floor 08.30 – 09.30
Opening Remarks 09.15
Room: Georg-Eisler-Hörsaal (E.003)

KEYNOTE
9.30 – 10.30
“The Musical Moment, Counter-Memory, Oblivion”
Amy Herzog
(Queen’s College, NYC)
Room: Georg-Eisler-Hörsaal (E.003)

SESSIONS A1 – A3 10.45 – 12.30

A1: STAR PERFORMANCES
Room: Georg-Eisler-Hörsaal (E.003)
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

A2: SILENT FILM SOUND IN THEORY AND PRACTICE
Room: Tanzstudio (2.105)
Chair: Claus Tieber
Film’s First Musical Moment: The Dickson Experimental Sound Film, 1895
Kathryn Kalinak, Rhode Island College

A3: LOCAL TRADITIONS, GLOBAL ENTERTAINMENT
Room: Seminarraum (2.138)
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
A Star Reborn: Performance as Diegesis in George Cukor’s A Star Is Born Robert Gordon, Goldsmiths, University of London

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

Belly Dancing: A Route to Emancipation in Just Like a Woman (Rachid Bouchareb, 2012) Bourenane Abderrahmene, 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: Georg-Eisler-Hörsaal (E.003)
Chair: Šárka Gmíterková


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

Room: Tanzstudio (2.105)
Chair: Maurizio Corbella

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

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: Seminarraum (2.138)
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: Tanzstudio (2.105)
Chair: Willem Strank

“This video ate up our production budget”: Parody and Self-Reflexivity in Crazy Ex-Girlfriend 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 Amanda McQueen, University of Wisconsin-Madison

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

C2: “MY DON JUAN BURNS, CHRISTINE”: UNMASKING MUSIC IN SCREEN ADAPTATIONS OF THE PHANTOM OF THE OPERA
Room: Seminarraum (2.132)
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


C3: DANCING BODIES
Room: Seminarraum (2.138)
Chair: Nicole Haitzinger

Layering Meanings - Music and Song as an Element of Screen Performance Sharon Colesclough, Manchester Metropolitan University

Choreographed Improvisation? An Approach to Tap Dance Improvisation on Screen Veronika Bochynek, University of Salzburg

When the Audience and the Dancer Take Over. Musical Numbers in Willi Forst’s Bel Ami und Marcel L’Herbier’s El Dorado Jürg Stenzl, University of Salzburg
DAY 2
Friday, 9th March 2018

Registration, 2nd Floor 08.30 – 09.30

SESSIONS D1 – D3 09.00 – 10.45

D1: THE MUSICAL MOMENT AS PIVOT RATHER THAN PAUSE
Room: Tanzstudio (2.105)
Chair: Claudia Gorbman

From the Musical Moment to the Crystal-song: La La Land (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: Seminarraum (1.004)
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

Response Joël Augros, University Bordeaux-Montaigne

Room: Seminarraum (2.138)
Chair: Šárka Gmiterková

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

Sounding Bodies in Swiss Army Man (2016) Rebecca Burditt, Hobart and William Smith Colleges

Music on Stage, Choreographies and Lip-Sync in David Lynch’s Movies Emmanuelle Bobée, University of Rouen
SESSIONS E1 – E3 11.00 – 12.45

**E1: RETHINKING THEORY**
Room: Tanzstudio (2.105)  
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

Who Am I Anyway? – A Lacanian Reading of Mirror Scenes in Film Musicals  
Susanne Scheiblhofer, Independent Researcher

“What’s this cheery singing all about?” Reading the Musical Episode in Buffy, the Vampire Slayer  
Sylvia Mieszkowski, University of Vienna

**E2: CINEMA OF INTERRUPTION? THE CASE OF BOLLYWOOD**
Room: Seminarraum (1.004)  
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, Indian Institute of Technology

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

**E3: RE-READING CLASSICAL FORMS**
Room: Seminarraum (2.138)  
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**
14.15 – 15.15

“Musical Numbers in Bollywood Cinema’s Homeland and Diaspora”
Rajinder Dudrah  
(Birmingham City University)  
Room: Georg-Eisler-Hörsaal (E.003)
SESSIONS F1 – F3 15.30 – 17.15

**F1: QUEER READINGS**
Room: Georg-Eisler-Hörsaal (E.003)
Chair: Richard Dyer

- **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: Tanzstudio (2.105)
Chair: Gillian B. Anderson

- **Negotiating the Theatrical, the Cinematic, and a French National Style in the Early Operette Filmmé**
  Hannah Lewis, 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

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

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

**F3: MOMENTS MUSICAUX: CLASSICAL MUSIC IN EUROPEAN CINEMA**
Room: Seminarraum (1.004)
Chair: Ann-Kristin Wallengren

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

- **Arias and Ensembles in Silent Film Adaptations of Operas: Some Preliminary Reflections**
  Francesco Finocchiaro, 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**
17.30 – 18.30

“Musical Moment, Crystal-song, Rich Song”
Claudia Gorbman
(University of Washington Tacoma)
Room: Georg-Eisler-Hörsaal (E.003)
DAY 3
Saturday, 10th March 2018

Registration, 2nd Floor 08.30 – 09.30

SESSIONS G1 – G3 09.00 – 10.45

**G1: ACTIVATING AUDIENCES AND PERFORMING FANDOM**
Room: Georg-Eisler-Hörsaal (E.003)
Chair: Györgyi Vajdovich
‘Live Action Remake’ – Fan Fiction and the Disney Princesses
Guido Heldt, University of Bristol
Sensationalist Feminism, Affect and Millennial 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: Tanzstudio (2.105)
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: Seminarraum (1.004)
Chair: Franziska Kollinger-Trucks
The Song Commands: Musical Transfers to Popular Culture in Alain Resnais’s On Connaît la chansons
Herbert Schwaab, University of Regensburg
Melodramlehre: Music and Gender in 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
11.00 – 12.00

“Is It Their Song? Character and Musical Utterance”
Richard Dyer
(King’s College, London)
Room: Georg-Eisler-Hörsaal (E.003)

Lunch break 12.00 – 13.30

SESSIONS H1 – H3 13.30 – 15.15

H1: MORE THAN A NUMBER: THE SOUND OF SEX
Room: Georg-Eisler-Hörsaal (E.003)
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: Tanzstudio (2.105)
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

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

Lost in Adaptation? The Problems of Transferring Musical Numbers from Stage to Screen and from Screen to Stage
Agnieszka Zagozdzon, University of Vienna

H3: THE MUSICAL MOMENT AS GENDER HYPERBOLE IN POSTWAR CINEMA
Room: Seminarr Raum (1.004)
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: Mayuzumi Toshirō’s Avant-Garde Music in Popular Cinema
Junko Yamazaki, UCLA

Romancing the Cog: Dancing Automatons and the Artificial Woman in Powell & Pressburger’s Tales of Hoffmann
Tien-Tien Jong
SESSION I | 15.30 – 17.15

I1: PLAY IT AGAIN: HOW MEDIA TRANSFORM MUSICAL MOMENTS

Room: Georg-Eisler-Hörsaal (E.003)
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

Response
Tobias Plebuch, Uppsala University

Closing Remarks 17.30 – 18.00
Room: Georg-Eisler-Hörsaal (E.003)
Abstracts

**A Song is A Wish Your Heart Makes: Musical Numbers as Heterotopic Spaces**

Lisann Anders

Extra-diegetic music sets the tone of a film and creates a certain atmosphere, be it the mood within a scene or themes for certain characters as an attempt to grasp their character and intentions. Musical numbers go even a step further by adding lyrics and turning the music into a special form of intra-diegetic music. By doing this, the performed songs advance character and plot and of course they are also entertaining.

Especially Disney movies make use of the different functions of musical numbers. They are an expression of hopes and desires and serve educational purposes. Hence, musical numbers often serve an emotional function as well as a pragmatic function. Therefore, they display a character’s path to realization, to realizing one’s own inner self. However, like the films, the music is part of a fictional creation, an illusion on both the meta-level as well as on the level of the diegesis. They are performances that are real and unreal at the same time. Hence, in my talk I would like to analyze musical numbers as heterotopic spaces that often long for utopias in forms of a happy ending. This notion is also discussed in the Disney movie *Enchanted*, in which an animated character is transported to reality, i.e. to live action New York. Yet, even though *Enchanted* plays with the dichotomy of illusion and reality, other Disney movies such as *Tangled* or *Beauty and the Beast* (both versions, animated and live action) also display songs within a heterotopia by means of the mise-en-scène.

I would like to focus on the aforementioned four films in particular in order to compare live action to animation but also to primarily explore the different functions of musical numbers in these movies by means of the composition of music scenes within the heterotopic space.

**Where’s the Rupture? Songs in *The Birth of a Nation*, *Intolerance*, *Way Down East*, *The Ten Commandments*, *The Passion of Joan of Arc* and *Wings***

Gillian Anderson

In this presentation I demonstrate that at least for the deluxe orchestral practice in the US between 1915 and 1929 music was not subservient to the images. Music and images, as in pantomime, were fifty-fifty partners and both were subservient to the drama. Whether sung or played, live orchestral music in the deluxe cinemas was always fully present while always relating to what was on the screen.

In my examples there is no hierarchy that privileges music or images one over the other; there are no ruptures and no musical moments unless we consider an entire ‘mute’-film accompaniment a musical moment. Together the images and music form a merged audiovisual entity that is experienced with the whole brain.

Of course there were many other kinds of accompaniment and even a number that were not performed well but the deluxe cinemas established the standard that carried over into the American recorded sound film industry. (Louis Silvers, one of the composers of *Way Down East*, spent the rest of his career in Hollywood after arranging the music for *The Jazz Singer*.) As what happened in the ‘mute’ film era was the foundation for what happened in the talkies, do we need to see how the hierarchy of sound to image was established and if in fact, it was justified?

**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

Transitioning from the conventional genres of the Golden Age (roughly 1936—1952), Mexican national cinema during the late 1950s and 1960s
produced churros, formulaic films that were “rapidly made, soon forgotten, identical to one another and cheap.” Key players in the production of churros included comedian Tin Tan (Germán Valdés) and the popular luchador (wrestler) Santo. While films starring these two characters typically differed (Tin Tan was the protagonist of comedies while Santo starred in action films), at one point they did overlap: they both featured a disfigured Phantom villain with extensive musical theatre experience, who murders and terrorizes anyone who comes into “his” theatre. El fantasma de la opereta (The Phantom of the Operetta, 1959, dir. Fernando Cortés) and Santo vs. el estrangulador (Santo vs. the Strangler, 1965, dir., René Cardona) appropriate iconography, select narrative elements, and the Phantom from Gaston Leroux’s gothic novel Le Fantôme de l’Opéra. Both films, however, only use the Phantom as a conduit for musical performances recycled from Mexico’s teatro de revistas (theatre of revues) and zarzuela traditions. These numerous musical moments dominate the narratives of both films, which consistently shift genres from horror to comedy to musical. This paper examines two crucial musical moments in El fantasma de la opereta and Santo vs. el estrangulador in which the Phantom antagonist crosses between musical and horror genres, synthesizing material from Leroux’s novel with Mexican musical culture. This focus not only highlights the cultural borrowings occurring on screen, but also interrogates the position of the film musical in Mexico’s changing cinematic landscape.

Distancing the Familiar: The “Hat-ke” Songs of Haider
Madhavi Biswas

Vishal Bhardwaj’s Shakespearean adaptations have provided his films a global visibility propelled by – besides his unquestionable talent – the dual dynamics of global Shakespeare and global Bollywood. Song and dance sequences are the most identifiable features of the Bollywood style and they have become strong markers of alterity in Bollywood’s circulation as global cinema. But positing Bollywood as the David to the Goliath of Globalization comes with its attendant dangers of nativism and exoticization. New Bollywood, or “hat-ke” cinema, questions, as I see it, the very coherence of the “Bollywood” discourse even as it participates in it. Bhardwaj, who began his career as a music director, and is, moreover, considered a major figure in New Bollywood cinema, deploys the song and dance sequences in his films in ways that establish continuities with and present challenges to this discourse.

An analysis of the songs in Haider (2014), which also circulates globally as the “Indian” version of Hamlet, provides a useful case-study for exploring the potential of the role of song and dance sequences in New Bollywood Cinema. My analysis, in line with the readings of Gunning and Gopalan, views these sequences as running parallel to, yet separate from, the narrative. Haider’s song sequences provide ample examples of intertextuality and foreground linguistic play and visual motifs that extend beyond the limits of the plot as they reference the local and the global, and critique, to an extent, the implicit homogeneity of the “national”. Furthermore, the discourse of
Bollywood is shifting with the proliferation of new media and changing modes of consumption which involve all four screens (films, television, computers, and mobile phones) that splits audiences and provide possibilities of unpredictable associations. My analysis will also address intermediality in relation to the film’s promotional videos on YouTube which used the song “Aao Na”, as the aural node linking the visual clips of the film and discuss its absence in the film.

Music on Stage, Choreographies and Lip-Sync in David Lynch’s Movies
Emmanuelle Bobée

At the beginning of the 1970s, the historian Gerald Mast noticed the emergence of a new trend among the American film-makers, which consisted in exposing openly the film’s device and “throw[ing] in as many cinematic tricks as possible”, reminding the spectator that (s)he is watching a movie. Undoubtedly running on from this artistic influence, the cinema of David Lynch is partly characterized by a surexposition of the device and a propensity to selfreflexivity, or, as writes Elena del Rio, by a “rejection of realistic representation” and “an aesthetics of the false”, resulting in constant references to the spectacular and public representations.

Almost all his movies – except Dune and The Straight Story – contain at least one scene located on a theatre stage, in a cabaret, a nightclub or a concert hall, or even on a film set, in which some characters are singing (or lip-synching), dancing, or playing an instrument. To these musical and choreographic occurrences situated in specifically dedicated locations, may be added some scenes in a less formal frame, in which the daily environment is suddenly transfigured by an act of representation. These “mise en abyme” are sometimes reinforced by visual effects (specific lighting, color, double exposure, slow-motion), and also by sonic or narrative devices such as addition of reverberation or sudden disappearance of the characters and the musical accompaniment.

In this context, it will be interesting to focus our attention on a special kind of audiovisual interaction: the lip-sync, which is based on a disjunction between the visualized pseudosource (onscreen) and the real source of the sound (offscreen or nondiegetic). The use of this technique in the filmic narrative is intimately linked to the notion of representation, whose it crystallize the illusory nature, fostering the emergence of a split spectator, divided between his wish to believe in the fiction and the awareness of attending to an enactment of the reality.

Choreographed improvisation? An Approach to Tap Dance Improvisation on Screen
Veronika Bochynek

Tap dance is deeply rooted in improvisation, which is the spontaneous creation of rhythmic statements. In social or stage settings tap dancers copy and reinvent steps, advancing their expressivity by challenging each other. With the advent of film, tap dance became a ubiquitous dance form in production numbers of Hollywood musical shorts and film musicals displaying and developing its own forms of improvisational representations. However, it is largely unknown how tap dance improvisation and film influenced each other.

In my analysis I reveal how improvisational representations on film create new meaning of tap dance by analysing dance sequences from Hollywood musical shorts and film musicals of the 1930s and 1940s in two steps. First I determine which elements of tap dance improvisation are cited on film and point out the differences to tap dance improvisation beyond film. Next I show how the constraints of performing before the camera and fixed musical arrangements interfere with improvisation.

Tap dance improvisation on screen cites improvisational forms from real life social or stage settings. On film, tap dancers engage in exchanges with bands (Bojangles, Stormy Weather 1943) or with other tap dancers (Astaire/Rogers, Top Hat 1935) and improvise on stage (La Redd, That’s The Spirit 1933) or on the street (Le Roy, Private Lesson 1934). Although these citations represent improvisational moments, they lack their spontaneous and communicational character due to cinematic and aesthetic requirements of film. This leaves tap dancers with less freedom of improvisation and demands staged improvisation—choreographing—to support the needs of film. As a result tap dance improvisation acquires new meaning that influences film production as well as tap dance as an art form and social practice.
Belly Dancing: a Route to Emancipation in *Just Like a Woman* (Rachid Bouchareb, 2012)

Bourenane Abderrahmen

In his post-colonial *Just Like a Woman*, Franco-Algerian director Rachid Bouchareb explores both feminist and orientalist discourses. The film follows two women, one Arab and the other western, seeking for emancipation from their patriarchal worlds. Mona (the Arab woman) lives unwillingly in a stereotypical oriental family in which the mother-in-law is the commander and chief, whereas Marylin (the American) suffers from her relationship with an unfaithful, greedy and pushy husband. These emancipation seekers undergo a journey of self-discovery characterized by their performing duo dance numbers to oriental songs and music, their lyrics and their rhythms, which contribute to the creation of a specific atmosphere. For instance, a light and rapid rhythm overwhelms the belly dancing scenes, representing a feminist emancipating process, where women are taking control over their bodies and over their lives through the journey to the unknown. This act of emancipation allows both protagonists to overcome cultural and ethnical differences. Orientalism in this movie goes beyond the music and the belly dancing, the discourse of the mother-in-law and the visit paid to the witch for the purpose of having a baby boy strengthen an orientalist stereotypical discourse. The aim of this presentation is to analyze the legacy of orientalism through significant music and belly dancing numbers, and to discuss the stereotypical associated with the Arab characters.

The Dark Side of the Boom: Musical Moments in the Italian Crime and Gangster of the 1970s

Alessandro Bratus

From the mid-1960s and in the 1970s a major transformation drives the definitive fragmentation of the mainstream – in both Italian popular music and cinema - into various genre and sub-genres that allowed for a great variety of production assets, better integration between different media industries, and new discursive configuration of the everyday life. Against the backdrop of a growing political unrest, the country began to face the undesired effects of the so-called “economic miracle” (1958-1963), a period of rapid development but also of rising social inequalities. In such a scenario urban spaces act as catalysts for these issues, that in turn reverberates in the genres of popular cinema where cities have a principal role: thriller and crime movies. The emergence of these genres at the end of the 1960s parallels a trend in cinema scoring in which the traditional orchestral sound is gradually substituted by the stylistic palette of the contemporary Anglo-American progressive rock, hard rock, and funk. Via their association to popular music, these sounds helped imbue the film with a sense of being up-to-date with a changing cultural and physical landscape. Music here emerges as a primary force in the audiovisual structure in connection with moments of particular dramatic tension (such as killings, car chasings and other narrative situations typical of the genre). In scoring such films, composer working in popular cinema tends to underline the modular quality of the individual musical elements that multiply the opportunity for experiencing strict synchronization between sound events and images, and to reduce the thematic dimension of their music in favour of a characterization based on perceptual features, such as timbre or texture.

Sounding Bodies in *Swiss Army Man* (2016)

Rebecca Burditt

Tracing the friendship between a flatulent corpse and a suicidal loner, *Swiss Army Man* – the first feature film from avant-garde duo Daniels – garnered critical attention for its striking juxtapositions. Peppering big, cosmic questions (What is friendship? What is love?) with scatological humor, and linking dreamy fantasy (a world in which corpses come to life) with harsh reality (depression and unbearable longing), the film has been touted by critics as “Weird and wonderful, disgusting and demented”, and “singularly, sometimes uproariously, strange”. This paper argues that part of what reconciles such opposing qualities is the film’s emphasis on making the sounds of diegetic bodies into potent forms of musical expression. Given its lack of distinct song-and-dance routines, few would categorize *Swiss Army Man* as a musical. Yet its complex soundscape produces instances that operate in the same manner as the numbers in classical Hollywood musical films. At key moments in the narrative, characters’ bodily noises – humming, farting, sighing – are woven into the non-diegetic film score. Not unlike the “audio-dissolve” that Rick
Altman argues is a key component of Hollywood musicals, this synergy of the world within and outside of the film creates a space that is temporarily free from the ‘rules’ of conventional storytelling. Guided by the sonic texture of the scene, these “musical moments” embody a unique relationship to the film’s overall structure.

I argue that such parallels to the style and conventions of the Hollywood musical enable us to read Swiss Army Man’s engagement with sound as the meeting point between opposing forces that, as critics noted, had the potential to pull this quirky film apart. These musical instances help resolve the serious and humorous, profound and embarrassing, dream-like and gritty. In doing so, they do what scholars such as Altman and Jane Feuer claim all Hollywood musical films do: perform the mythical function of bringing binaries together into a “concordance of opposites”. Ultimately, in Swiss Army Man, the sounds that burst forth from the body make their own form of music, thereby bringing reality and fantasy a little closer together.

**The French Film Musical in the 1930s: the Complex Constitution of a Genre as a Range of Subgenres**

Marie Cadalanu

The French film musical emerges in the early 1930s as a major illustration of the possibilities of synchronised sound cinema. But the musical, like other genres, was not born fully grown. Rick Altman, in *Film/Genre*, highlights the process through which the American film musical was historically (and not only theoretically) constituted, through comparison to other genres, the use of a multiple generic denominations, etc. He insists on the importance of a close study of the discourses from production companies, critics and the public to understand the progressive constitution of the genre in Hollywood during the decade. Adopting Altman’s method, this paper will focus on the contemporary reception of French film musical, so as to assess how the musical moments of French cinema were understood as the film musical genre emerged. The use of such words as “opérette”, “revue”, “films de music-hall”, or the precisions “à couplets” or “chantant” added to other generic designations (“comédie à couplets”, “vaudeville à couplets”, etc.) is an indication of the complexity of the genre, conceived more as a multiplicity of sub-genres or series, than as a single unified genre. Moreover, while the American film musical tends to a – relative – unification by the end of the 1930s, its French counterpart retains its complexity and experimental qualities throughout its history, the only common denominator being the musical moments. This paper will highlight the importance of national traditions of musical cinema other than Hollywood, in this case the French musical of the 1930s that develops, for historical, cultural and technical reasons, a wealth of musical and singing films which do not fit with the Hollywood codes of the genre and which are characterized by outstanding inventiveness and richness.

**Musical Numbers and Musical Letters: The Audible Representation of Abstract Form**

Julian Caskel, HFMT Köln

This paper wants to confront two complementary strategies that both can create a “musicalization of (cinematic) fiction”. Musical numbers present a musically-influenced formal design in the foreground of the narrative, as strophic schemes, catchy refrains or big cadential gestures are transferred from the musical presentation itself onto the cinematic screen. On the other hand, musical letters as designators of an overarching quasi-musical design are associated to the background of a more rigorous structuring. Both strategies seem to be united in the fact that they tend to interrupt a linear and literary narrative, meanwhile their separation as the most overt and the most covert presentation of musicalized form seems equally obvious. Therefore, it is of particular interest to research why and when these “drastic” moments of musical showing and the “gnostic” modulations of musical telling do interact.

If a movie is linked to a quasi-musical design (i.e. it is connected to forms like sonata, rondo, fugue), which role do staged musical numbers receive within this framework?

The infamous rendition of “Singin’ in the rain” in Stanley Kubrick’s *A Clockwork Orange* is an obvious starting point, since the scene both can be depicted as a parody of a musical number and the non-fitting element within the exposition and recapitulation of events that is borrowed from the explicit sonata-form of the novel. This particular synthesis could be further
explored in films like *The Deer Hunter* (that has a covert sonata-form design of its musical score that is reflected in its equally unusual musical numbers) or Fellini’s *8 1/2* (with its stark opposition of Wagner and Rossini as a kind of main theme/subordinate theme structure). These cases also should be compared in a wider perspective with strategies that use the overt musical numbers to structure the linear narrative (by multiple references to a theme song etc.). Such intermedial usages thus could create a better understanding of musical form itself.

**The Come-back of Burlesque in Hollywood Musical Numbers from the 1950s**

Marguerite Chabrol

In the 1950s, the Hollywood musical did not only rely on faithful adaptations of Broadway book musicals, it also tackled an ideological turn in its relationships with other traditions of spectacle, while the Production Code was loosened. More and more films included numbers obviously referring to burlesque acts, especially stripteases, even though they’re still more implied than actually performed, such as the famous “Satin and Silk” (Silk Stockings) or “Zip” (Pal Joey). These two examples suggest that this topic comes from the original Broadway shows, but a close analysis will reveal how much they also relate to a wider phenomenon: the important release in the early 1950s of many burlesque exploitation films.

After a historical perspective, I will analyse musical numbers from 1950s musicals based on traits borrowed from typical burlesque acts (other examples can be found in *Kiss Me, Kate*, or *Gypsy*). On the one hand, I will point the differences with the stage versions to show how the movie industry often used Broadway as an alibi to introduce glimpses of another kind of theatre on the big screens. On the other hand, I will demonstrate how Hollywood major studios tried to “glamourize” features from exploitation films (considering the stars involved in these numbers, the songs, the choreographies, the production values), even sometimes in numbers that are not explicit burlesque acts.

**Singing A New Nation into Being: Ri Kōran and Manchukuo Film Musical**

Chen, Yue

Manchukuo was a nominal nation-state installed inside Chinese territory by the Empire of Japan (1932-1945). In its very short history, Manchukuo witnessed a flourish of film production, among which, *My Nightingale* (Watashi no uguisu, dir. Yasujirō Shimazu, 1943), the film musical starring by Ri Kōran, Manchukuo’s transnational film star, was a signal (climatic) achievement in the nation’s 8-years history of film making.

With European style mise-en-scénes and costumes, as well as Ri’s virtuoso soprano, *My Nightingale* exemplifies not only film grandeur but also the formal significance of film musical in the imagination of Manchukuo’s cultural sovereignty. This musical form is determined by Manchukuo’s increasingly transnational film industry, and Ri Kōran’s star text. On the one hand, the film reflects an urge to claim national cinema through the musical form, while on the other hand, it also reveals the vulnerability of sovereign imagination in facing of Japanese censorship.

By situating *My Nightingale* in the transnational film culture of East Asia, this paper constructs a critical dialogue between local and global musical forms, centering on Ri Kōran’s stardom. With a comparative reading between Ri’s “singing woman” and the songstress in Chinese film musical in the 1930s-1940s, I demonstrate that Ri Kōran’s star image undergoes a transformation between an independent and a submissive woman. It is in the contradiction between the time of the narrative and “the time of the numbers”, we find Manchukuo’s ambiguous sovereignty.

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

Sharon Coleclough

Although ‘performance’ is a widely written and discussed aspect of cinema studies, the majority of analyses have focused on the contribution of the actor and the development of a language to describe it. By contrast, the argument can be made that the contributions of the actor are just one element of the construction of cinematic performance, and that to fully consider cinematic expression, the skills specific
to the technical aspects of filmmaking must also be examined. For the actor, performance therefore involves the comprehension of and adaptation to the specifically technical requirements of the medium - cinematography, sound recording and the edit. In addition, the delivered production content is then reconstructed through the post-production process where the addition and subtraction of elements contributes to the final performance. With this concept of actor and mechanism in mind, in this paper I will explore the role of non-diegetic song/music in constructing performance, revealing the ways in which integration of raw material and post-production can produce a final realisation of a ‘performance’ for the audience. Song and music can underscore and influence the concept of performance and it is this addition and impact that will be examined here. This is therefore not so much an inversion of the traditional image sound hierarchy but an acknowledgement and examination of its place within the perception of a performance.

Pleasure and Obscenity in Hairspray (1988; 2007)
Samantha Colling

Comparing the original (Waters, 1988) and remake (Shankman, 2007) versions of Hairspray this paper explores the ways in which teen films are designed to invite particular tactile and kinaesthetic pleasures. Beyond structural conventions, the spectacles of performance in these films share in common an intended affective impact that draws on the embodied pleasures of music and dance, and on the spaces of possibility created by musical address. Musical moments in girl teen film invite the audio-viewer to enjoy a sense of boundless freedom through an enchanted mode of engagement that is responsive to the pleasures of music and dance. Musical moments can feel like freedom and expansion, but the experiences that they create are also restricted by gender norms. Where the original Hairspray draws on musical obscenity and the grotesque the conventional remake is representative of the sanitized aesthetic mode of millennial girl teen films. Both films draw attention to surfaces, as teen films generally do, but where the surface of the Waters’ film is sticky and carnal the 2007 film feels like a smooth, simulated fabrication. Taking a material-semiotic approach, the paper unpicks the ways that musical moments in these two films are designed to generate specific pleasures. Girl teen films embody feelings that lend affective force to specific, gendered ideas of fun. The paper proposes that the millennial version of the film invites us to enjoy a limited version of girlhood, one that feels like potential and promise but is restricted within prescribed parameters. By focusing on how notions of fun (that sit in accord with postfeminist and neoliberal ideologies) feel pleasurable we can understand why we might be drawn to this version of girlhood nonetheless.

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

The transition from silent to sound film was notoriously a tormented process in Italy, as it was slowed down by several factors, among which the substantial absence of an industrial structure and vision informing film entrepreneurship. Foreign sound films started to consistently circulate in the main towns’ movie theatres around 1929, one year before the first official Italian feature-length sound film (La canzone dell’amore, dir. Gennaro Righelli, 1930). The impact of sound films stimulated an interesting debate among film critics, intellectuals, directors and technicians, concerning which kind of film spectacle would prevail, whether the film parlato (i.e. talkie), the film sonoro (literally “sound” or “sonorous” film) or the film sincronizzato (synchronized film, e.g. silent film with synchronized score). The term film sonoro is interesting insofar as it pertains a conception of cinema in which musical acts are the main attraction. In the short phase when dubbing was yet to represent a feasible technological option and foreign movies were screened in their original language, filmed musical performances of international celebrities constituted the main attractive feature of the new sound formats, and led some reviewers – intellectual and entrepreneurs – to envision the future of sound film as an eminently “musical” one.

My paper aims to trace the nuances of this cultural turmoil and pinpoint the relevance of the “film’s musical moment” as a foreseeable destination of sound film as a popular medium capable of guaranteeing the simultaneous survival of silent film as a higher form of art.
**Whistling the (Italian) Musical Moment**

Marco Cosci

Whistling a tune is one of the most basic musical abilities of human beings. Several directors and composers used it throughout film history to depict a wide range of moods, from happy moments to the most uncanny situations. However, in 1964 whistle gained a new cinematic status after the enormous success of Sergio Leone's *A Fistful of Dollars*, and Ennio Morricone's soundtrack. Afterwards, a lot of Italian westerns followed the new Leone-Morricone's conventions, using music to dramatize the endless duels. And one of these sonic conventions was for sure Alessandro Alessandroni's whistle. His unique sound imprint, not completely vocal, nor instrumental, became a constant point of reference for the Italian cinematic soundscape of the late Sixties and early Seventies.

In this paper I will explore the meanings of the whistle device into the cinematic and television domain. I will first examine some key example of its use in the Spaghetti Western genre, raising questions about its acousmatic characterization and its fusion into bruitistic elements of the cinematic soundscape. I will then look at its persistence beyond the western genre. Indeed, whistling “à la Alessandroni” started to be used in different other contexts, as *Sette uomini d’oro* (1965) or *Il commissario Pepe* (1969) clearly show. On the one hand, this process will be examined as a way to broaden traditional instrumental composition within contemporary popular music trends, on the other, it will serve to discuss gender issues associated to male gaze and identity. Finally, I will address the dissemination of the whistle device outside the cinematic domain, with particular attention to library music records of the Seventies. Concept albums such as *Fischio in Armonia* (*Whistle in Armony*, 1970), conceived to provide stock music for television programs, help to reconstruct the imaginary around the whistle and its ability to create new potential musical moments.

**Repetition and Difference in Preston Sturges’s 1948 Screwball Comedy Unfaithfully Yours**

Raphaëlle Costa de Beauregard

The screenplay is about an orchestra conductor (Rex Harrison) who imagines ways of punishing his wife for what he believes to be adultery as he is conducting a concert. The repetition of the musical pieces from Rossini, Wagner and Tchaikovsky – in short films within the film – introduces major differences in the images suggested by these music pieces. This paper will attempt to show how affirmation and subversion of classical music in the film works as a comment of film music in Classical Hollywood Cinema. It also addresses the issue of meaning of symphonic music in silent cinema, and thrives upon contrasts such as high-brow vs. low-brow music, opposite moods of love vs. hatred. It might also be argued that the film resorts to very popular pieces that belong to collective memory in a manner not unlike musical numbers in a show.

**Greystoke: The Legend of Tarzan, Lord of the Apes or Jungle Variations on a theme by Elgar**

Gilles Couderc

Greystoke: The Legend of Tarzan, Lord of the Apes, a 1984 British film directed by Hugh Hudson, recycles E. R. Burroughs’ 1912 Tarzan of the Apes. The film shows the boy’s jungle education, his transplantation to Scotland as Earl of Greystoke and his final return to the wild where one supposes he becomes Tarzan. A musical film whose score by John Scott opens with an “Overture” and closes with a musical epilogue, it repeatedly uses fragments of Elgar’s Symphony n°1, whose first movement’s funeral march motto, a symbol of imperial Britain, links all four movements. It appears under several guises at dramatic key points in the narrative. It underlines the numerous parallels between the characters, images and situations in Africa and Scotland and sets up a “doppelganger discourse”, with a mirror as matching objective correlative. Elgar’s music thus links the jungle and Scottish scenes, and helps justify the hero’s return to Nature, red in tooth and claw, and his renunciation of Nurture and civilisation as corrupt and evil.

**Fred Astaire, Judy Garland, and the Music- Structural Potential in Performance**

John Covach

As Amy Herzog has noted, the “musical moment” often suspends the narrative in a film, asking the audience to accept an extended moment that is unrealistic and sometimes parenthetical to the unfolding story. In the case of films featuring performers celebrated for their singing or dancing prowess, it is often the musical numbers themselves that are central to a film, with the
narrative seeming somehow unrealistic or banal. In this case, the audience often endures the film’s narrative in anticipation of the next performance, and it is the skill of these performers that drives the film forward.

Each song performed in a film musical possesses certain music-structural properties, often employing familiar formal types that contain within them a standard arrangement of sections with particular rhetorical weightings that can guide expression in performance. Using techniques of musical analysis developed within the field of music theory, this paper will explore several film performances from the 1930s and 40s, examining how each performance exploits certain structural features of the song—form, harmony, melody, and lyrics—to craft a convincing onscreen musical and choreographic performance.

An examination of “The Trolley Song” (Meet Me in St. Louis, 1944), for instance, reveals a relationship between chorus singing and Judy Garland’s solo vocal that is mapped out in the structure of the musical sections. Similarly, analysis of Fred Astaire and Ginger Rogers performance of “Cheek to Cheek” (Top Hat, 1935) brings out a strong correspondence between Astaire’s vocal, the choreography, and the song’s formal structure during the first half of the song, as well as strong parallels between the sung first portion of the number and the extended dancing of the second part.

**The “Tabloid Concerto” in Cinema: Fictional Music for Musical Fiction**

James Deaville

Richard Addinsell’s “Warsaw Concerto” first appeared in the film Dangerous Moonlight (1941), as both the underscore and a central performance piece. It was the most prominent entry in a decades-long trend in romantic melodramas about performers/composers that featured short self-contained concertos known as “tabloid concertos”. (Donnelly 2007, 24) These inserted works typically featured a late-Romantic style that recall Rachmaninoff. Noted film (and concert) composers contributed to the repertoire of “mini-concertos”, including Max Steiner (“Symphoinie Moderne”), Miklós Rózsa (Spellbound Concerto), Arthur Bliss (“Baraza”), and Erich Wolfgang Korngold (Cello Concerto from Deception).

While the concert settings for the tabloid concerto were staged to give the impression of a live performance (Winters, 2014: 56-57), the music produced for these “public” presentations was “not designed to shape its meanings through the syntax and codes of Western art music” (Reyland, 2011: 125). Rather, the film’s composer devised the tabloid concerto to simulate—Reyland writes “fake”—the feel and sound of a concert piece without creating a stand-alone composition that would survive excision from its filmic narrative. We might categorize the tabloid concerto then as fictional music for musical fiction, as “musical moments” in a film where, unlike in the screen musical, the hierarchy of image and sound is not fully reversed. Thus the performances take place according to established codes for cinematic narrative, and the audience member does not perceive any characteristic “audio dissolve” that would aurally identify the scene as belonging to a screen musical. (Altman, 1987: 63)

This paper will briefly survey the field of tabloid concertos, including their historical and cultural contexts and musical style (why do they all sound like...
Rachmaninoff?). Then, through a study of Addinsell’s “Warsaw Concerto”, it will consider the issue of function, both within and beyond the cinematic frame.

**Portuguese Musical Comedies: The Evolution of Sound and Reality since the 1930s**

Kristine Dizon

The relationship between the audio and visual is transformative; highlighting truth in the cinematic experience. Michel Chion suggests that “the reality of audiovisual combination - that one perception influences the other and transforms it”. (Chion, xxvi: 1994) He suggests that no hierarchy exists in determining whether the audio or the visual is more important, but how each sense complements one another in constructing truth and reality to visual images. In Portugal, musical comedies were not favored because of its exaggerated depictions of reality and satire for viewers. Antonio Ferro considered ‘Portuguese comedies’ the cancer of national film. (Gil, 2015: 2) Musical comedies were also censored because the regime did not want these productions to ridicule political ideologies and for the public to develop opposing views about the regime.

Despite open intellectual and political rejection, both from left to right intellectual elites, these comedies have gained an unquestioned status that has been made from successful classics of Portuguese film. (Gil, 2015: 5) Portuguese musical comedies not only provided a type of comic relief by highlighting non-functional aspects of reality but of war during this period of time.

This research explores the development of sound narratives in remakes of Portuguese musical comedies focusing on the 1930s and 1940s. The three films examined for this study include: *A Canção de Lisboa*, *O Leão da Estrela*, and *O Pátio das Cantigas*. The chosen film narratives establish a link between the past and present day remakes of iconic Portuguese films. A history about Portuguese cinema will be provided, along with its relationship to politics and culture. Sound taxonomy will be defined, its function as a framework in analyzing the relationship between the audio and visual, how the use of sound evolved between the originals and remakes of these film narratives from a semantic and synthetic approach.

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

Emily Dreyfus

As a contribution to the history of film music, this paper explores the significance of classical music citation in Weimar sound cinema. Film practitioners in the Kammerspiel tradition frequently interwove quotations of high-brow – and predominantly German – art music into their depictions of contemporary life. This practice generated prominent lyrical interludes that enabled films to move beyond the aesthetic boundaries of the theater and avoid the charge of the “dreaded” Dialogfilm. In the case of Paul Czinner’s 1932 melodrama *Der Träumende Mund*, contemporary critics praised the quasi-operatic results: musical moments created “arias of feeling” (Gefühlsarien) in which the spoken text was “embraced” by musical language.

An adaptation of Henri Bernstein’s play about a love triangle between a married couple and a successful soloist, Czinner’s film explores the cinematic means to depict aesthetic immersion in music. As we watch the main protagonist Gaby, played by the star actress Elisabeth Bergner, become entranced at the film’s start by a performance of Beethoven’s violin concerto, the camera showcases not the performer’s virtuosity but the expressive disposition of the rapt audience member. When later this musical material recurs, it is heard in distorted form in a nightmare sequence illustrating Gaby’s nervous breakdown. As if reiterating the familiar 19th century German historical narrative that begins with transcendent Beethoven and ends with degenerate Wagner, Czinner further sets Gaby’s mental collapse to an extended excerpt from Act II of *Tristan und Isolde* broadcast on the radio.

Extending Tincknell and Conrich’s view of the musical moment’s “potential to disturb the text through its unexpectedness or at times excessiveness” (2006, 2), my analysis shows how art music figures both as reverie and disturbance in *Der Träumende Mund*. The film’s musical poetics thus exemplify a tendency in Weimar sound film to reflect on the cultural ramifications of 19th century music, presenting it in a dramaturgically complex fashion in order to give voice to modern experience.
**Pride, Shame and Queer Musical Performativity in American Horror Story**

Darren Elliott-Smith

This proposal develops the work of my recently published monograph *Queer Horror Film and Television: Sexuality and Masculinity at the Margins* (IB Tauris 2016) which considers the subcultural anxieties existent in ‘out’ and Queer oriented horror film and TV. Stepping out from the shadows of coded homosexuality then would seem to suggest that explicitly Queer Horror texts are more celebratory and are freed from the shackles of metaphorical monstrousness, yet I argue in this study that the spectre of queer shame and self-loathing still looms large. The multiple and shifting identification practices at play in Queer Horror texts that deliberately foreground performative tropes allow spectators to confront and negotiate culturally enforced and deep-seated issues around culturally enforced guilt and humiliation. This is most strongly felt in Queer Horror’s tendency toward musical appropriation. The paper will guide us through queer horror musicality from its archetypal origins in the cult classic *The Rocky Horror Picture Show* (Jim Sharman, 1975) (now remade as a more overtly queer TV musical *The Rocky Horror Picture Show: Let’s Do the Time Warp Again* (Kenny Ortega 2016) starring transgender actress Laverne Cox), through to cult appropriations of Brian De Palma’s camp-classic horror *Carrie* (1976) seen in the iconic flop Broadway Musical *Carrie: The Musical* (1988) and the various fringe drag musical variations inspired by the RSC disaster such as *Scarrie: The Musical, Carrie: A Period Piece*, to recent queer horror film and television shows that conflate camp comedy horror with musical performance seen in *Creatures from the Pink Lagoon* (Chris Diani, 2006), *I Was a Teenage Werebear!* (Tim Sullivan, 2011) and more recently anachronistic musical numbers seen in Brad Falchuk and Ryan Murphy’s queer-oriented horror anthology series *American Horror Story* (FX 2011-). The paper will then conclude with a specific focus on *American Horror Story: Asylum’s* performance of Shirley Ellis’s “The Name Game” which exemplifies the trend in queer horror for the appropriation of fluid, shifting identities. This paper argues that the jouissance and self-loss afforded to the queer spectator in viewing genre-busting (and often gender-bending) queer horror musical performance is anti-essentialist at its core.

**Arias and Ensembles in Silent Film Adaptations of Operas: Some Preliminary Reflections**

Francesco Finocchiaro

Between the 1910s and 20s, countless film adaptations of operas originated as the consequence of a true medial competition between cinema and the bourgeois cultural institution par excellence: opera. The film adaptation of an operatic original, as we know, cannot be regarded as a mere ‘relocation’ of the stage’s subject on the big screen. The transposition of a music theater work into a cinematic work can be properly framed as a remediation: i.e., the transposition of a source text from its original form of presentation into a new textual system. Silent film adaptations of operatic numbers represent an important case study for the investigation of the semiotic process involved in a remediation. Operatic arias and ensembles are sometimes transposed into self-sufficient cinematic scenes, where, however, the music remains the actual horizon of meaning, and the film adopts the dramaturgic structure of the opera without significant alterations. In other cases, film directors aim to appropriate and adapt the operatic dramaturgy to the target medium, by emphasizing the means of expression of cinema.

For the purpose of this paper, we will focus on a spectrum of music scenes – from Albert Capellani’s *Le vie de Boheme* (1912) to Jacques Feyder’s *Carmen* (1916), and from Robert Wiene’s *Rosenkavalier* (1926) to Ludwig Berger’s *Der Meister von Nürnberg* (1927) – that represent different and complementary strategies in transposing operatic music numbers to the cinema.

**Bollymob-Music Takes Over: From the Movies to the Streets**

Bernhard Fuchs

This paper analyses the musical repertories of Bollywood-(Flash)-Mobs (henceforward Bollymobs) and the semantic relations of these Street-Dance-Performances to the original cinematic narratives. Such performances are based on Bollywood-Dance-Styles and musical sources are from Hindi-Films but also from other Indian cinemas and international fusion (e.g. *Slumdog Millionaire*, dir. Danny Boyle 2008; *Mirror Mirror*, dir. Tarsem Singh 2012). Shresthova (2013) discussed how political implications of a Bollymob in Mumbai are effected...
by intertextuality and local discourse in which the performance is embedded. My contribution studies the musical, lyrical and cinematic dimensions of international Bollymobs by semiotic analysis of online videos (combined with media-ethnography in Vienna).

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

Cynthia Gonzales

The 1989 Belgian film *Le Maître de Musique* delivers narrative via conventional and nonconventional modes: in addition to spoken dialogue, characters sing. Though not a musical, sonic elements advance the film’s narrative: the plot culminates in a singing competition between students of two singers who, a generation earlier, competed against one another.

In this movie, lyrics of diegetic music function in one of three ways: (1) they contribute to the narrative; (2) they mirror the on-screen relationship between characters; or (3) they project the emotional tone of a scene. The texted non-diegetic music is incongruent with the typical ascription of non-diegetic music as background sound; Winter’s proposed term “intra-diegetic” is more apt in *Le Maître de Musique*. I propose that in this film, music operates as a character with lines to deliver.

To support my hypothesis, I explore three musical moments—three scenes in which music is the dominant element. All three feature the titular music teacher singing Lieder whose texts reference the filmic narrative. Schumann’s “Stille Tränen” occurs after a conflict between the teacher and his student, a young woman who desires his love. Rejected, she runs away crying during a thunderstorm. Schubert’s “An die Musik” is a well-known hymn to the art of music: in my dark hours, music rekindles my heart; music transports me to a better world. The music teacher, reflecting on his life as a musician, is forecasting his death. Mahler’s “Ich bin der Welt abhängen gekommen”, though intra-diegetic, narrates the music teacher’s burial. Music is the dominant element in this scene because the first-person lyrics are sung as if diegetically by the music teacher: I am dead... I rest... I live alone in my heaven, my love, my song. Each musical moment inserts music into the film as a character in dialogue with the cast.

**A Star Reborn: Performance as Diegesis in George Cukor’s A Star Is Born**

Robert Gordon

Showcasing the talents of star performers is often the raison d’être of a Hollywood musical. Many capitalize on such talent by focusing on performance itself as the key to narrative. George Cukor’s 1954 version of *A Star Is Born* is one of the most famous examples, designed to reinvent the 32-year old Judy Garland’s star persona at the same time as it displays her many talents. In the musical numbers, Cukor’s self-reflexive staging of the artifice of cinema highlights Garland’s artful informality, representing the star/character’s ‘naturalness’ and spontaneity in opposition to the repressive and demanding constraints and conventions of the industry, which can destroy those who do not play by its rules.

While each of the six numbers especially composed for the film is intricately woven into the diegetic unfolding of the movie so that there seems to be no break between scene and song, the ‘Born in a Trunk’ sequence is a film-within-the-film that halts the forward movement of the narrative in order to provide a song-and-dance retrospective of its central character’s rise to stardom. As iconic show business autobiography, the number not only serves to conflate Garland’s star image with the character played by Vicky Lester in the musical, it also palpably re-asserts her status as the greatest triple threat in Hollywood. In addition, ‘Born in a Trunk’ appears to reference Garland’s recent triumphs as a concert performer, paradoxically using cinema as the medium in which to illustrate her extraordinary ability to forge a ‘live’ connection with viewers. By analysing both the meaning and the visual/musical framing of all the songs I aim to demonstrate their dual function as diegesis and as vehicles for the display of various facets of Garland’s vocal and histrionic abilities.

**Non-narrative Strategies of Embedding Music in Concept Musical Adaptations**

Nils Grosch

This paper will analyze the musical and musical-dramatic strategies in film adaptations of classical concept musicals. By focusing on Bob Fosse’s 1972 version of *Cabaret*, Rob Marshall’s 2002 *Chicago*, and others, I will take a close look on the strategies...
Abstracts

of dramaturgical integration of numbers conceived for a primarily non-narrative stage context, and ask for different concepts of and motivations for saving or discarding the stage work’s concept. My paper will thereby concentrate on the fundamental theoretical problem of integrating music as a non-narrative medium in narrative dramaturgies.


Rhiannon Harries

In a standout scene in German comedy Toni Erdmann (Maren Ade, 2016), straight-laced management consultant Ines (Sophie Hüller) is gently coerced by her father Winfried (Peter Simonischek) – here as his eccentric alter ego Toni – into singing to a room full of strangers at a party, while he accompanies her on keyboard. Hüller’s rendition of The Greatest Love of All, the 1980s hit by Whitney Houston, has famously drawn spontaneous applause from cinema audiences since its Cannes screening, though less for its virtuosity (Hüller does not offer a note-perfect performance) than its curious mix of humour, tenderness and pleasure beside embarrassment and pain. In this presentation I will trace the ambiguous dynamics of shame as a transformative affect in relation to this and other moments of song in film and televisual culture, drawing on Eve Kosofsky Sedgwick’s theorisation of shame as a performance in which questions of identity emerge “most originarily and relationally”. In Toni Erdmann I am especially interested in the relationship between shame and the temporality both aurally and visually engaged by the musical number, which opens towards both the past (given its implicit status a re-enactment of earlier moments in the father-daughter relationship) and future (via the novelty of this repetition of the performance and the otherwise clichéd lyrics of the song), informing broader questions of temporal rupture and loss in the intersubjective relationship between father and daughter, as well as historically-specific intergenerational conflict. Attending more widely to shame, embarrassment and musical performance in contemporary culture (through formats such as X Factor and The Voice), I will also engage Gilles Deleuze’s positing of shame as a proto-political affect that might enable us to see (or, rather, hear) the imperfect performance of the amateur as a challenge to the productivity of time under globalised capitalism.

‘Live Action Remake’ – Fan Fiction and the Disney Princesses

Guido Heldt

When the Walt Disney Company created the Disney Princess franchise in 2000, it was meant as a marketing instrument for a potentially lucrative part of Disney’s back catalogue. And lucrative it proved to be; by 2012, the ‘Princess Line’ generated 3 billion dollars for Disney.

Its creative effects, though, have been wider (and stranger) than the licensed games, toys, clothes and sing-along videos. On platforms such as Youtube, the Disney Princesses have become material for a wealth of fan fiction, much of it musical. There are spoof versions of Disney songs; or spoof trailers telling us the truth about the nature of musical numbers in Disney films; there are rap battles between Disney princesses (or a Disney character and Game of Thrones’ Daenerys Targaryen); there are Disney princess songs reconfigured through the services of Google Translate; there are songs in which little mermaid Ariel demands a live-action remake of her film, like those of some of her fellow princesses, or in which Disney princesses welcome Leia Organa from Star Wars into their circle, or decide to become hipsters ... There are also, by now, sing-along versions or fan re-enactments of some of those musical fan productions themselves.

The paper will survey the range of creative responses to Disney’s marketing ploy, will analyse what features of characters and films such musical fan fiction homes in on, and how they use intertextual references to break up the original material, and it will discuss the complex relationship between homage, parody and critique in such texts, and their wider implications for fandom in the age of the internet.

Mediating Romance in Cinema’s Musical Moments

Katja Hettich

Since the classical Hollywood musical, the performance of love songs has been a particularly effective way not only to express a character’s romantic feelings and to stimulate the loved one to return them, but
also to affectively engage the audience. In recent
decades, the convention to create romance (both as a
narrative element and as a genre experience) by song
performances is noticeably frequent in mainstream
romantic comedies as well as in more alternative films
and in TV series: Sometimes such scenes function
as self-reflexive and humorous reminiscences to
the musical genre, sometimes (most prominently in
biopics) they present professional singers elaborately
expressing their inner self through their art, some-
times they show characters bursting out into songs
which can be described as ‘artless singing’ (Gorbman
2011), e.g. in karaoke scenes.

These musical romance numbers have been, if at all,
studied mostly in terms of their narrative functions.
The aim of my talk is to fill a gap by taking into ac-
count how song performances in scenes of romance
establish a certain mood and a feeling of intimacy, and
how they directly address the audience’s minds as well
as their bodies. Linking genre studies (e.g. Williams
1991; Gledhill 2000), approaches that establish the
body as a key focus of film theory and analyses (e.g.
Sobchak 1992), psychological research on music and
emotion (e.g. Cochrane 2010) and sociological stud-
ies on the cultural history of romantic love (e.g. Illouz
2003; Shumway 2003), I will focus on the question
of how different kinds of musical romance moments
deal with and convey different aspects of contem-
porary romance discourses. In addition to musical
numbers as such, I will also examine musical moments
that do not focus on the performance but on the
diegetic reception of cinematic love songs as an emo-
tional experience that is, through the phenomenon
that psychologist refer to as ‘joint attention’, shared by
fictional characters and the audience alike.

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

Like many non-American Anglophone film cultures,
Australian cinema exists in a perpetual state of
marginalization due to Hollywood’s crushing com-
mercial and artistic dominance. While the Australian
New Wave of the 1970s, with its auteurist avant-gar-
de overtones, constituted a watershed moment in
national cinema, its attempt to offer an alternative
to Hollywood formula was in turn seen as largely
derivative of European art cinema. Using the examples
of Strictly Ballroom (1992) and Priscilla: Queen of
the Desert (1994), I want to illustrate how modern
Australian national cinema has dealt with the inescap-
ability of imitation by cultivating it as an expression
of “Australianness” in the form of camp. Camp, un-
derstood as the ambivalently ironic stylization of “bad
taste” aesthetics and artifacts, can be regarded as an
overall strategy of carving out a niche for a national
film culture by exposing and ironizing the formulas and
conventions of dominant foreign film cultures.

Musical numbers play a particularly illustrative role
in this respect. In Strictly Ballroom, a dance set to a
cover version of Cyndi Lauper’s “Time after Time”
and prominently featuring the backdrop of a glittering
Coca Cola sign encapsulates the central dynamic
tension of the film as it simultaneously embraces and
exposes the artificiality of the music number, which
oscillates between calculated cliché and expression
of true emotion. In Priscilla: Queen of the Desert, a
drag queen lip-syncs to an opera aria on the top of
a bus driving through the vast desert. The amped up
performance not only transcends any clear narrative
function it also embodies the film’s image of Austra-
lian culture as the flamboyant imitation of European
culture, at once defamiliarizing its origin and inviting
tolerance for Otherness. This contribution seeks to
trace the implications and ramifications of those two
musical numbers.

Choreographing Embodied Memories:
Tarkovsky’s “Levitation Scene” as a Kairotic
Musical Chronotope

Estela Ibáñez-García

Tarkovsky’s “Levitation Scene” is a unique moment in
Solaris (1972). It starts with a scheduled thirty-second
anti-gravity test in the spaceship. The levitation, how-
ever, continues for two minutes, this time accompa-
nied by music. Artemiev’s electronic version of Bach’s
Chorale Prelude BWV 639 generates an audiovisual
choreography in which images, objects, and the main
characters themselves dance to music. This moment
of intrinsic connectedness of temporal and spacial
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Due to its formal display, this moment of pure lis-
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Due to its formal display, this moment of pure lis-
tening and contemplation for the audience seems to
be detached from the film narrative. Bach’s Chorale weaves the audiovisual tapestry and encloses this special time-space unit, but not only. This is the fourth time this musical excerpt appears in the film. As a refrain, it connects different temporal and spatial references, all related to Kris’s life. The musical chronotope thus becomes an entry point into deeper layers of meaning that permeate the unfolding of the narrative.

The kairotic dimension of the levitation scene is closely related to a previous moment of contemplation in the film: Hari’s phenomenological aesthetic experience of Brueghel’s Hunters in the Snow. She brings the painting alive in her mind by adding a sonic environment based on her recollection of recorded images of Kris’s childhood that they watched before. This contemplative moment reveals her memory in action. The absence of Bach’s music during her recollection evinces that these are Kris’s memories, not Hari’s. She is a manifestation of his consciousness sent by Solaris, and, as the levitation scene shows, a vivid embodied memory for him. Instead of shifting from narrative functions, the musical chronotope is at the core of the main character’s journey in search of (previously lost) human bonds.

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\text{What the Eyes Hear, the Ears will See: The Relationship of Soundscape with Silent Film Mise-en-Scène} \\
\text{Robert Israel}
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Music scoring of film is one of the most potent techniques for defining and dimensionializing visual text. Silent film scoring is an especially volatile process because the music serves in place of the audible dialogue and its vocal nuances; arguably, the sound effects and soundscape at large. It is one of the most misunderstood disciplines of the cinematic arts.

Between August 2012 and February 2013, I was commissioned by Lobster Films/Film Preservation Associates, and Turner Classic Movies/Warner Bros., respectively, to create music scores for two separate features: Kean ou Désordre et génie (1924), directed by Alexandre Volkoff, and The Cossacks (1928), directed by George Hill. For each project, I spent months researching, composing, adapting, and orchestrating the music. Recording the scores required weeks of recording sessions with varied musical ensembles: symphonic orchestra, ethnic folk music ensembles, chamber orchestra, and full choir.

The proposed paper will discuss my music and musicological research, and the results for two separate sequences from the two feature films; the scoring process (composing, adapting, orchestrating, synchronizing, and developing musical subtext); and, score recordation. In detailing the production process of contemporary silent film scoring, I intend to reveal the importance of creating a score that complements and possibly exceeds a film’s artistic merits, operating in “dialog” with the virtuoso film editing techniques from the 1920s. Interpreting visual text and fleshing out subtext through musical scoring can elevate a simple film sequence into a richly complex artistic expression; rhythmic precision in scoring can also intensify the visual canvas into a far more richly rewarding cinematic experience.

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\text{Romancing the Cog: Dancing Automatons and the Artificial Woman in Powell & Pressburger’s Tales of Hoffmann} \\
\text{Tien-Tien Jong}
\]

In Powell and Pressburger’s The Tales of Hoffmann (1951), Offenbach’s classic opera is boldly re-envisioned as a cinematic opus and phantasmagoric dream ballet. Moira Shearer’s performance as the automaton Olympia in “The Sandman” sequence can be seen as an engagement with the problems of the female psyche and female artistic production first visited in The Red Shoes (1948). This paper will demonstrate that Shearer’s performance as the dancing doll Olympia is one of complete artifice, a conception of the woman as a socialized construction amenable to any design. The incongruities in Shearer’s performance make this uncanny affect possible, accomplished through Shearer’s “flawless” visual presentation (her impossibly virtuosic dancing which gestures to a negation of the doll’s humanity), as well as through the disembodiment of her vocal performance (Shearer’s refusal to lip-sync to the audio track, which I read as a denial of the illusion of a holistic woman). Through the performance of her satirical dance, Shearer ridicules the idealized female—the only female form who is upheld in misogynist myths of romance—by revealing her as an entirely simplified “doll”, devoid of vitality or life. Olympia’s failure to fully embody and convincingly sustain the idioms of womanhood results in her eventual dismemberment and decapitation, a conclusion similar to the fate of Shearer’s character in The Red
Shoes. This dual vision of Olympia/Shearer in the musical sequence we see on-screen is of a woman simultaneously disjointed and whole, beautiful and deformed. Reality and fiction are placed side-by-side. Judith Butler’s theory of the “performative” attributes of gendered behavior and Jean Baudrillard’s concept of the “unimaginable woman” will be brought to bear in showing how Shearer’s physical performance embodies the contradictory virtues which construct a woman’s appeal.

“A Voice Deep Inside’s Getting Stronger”: the Use of Original Songs in Yentl
Olaf Jubin
When Barbra Streisand’s directorial debut, Yentl, was released in 1983, it was promoted as “A Film with Music”. On the one hand, this rather peculiar categorization served to distinguish the movie from both the more traditional Hollywood musicals of the early 1980s (like Xanadu, Grease 2 and Annie) and recent revisionist examples of the genre (like Pennies from Heaven), all of which had flopped. On the other hand, the advertising slogan already implied that the eleven musical numbers, specifically written for the film by Oscar-winners Michel Legrand (music) and Alan & Marilyn Bergman (lyrics), are only intermittently employed like those in a classic film musical, i.e. with the title character singing “out loud”. Instead the film, based on a short story by Isaac Bashevis Singer, explores the inner-most thoughts and observations of its cross-dressing protagonist in the form of a sung interior monologue that only moves from the soundtrack to the on-screen action when s/he is alone and unobserved to highlight that in Yentl’s society, speaking her mind is out of the question for a woman.

The response to this approach was decidedly mixed with the author of the source material panning the movie for “much too much” singing. Singer also bemoaned that the numbers “did nothing to bring out Yentl’s individuality and to enlighten her conduct”, a criticism that is completely inaccurate.

Thirty-five years after the initial cinematic release of the movie, it is time to have another look at a film that is unique for the way it gives voice to a woman who moves between the spheres of the male and the female and who has to navigate a patriarchal world where owning up to her true identity by bursting into song is impossible.

Film’s First Musical Moment: The Dickson Experimental Sound Film, 1895
Kathryn Kalinak
Popular music has been and continues to be a significant part of film’s soundscape. From the silent era to the present, popular music has been used in a variety of ways and for a variety of reasons. What is interesting to me is just how early in the history of cinema popular music asserted itself as a form of accompaniment to moving images. My paper will focus on the first known film with recorded sound, The Dickson Experimental Sound Film, produced in 1894 or 1895 at Edison’s West Orange, New Jersey lab. In it, W. K.L. Dickson plays the violin as two male employees dance. Although the title of the piece has long been known – it is “Song of the Cabin Boy”, an excerpt from the 1877 operetta Les Cloches de Corneville (The Chimes of Normandy) – what has been overlooked is its status. By the time Dickson was performing it, “Song of the Cabin Boy” had crossed over from classical music to popular music. My paper will trace the history of this historic pairing of moving images and popular music and investigate its consequences for the short-lived phenomenon of the Edison kineto-phonograph, the pairing of moving images and musical accompaniment at Edison. Primary sources include the Thomas Edison Papers at Rutgers University.

Music and Dance Numbers as a Substitute for the Sex Act in Pre-Code Musicals
Kostouli Kaloudi
Prior to 1934, the Hays Code was not fully enforced in the film industry. Hollywood studios only occasionally complied with it, and the severe restrictions regarding sexual references had not fully come into force yet. Pre-Code films were made in the brief period from 1929 to 1934, during which a relative freedom in terms of morality and the relationships between the two sexes prevailed in filmmaking. In musicals – a new genre that emerged during that period – there are film examples in which music and dance numbers suggest either the intense sexual attraction between the stars or the sexual act itself. Specifically, the films to be discussed are: The Gold Diggers, of 1933, Wonder Bar, and two RKO Pictures musicals starring Fred Astaire and Ginger Rogers – Flying Down to Rio and The Gay Divorcee. Starting with The
Gold Diggers – an essentially cynical and pessimistic musical that deals with the repercussions of the 1929 Crash in the show business – the number with the suggestive title Pettin' in the Park stands out. In Wonder Bar, set in a seedy bar, there is a particularly aggressive couple routine, which ends in the man’s murder. In the first two musicals of the Astaire/Rogers series, the couple’s dancing shows off the unique chemistry between the pair, intensified by Astaire’s singing, which comes amidst the constant misunderstandings arising when one attempts to confess their attraction to the other. What are the common elements shared by different numbers? How suggestive yet ultimately clear is the suggestion of the sex act? What do these music and dance numbers contribute to the cinematic narrative, giving rise to a distinct chapter in the musical film genre?

Post-Walkman Cinema: Music as Ontological Interface in Contemporary Cinema

Jennifer Kirby

In the traditional film musical, musical numbers often act as pathways and/or boundary points between comparatively naturalistic sequences and the surreal realm of fantasy and subjective experience. This paper examines two examples of twenty-first century cinema, both of which have a “cult” following – Sucker Punch (Zack Snyder 2011), a dystopian drama set inside a gothic mental asylum that also doubles as a theatre in which the heroine must dance her way into a liberatory video-game-like alternate world, and Harmony Korine’s hallucinatory depiction of a group of young female college students’ descent into drugs, sex and hedonism set to a soundtrack of EDM, Spring Breakers (2012). Neither of these films could be described as musicals or containing musical numbers according to the generally accepted conceptualisation of the genre, but both films nevertheless utilise sequences structured by popular music to perform a similar function. I argue that these films update the conventions of the traditional musical for a post-walkman contemporary audience. In these works, diegetic, non-diegetic or extra-diegetic popular music acts as a device to transport characters to another ontological plain and/or to transform the ontological qualities, including the colour scheme and spatial relationships, of the on-screen world. The music and sound design not only organises time and space, but opens up new or altered co-present spaces alongside material reality that are structured by the sound which accompanies them. I compare this spatiotemporal relationship between materiality and sound to the experience of using mobile ubiquitous media where the user remains both present in physical reality and psychologically distanced from it in a customised aural soundscape. I thus argue that “Post-Walkman Cinema” remediates not mobile ubiquitous media per se, but rather their effect on the relationship between the material and the virtual.

Domestication and Empowerment. Dance and Femininity in the Hollywood Musical of the 1950s

Nitya Koch

My paper examines women’s dancing and the representation of femininity in the Hollywood musical of the 1950s. Bringing together film, gender and dance studies, the paper investigates how the changes in dance styles, particularly the growing importance of ballet, and the increasing narrative integration of dance numbers in the postwar film musical affected its representation of (dancing) femininity. I show how the dances of (ballet-trained) stars such as Leslie Caron, Cyd Charisse and Audrey Hepburn produce complex negotiations of feminine gender roles, oscillating between affirmation and subversion of patriarchal normativity.

In the American film musical of the 1950s, female dancing thrived, with an unprecedented number of long, technically perfect and choreographically complex dance numbers, performed by actresses who were trained as professional dancers. At the same time, the professional female dancer as a character embodying women’s social mobility, professional ambition and success, virtually disappeared. Stories of show business careers decreased in number, and this resulted in a domestication of the dancing female protagonist on the level of the story, as she no longer achieved recognition in the public sphere through ambition, hard work, and talent as a dancer, but mostly through her beauty, the transformation of her appearance, and the heterosexual romance. The dance numbers, which now often functioned as private expressions of emotion, participate in this domestication, but also hold the potential for the dancing character’s empowerment.
An examination of dancing women in the film musical of the 1950s brings to the fore the ‘utopian’ potential of dance and the film musical’s ‘musical moments’: As they add their own diverse and contradictory meanings to the gender representations of the plot, they have the potential to invest the dancing female protagonist with agency, give her an expression of energy, power and authority by drawing attention to the very real physical strength and dance skills that, especially with a form like ballet, necessarily precede the filmic representation of her performance. And dance in the film musical functions as a representational form that conveys, per genre convention and through its infectious, almost bodily, affective impact, a ‘utopian feeling’ of energy, mobility and victorious excitement. The female character’s dances therefore can convey a tangible sense of her empowerment, even while she is caught in a position of inferiority and a scenario of objectification.

**Concepts of Choreography: Musical Moments in René Clair’s À nous la liberté (1931)**
Franziska Kollinger-Trucks

Following the international success of Sous les toits de Paris (1930) and Le million (1931), René Clair continued his career in the new medium sound film with À nous la liberté (1931). Beside its time-related narrative of a dystopian, dehumanized and machine controlled everyday life, the film is distinguished by its innovative structure, which is based on a new aesthetic ideal, that aims to cancel any hierarchy between dialogue, music and sound. Instead, Clair wants to establish the equality of all (acoustic) elements in film. Ultimately this means that also the dominance of music over the other components is negated. Thus the concept contrasts with the adaption of stage plays and with the theatrical performances of vaudeville and opera singers in early sound film. Clair claims for an interweaving of silent and sound film aesthetics. Therefore it is not the screenplay and/or plot that determines the films rhythm.

The films structure rather can be explored through the dimension of sound and in particular through the films ‘musical moments’. By analysing these moments in À nous la liberté the films structure will become visible. The underlying schemes that determine the musical moments can be best described as ‘choreographic concepts’: all of them go back on movement patterns and could be grasped by the terms variation, contrast and repetition. Following these observations musical moments in film can be defined as key motivator for movement and as ‘structuring agent’ – beyond traditional ideas of musical forms and figures.

**Aerobic Spectacle and the Musical Moment in Heavenly Bodies and Perfect**
Michael Lawrence

Classical Hollywood musicals occasionally included musical numbers featuring physical exercise inspired
choreography – such as the stylized sports moves from the ‘Miss Turnstiles’ fantasy sequence in On The Town (Stanley Donen/Gene Kelly, 1949) or the gymnastics routines from ‘Ain’t There Anyone Here For Love?’ in Gentlemen Prefer Blondes (Howard Hawks, US, 1953). In the mid-to-late 1980s, there were a handful of feature films that sought to capitalize on that decade’s physical fitness craze by presenting stories set in health clubs that therefore sanctioned the repeated presentation of aerobic exercise as cinematic spectacle. This paper considers the function and design of the aerobic workout sequences in two such films: Heavenly Bodies (Lawrence Dane, Canada, 1984) and Perfect (James Bridges, US, 1985). According to the New York Times, Perfect included ‘scenes, inserted throughout the movie like production numbers in a musical, of Jesse (Jamie Lee Curtis), the mistress of “slimnastics”, as she leads her classes in bumping, grinding and shaking the blues and fat away to a big disco beat’. More specifically, the aerobics sequences constitute a highly specific kind of musical moment in the cinema: the films attempt to combine the aesthetics and address of both the music video and the exercise video in their numerous workout sequences and thus surrender a substantial amount of screen time to their pop music soundtracks, which apparently emanate from the story world (as the workout tapes). However, the editing of the aerobics sequences often disrupts the diegetic status of the music that we hear, and the workouts themselves regularly function to develop both character and narrative. This paper will first consider the aural and visual pleasure of the aerobics sequences in relation to their cinematic antecedents (the traditional musical number) and their non-cinematic antecedents (the music video and the exercise video) before attending to these sequences’ function and design with reference to their disturbance of traditional distinctions between narrative and spectacle and between diegetic and non-diegetic music and sound.

Soundtracks of Sanctuary: Musical Numbers as Escapism in Holocaust Cinema

Matt Lawson

Film studies, musicology and Holocaust Studies are three well-studied disciplines in academia. A combination of any two of these disciplines may be found with relative ease; ‘film music’, ‘Holocaust film’ or ‘music of the Holocaust’ are well-developed fields of academic study.

However, there is very little existing academic insight into ‘Holocaust film music’. Using existing scholarly work on Holocaust representation in film and film music theory as a foundation, this paper will compare the use of musical numbers in Holocaust cinema from around the world, examining their function, and discussing how they affect the mood of such dark narratives.

The three films to be examined are Kornblumenblau from Poland (1989: Leszek Wosiewicz), Der Letzte Zug from Germany (2005: dir. Joseph Vilsmaier, Dana Vávrová), and Die Fälscher from Austria and Germany (2007: dir. Stefan Ruzowitzky). Each of the three examples engage with the Holocaust, either implicitly or explicitly, and have academically intriguing scores reflecting the culture and politics respectively.

The focus of the paper will be twofold. Firstly, it will examine, as context, how film music generally functions in Holocaust cinema, highlighting common functionalities and characteristics of Holocaust soundtracks. Secondly, it will identify a moment in each of the three films where a musical number simultaneously becomes a part of, but also temporarily disrupts, the narrative. We will examine whether a musical number in a Holocaust film functions as an emotional barrier for the characters and audience, and/or whether it offers cathartic respite from the horrors of the narrative setting.

In conclusion, the paper will open difficult questions about the role of comedic or light-hearted moments in Holocaust cinema, and argue the role that music plays in intervening during challenging narratives.

Negotiating the Theatrical, the Cinematic, and a French National Style in the Early Operette Filmée

Hannah Lewis

During the early years of synchronized sound, the film musical genre became a “testing ground upon which sound film proved itself” (Barrios 1995, 4). This was true not just in Hollywood, but also in countries with more ambivalent responses to synchronized sound, including France. The French industry struggled to assert itself and define its filmmaking practices.
within a market that was largely dictated by international economic forces. Within this context, the genre of the opérette filmée (film operetta) became an important site of audiovisual experimentation for French filmmakers. Drawing influence from diverse stage genres and national contexts, the opérette filmée raised important aesthetic questions that preoccupied French filmmakers and critics in the early sound era: should sound film be naturalistic or fantastical? Should it model itself on stage genres or silent cinema? What aesthetic qualities constitute a French national sound film style?

This paper examines the ways filmmakers navigated the tension between theatrical and cinematic aesthetics, and between realism and fantasy, in the opérette filmée. I focus on two successful French-language film operettas: Le chemin du paradis (1930) and Il est charmant (1932). Both films came from international production contexts, but their audiences and critics accepted them as French. Each was written specifically for the screen, used modern settings and popular musical styles that appealed to French audiences, and attempted to depart from stage-bound aesthetics and push the boundaries of the cinematic, while also revealing significant debts to stage traditions. The opérette filmée also provided filmmakers the opportunity to de-emphasize dialogue and return to what French critics thought was quintessentially cinematic about film: visual rhythm and camera movement. Through my analysis of scenes from these films and their critical reception, I show how the genre contributed to a broader acceptance of sound cinema in France.

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

Depictions of movie-house musicians began to appear during the silent period itself. A delightful example occurs in Keaton’s Sherlock Jr. (1924), when his character, a projectionist, dreams himself into the film he is showing. His ghost invades the orchestra accompanying the movie, and he climbs over the piano to walk on stage and “into” the screen. Notwithstanding the sequence’s surrealism, it has a certain documentary basis, because it represents a then-current musical practice. But since no recording or score of music for Sherlock Jr. survives, we have no definitive idea what this musical moment would have sounded like in theaters at the time.

In this paper I shall explore retrospective scenes from four sound films in which silent movie musicians are both seen and heard. My focus shall be on segments from two classical and two post-classical features: The Spiral Staircase (1946), Sunset Boulevard (1950), Lacombe, Lucien (1974), and Nickelodeon (1976). In three of these films, the segments in question are short but memorably suggestive. In Nickelodeon, musicians are present for much of the story: they play both for films as they are being shot (i.e., as setters of mood and pace) and for screenings in movie theaters—culminating with the depiction of an orchestra at Clune’s Auditorium, accompanying the Los Angeles premiere of Griffith’s The Clansman (later retitled Birth of a Nation) in February, 1915.

I explore these segments for both their explicit musical qualities and their implicit (and paradox based) ideological meanings. Not only do they illustrate how silent accompaniments came to be understood in the popular imagination; they also convey nostalgia for a fictive time of non-technological communication: in them, the silent era is portrayed as a utopian one, when music of the moment was open to instant and intuitive comprehension by all.

‘This video ate up our production budget’: Parody and Self-Reflexivity in Crazy Ex-Girlfriend
Chelsea McCracken

The CW series Crazy Ex-Girlfriend (2015 – present) incorporates musical numbers in an integrated format. Each episode contains between 2 and 4 full musical numbers, and occasional, brief reprises. The series justifies elaborate musical interludes, and shifts to the “supradiagetic”, through the assertion that viewers are entering the mind of the show’s central character, Rebecca, a musical theater lover with an overly active imagination. One can challenge this premise, as other characters have numbers that reflect an entrance into their own minds, without Rebecca present. After establishing the formula for the show, however, viewers accept the shifts in viewpoint.

The show’s musical numbers draw inspiration from, and parody, the conventions of classical musicals, contemporary pop music, and music videos. While
songs often revolve around common musical themes such as love and relationships, they twist viewer expectations. Numbers focus on topics such as urinary tract infections, heavy boobs, and period sex. As star and co-creator Rachel Bloom stated in an interview with Vulture, whatever conventions they were drawing from, the songs should be “fighting that genre. It should be an ‘opposite’ or something that doesn’t quite fit. Automatically, we’re always looking for ways to subvert tropes in songs”. These antitheses contribute to the parodic and self-reflexive tone of the show.

Through a careful examination of the series’ episodes, published interviews with creative personnel, and reviews, this paper will examine how Crazy Ex-Girlfriend navigates the current television market, draws from the conventions of different musical forms, and motivates the shift into song and dance. In some ways, the outlandish qualities of the numbers defuse the hesitation viewers may feel in watching a musical television show. Musical skeptics can enjoy the shift into the “ideal” realm of the supradiagetic while maintaining an ironic distance from musical conventions.

**Navigating the Integrated Number in the Television Backstage Musical**

Amanda McQueen

The musical genre’s return to mainstream popular culture over the past decade-and-a-half has been somewhat tempered by a fear of the integrated number, in which characters spontaneously burst into song to convey their thoughts and feelings and advance the plot. For many critics and scholars, the integrated number is central to the musical’s very definition, and yet trade and popular press discourse consistently asserts that 21st century audiences are wary of this particular violation of realism. As a result, the majority of modern musicals have distanced themselves in some way from the classical integrated musical form, most commonly through comic reflexivity or realistic motivation.

This paper examines how contemporary television musicals attempt to circumvent the problem of the integrated number, focusing in particular on backstage musicals like Glee (Fox, 2009-2015), Smash (NBC, 2012-2013), and Empire (Fox, 2015-present). The underlying premise of putting on a show allows these series to ground song and dance in a realistic context as diegetic performances. I demonstrate, however, that despite not being conventionally integrated, these musical numbers nevertheless serve key narrative functions and are frequently central to the understanding and development of both plot and character. Drawing from John Mueller’s taxonomy of integration, which usefully nuances the integrated/non-integrated binary, I outline a range of relationships between narrative and number evident in these series. Through strategic use of the backstage musical format, these TV musicals are able to avoid the integrated number’s jarring break with realism, while still allowing song and dance to serve traditional generic functions. The backstage musical is thus ideal for audiences afraid of integrated numbers, and this may account for its current popularity on television. It allows for a particularly flexible approach to integration, making an old fashioned convention palatable for modern viewers.

**Positively Spooky: Song & Sound Through a Wire**

Ulrich Meurer

Irving Cummings’ 1939 biopic The Story of Alexander Graham Bell opens with a woman at the pianoforte and three feisty, well-groomed gentlemen cantillating a popular song (Frances Osgood’s “Call me pet names”). This scene sets the tone for the entire movie which, time and again, presents its audience with various work songs, Christmas carols, and choral melodies. However, each of these musical inserts seems complemented and uncannily shadowed by a ‘tonal event’ associated with the pure physicality of sound: the protagonist will make use of his landlady’s piano to demonstrate resonance phenomena in vibrating systems; a festive children’s chorus will find its equivalent in the disturbing wail of a deafmute boy attempting to pronounce his first word. The effect of such couplings is a continuous and elaborate differentiation between music and noise, embodied and spectral sound, presence and reproduction, natural and technical media. Against this backdrop, the paper explores the movie’s musical, or rather tonal rendering of the dual nature of the voice – the “voice-effect” as a precarious concurrence of meaning and physical excess (Mladen Dolar) – and also its overtones of spiritism and the supernatural that become audible when the telephone, based on the material mechanics of the human ear, transmits the disembodied singing of a male vocal group from Boston to Salem, thus revealing
what Avital Ronell defines as the “ghostly origin” of the apparatus and its connection to “male witchery”. Furthermore, *The Story of Alexander Graham Bell* appears to link these issues of song, sound, conjuration and manifestation, of listening (*hörchen*) and obeying (*gehorchen*) to a complex system of Fathers and Sons that pervades the whole narrative. In so doing, the movie opens into the sphere of the political; it restates music/sound as well as their present/absent sources as agents of a spectral ‘call’ that demands an either submissive or insurgent response... Meanwhile, the telephone might be that utopian machine in which all those vocal, technological, super/natural, political threads intersect and are, for a brief moment, reconciled.

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

Sylvia Mieszkowski

Written and directed by Joss Whedon, *Buffy the Vampire Slayer* (1997-2003), a US-produced TVshow of “narrative complexity” (Mittell), tells the story of a young woman’s calling to defend her town against evil forces. For the 7th episode of season 6, titled “Once more, With Feeling” (2001), the ‘coming-of-age’ show unexpectedly switches genre. Setting and protagonists remain the same, the season’s story arc continues, yet the episode is performed as a musical. This “musical moment” (Herzog) par excellence is propped up diegetically as well as reflected upon: the “monster-of-the-week” (Mittell) turns out to be a demon, that – once summoned inadvertently by Buffy’s younger sister – forces people to sing and dance; in some cases until they spontaneously combust. Buffy’s ‘gang of light’ are ‘possessed’ like the rest of Sunnydale, while simultaneously aware of their situation’s absurdity, as they find themselves compelled to sing precisely about those seasonstructing doubts, conflicts and traumas that each character had hitherto kept secret or been unaware of. Music, here, acts as a “metadegetic” (Gorbmann) vehicle inextricably linked to (inconveniently compulsive) truth telling and, simultaneously, used as a device of comic relief.

My presentation is going to analyse “Once more, With Feeling” with the help seriality theory’s take on repetition and variation (Deleuze; Eco; Mittell; Kel- linger). Secondly, it will place the genre-hybrid episode within a debate that has, historically speaking, pitted warning against promise, by contrasting the demonic/Dionysian power of music to ‘possess’ humans and overrule free will with the psychoanalytic tenet that the return of the repressed can be brought to a stop by the talking (or, in this case, ‘singing’) cure. Thirdly, it will investigate how genre conventions of the musical and the TV series (Cavell) relate to the problematic thesis that posits a special link between aurality and authenticity (Ong) and its deconstruction (Derrida).

“*Who would’ve guessed that everyone in school was a professional dancer?”* - *The Musical Moment in the Teen Movie*

Sabrina Mittermeier

Music holds great relevance during adolescent years, as probably anyone who has ever been a teenager can attest. Subcultures are often built around different genres of music, coolness is judged by one’s musical taste. It thus comes as no surprise that the teen movie has always been associated with great music, and its crucial scenes often feature songs that would later become inextricably linked with it. The Simple Minds’ “Don’t You Forget About Me” unwillingly conjures up Judd Nelson’s triumphantly raised fist at the end of *The Breakfast Club*, and a lovesick John Cusack holding up a boom box in *Say Anything* has become one of the staples of 1980s American film (and not least because he was blasting the brilliant “In Your Eyes” by Peter Gabriel). More often than not, teen movies also feature actual choreographed musical numbers with characters singing and dancing that can feel random, but never out of place, in the already exuberant world of the teenager. Whether it is Ferris Bueller (Matthew Broderick) crashing a parade coming through downtown Chicago, or Heath Ledger’s Patrick Verona crooning “Can’t Take My Eyes Off You” on his high school’s football field, the teen film lives for musical moments, so much so, that the genre’s parodic send-up “Not Another Teen Movie” also features its own fully-fledged musical number. Hence, actual teen musicals such as *High School Musical* or the television show *Glee* arguably only built on an already existing tradition.

This presentation thus seeks to explore the relevance of the “musical moment” in the teen film and especially its often utopian or escapist tendencies for both the protagonist and the audience (drawing
Second Dance, Second Chance: Musical Prolongations and Broken Narrative in Adaptations of The Great Gatsby

Alexandra Monchick

F. Scott Fitzgerald’s celebrated novel The Great Gatsby has been subject to multiple stage and screen adaptations, notably John Harbison’s 2003 opera and Baz Luhrman’s 2013 film. A significant point in the narrative, when Daisy and Gatsby’s love is publicly revealed at one of his lavish parties, is not faithful to Fitzgerald’s text in these adaptations; namely, the novel briefly refers to a “conservative foxtrot” that they dance, upon which the three screen adaptations overwrite the scene with musical prolongations. In Harbison’s opera, the dance is “accompanied” by lyrics, and in Luhrman’s film, an instrumental reminiscence theme plays over a jazz dance. In each adaptation, the scene takes on different intertextual meanings – the repetition of Daisy and Gatsby’s public dance creates narrative continuity or discontinuity in contrast to their earlier private dance and flashbacks – and extratextual meanings – how these adaptations relate to the novel and each other. Each representation of this scene contains diegetic jazz music: Harbison recreates his own stylized jazz and Luhrman creates a fusion of an original Charleston – “Bang Bang”, quoted directly from the Jack Clayton’s soundtrack in his adaptation of Gatsby – and contemporary hip hop. By building on the work of Berret (2013), Henson (2016), and MacClean (2016), I focus on how the translation of this scene onto the stage and screen changes Fitzgerald’s narrative. My analysis is twofold: how just in this one particular scene the pastiche of different musical styles illuminates certain characters, and moreover, how the music brings out the underlying themes in the novel.

Re-locating Feminine Voice in Italian Comedy of the Seventies

Elena Mosconi

Comedy is the film genre that clearly focuses on the representation of social and cultural identities and on matters of gender. In this context, at the end of the 1950s, Italian female singers indicate a real turning point in the representation of modern women. Mina and Brunetta – the so called “screamers” – took part in the “musicarello”. This was a musical genre based on the struggle between conservative and progressive forces. We can see from the unusual grain of their voices, their agitated body movements and the social dynamism of their characters that it brought innovations. In subsequent years, singers like Caterina Caselli, Rita Pavone, Patty Pravo – who also starred in musical comedies – encouraged the process of female emancipation by showing and revealing changed bodies, costumes and attitudes.

It is not by chance that in the Seventies female singers disappeared from screens. This is because on the one hand the representation of the feminine body is tied in these years to voyeuristic and sexy comedy. On the other hand, the “voice” of women - in musical moments - becomes separated from their bodies.

This paper focuses on the role of female voice in “musical moments” of the movies in the Seventies. It aims to show how the voice becomes increasingly disincarnated from a body. In other words, the voice is disconnected from the vococentric and referential meaning of the song and is replaced by vocal choirs instead. However female voice is insistently present, through anonymous and almost “parcelled” vocalizations, in film. This analysis of exemplary films (by famous composers as Trovajoli, Piccioni, Umiliani...) argues that the re-location of the female voice in support of erotized bodies deprives women of their identity. In this context, the changed feminine voice becomes a potent symbol of the deeper identity crisis women faced in 1970s Italy.

Mann – Visconti – Britten: Mocking Music and Contagious Laughter

Janina Müller

Luchino Visconti’s Death in Venice (1971) abounds with musical moments of ambiguity, oscillating between erotic desire, death and decay. However, only one scene involving diegetic music directly refers to Thomas Mann’s novella (1912): while Venice is threatened by an outbreak of cholera, a group of Neapolitan street musicians entertains the unsuspecting guests of the Grand Hotel des Bains on the Lido. The leader, a buffonesque guitarist-singer with red hair and a wrinkled, emaciated face, is an ominous
figure whose facetious, sexually charged performance eventually turns into blatant mockery of the audience whom he infects with his “contagious” laughter. Only Aschenbach realizes the eminent threat, yet he remains paralyzed gazing at the young boy Tadzio. The scene as Mann describes it is symbolically rich and complex in nature, and also provides a few distinct clues as to what music is being performed.

This paper focuses on Visconti’s filmic adaptation and compares it to its operatic counterpart, Benjamin Britten’s *Death in Venice*, which premiered in 1973. Both the film and opera use popular songs that ironically comment on Aschenbach’s infatuation and translate Mann’s ingenious idea of laughter “going viral”, which especially lends itself to an actual musical rendition. Yet, each medium takes an individual approach to the scene by foregrounding certain aspects and neglecting others. In Mann’s novella, the scene echoes the mocking chorus of the Bacchae in Euripides’ eponymous tragedy, Visconti’s film highlights the precarious bond between Aschenbach and Tadzio, whereas Britten’s opera turns the performance into a public humiliation of Aschenbach.

The Musical Moment in three Silent Films by Jacques Feyder: Narrative Vector or Emotional Catalyst?
Dominique Nasta

As many studies have shown, amongst them those by Laurent Guido (2007) and Christophe Wall-Romana (2013), the link between cinema, psychology and music played an important role both theoretically and practically during the French avant-garde of the 1920s in the work of Delluc, Epstein, Gance, Grémillon, L’Herbier, and so on. Feyder’s three films for the Franco-Russian production company Albatros – *Visages d’enfants* (1925), *Gribiche* (1926) and *Les Nouveaux Monsieurs* (1928) – demonstrate his mastery of the musical moment both in its contrapuntal relationship to the narrative and in the way it rhythms emotion and affect. The films borrow from a range of genres – drama, melodrama, vaudeville – but escape the constraints of genre in diegetic musical moments. Song and dance (for example the popular dance-hall sequences in all three films or the sophisticated “ballet” scenes from *Les Nouveaux Monsieurs*) have an allegorical status, evoking social worlds and emotional attitudes often at odds with one another. Feyder’s mise en scène and spectacular cross-cutting techniques crystallise them, yoking the musical moment to a dream, or a mental image, or a simple walk in a realist pseudo-documentary décor.

This paper will elucidate these moments using theories of subliminal auditory perception (a.k.a. subception), Fauconnier’s “Mental Spaces” and Derrida’s “analogie différante”.

Old-style Theatre and New-style Music: Sexual Mash-ups in *Il mostro dell’opera* (1964)
Cormac Newark

Though not an opera buff, Leroux tried to find newly compelling ways of illustrating what he genuinely understood to be the almost supernatural power of music. One of the clearest reflections of this (as well as one of the clearest examples of the cross-genre susceptibility of the scenario) is *Il mostro dell’opera*, which is a loose retelling directed by Renato Polselli featuring a Phantom who looks and behaves like another much-adapted literary figure, Dracula. Now rare, this film gave a new twist to the already familiar theme of a male sexual predator lurking beneath the theatre and feeding off the art of a young female performer, among other things by introducing the strong lesbian theme that has since become a mainstay of the vampire genre but which must have seemed racy in early-1960s Italy. It was also the most musically and theatrically progressive of a clutch of Phantom films around that time that relocated the narrative from opera to lower-status genres.

The film follows a troupe of performers rehearsing a radical new kind of wordless spectacle. But although the artistic director wants it to be a rediscovery of the ‘poetic intensity’ of Rostand, the film shows, on the contrary, how the old, represented by what the Phantom approvingly calls ‘teatro vecchio stile’, is a threat to the bright young things of the avant-garde.

This paper will concentrate on the climactic musical moment of the film, in which they discover that only by abandoning themselves to frenetic dancing, to the sound of modern popular music, can they ward off the evil that stalks them. Released in the same year as Pasolini’s cinematic Kinsey report *Comizi d’amore*, *Il mostro dell’opera* gives a very different (but perhaps no less illuminating) insight into Italian sexual mores and how they interact with cultural production.
Supradiegetic Norms in Contemporary American Television Musicals
Jenny Oyallon-Koloski

For many genre scholars, a key quality of the musical is the inclusion of numbers that shift away from the surrounding narrative’s diegetic motivations, to a space Rick Altman refers to as the supradiegetic (19). Given that these moments frequently result in virtuosic performances, requiring additional rehearsal time and expansive set design, how does this genre convention manifest in television, a medium associated with limited production schedules and budgets? My work proposes a taxonomy to articulate the possible supradiegetic manifestations that can occur in musical moments. I then will use those categorical distinctions to articulate how contemporary American television musical series broadly mobilize this significant genre convention.

Supradiegetic shifts are primarily a stylistic consideration, presenting content that deviates from the aesthetic norms governing the surrounding narrative. They can occur irrespective of how the number functions in relation to the larger narrative. This paper will build on existing genre theory to further divide potential supradiegetic moments into spatio-temporal shifts and performative shifts. The latter is emphasized because of the significance the musical genre gives to performance, star performance, especially. Using these categories, my paper will then analyze aesthetic trends in a range of contemporary television musical series broadly mobilize this significant genre convention.

The Musical Moment as Sexual Utopia in Duke of Burgundy
Anna-Elena Pääkkölä

The musical moment in films, as defined by Herzog (2009, 7), is a moment when music “inverts the image–sound hierarchy to occupy a dominant position in a filmic work”. In the queer-sadomasochistic indie art film Duke of Burgundy (2015), the love story between two women with different sexual appetites is told largely through score music. In this presentation, I argue that the musical moment occurring in the last third of the film inverts the image–sound hierarchy of the entire film. As it is revealed that the singing voice heard throughout the film actually belongs to one of the characters, the meaning of the voice becomes a symbol for her sexual utopia, dictating the mood of the entire film according to her musical moment.

The character’s sexual utopia, one of sexual submission, extends the musical “moment” to its extremity: this moment (the character singing) also audibly extends to the film’s past (what we have seen) and the future (what we are yet to see). A Deleuzian (2006) understanding of time turning into a mindset, “a pure state of waiting”, is indeed at the heart of masochistic sexual pleasure. In this way, the musical moment of the scene and the entire film depicts the character’s sexual utopia, effectively excluding that of her partner who does not share her sexual preference. At the same time, the musical moment of the film explains to the audience what is pleasurable about the character’s sexual utopia, without stigmatizing alternative sexual pleasures.

Response (Panel I1 - Play it Again: How Media Transforms Musical Moments)
Tobias Plebuch

The three case studies of this panel will offer a unique opportunity to discuss “musical numbers” in the perspective of this conference and the comparative approach as outlined above. The response will address the individual papers, which we will share among the panelists in advance.

In particular, it will raise specific analytical questions, provide critical feedback, address methodological issues and draw comparisons between the three case studies. Moreover, I would like to draw attention to questions raised in the relatively young field of adapta-
tion studies (e.g. Hutcheon 2006; Bruhn et al. 2013) – a field in which musicologists have worked (avant la lettre) since long. However, musicological perspectives and expertise are notably absent from the more recent discussion about theory and methodology of adaptation studies. Due to its particular approach (one literary source adapted for both stage and film), the panel will hopefully contribute to fill these desiderata by allowing a “comparison of comparisons”.

“No Dames!” – Opening Up for Sailor Pleasures in Hail, Caesar!
Ralph J. Poole

Hail, Caesar! (2016) is an over-the-top musical about making musicals. Therefore, it is no surprise that there are plenty of scenes, “when the music takes over” for no reason other than showing off how things are – or rather were – being done given its 1950s setting. There are sword and sandal scenes juxtaposed to ballroom dancing, wild west acrobatics and bathing ballets, and amidst all these vastly diverging settings is an all-male dance number, “No Dames”. A group of sailors, led by the Gene Kelly-mimic Channing Tatum, sing and dance at first to bemoan the fact of their being without women when on board their ship again. As the number continues and climaxes into a frenzy, it seems the group of men are raucously enjoying being amongst themselves, celebrating their vision of an extended “no dames”-situation.

I am reading this scene in two divergent ways, firstly – and obviously – as a number that unhinges the heteronormative logic of the film at large. It is here, “when the music takes over”, that the number evolves from a homosocial lament of being womanless to a homosexual fête of communally playing with one another, poking fun at similar scenes in films such as On the Town. The second reading is more clandestine and subverts the first reading. The character of Channing Tatum, so flamboyantly queer in the song-and-dance number, turns out to be a communist traitor who in the end escapes, vacating the space for the real hero of the film, the cowboy Hobie Doyle (Alden Ehrenreich). Both beautiful men compete in claiming a spectacular moment within the film’s visual narrative, and it seems the gayer of the two has to clear the field. Within the context of the witch-hunting 1950s, however, the queer communist bolting for an unknown future may open up possibilities of very different connotations.

All Singing! All Talking! All British! Early British Musicals Find their Voice
Laraine Porter

As British silent cinema embraced the talkie revolution and made the transition to sound, producers of were very aware that audiences wanted to hear their stars sing rather than talk. The massive success in British cinemas of the American Al Jolson vehicles, The Jazz Singer (1927) and its follow-up The Singing Fool (1928) were proof that popular, working class audiences were drawn to music and song rather than dialogue. Anxious to capitalise on the massive investment in new sound equipment, producers needed to satisfy public demand and sought to replicate the box office success of these Hollywood imports.

This presentation will look at key examples of early British musicals and the ways in which they both attempted to forge a unique British musical style, while simultaneously emulating popular American formulas. Examples will include Harmony Heaven (1930) which echoed American backstage musicals like Broadway Melody (1929), Elstree Calling (1930) which utilised the musical and Variety talents of the studio’s stock company in a revue film and Splinters (1929), a comedy based on the real-life all-male entertainment, song, dance and drag corps of the same name that entertained the frontline troops in WWI. Each of these examples illustrated how British silent cinema started to find its musical voice, negotiated the new sound technology and the aesthetics of music, song, sound and narrative. They also show how early British sound cinema sought to please popular tastes in the face of intellectual disdain, whilst forging its national identity in the early sound cinema, competing with its better-known, bigger budget Hollywood counterparts.

From the Musical Moment to the Crystal-song: La La Land (2016)
Phil Powrie

Building on Amy Herzog’s concept of the “musical moment” I will develop the concept of the “crystal-song” explored in relation to French cinema in my most recent book, but here applied to American cinema. Unlike Herzog’s view that the “musical moment” functions principally as a “point of resistance”, the crystal-song can occur in any film, whether a popular comedy or a “high-brow” art
cinema film. It crystallises turning points in a film creating a “frisson” in the audience. It functions in a similar way to Deleuze’s crystal-image in that it is less a pause or interlude than a crystallisation of temporalities, an intervention that brings together past, present and future, often in an epiphanic moment. The crystal-song is more often than not a diegetic musical moment performed by the characters we see on screen; in a sequence of musical numbers such as those found in a film musical, it is the piece that stands out from the others.

In this paper, I shall focus on a diegetic piano piece from La La Land to show how it does not illustrate or echo what we see; rather, it articulates a privileged musical moment of intense affect whose intensity depends on the performance of the body in time.

Hyperbolic Masculinity in the Japanese Popular Song Film
Michael Raine

Defeat and occupation did a number on postwar Japanese masculinity. It was said that women, like socks, were stronger after the war – only in the second half of the 1950s was active Japanese masculinity given a positive valence in popular culture. Perhaps the main agent of that transvaluation was Ishihara Yūjirō, who first gained notice as part of a moral panic about postwar juvenile delinquency but went on to become the biggest star of film and popular song in postwar Japan.

Masculinity was essential to Yūjirō’s persona, part of an intensified attention to gender and sexuality in late 1950s Japan. He was advertised with epithets such as “man-animal” and played the manly roles of gangster, boxer, dump truck driver, and sailor in a series of youth action films. Strikingly, that hyperbolic impersonation of violent masculinity had a soundtrack: Yūjirō was a lover (nanpa) as well as a fighter (kōha), a singer as well as an action hero, in what were often called “popular song films” (kayō eiga). Those soft/hard qualities that gave him a more gender-balanced fandom than other Japanese stars also introduced a gap between film diegesis and musical number, character and performer, and a further gap between the actor and his popular musical celebrity.

If prewar popular song emerged from the demi-monde of geisha singing, in the postwar it was dominated by the music (mostly country, soft jazz, and crooning) played on the American FEN radio network and performed by Japanese on US military bases. This presentation argues that the musical moment is a figure, a form of transcultural mimesis in which we can recognize the excessive and contradictory romantic timbre of Yūjirō’s tough guy pose as bringing the power of American popular culture close through impersonation while defusing the fear of Cold War America by making it cute (kawaii).

Sensationalist Feminism, Affect and Fan Culture in the Post-Millennial Gothic Musical
Joana Rita Ramalho

Post-millennial Gothic musicals have remained virtually unexplored in film criticism. Nonetheless, they offer a refreshing lens through which to peer into the film musical, its structures, aural codes and aesthetics. In contradistinction to what happens in many classical musical moments, song-and-dance numbers in these productions provide a means of escaping daily pettiness and habitual assumptions not with a cathartic or redeeming purpose, but only to show how decadent, limiting and imprisoning the real world is. In so doing, they either subvert or corrupt generic expectations. Moreover, they resist and challenge the patriarchal conformity often associated with classical Hollywood musicals. I will first trace the onscreen origins of these dark fantastic fantasies and then explore potential problems in contemporary performances of interrelated tropes, such as wilful anachronism, pastiche, gender politics and (low-brow) sensationalist femininity.

As my main focus, I propose an investigation of musical numbers in three independent films directed by American filmmaker Darren Lynn Bousman – Repo! The Genetic Opera (2008), The Devil’s Carnival (2012) and its sequel, Alleluia! The Devil’s Carnival (2015). The films rely heavily on affect, fan engagement and star image, featuring an eclectic cast comprised of renowned Broadway performers, rappers, amateur singers and celebrated Goth/Victorian industrial artists. Bousman self-released the films by touring the country, with fans showing up dressed up as different characters. In presenting interactive elements of the films for the audience, such as a variety of live-music opening acts and sing-a-longs with the crowd joining in the singing and dancing of the film’s musical numbers, Bousman turned them into cult sensations.
I am interested in examining the way the aforementioned tropes are articulated in the dynamic relation between the onscreen musical numbers and their on-site performance by subcultural audiences. My overall aim is to better understand how post-millennial musicals appropriate and rethink generic conventions.

**Enchanting Sounds: In Search of Carmen’s Voice**

Nareh Rostamian

Since its publication in 1845, Prosper Mérimée’s Carmen has been adapted many times for stage and screen. My discussion focuses on the novella, Bizet’s 1875 opera, Saura’s 1983 film and a music video by Paul Van Haver (aka Stromae). Already the novella describes Carmen’s exotic aura as a strong, enigmatic presence in her laughter, singing, dancing, magic spells, and strange Gypsy dialect – qualities of otherness that Bizet effected musically in his opera.

I propose a Jungian approach to Carmen (José’s anima tainted by his anxious desires) and in particular to her voice in order to explain archetypical aspects of her character in two musical numbers that would henceforth become her signature tunes: the Habanera and the Seguidilla. Both numbers are characterized by juxtapositions of transgressive chromaticism and plain diatonic, triadic tonality. Carmen’s voice, both as an object of desire and as a source of perilous power, is essential to her character and persists in Saura’s choreographic “backstage” Carmen (1983). Here, a peculiar ensemble of onscreen tape recording, diegetic humming, and metadiegetic daydreaming recalls Carmen’s vocal presence as surrogate voices of an avowedly inexperienced singer. In Stromae’s music video, the Habanera’s rebellious lovebird is transformed into Twitter’s blue bird, sitting on the shoulder of the users and casting its shadow on their life, while Stromae’s male voice turns Carmen’s amorous dance-song into a rap about love in the age of consumerism.

In conclusion, I argue that different adaptations of Carmen retain and problematize her voice in spite, or rather because, of stark differences of their aural and visual settings as the ontologically ambiguous centerpiece of her character.

**Disneyfying the Musical: Intertextuality and Queer Masculinity in Galavant**

Eleonora Sammartino

The American film musical has always been an inherently intertextual and self-referential genre for its “recycling” of pre-existing material (Feuer, 1993). Contemporary musicals continue in this tradition in a typical postmodern fashion through adaptation, remake practices, and the hybridization of the musical with other genres, even across different media, as in the short-lived TV series Galavant (ABC, 2015-2016). Created by Dan Fogelman, Alan Menken, and a production team with strong ties with Disney, the show directly re-mediates and quotes material from the animated films of the studio and classic film and stage musicals.

This paper will explore how this intertextuality informs the construction of masculinity in Galavant. Part of a trend that comprises other recent live-action musical films produced by Disney like Enchanted (K. Lima, 2007) and Into the Woods (R. Marshall, 2015), the figure of the Prince Charming is re-read in the show through these references, questioning white heterosexual masculinity in dialogue with the socio-cultural context in which the series has been produced and consumed, and the production practices characteristic of the Disney Studios. The analysis of some key musical numbers like “Stand Up” and “Off with His Shirt” will highlight how the interpellation of intertextual sources in music and lyrics, mise-en-scène, and performance through camp and parody contribute to configure a performative masculinity in openly queer terms while also making it accessible for a heterosexual female audience, as the reception of the show on social platforms like Tumblr and Twitter demonstrates.

**Who Am I Anyway? – A Lacanian Reading of Mirror Scenes in Film Musicals**

Susanne Scheibelhofer

Even though many film musicals feature prominent mirror scenes (Man of La Mancha, Tommy, Flower Drum Song, The Phantom of the Opera, A Chorus Line, etc.), little research has been conducted about the mirror as a prop (Thomas Adler, 1980; Bruce Fink, 1995; Anne Anlin Cheng, 2001; Keith Garebian, 2011). In this paper, I interpret such mirror scenes as dramatic realizations of Jacques Lacan’s mirror stage,
Abstracts

which postulates that a child’s subjectivity emerges once it is able to recognize its image in a mirror. Using a scene from A Chorus Line (1985), I explain Lacan’s mirror stage in the context of his larger work on the Real, the Imaginary Order and the Symbolic Order. Through a Lacanian reading of this scene, I reveal how the music actually takes over the narrative and gives the audience additional knowledge about Paul’s character.

In the context of Lacan, the mirror becomes a self-reflexive tool on the screen not only for the audience but also for the main protagonists in the films. For instance, the male leads in Man of La Mancha (1972), Tommy (1975), The Phantom of the Opera (2004) and How to Succeed in Business Without Really Trying (1967) have in common that they are deeply flawed characters stuck in the Imaginary Order. The reason for their regression into the mirror stage, which is different for each character, doubles as social criticism. With a few exceptions in Tommy, the music in the mirror scenes of the above musicals usually reflects the main protagonist’s subjectivity. In Man of La Mancha, it replicates Don Quixote’s mental struggle, whereas in The Phantom of the Opera it hints at the Phantom’s complex character. And in How to Succeed in Business Without Really Trying, it exposes Finch’s narcissism mercilessly.

**The Song Commands: Musical Transfers to Popular Culture in Alain Resnais’s On Connait la chanson**

Herbert Schwaab

In one of the main studies of the American film musical, Rick Altman (1998) defines the concepts of audio dissolve and video dissolve to point to the important role of moments of transition from the ‘normal’ diegetic world of a film to a musical realm slightly set apart from it. Far from being disruptive, musicals establish filmic techniques to master this transfer, to let it appear natural and convincing that people start to sing and dance, a capacity that seems to get lost with the end of the era of the classical Hollywood cinema. Reflecting on this loss, films of the post-musical era develop new ways to justify such transitions. One example can be found in Alain Resnais’ On Connait la Chanson from 1997. Inspired by the televisual works of Dennis Potter, Resnais lets the main character lip sync to popular French chansons for short moments that interrupt the film’s rather mundane settings and actions. This paper will take a closer look at Resnais modifications of audio and video dissolves. It will read them as a commentary on a song’s capacity to take command of a character, as some kind of possession that hints to the power of music to infuse us with the energy, images, memories and emotions condensed within a song as an element of popular culture. It will also take a look on other moments of musical numbers in films and television programs that use lip synching to a musical soundtrack as a new alternative mode to adopt the musical for a post-musical culture and to deploy the possessive character of popular songs.

**Melodramlehre: Music and Gender in Io sono l’amore**

Campbell Shiflett

The climactic scene that ends Io sono l’amore (2009) marks a point of rupture in Luca Guadagnino’s melodrama: Dialogue disappears, while the soundtrack grows to an overpowering roar, its rhythms seeming to dictate the characters’ actions and the director’s cuts. By exaggerating a device typical of its genre, this situation highlights the ambivalence of the melodrama’s soundtrack to its heroine, providing an expression of her inner life but simultaneously enforcing her diegetic silence (Laing 2007). With this revelation Guadagnino problematizes the empowering resolution of the film, forcing the audience to reconsider the traditions of melodrama and the sources of its pleasure.

**“One Minute of Everything at Once”: How Music Shapes the World of BBC’s Peaky Blinders**

Jessica Shine

Set in post-World War One Birmingham, BBC’s Peaky Blinders focuses on the lives of a ruthless gypsy gang who operate in the poorest areas of the industrialised city. The show has drawn comparisons with HBO’s Boardwalk Empire due to its thematic similarity, visual quality, and use of music. Considering its highly stylized cinematic aesthetic, Peaky Blinders fits comfortably within the broader context of TV’s “Third Golden Age”.

Music is central to the show’s aesthetic. The show blends a melancholic original score, drawing on the
gypsy roots of its protagonists, with an eclectic range of anachronistic music from alternative rock artists including Nick Cave, PJ Harvey and Jack White. *Peaky Blinders* attracted the attention of both David Bowie and Leonard Cohen; the latter composed a song specifically for season three. Lead actor Cillian Murphy also recruited PJ Harvey’s producer “Flood” who in turn recruited Paul Hartnoll (formerly of Orbital) to rework some of Harvey’s material for the series. Both forms of music used in the show help to create a unique texture for the world by augmenting the unreallistic steam-punkesque set design, foregrounding the interiority of the protagonists, providing music video-like moments of extreme violence, and producing moments of narrative hiatus where the show deviates from the story and instead lingers on the characters and settings. This paper investigates how music acts as a tonal pendulum throughout the series, underpinning and instigating dramatic lurches from the vividly violent to the surrealist, and how music ultimately shapes and forms the world inhabited by the Peaky Blinders.

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

John Snelson

In Leroux’s novel, the Phantom’s violent manipulations of an opera house enable his protégé Christine to attain the status of a prima donna. She is the voice of the Phantom and her victory on the opera stage is also his. In parallel, the Phantom’s musical voice as composer is presented through his opera *Don Juan Triumphant*, the unique character of whose music is described by Leroux in terms that create an expectation which the novel’s literary form is not obliged to make manifest. This unperformed score is lost, buried within the depths of the Phantom’s underground realm, and its potential as a new direction for music is left enigmatically unproven in the world.

On film, however, the Phantom’s compositional voice has been repeatedly realized, notably to explore and reflect power shifts between opera and wider musical culture, especially musical theatre, popular song, pop and rock. This paper focuses on the pivotal genre contrasts in several film adaptations between 1974 and 2014 that ‘play out’ for the film audience aesthetic manifestos through the music of the Phantom-composer within each film’s score. Central in time, theme and influence is Andrew Lloyd Webber’s iconic musical of 1986 *The Phantom of the Opera*, whose film version (2004) was directed by Joel Schumacher. As a 20th-century stage musical about 19th-century opera, set in a theatre and re-presented as a film musical, the 2004 interpretation interrogates most widely of all the screen adaptations a complex set of genre oppositions and an implied hierarchy of artistic values for which the Phantom story and indeed the Phantom’s ‘own’ music has increasingly been used.

**Bach to the Future: Exploring Dystopia with Johann Sebastian in Solaris (1972) and The Terminal Man (1974)**

Frédéric Sounac

Both adapted from cold-war period science-fiction novels, *Solaris* (1961), by Polish writer Stanislas Lem, and *The Terminal Man* (1972), by Michael Crichton, these two films are critically appreciated for their dream-like atmosphere and philosophical quality. The speculation on the essence of power and the dangers of any kind of libido sciendi are treated by means of intense aesthetic and symbolic transposition, in which an indiscutable figure of cultural authority, Johann Sebastian Bach, plays a fundamental part: Bach’s music is allegoric of the endless possibilities of the human brain, but also of its melancholy and frightful driftings. The bachian dystopia, as Douglas Hofstadter once pointed in Gödel, Escher, Bach, creates “strange loops”, and although they may seem different in style, these two filmic narratives present “bachian moments” whose contribution to the metaphorical process, by interrupting or shaping the story, is highly significant. Two distinctive «Bachian Numbers» will be particularly analysed: the first one very peaceful and redemptory (in the well-known “levitation scene” of *Solaris* and its choral “Ich ruf zu Dir, Herr Jesu Christ” from the *Orgelbüchlein*), the other one shockingly violent (a murder scene in *The Terminal Man*, accompanied by the “Goldberg” Variation n°25).

**When the Audience and the Dancer Take Over. Musical Numbers in Willi Forst’s Bel Ami und Marcel L’Herbier’s El Dorado**

Jürg Stenzl

No matter which film genre we look at: whenever a film features a song or dance number (or a song-and-
dance number), much of the focus is placed on this (solo) number, both in cinema as well as in operetta. The story line stands still, particularly for the “opening number” of such productions.

All the more surprising when the film *El Dorado* (1921) – named after a dubious Spanish tavern – begins with a dance number of the protagonist Sibilla (Ève Francis) as the main event; an analysis of this scene allows us to conceive of the vanguard “taking over” of this moment through L’Herbier’s particular visual realization as a “detonation” of the opening number. A concrete counterexample is found in a film two decades later: reminiscent of the operetta, *Bel Ami* (1939), a film adaptation of Guy de Maupassant’s novel, was directed by and starred Willi Forst.

**Cutting the Lines of Flight: The Truncated Musical Numbers in *Dancer in the Dark***

Milo Sweedler

Lars von Trier’s *Dancer in the Dark* (2001) is a strange hybrid of genres. On the one hand, it is a cinéma-vérité style film in the Dogme 95 tradition that recounts the inexorable demise of a young woman whose miserable condition goes from bad to worse over the course of the film, culminating in her execution by hanging in the movie’s brutal closing shots. On the other hand, throughout the film, characters launch into ethereal song-and-dance routines in which they turn pirouettes or tap-dance their troubles away in beautifully choreographed musical numbers. The latter numbers are shot in a style completely different from the one that von Trier uses for the main narrative segments. Saturated with color, they splice together shots filmed simultaneously from as many as 100 different fixed camera angles. The result is a series of fast-paced montage sequences that cinematically replicate the hypnotic rhythm of the songs. These energetic and entrancing musical numbers draw the spectator, along with the main character, outside of the dreary film narrative and into a fantasy world where exhaust-ed factory workers are transformed into jitterbugging acrobats, stone-hearted prison guards become kind and caring custodians of the disenfranchised, prison doors magically open, and the dead return miraculously to life. Borrowing (and slightly altering) an expression from Gilles Deleuze and Félix Guattari’s *Capitalism and Schizophrenia* books, I interpret these musical moments as “lines of flight” offering both the movie’s main character and the film audience an escape from the misery depicted on the screen. However, the majority of these magical moments are brutally interrupted by an intrusion of the film’s diegetic “real world” into the fantasy world that the movie meticulously constructs during the musical numbers. This paper analyzes the ways that these truncated musical moments contain in miniature the movie’s central theme, its overarching narrative structure, and its representation of the human condition.

**The Missing Link: Musical Numbers in Austrian Silent Cinema between Operetta and the Film Musical***

Claus Tieber

It is a generally accepted notion that the American film musical is heavily influenced by Viennese operetta, American vaudeville and music-hall traditions. The first wave of American film musicals in the late 1920s were operetta or “fairy tale” musicals, inspired by or explicitly adapted from operettas. What is missing in this account of the history of the film musical, are its silent precursors in Austrian (and German) cinema. Besides Michael Wedel’s ground-breaking study *Der Deutsche Musikfilm*, the inclusion of musical numbers in silent cinema and the many ways in which they anticipate their famous examples in the sound film have been entirely neglected. Without intending to trace a linear development from the first so-called “Tonbilder” to the American film musical, I want instead to offer some of the findings of our research project on the “Austrian Music Film 1912-1933” as an attempt to start an archaeology of the musical number in silent (and early sound) cinema. In analysing these numbers many characteristics of the sound film musical can be found, ranging from the dissolve to the dual-focus structure. In addition to that, a new approach in close-reading these numbers shall be put forth: using Amy Herzog’s notion of the “musical moment”, the question of representation and utopia – famously posed by Richard Dyer – will be re-formulated and some (preliminary) answers be presented. (The material in question are Austrian silent films and film made by/with Austrian directors, screenwriters, composers, actors, etc.)
Harem Numbers in Hollywood Musicals
Pierre-Olivier Toulza

The musical numbers in classical Hollywood musicals frequently relied on various forms of exoticism, and were positioned within a dialectic between the authenticity of imported dances and rhythms, and the adulteration of those foreign musical traditions. My presentation will focus on the exoticism of the “harem numbers” in classical Hollywood musicals in which the narrative is usually very little concerned with the Middle East – whether real or imagined. Glossing over real differences in the historical contexts of the films’ production or reception, I will identify common features of this specific exoticism in such numbers as “Princess Zenobia” (On Your Toes, 1939), “Down Boy” (Three for the Show, 1955), “The Sheik of Araby” (Tin Pan Alley, 1940), “Pearl of the Persian Sea” (On the Town, 1949). The Middle-Eastern exoticism in the harem numbers often draws on a satire and a spoof of the narrative’s eventual mating of the heterosexual couple. On the one hand, the carnivalesque spirit of such numbers allowed for a shift in gender norms, and for daring representations of male or female bodies. On the other hand, this exoticism often outstripped any pretense of authenticity in the staging of the Oriental music or dancing traditions, in order to explore and celebrate the American entertainment and styles of performance.

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

This paper examines several popular Mandarin-language film musicals produced in post-war Hong Kong—a genre of films whose genealogy can be traced back to pre-War Shanghai cinema in the 1930s, and whose makers mostly migrated from the Chinese mainland to Hong Kong in the late 1940s, during and after the Chinese civil war (1945-1949). Analyzing representative works made in the late 1950s and early 1960s, and using A Challenge of Love (1960) and Mambo Girl (1957) as case studies, this paper discusses how memories of war and dislocation, two issues that are often found in musicals made up to the early-1950s, gradually faded. Instead, concurrent themes of “having a home” and “having a family” were increasingly given centrality. Locating the films in the social and historical context of their production, this paper highlights how sanctioned and sanctified versions of life in postwar modernity increasingly carried weight in the films as a way to appeal to an at once transregional and diasporic audience affectively, while bypassing various censorship laws. More importantly, the films often induced a sense of belonging via the figure of a cheerful teenage girl singing and dancing in a middle class domestic setting. However, as I will show, the musical moments in these films are also the moments when hyperbolic performances of domestic femininity destabilize the sanctified narratives of post-war modernity. In fact, they are often the moments that reveal memories of war and dislocation, and convey experiences of gender and class inequality.

Song and Dance Sequences in Indian Family Films by Sooraj R. Barjatya
Györgyi Vajdovich

Indian family films constitute a special genre inside mainstream Bollywood cinema, and Sooraj R. Barjatya’s works provide its most prominent examples. Family films were typical of Bollywood of the 1990s and of the early 2000s, and represented stories of large, Indian joint families where conflicts arouse from controversies between family members and from the antagonism between arranged marriage and love marriage. Religious and family rituals played a crucial role in these stories and generally took form of musical numbers which provided key scenes of the plot. These films are known for a high number of songs – the extreme example is constituted by the famous Hum Aapke Hain Koun..! (1994) which included fourteen songs. At the age of their popularity these films served as a kind of “ambassador of Indian values” for NRI (non-resident Indian) groups living in Western countries, but also satisfied the wish for traditional content of the more conservative groups of Indian public. Family films conveyed a very traditional image of the Indian family with respect for elders, dominance of family interests and conservative moral values. Songs and dances served as vehicles of the conservative message, as they celebrated traditional gender roles, and idealised the rule of the patriarchal family. From the second half of the 2000s family films lost their popularity, and we can trace a considerable effort
from Barjatya’s part to modernise the genre through the representation of modern love conflicts while preserving conservative family values and through a more natural incorporation of the musical numbers in the plotline.


Nathalie Vincent-Arnaud

Gattaca, Equilibrium and Dark City are all dystopian films which, among other outstanding narrative and structural features, involve a specific treatment of music. While, in each of the films considered, music steps into the narration itself so as to open up new prospects and provide epiphanies for some of the characters, it also sets the stage for new structural patterns, giving birth to substantial variations in rhythm, pace and symbolic background which come to betray its subversive role. The highly significant changes brought about by music in the characters’ mode of perception and understanding make it a pivotal element whose power is conveyed to the spectator’s feelings and memories of what has been going on. The relative scarcity of its occurrences offers a sharp contrast with its overpowering nature and, therefore, its ability to draw out and elicit a definite soundscape turning into a mindscape to which the spectator eventually relates. Just as music acquires a narrative dimension, the film itself becomes infused with a variety of musical overtones that deeply affect its structure and reception.

Desiring Bodies and Smoldering Hearts: Performing Femininity through “Voice”

Aysha Iqbal Viswamohan (Co-authors: Namitha Krishnamurthy and Nakul Krishnamurthy)

This paper examines the musical numbers ‘Jiya Jale’ (‘My Soul Burns’), ‘Chaiyya Chaiyya’ and ‘Satrangi Re’ (‘Seven Shades’) from Indian filmmaker Mani Ratnam’s bilingual film, Dil Se (1998; music by A.R. Rahman) as sites for the representation and public resolution of postcolonial concerns regarding ideal Indian identity. In the vocals of Lata Mangeshkar – considered the aesthetic epitome of Indian (often Hindu) feminine identity – the overtly sexual lyrics and visualization of ‘Jiya Jale’, presents a domesticated (and one of the earlier) version(s) of what has come to be termed the Bollywood ‘item song’ wherein the libidinal economy of desire circulates through the female subject, who presents herself for self-aware and subjective erotic consumption. As song sequences act as powerful star vehicles, drawing from the star texts of several actors, the unglamorous, simplistic personas of Mangeshkar and composer A.R. Rahman are highly embedded in ‘Jiya Jale’, nullifying and domesticating the eroticly charged nature of the song. By reading ‘Jiya Jale’ against the more sexually suggestive songs in Dil Se – ‘Chaiyya Chaiyya’ (a recognized precursor to the Bollywood item song) and the duet ‘Satrangi Re’, both of which draw from Islamicate Sufi traditions of the qawwali and the ghazal respectively – we argue that the curious expression of female desire in the song is simultaneously a site of reconciling Indian notions of ideal femininity as well as that of idealized Hindu nationalism with the Muslim-ness of its musical counterparts.

Through the selected songs in Dil Se, we seek to unravel the imaginary of Hindu respectability versus Islamicate debauchery, wherein the respectable star texts of Mangeshkar and Rahman, function as tools for postcolonial purification and simultaneously, as a resolution for the ‘Muslim problem’ and what Partha Chatterjee calls, ‘the woman question’. Both of these are negotiated in the music through the nationalist project of cultural redemption.

“There may be trouble ahead”: Re-reading Cavell on the Film-Musical

David Wagner

Given Stanley Cavell’s personal history it is surprising how few of his writings on movies deal with film-musicals. One remarkable exception is the discussion of Herbert Ross’ Pennies from Heaven (USA 1981) in his essay “The Thought of Movies” (1983).

In this talk I want to focus on one scene from this film in which the two protagonists played by Steve Martin and Bernadette Peters watch an old Fred Astaire musical and – as the fiction dissolves into a fiction-within-the-fiction… – find themselves on the silver screen dancing to Irving Berlin’s music. I will compare this scene with its original counterpart from the Astaire/Rogers musical Follow the Fleet (USA 1936).

By incorporating Richard Dyer’s teaching that musical songs profit from an analysis focusing on
their spatiality, i.e., on the way musical songs take up space, I intend to explore the function of plays-within-plays as a device to ease our suspension of disbelief and as a means to provide information about the movie characters that we would otherwise lack in an ordinary one-dimensional narrative. Musical numbers, I suggest, are mini-plays-within-plays. My interest in this aspect of film musicals stems from the conviction that it is an unwarranted prejudice to see Operettas and Musicals as ‘mere entertainment’, if the term ‘entertainment’ is used to assume an easy-to-digest linear narrative.

**Ingmar Bergman’s Musical Moments**

Ann-Kristin Wallengren

Ingmar Bergman’s use of music in his films can in many respects be labeled as musical moments. His films frequently have characters that are musicians performing music as well as he often used musical forms as a creative basis, both as inspiration or as a kind of structural pattern for the film. Musical performances or numbers in a more conventional sense of the notion can be seen in his productions from the late 1940s to his last in 2003.

However, I would like to expand the notion of musical moments also to other instances in his films, to moments that are not performances or numbers but still, I would argue, are scenes that depend on and sometimes are structured to music; the music is foregrounded and a prerequisite for the scene. One reason they can have the status as musical moments is also very much depending on Bergman’s very conscious and eclectic use of music in his films which make this scenes stand out as something extraordinary in the narration. This expanded kind of musical moments was used for different reasons: to express strong emotions, to be an important turning point in the narration, to show/express/perform the story’s nucleus, to demarcate the play-within-the-play, to take a place as communicator to mediate that which seems to be unbearable, or sometimes just to be a joyful short intermezzo. In all instances, music is used in a specific way, which has led some writers to call Bergman an acoustic auteur. In this presentation, I will discuss some of these musical moments in the films of Ingmar Bergman, from humorous instances, over performances as cinematic motifs, to eerie mediations of angst and suffering.

**“You have no jazz-appeal” – American Popular Culture in the Musical Numbers of 1930s and 1940s German Film**

Judith Wiemers

In the years after the first world war, Germany experienced a phenomenon labeled “cultural Americanisation”, which stretched from the fascination with American fashion and technology to the assimilation of dance styles and popular music. The trend remained strong throughout the 1920s, 1930s and early 1940s and was adopted by the German sound film production starting in 1929. German music film production learned substantially from both Hollywood and wider American culture. Not only were producers quick to follow the example of Ernst Lubitsch’s American operetta films with regards to the integration and fluidity of musical numbers, but German music films also continually relied on the ingredients of (Afro)-American music and dance styles to forge its own aesthetic profile. This paper will investigate different modes of reference and utilisation of American popular culture in the musical numbers of German (and Austrian) film of the 1930s and 1940s. How did the arrival of jazz impact on German film songs during the late Weimar years both in scoring and visual representation, and to what extent did the film politics in Nazi Germany change the use of jazz in the musical number? Which types of modern dance styles associated with American modernity were adapted? These questions will be explored with particular attention given to films such as *Die drei von der Tankstelle* (1930), *Das Kabinett des Dr. Lari fari* (1930), *Ein Tango für dich* (1930), *Einbrecher* (1930), *Fünf von der Jazzband* (1932), *Ball im Savoy* (1935), *Schatten der Vergangenheit* (1936), *Und du mein Schatz fährst mit* (1937), *Eine Nacht im Mai* (1938), *Wir machen Musik* (1942).

**Strategies of Embedding Musical Moments in Austrian Silent Cinema**

Anna K. Windisch

In the film musical of the early sound film era, musical numbers often take place in designated spaces that are either performance spaces – when the story is set in the entertainment/artistic milieu – or in locations that are set apart from the films’ reality, such as dream sequences, flashbacks or imaginary spaces. Altman notes about musical numbers that in leaving...
day-to-day causality behind, the music creates a utopian space in which all singers and dancers achieve a unity unimaginable in the now superseded world of temporal, psychological causality” (Altman, 69). The crossover into an idealized and utopian space often makes use of audio and video dissolves, whereby music is usually the key to an ostensibly seamless transition as well as to the visual organization of a musical scene, providing continuity, rhythm and points for explicit synchronization.

But how do these parameters manifest during a “musical number” in silent cinema where the music – although sometimes pre-determined by the film (or the production company) – is not definitively attached to the images? Which visual strategies did filmmakers prior to the mechanically synchronized sound film employ to transition to a musical moment and to mark performance spaces from the character’s diegetic world, considering that the musical accompaniment came from the actual real world?

In this paper I will investigate the transitions and locations of musical numbers in several Austrian silent films between 1913 and the late 1920s. I will focus on the placement of the numbers and on the visual strategies used to shift from narrative to performance scenes by addressing some of the following questions: How did filmmakers navigate the tensions between musical numbers as mere amusement or as keys to advance and nuance the narrative? Which strategies of incorporating musical numbers in a film narrative crystallized and prevailed over the course of these years and can also be found in the early sound film musical?

De-Gendering Genre: Mayuzumi Toshirō’s Avant-Garde Music in Popular Cinema

Junko Yamazaki

Music was a crucial component of the emergence of new artistic collectives as well as new film styles and theories of film in late 1950s and early 1960s Japan. Mayuzumi Toshirō (1929-1997) was among the young contemporary music composers that the otherwise conservative film studio Shochiku recruited from the Tokyo National University of Fine Arts and Music (the first and only national conservatory in Japan) after WWII. The studio hoped to ameliorate the perceived mismatch between the high prestige of their in-house auteurs’ literary adaptions and the low prestige of the music, most of which was composed by popular revue song writers.

However, the studio’s expectation was at odds with the young composers’ ambition. Mayuzumi joined a new generation of filmmakers in challenging the existing representational practices of Japanese cinema by experimenting with film music and sound. Deeply influenced by his first-hand experience of musique concrète, electronic music (NWDR), and the Darmstadt International Summer Courses for New Music in the early 1950s, Mayuzumi rejected the notion of “good harmony” and became interested in music as an acoustic phenomenon. The scope of his musical experimentation in popular cinema is often seen as limited compared to Takeda Tōru, Ichyanagi Toshi and others who worked with New Wave and experimental filmmakers. However, this paper reevaluates Mayuzumi’s film music by showing how he critically disrupts the stereotypical affects of gendered genres such as melodrama and romance. His atonal non-diegetic music for Street of Shame (1956) renders the emotional contour of the dramatic scenes ambivalent, obstructing the rhythm and tone of the female voices and gestures. In Muddy Love (1963), a sentimental film about a doomed cross-class romance, Mayuzumi creates cognitive dissonance by playing on the notion of “high culture” when the heroine takes her working-class boyfriend to a concert featuring his own music.

Musical Moments in Turkish Emigration Cinema: Turkish Arabesk and Singer Film Genre and Its Impact on the Representation of the Migration Experience

Deniz Günsen Yardımcı

The cinematic representation of early Turkish migrants and the Turkish diaspora in Germany has received strong scholarly interest since the late 1990s. Researchers like Deniz G.ktürk (1999), Rob Burns (2006) and Daniela Berghahn (2011) have in particular investigated the depiction of identity and culture in Turkish German diasporic cinema and agree on a shift in the representation from a pessimistic and social worker angle in German cinema of the 1970s and 1980s to a Turkish German transnational cinema that started to feature the ‘pleasures of hybridity’ (G.ktürk 1999: 7) on screen since the 1990s. However, the depiction of Turkish migration in Turkish cinema has
suffered scholarly neglect and there are very few scholars such as Ömer Alkin (2015) and Ersel Kayaoğlu (2012), who just began to identify the relevant corpus of Turkish emigration films and classify thematic tendencies. This paper contributes to the newly emerging scholarship about Turkish external migration cinema by exploring how specific Turkish singer film and arabesk film conventions have influenced the representation of Turkish migration to Germany in Turkish cinema between the 1960s and 1980s. In doing so, I argue that the main role of musical moments in these films, which star famous Turkish singers like Ferdi Tayfur, Nese Karaböcek, and Küçük Ceylan (little Ceylan) and their well-known songs, is to entertain and fulfil the spectators’ and the fans’ expectations. Thus, the representation of the migration experience fades into the background.

Lost in Adaptation? The Problems of Transferring Musical Numbers from Stage to Screen and from Screen to Stage
Agnieszka Zagozdzon
“The musical is a split genre between two dominant media, theater and cinema. While the dialogue and lead sheets may be nearly identical between the two, the differences are stark and can significantly effect the affect for the audience”.

In the beginning of the history of transferring staged musicals to the big screen hardly any of the original musical numbers were taken along; instead, the film studios simply reused the story and filled it with second-rate songs which were cheaper to acquire - a prominent example is The Gay Sivorce (1934, RKO), which contains only one song from the original Cole Porter musical The Gay Divorce (1932). This procedure changed, however, after the huge success of Oklahoma! (1943) and its equally successful Original Broadway Cast Album; after that, the audience demanded that filmed versions of previously staged musicals have all of the original songs in it.

On the other hand, whenever a film musical got adapted for the Broadway theater stage there weren’t enough musical numbers to fill the whole show. Therefore, additional songs were inserted, mostly taken from previous “hits” by the same composer - as in the case of 42nd Street, where the originally four music numbers written by Harry Warren from the 1930s film were expanded to thirteen in the 1980s Broadway musical adaptation.

My paper would examine the consequences for the dramaturgy and the staging of exemplary musical numbers as they were transferred from screen to stage and from stage to screen; furthermore I’d like to discuss whether there are limits for this transferring process, using the latest film musical La La Land (2016) and its interwoven use of musical references from two main musical numbers (the song “City of Stars” and the instrumental piano waltz) throughout the film as a narrative device, to point out the problems in case of an attempt to transfer this movie to Broadway.

A Hint to a Happy Ending. The Aesthetic and Cultural Surroundings of the German Sound Film in the early 1930s
Ingeborg Zechner
German sound films in the early 1930s were distributed internationally in the form of multi-language versions. Songs or dance numbers as part of the filmic narrative can be considered as an important aesthetic element of the media. These musical numbers fulfill in some cases the purpose of entertainment, while they at the same time break up the narrative speed of the film’s plot. In other cases these songs function as musical references in order to support the narrative or give musical hints on the further development of the story. This paper aims to illustrate the different functional levels of the songs in the films Paprika (1932), Gruß und Kuß, Veronika (1933) and Ich und die Kaiserin (1933). Many of the film songs (for example “Gruß und Kuß ... Veronika”, “Das Glück kommt nur einmal im Leben” or “Wie hab’ ich nur leben können ohne dich”) became popular outside film. The focus of this study lies not only on the musical numbers in the media of film, but also on the distribution of sound film-hit songs (“Tonfilmschlager”) in an international context. It is intended to show, how the international medial dissemination of film music fulfilled an important aesthetic function in as well as for the media of early German sound film.
Biographies

Keynote Speakers

Amy Herzog is a media historian whose research spans a broad range of interdisciplinary subjects, including film, philosophy, popular music, gender and sexuality, urban history, pornography, gentrification, parasites, amusement parks, and dioramas. She is Associate Professor of Media Studies at Queens College and Coordinator of the Film Studies Program at the CUNY Graduate Center. She also teaches as a Visiting Associate Professor at the Lewis Center for the Arts at Princeton University.

Herzog is the author of *Dreams of Difference, Songs of the Same: The Musical Moment in Film* (University of Minnesota Press, 2010) and co-editor, with Carol Vernallis and John Richardson, of *The Oxford Handbook of Sound and Image in Digital Media* (Oxford, 2013). Her writing has appeared in several collections and journals, and she has presented her work at numerous venues including the Guggenheim Museum of New York, the New Museum, Dixon Place, New York Academy of Medicine, and The Morbid Anatomy Museum. Her most recent research project explores the history of peep show arcades in Times Square, New York.

Claudia Gorbman is professor emerita of film studies at the University of Washington Tacoma. She wrote *Unheard Melodies: Narrative Film Music* (Indiana/BFI, 1987), and has translated and edited several books by Michel Chion, most recently *Words on Screen* (Columbia UP, 2017). She is currently completing the translation of the second English edition of Chion’s *Audio-Vision: Sound on Screen* (now in its fourth edition in French). She has edited or co-edited books including *The Oxford Handbook of New Audio-visual Aesthetics* (Oxford, 2013), and has authored about 70 articles, mostly on film music and sound.

She taught a range of film subjects over forty years, including: film history (silent film through contemporary world cinema), film genres (most frequently the western, documentary, melodrama, musical, and film noir), individual filmmakers, national cinemas, aspects of film theory, film sound and film music, genre and gender, writing film criticism and intro to film studies.

Rajinder Dudrah is Professor of Cultural Studies and Creative Industries in the Birmingham School of Media at Birmingham City University, UK.

Rajinder’s academic interests are in film, media, cultural studies, and creative industries research across Bollywood cinema, Black British representation, popular music, diasporic and transnational media, television studies, cultural theory and qualitative research methods as applied to popular culture. He is one of the founders and co-editors of the internationally peer reviewed journal *South Asian Popular Culture* with Routledge publishers. His books include: *Bollywood: Sociology Goes to the Movies* (2006); *Bollywood Travels: Culture, Diaspora and Borders Crossings in Popular Hindi Cinema* (2012); and *SRK and Global Bollywood* (co-edited with Elke Mader and Bernhard Fuchs, 2015).

Richard Dyer is Professor Emeritus of Film Studies at King’s College, London, and Professorial Fellow in Film Studies at the University of St Andrews, UK.

He has been honored by the Society for Cinema and Media Studies, the British Association of Film, Television and Screen Studies, and Turku and Yale Universities, and is a Fellow of the British Academy.

His research interests include entertainment and representation and the relations between them as well as music and film (including melodrama), Italian cinema (especially in its popular forms) and gay/lesbian/queer cultures.
Biographies
Presenters and Chairs

**Lisann Anders** is a Ph.D. candidate as well as a research and teaching assistant to Prof. Dr. Barbara Straumann at the English Department of the University of Zurich. She holds an M.A. in Screenwriting from the National University of Ireland, Galway, as well as an M.A. from the University of Zurich in English Literature & Linguistics, with Media & Communication as well as History as minors. Lisann’s research interests include American fiction, crime fiction, the Gothic, Shakespeare and film. While her M.A. thesis discussed the intrapersonal and interpersonal conflicts of best friend characters in Shakespeare, her Ph.D. project focuses on the American city in general and New York City in particular. She discusses how the city can trigger the imagination of crimes. The main focus of this project lies on literature of the 1980s and 1990s but it finds its point of departure in the 19th century Gothic representation of cities. Especially due to her M.A. studies in Screenwriting, as well as her minor in Media and Communication, Lisann has encountered and written on music in films several times during her studies in Galway and Zurich. Moreover, even though she has always had a great love for Disney movies, it was also thanks to her university subjects that she has had the chance to analyze and discuss Disney within several projects.

**Joël Augros** is a Film Studies Professor at the University of Bordeaux-Montaigne. His research and teaching are mainly focused on economic aspects of Hollywood film and the French cinema. He has written and co-edited *Une histoire du cinéma américain: Stratégies, révolutions et mutations au XXème siècle* (with Kira Kitsopanidou) and *Film Marketing into the Twenty-First Century* (with Nolwenn Mingant and Cecilia Tirtaine).

**Jacqueline Avila** is an Assistant Professor in Musicology at the University of Tennessee. She holds an M.A. and Ph.D. in music from the University of California, Riverside. Her research focuses on film music and the intersections of identity, tradition, and modernity in the Hollywood and Mexican film industries. Her publications can be found in the *Journal of Film Music, Iconic Mexico, Journal of Music History Pedagogy*, and Latin American Music Review. She is currently writing her book manuscript titled *Cinesonidos: Film Music and Identity in Mexican Cinema (1896-1952)*, which is an examination of the function and cultural representation of music in Mexican cinema.

**Martin Barnier** teaches film history at the University Lumière Lyon 2. His research focuses on the history of sound in films, the biopics, spectators and 3-D. He has published the following books: *En route vers le parlant* (2002); *Des films français made in Hollywood: les versions multiples (1929-1935)* (2004); *Bruits, cris, musiques de films* (2010); *Analyse de film: Conte d’été de Rohmer* (2011, with Pierre Beylot), and *Le Cinéma 3-D: histoire, économie, technique, esthétique* (Armand Colin, 2015, with Kira Kitsopanodou).

**Madhavi Biswas** is a Ph.D. candidate at the University of Texas, Dallas. Her research interests include film adaptation, translation, Bollywood, anime and fandom. She is working on globalization and Contemporary Bollywood with specific reference to films directed by Vishal Bhardwaj, Abhishek Chaubey and Anurag Kashyap.

**Gillian B. Anderson** is a conductor and musicologist who has participated in the restoration and reconstruction of the original orchestral scores written to accompany over fifty of the great “mute” films. Her most recent performances have included *Stark Love, Modern Times, Nosferatu, Haexan, Broken Blossoms* and *Intolerance*. Her publications include *Music for Silent Films 1894-1929: A Guide*, the translation of Ennio Morricone and Sergio Miceli, *Composing for the Cinema*; “D. W. Griffith’s *Intolerance*: Revisiting a Reconstructed Text”, *Film History*, 25,3 and “Synchronized Music: the Influence of Pantomime on Moving Pictures” in *MaMI*, 8,3 (Fall 2015). With Ronald Sadoff she is the co-editor of *Music and the Moving Image* (University of Illinois Press) and co-organizer of the annual conference at NYU of the same name.
Emmanuelle Bobée, Ph.D., has been part-time lecturer in the Department of Musicology at the University of Rouen (France) since 2012, and current music teacher at the Conservatory of Music and Dance of Saint-Étienne-du-Rouvray. Her doctoral thesis is about Music and Sonic Textures as Elements of the Filmic Narrative in David Lynch’s Works, from Eraserhead (1977) to Inland Empire (2006). Founding member of the collective research group ELMEC (Etude des Langages Musicaux à l’Ecran), she has participated in numerous symposia and study days, and has authored several scientific articles about the musical and sonic treatment in Mulholland Drive and Eraserhead. She is currently preparing the publication of a book on music and sound design in the film work of David Lynch.

Veronika Bochynek studied Music Education and Philosophy at the University of Stuttgart and Würzburg (Germany), with a focus on intercultural music and dance education. Meanwhile she completed her professional tap dance training at Ray’s World of Dance in Stuttgart (Germany) and Broadway Dance Center in New York City (USA). During her stays abroad she had the opportunity to gain educational and academic teaching experience in Valdivia (Chile) and Słupsk (Poland). She started her doctoral research programme at the University of Salzburg (Austria) in 2013, investigating the interdependent relationship of tap dance and Hollywood film musicals (1930-1950), using movement analysis to identify characteristic elements of tap dance that constitute an essential part of the films. Currently based in New York City, she complements her research at the Jerome Robbins Dance Division (NYPL) and performs in tap dance and musical theatre productions.

Bourenane Abderrahemen is a Ph.D. student at Le Mans University, working on the The Legacy of Orientalism in American Cinema.

Alessandro Bratus received his Ph.D. in Musicology in 2009 from the University of Pavia, where he is currently Lecturer in popular music. His teaching and research activities are focused on analytical approaches to music and media in Anglo-American and Italian popular culture since the 1960s. He has published on musical and media experimentation in popular music, on the structural relationship between musical form and meaning, and on the trope of authenticity in contemporary media. He has written monographs in Italian for a general and academic audience (on Pink Floyd, Syd Barrett and Bob Dylan), and more than twenty articles in edited collections or academic journals (such as Twentieth Century Music, Analitica, IASPM@Journal, Philomusica On-line, Comunicazioni Sociali, Rock Music Studies, The Journal of Film Music). He currently serves as a member of the Advisory Board of the GATM (Italian Study Group for Music Theory and Analysis) and is the editor of Analitica: Online Journal of Music Studies.

Rebecca Burditt received her Ph.D. in Film and Visual and Cultural Studies from the University of Rochester in 2014. She is currently an assistant professor in the Media and Society Program at Hobart and William Smith Colleges in Geneva, NY. She teaches courses on film and television, including a seminar titled “Global Musicals”. Her research focuses on musical films of the post-World War II era, advertising, and food culture.

Marie Cadalanu is a former student at the Ecole Normale Supérieure de Lyon. She was awarded the Agrégation in modern French literature (2010). Her Ph.D. thesis “The French film musical in the thirties: the birth of a genre?” was awarded in 2016. She currently teaches French in a high school near Paris. Her main fields of research are French cinema, the film musical and music in film. She has published work on the short film musicals of Nicolas Engel (“La chanson dans le film français et francophone depuis la Nouvelle Vague”, Königshausen & Neumann, 2016), on the film musical screenwriter Marcel Achard (Double Jeu no. 12, 2016), and on the reception of songs in films (Chanson: du collectif à l’intime, Presses universitaires de Provence, 2016). She is co-authoring a book on the history of the French film musical with Phil Powrie.

Julian Caskel studied musicology, philosophy and political science at the universities of Cologne and Heidelberg. He completed his Ph.D. on scherzo movements in the 19th century in 2008 at the University of Cologne, where he worked afterwards in a post-doc research project on rhythm and modernity, financed by the Deutsche Forschungs Gemeinschaft. In 2017, he served as replacement professor in historical musicology at the Hochschule für Musik und Tanz in Cologne. He is also a regular teacher at the
Folkwang Universität der Künste in Essen. Published articles cover the history and aesthetics of music from the 18th to the 21st century, research on musical interpretation and conductors, and aspects of music theory (especially theories of rhythm and metre, musical form and cadential closure).


**Yue Chen** is a Ph.D. candidate in the Department of East Asian Languages and Literatures at University of Oregon. Entitled “Between Sovereignty and Coloniality: Manchukuo Literature and Film”, her dissertation studies the cultural imagination of Manchukuo, a nominal nation-state imposed upon Chinese Manchuria by the Empire of Japan (1932-1945). The historical competition of geopolitical powers and the multiethnic demography of the region make Manchukuo a contradiction between sovereignty and coloniality, complicating the conventional understanding of a nation-state. In her interdisciplinary approach to Manchukuo’s rich textual and visual archives, with a focus on the image of working woman and its relation to the construction of national identity, she demonstrates how writers and filmmakers contest Japan’s “Greater East Asian Co-prosperity Sphere” and conceive alternative social solidarities. Armed with postcolonial and minority discourse, she reveals how Manchukuo cultural production mediates the notion of the nation and sovereignty in the context of Japanese imperialism. In the process of dissertation research, she has also discovered the significant impact of Manchukuo film musical on the cinema of New China, especially the film musicals from Changchun Film Studio between 1949-1965. This could become her second project.

**Sharon Coleclough** holds a Doctorate in Philosophy from the University of Salford, where her thesis focussed upon the study of cinematic expression and performance. Currently she is a lecturer in Film and Media Studies at Manchester Metropolitan University, focusing upon practice in filmmaking, moving image production and scriptwriting. Since 2015 she has collaborated with Zane Forshee on the moving image and content design for the Laptop Tour, in both the United States and more recently the UK, which was the topic of a presentation at SIREN in Edinburgh in May 2017.

**Samantha Colling** is Lecturer in Film and Media at Manchester School of Art and Research Degrees Development Tutor in the Arts and Humanities Graduate School, Manchester Metropolitan University, UK. She is the media pathway leader for the North West Consortium Doctoral Training Partnership at MMU. Her monograph, *The Aesthetic Pleasures of Girl Teen Film*, released in July 2017 by Bloomsbury includes the chapter ‘Musical Address: expansion, confinement and kinaesthetic contagion’. She has also published ‘The Pleasures of Music Video Aesthetics in Girl Teen Film’. In F. Handyside & K. Taylor (Eds.), *International Cinema and the Girl: Local Issues Transnational Contexts*, New York, Palgrave Macmillan.

**Maurizio Corbella** (Ph.D., University of Milan) is Senior Lecturer in Musicology at the University of Milan, Italy. He has published articles on film music in international peer-reviewed journals and books. He co-edited (with Ilario Meandri) a special double issue of *Musica/Tecnologia* (Firenze University Press), devoted to “Music, Sound and Production Processes of Italian Cinema (1950-75)”. His main research focuses are Italian film music, electroacoustic music in film, and the representation of musical performance in media. He has benefited from grants from, among others, the German Academic Exchange Service (DAAD), the Paul Sacher Stiftung (Basel, CH) and the Fondazione Giorgio Cini (Venice, Italy), and held teaching appointments at the Universities of Milan, Vienna and Kiel. He co-chairs the Sound and Music in Media workshop of the European Network for Cinema and Media Studies (NECS) and is part of the editorial team of the open access journal *Analitica*. 
Marco Cosci gained his Ph.D. in Musicology (2015) at the University of Pavia, where he is currently Research Fellow at the Department of Musicology and Cultural Heritage. In 2015, he was postdoctoral fellow at the Institute of Music of the Giorgio Cini Foundation (Venice) and in 2014 he was a visiting scholar at Tufts University, Boston (M.A.). His research interests cover Italian music theatre and film music, with a particular interest in the relationship between modernism and post-war European cinema. He published articles on film music in journals such as Music/Tecnology, Cinema e Storia, L'avventura. International Journal of Italian Film and Media Landscape, Musica e Storia. He is currently preparing a volume (Brepols) on the sources of Egisto Macchi’s score for film The Assassination of Trotsky by Joseph Losey.

Raphaëlle Costa de Beauregard is Emeritus Professor of Anglo-Saxon Studies at the Université Toulouse-Jean Jaurès. Her main research areas are literature, art and film studies. In 1993, she founded the SERCIA (Société d’Etudes et de Recherches sur le Cinéma Anglophone). Her publications include Nicholas Hilliard et l’imaginaire élisabéthain (1992), Silent Elizabethans-The Language of Colour of two Miniaturists (2000), Le Cinéma et ses objets—Objects in Film (1997), Cinéma et Couleur—Film and Colour (2009).

Gilles Couderc is Senior Lecturer in English at the University of Caen, France. He has written a Ph.D. thesis on Benjamin Britten’s operas “Des héros au singulier, les héros des opéras de Benjamin Britten” (University of the Sorbonne, 1999). He has published many articles on the operas and the works of Britten and Vaughan Williams, on poetry and music, and on the English Musical Renaissance. He has organized many conferences at the University of Caen on opera libretti inspired by the Anglophone world and edited the proceedings in the e-Journal LISA/LISA, (Vol. IV, n°3, Vol. VI, n°2, Vol. IX, n°2, Vol. XII, n°6). He co-edited a special issue of La Revue Française de Civilisation Britannique on music and the shaping of the English national identity: Musique, nation et identité : la renaissance de la musique anglaise.

John Covach is Director of the University of Rochester Institute for Popular Music, Director of the University of Rochester Institute for the Performing Arts and Professor of Theory at the Eastman School of Music. Professor Covach teaches classes in traditional music theory as well as the history and analysis of popular music. His online courses at Coursera.org have enrolled more than 300,000 students in over 170 countries worldwide. Professor Covach has published dozens of articles on topics dealing with popular music, twelve-tone music, and the philosophy and aesthetics of music. He is the principal author of the college textbook What’s That Sound? An Introduction to Rock Music (W.W. Norton) and has co-edited Understanding Rock (Oxford University Press), American Rock and the Classical Tradition and Traditions, Institutions, and American Popular Music (Routledge, as well as Sounding Out Pop (University of Michigan Press). He is one of the founding editors for Tracking Pop (Michigan), a series devoted to scholarly monographs on popular music. As a guitarist, Covach has performed widely on electric and classical guitar in both the US and Europe and recorded with the progressive rock band, Land of Chocolate. He currently performs with several bands, including Going for the One.

Annette Davison is Senior Lecturer in Music at the University of Edinburgh. She is a musicologist specialising in audio-visual media: the history, analysis and aesthetics of music for the screen and for the stage in particular. Much of Annette’s research attempts to understand the impact of institutions on music for screen and stage media. Outputs include monographs – Hollywood Theory, Non-Hollywood Practice (2004); Alex North’s A Streetcar Named Desire (2009), as well as co-edited books, articles and book chapters. Recent publications focus on audiovisuality in promotional media, such as industrial and corporate social responsibility films from the 1950s, and music for television, including an article on Utopia co-written with Nicholas Reyland.

James Deaville teaches Music in the School for Studies in Art and Culture at Carleton University, Ottawa, Canada. He has edited Music in Television (Routledge, 2010) and has co-edited Music and the Broadcast Experience (Oxford, 2016). He is currently working on a study of music and sound in cinematic trailers, a result of the Trailaurality research group that has been funded by the Social Sciences and Humanities Research Council of Canada. He is also undertaking a co-edited anthology on music and advertising as one of the Oxford Handbooks. He regularly gives papers at the Society for Cinema and Media Studies.
and Music and the Moving Image conferences (among others), and has published on music and media in *Music*, *Sound and the Moving Image*, the *Journal of Film Music*, and *Music & Politics* (among others).

**Kristine Dizon** is a Ph.D. candidate in Cultural Studies at the Faculty of Human Sciences at the Universidade Católica Portuguesa in Lisbon, as a recipient of the Fundação para Ciência de Tecnologia Grant. An active performer, Ms. Dizon has performed in the United States, South America, Europe and Asia. Kristine was awarded a Fulbright Scholarship to study clarinet and orchestral conducting at the Escola Superior de Música Artes e Espectáculo in Portugal. Ms. Dizon received a Master’s degree in Clarinet Performance from Southern Illinois University-Carbondale and degrees in European History and Music at the University of Minnesota.

**Emily Dreyfus** is a Ph.D. candidate in the department of Germanic Studies at the University of Chicago. She gained a joint B.A. at Oxford University in Classics and German with an undergraduate thesis on Romantic distance in Robert Schumann’s Eichen-dorff settings. An active orchestral and chamber musician, Emily spent a year studying baroque violin at the Hochschule für Musik und Theater Leipzig. In 2011, she continued her studies in Germany as a Toepfer foundation Hanseatic scholar reading Comparative Literature at the University of Göttingen. Her master’s thesis considered intermedial musical citation in the literature of Arthur Schnitzler. At present she is conducting archival research in Berlin for her doctoral dissertation, which examines high and low musical culture in early German sound film from 1930-1945. Having just completed a semester as a Fulbright fellow based at the Humboldt University, she is now taking up a fellowship from the Berlin Program for Advanced European and German Studies at the Free University.

**Darren Elliott-Smith** is Senior Lecturer in Film and Television at the University of Hertfordshire. His research to date is focused on representations of queerness, gender and the body in horror film and television and extends to experimental, cult and trash in the moving image. He has published articles for *SCOPE: Online Journal of Film and Television*, contributed to edited book collections for Palgrave Macmillan, ECW Press and IB Tauris. He has contributed to numerous international conferences, workshops and symposia dedicated to horror, cult and LGBTQ film and television. His first monograph *Queer Horror Film and Television: Masculinity and Sexuality at the Margins* is published by IB Tauris (2016).

**Francesco Finocchiaro** studied Oboe at Catania Conservatory and Musicology (Ph.D.) at the University of Bologna. His research interests focus on the points of connection between composition, theory, and aesthetics in twentieth-century music. He has dedicated his studies to the Second Viennese School and has released the Italian edition of Arnold Schoenberg’s theoretical work *The Musical Idea* (Rome: Astrolabio-Uballdini, 2011). He has also published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Lucca: LIM, 2017, and Basingstoke: Palgrave Macmillan, 2017). He has taught at the Universities of Bologna, Milan, Florence and at Ferrara Conservatory, as well as at the University of Vienna. Currently he is leading the FWF Research Project *Film Music as a Problem in German Print Journalism (1907–1930)* at the University of Vienna’s Department of Musicology.

**Bernhard Fuchs** studied European Ethnology at the University of Vienna, Austria, where he has been employed since 1997. In both his M.A. and Ph.D. thesis he observed the niche economy of South Asian migrants in Vienna. His main fields of research are media, migration, and cultural transfer. He is studying local practices of fandom and film-making (e.g. “Austro-Bollywood”). He organized international workshops on “Euro-Bollywood” in Vienna 2010 and 2014 and is member of the Special Interest Group “Euro-Bollywood” in the BAFTSS. Book: Rajinder Dudrah/Elke Mader/Bernhard Fuchs (eds.): SRK and Global Bollywood. New Delhi: Oxford University Press 2015.

**Šárka Gmiterková** (Chair) is a Ph.D. candidate at the Department of Film and Audio Visual Culture, Masaryk University Brno, Czech Republic, where she finishes her thesis on prewar versus postwar Czech film stardom. She regularly presents her research outcomes in Czech Film Studies journal Iluminace, where she also served as guest editor on the topics of local stardom and film acting. Her work was published internationally in *Journal of Celebrity Studies*, *NECSUS* and in the edited volumes *Popular Cinemas*.
Cynthia I. Gonzales, Ph.D., is an Associate Professor at Texas State University and frequently presents about applications of technology to teach aural skills and music theory. Her primary area of research is text-music relationships in Arnold Schoenberg’s tonal lieder, about which she has presented at regional, national, and international conferences. As a vocalist, Cynthia has been soprano section leader for two professional choral ensembles: Santa Fe Desert Chorale (in the 1980s) and Grammy-winning Conspirare (1996–2011). She is currently President-Elect of the Texas Society of Music Theory. As Music Director at First Lutheran Church in San Marcos, TX, she has written numerous anthems for her church choir. Three of her choral works were selected for the 2017 Texas UIL Sight Singing Contest.

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Katja Hettich (M.A.) studied Film and Television Studies, Journalism and Communication Studies, and Romance Philology at the Ruhr-Universität Bochum and the Université de Haute-Bretagne Rennes II (1999–2006). She received a Ph.D. grant by the Ruhr-University Research School (2007–2009) and worked as a research assistant in Bochum (Institut für Romanistik, 2010–2013) and Paderborn (Institut für
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Estela Ibáñez-García obtained her Ph.D. in Musicology from The University of Hong Kong in 2016 with a dissertation entitled “Music in Play on Screen: Performing Reality in Ingmar Bergman’s Late Work”. In 2010–2011, she was a Research Fellow in the Film Studies Department of the University of Stockholm with a scholarship offered by “la Caixa” Foundation. She holds degrees in Art History and Musicology, a Higher Diploma in Guitar, and Master’s Degrees in History and Aesthetics of the Cinema and Advanced Studies in Philosophy. Her research interests focus on cinematic representations of dramatic and musical performances, and in particular on the role music plays in the audience’s experience represented in the films. She is currently working as a lecturer in the Department of Music of The University of Hong Kong.

Robert Israel, hailed by author Ronald Haver as “One of the world’s finest practitioners of the art of silent film accompaniment”. Dr. Israel made his professional debut at the age of 18, only six months after starting his formal studies on the piano. He has performed at the Museum of Modern Art in New York, the National Gallery of Art in Washington D.C., La Musée D’Orsay and the Palais de Chaillot in Paris, the Los Angeles County Museum of Art, Cankarjev Dom in Ljubljana, La Piazza Maggiore in Bologna, and at the National Museum of Art in Tokyo. Maestro Israel was also named Music Director of Special Events for thirteen years in a row by the Academy of Motion Picture Arts & Sciences. Maestro Israel and his orchestra have recorded musical scores for films released by Warner Bros., Sony Pictures Entertainment, Walt Disney Studios, Flicker Alley, and Lobster Films/Film Preservation Associates. Dr. Israel’s television work has included composing scores for the popular television series “Biography” on A & E Channel, American Masters on PBS, and for film director/producer Gregory Nava. In September 2006, Stockholm University of Sweden awarded Robert Israel an Honorary Doctorate (Faculty of Humanities) for his music compositions and contributions to the field of Early Cinema. Dr. Israel has been invited as Visiting Professor to universities and film institutions throughout the world.

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Kathryn Kalinak is Professor of English and Film Studies at Rhode Island College. She is the author of numerous articles on the subject of film music. Her first book, Settling the Score: Music and the Classical Hollywood Film (University of Wisconsin Press, 1992) situates the film score of the classical Hollywood studio period in terms of historical, theoretical, and musical contexts. How the West Was Sung: Music in the Westerns of John Ford (University of California Press, 2007), examines how John Ford, in his Hollywood westerns, exploited music, especially song, in defining the geographical and ideological space of the American West. Film Music: A Very Short Introduction (Oxford University Press, 2010) provides an overview of film music as a global practice and has been translated into Hungarian, with editions in Italian and Chinese forthcoming. Kathryn has edited two anthologies, Notes From the Frontier: Music and the Western (Routledge, 2011), and Sound: Dialogue, Effects (2015). She has delivered keynote addresses at film music conferences in Surrey, England, Nijmegen, Netherlands, and Vilnius, Lithuania, the Northern Film Festival in Leeuwarden, Netherlands, and the upcoming film music conference at Case Western in Cleveland, Ohio. She delivered the Distinguished Lecture in Music at the University of Tennessee in 2015. In 2011, she was named the Mary Tucker Thorp Professor of Rhode Island College.

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Peter Kupfer is Assistant Professor of Music History at Southern Methodist University in Dallas, TX. He received his Ph.D. from the University of Chicago with a dissertation on the Soviet musical comedy films of Grigory Aleksandrov and Isaak Dunayevsky. His research, broadly conceived, combines historical, interpretive, and empirical methods to analyze the perception and reception of music, ideology, and moving images, with particular interest in twentieth-century Russian/Soviet music and classical music in film and television. His work has been appeared in the Journal of Musicology, Twentieth-Century Music, Music and the Moving Image, and Classical Music in the German Democratic Republic (edited by Kyle Frackman and Larson Powell, Camden House, 2015).

Michael Lawrence is Reader in Film Studies at the University of Sussex. He is the author of Sabu (BFI, 2014) and the co-editor, with Laura McMahon, of Animal Life and the Moving Image (BFI, 2015) and, with Karen Lury, of The Zoo and Screen Media: Images of Exhibition and Encounter (Palgrave Macmillan, 2016). He is currently completing a book called The Bollywood Version: Transnational Adaptation in Popular Hindi Cinema.

Matt Lawson successfully completed his Ph.D. in early 2017, focussing on the music used in German depictions of the Holocaust on screen. His research has been disseminated at conferences across the UK and also at international events in Australia, the Netherlands, Italy, Poland, Germany and the USA. Matt spent a total of ten weeks in Germany visiting archives during 2014. These visits have been supported by the European Holocaust Research Infrastructure (EHRI) and the Deutsche Akademische Austauschdienst (DAAD). Although Matt is a musicologist specializing in music for film and television, he has an academic grounding in many aspects of music theory, history and analysis. Having completed his undergraduate honours degree in Music at Huddersfield in 2009, Matt then gained an M.A. with distinction from the University of York in 2012. He was also a postgraduate participant in a HEA collaborative project between Edge Hill University and the University of Roehampton. Matt taught at Edge Hill from 2012-15 on four different degree programmes across the faculty of Arts and Sciences, and has recently completed a Postgraduate Certificate in Teaching in Higher Education (PGCTHE), granting him Fellow status of the Higher Education Academy (FHEA).

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Martin Marks is a Senior Lecturer at the Massachusetts Institute of Technology; a musicologist and pianist, he specializes in film music. He received his A.B., M.A. and Ph.D. degrees at Harvard University, and is the author of the pioneering book Music and the Silent Film (Oxford, 1997). Frequently he performs live piano accompaniments for silent films. He served as Music Curator for four award-winning DVD anthologies in the series Treasures from American Film Archives (published by the National Film Preservation Foundation in 2000, 2004, 2007, and 2011). His essays include two studies of scores for well known sound films: “Music, Drama, Warner Brothers: The Cases of Casablanca and The Maltese Falcon”, anthologized in Music and Cinema, ed. Buhler, Flinn, and Neumeyer (Wesleyan, 2000), and “Presto(n) con Spirito: Comedies with Music, Sturges-Style”, in Refocus: The Films of Preston Sturges, ed. Jaeckle and Kozloff (Edinburgh, 2015). His current book project is tentatively titled Silent Films and Their Music, 1929 to the Present: A History and a Memoir. At MIT he teaches courses on music history and culture, film music, the musical, and film history and analysis.
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Cormac Newark works mainly on nineteenth-century French and Italian opera and literature. He has published articles in journals including 19th-Century Music, the Cambridge Opera Journal and the Journal of the Royal Musical Association, essays in various collected volumes, and a monograph, Opera in the Novel from Balzac to Proust, with Cambridge University Press. He leads the Leverhulme Trust International Research Network project on film adaptations of Le Fantôme de l’Opéra and is co-editing (with William Weber) the Oxford Handbook of the Operatic Canon (forthcoming). He is currently Head of Research at the Guildhall School of Music & Drama in London.

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Laraine Porter is Senior Lecturer in Film Studies at De Montfort University in Leicester, UK and is the Principal Investigator on a three-year Arts and Humanities Research Council project “British Silent Cinema and the Transition to Sound”, in collaboration with the University of Stirling. She has directed the British Silent Cinema Festival since its inception in 1998 and specialises in silent cinema, music and early sound. Until 2008, she worked as the Director of Broadway Media Centre in Nottingham before moving into Higher Education and research.


Michael Raine is Assistant Professor in Film Studies at Western University, Canada. He also taught in the Summer Program of the Interfaculty Initiative in Information Studies at the University of Tokyo in 2014 (Japanese Media Mix) and 2015 (Mediated Worlds: Sociality, Publicness, and Celebrity.). He has a chapter on the Japanese musical film in The Japanese Cinema Book (Alastair Philips and Fujiki Hideaki, Eds., BFI, forthcoming) and curated the film series Japan Sings! at Japan Society, New York in 2016 (http://www.japansociety.org/programs/film/japan-sings-the-japanese-musical-film). He is currently completing a book manuscript on the Japanese “cinema of high economic growth” that includes chapters on the popular song film and Ishihara Yūjirō’s film and popular song celebrity.

Joana Rita Ramalho (M.A./Ph.D. Film Studies, UCL) teaches Gothic cinema and Luso-Brazilian language and culture at University College London, where she has co-organised the Luso-Brazilian departmental film cycle since 2014. She is a Fellow of the Higher Education Academy and her research interests include gender politics and oneirism in dystopian film musicals; representations of death, memory and mourning in film and television; the connections between Romanticism and the Gothic in the visual arts; and the role of the senses, time and space in classical and contemporary transnational cinema. She has presented her work at several international conferences in the UK, Canada, New Zealand, Portugal and Denmark. Recently, she has published on thresholds, haptic motifs and sensory contagion in Gothic terror cinema and on the use of portraits in the woman’s film cycle of the 1940s. She is currently finishing chapters on post-millennial Gothic musicals, the blasphemous grotesqueries of The Tiger Lillies and the work of Vincente Minnelli.

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Herbert Schwaab is a lecturer in Media Studies at the University of Regensburg in Germany. His main fields of research are the film philosophical works of Stanley Cavell, television, popular film, musicals, the sitcom, animals in media and television’s contributions to the process of mediatization. Recent publications: (with Benjamin Beil et al.) Die Fernsehserie als Agent des Wandels, Münster 2016; “Schnee in Kalifornien. Fernsehgeschichte zwischen New York und Los Angeles”. In: Augenblick 59, Los Angeles. Virtuelle Topographien multimedial (edited by Silke Roesler-Keilholz and Sascha Keilholz), Marburg 2014 and “Unreading Contemporary Television”. In: After the Break. Television Theory Today (edited by Marijke de Valck and Jan Teurlings) Amsterdam 2013.

Derek B. Scott is Professor of Critical Musicology and former Head of the School of Music at the University of Leeds. His research field is music, cultural history and ideology, and his books include Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris and Vienna (2008), and Musical Style and Social Meaning (2010). He has published numerous articles, and among his edited books is The Ashgate Research Companion to Popular Musicology (2009). He was the General Editor of Ashgate’s Popular and Folk Music Series from 2000 to 2016, and oversaw the publication of more than 140 books. His musical compositions range from music theatre and film to symphonies for brass band and a concerto for Highland Bagpipe. He has also worked professionally as a singer, pianist, and presenter on radio and TV, and in concert hall and theatre. In 2015, he was asked to be the source music consultant for Ubisoft’s video game Assassin’s Creed Syndicate. His present research project (begun in 2014) is funded by a five-year European Research Council advanced grant, and focuses on the reception in London and New York of operettas from the German stage, 1907–1938.

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Jessica Shine is currently a lecturer in the Department of Multimedia at Cork Institute of Technology. She completed her Doctorate on the topic of sound and music in Gus Van Sant’s “Death Quartet” in the School of Music and Theater at University College Cork under the supervision of Prof. Christopher Morris (NUIM) and Dr. Danijela Kulezic Wilson. Her current research focuses on the use of sound and music in film and television with a particular interest in soundscapes, aesthetics and narrative. She holds an M.A. in Film Studies (also at UCC), with a dissertation topic on music and race in Disney’s cartoon musicals. She has presented her work at a range of international conferences including the Music for Audio-Visual media at the University of Leeds and at Music and the Moving Image in NYU.

John Snelson researches and writes on opera and both American and British musical theatre, the latter the subject of his Ph.D.. His books include Andrew Lloyd Webber in the series ‘Broadway Masters’ (Yale University Press, 2004), The Ring: an Illustrated History of Wagner’s Ring at the Royal Opera House (Oberon/ROH, 2007) and How to Enjoy Opera (Oberon Books 2016). He has contributed articles and chapters to publications including The Cambridge Companion to the Musical, The Oxford Handbook to the British Musical, the revised New Grove Dictionary of Music and Musicians, The Grove Dictionary of American Music and The Dictionary of National Biography. He is Head of Publishing and Interpretation at the Royal Opera House, an Honorary Research Fellow in Music at the University of Nottingham and a partner in the Leverhulme Trust International Research Network project on film adaptations of Le Fantôme de l’Opéra.
Frédéric Sounac is Senior Lecturer in Comparative Literature at the Université Toulouse Jean-Jaurès. His main topics and research domains are relations between music and literature, cultural history, aesthetic philosophy and novel. He has published and co-published several collective works (La Mélaphobie Littéraire, Presses Universitaires du Mirail, 2012; Musique et Littérature I: poétique des formes, poétique des discours, Presses Universitaires du Sud, 2012; Musique et Littérature II: poétique de l’ostinato, Presses Universitaires du Sud, 2012 – both with N. Vincent-Arnaud) and is the author of three books, Agnus Regni (Délit Éditions, 2009), Modèle musical et composition romanesque (Classiques Garnier, 2014), Une Saison à Belgaïs – autour de Maria João Pires (Aedam musicae, 2015). He regularly collaborates with musicians and musical institutions on pedagogical and artistic projects (Cité de la musique, Paris, Chapelle musicale Reine Élisabeth, Waterloo) and has a ten-year artistic partnership with classical pianist Maria João Pires.

Willem Strank (Chair) is a post-doc research fellow and masters coordinator (Film & TV Studies) at Kiel University, co-founder of the Kiel Society for Film Music Research, co-editor of the e-journals Kiel Papers on Film Music Research and Rock and Pop in the Movies and the book series FilmMusik. Apart from numerous publications in the field of film music research, he wrote his dissertation about twist endings in films in 2013 (published in 2014) and is currently working on a book about representations of capital and control in US-American and Federal German films of the 1980s (and beyond).


Milo Sweedler is Associate Professor of French, Cultural Analysis and Social Theory at Wilfrid Laurier University, Canada. His research interests include narrative cinema, literary criticism and theory, and social and political theories. He is the author of The Dismembered Community: Bataille, Blanchot, Leiris, and the Remains of Laure (University of Delaware Press, 2009), The Dialectic of Truth and Fiction in Joshua Oppenheimer’s “The Act of Killing” (Wilfrid Laurier University Press, 2014), Allegories of the End of Capitalism in Contemporary Film (currently under review), and numerous articles on film, literature, culture, and politics. He has a long-standing interest in the role of music in films, and has a particular interest in the genre of the musical film. His proposal for this conference constitutes his first foray into this area of research.

Pierre-Olivier Toulza is Assistant Professor of Film Studies at the University Paris Diderot. His research focuses on Hollywood genres (mainly the melodrama and the musical), and the relations between the performing body and attractions. He also studies seriality in cinema and television. He recently edited L’expérience du cinéma (Hermann, 2015), with Jacqueline Nacache and Hélène Baty-Delalande. He is co-leading with Marguerite Chabrol the collaborative research project “Musical MC²: the Hollywood Film Musical in its Mediatic and Cultural Context” (http://musicalmc2.labex-arts-h2h.fr/en). The first book co-edited in the context of this project, Star Turns in Hollywood Musicals (forthcoming, Presses du Réel).

Hwa-Jen Tsai is an Assistant Professor at the Graduate Institute for Studies in Visual Cultures at National Yang-Ming University. She holds a Ph.D. in Cinema and Media Studies from The University of Chicago. Before turning to academic work, Dr. Tsai received formal training in traditional photography and documentary filmmaking. Her experimental video poetry won a Taiwan Golden Harvest Film Award, one of the most prestigious film and video awards for independent filmmakers in Taiwan. She also participated in curating international film and video festivals both in
Chicago and Taiwan, and has worked as a film projectionist in Chicago. Those experiences form the basis of her inquiry into what cinema is and how it works.

Györgyi Vajdovich, Ph.D., is an Associate Professor at the Institute for Art Theory and Media Studies, Department of Film Studies at Eötvös Loránd University in Budapest, Hungary. Her fields of research include early Hungarian film history, adaptation and intermediality and contemporary Bollywood cinema. She is editor of the Hungarian periodical of film theory and film history entitled Metropolis. Her book A vámpírfilm alakváltozatai [Variants of Vampire Films] (co-author Zoltán Varga) was published in 2009. Her articles were published in English, French and Hungarian in different periodicals and volumes.

Nathalie Vincent-Arnaud is Professor at the Université Toulouse-Jean Jaurès. Her research areas are English stylistics, translation studies, and the relations between music, dance and literature. She is in charge of an interdisciplinary research programme called “La Musique au carrefour des Arts et des Lettres” (Music at the Crossroads of Arts and Literatures) and has co-edited a number of collective works in that field (mainly with Frédéric Sounac). She has devoted many articles and book chapters to the relations between music, dance and literature. She has recently published a French translation of James Kennaway’s 2012 book Bad Vibrations: A History of the Idea of Music as a Source of Disease.

Aysha Iqbal Viswamohan is professor in the Department of Humanities & Social Sciences, Indian Institute of Technology Madras. Her interests include film studies, drama and popular culture. She has published over 30 papers in academic journals, including Cambridge, Oxford, Routledge and Sage. She has edited Postliberalization Indian Novels in English: Politics of Global Reception and Awards (London: Anthem, 2013) and Behind the Scenes: Contemporary Bollywood Directors and their Cinema (New Delhi: Sage, 2017).

David Wagner is a lecturer at the Department of Philosophy and at the Department of Film-, Theatre- and Media-Studies (tfm) of the University of Vienna. He completed his Master- and Ph.D.-degrees in Philosophy in Vienna after previous studies in Visual Communication at AIU London (B.A.) and Film-Studies at Birkbeck College, London, and at the University of Edinburgh. Apart from working for Vienna’s research platform Tracing Wittgenstein, his studies so far have dealt with aspects of the philosophy of Charles Sanders Peirce. His current interests lie in aesthetics, film theory, as well as the philosophy of the Middle Ages and the Early Modern period.

Ann-Kristin Wallengren is a professor in Film Studies at Lund University, Sweden. Her research embraces questions about film and national and cultural identity, representation, film celebrities, as well as different aspects of film music. Her most recent project is in neuroaesthetics on film music and experimental methods. Her dissertation is called En afton på Röda Kvarn. Svensk stumfilm som musikdrama (An Evening at Röda Kvarn. Swedish Silent Film as Music Drama, Lund University Press: 1998). Among her other publications can be mentioned Den nya svenska filmen: kultur, kriminalitet, kokofoni (New Swedish Cinema: Culture, Criminality, Cacophony) from 2014, edited together with Erik Hedling. Welcome Home Mr Swanson. Swedish Emigrants and Swedishness in Film was also published in 2014 and together with K.J. Donnelly she has edited a special issue of Music and the Moving Image about the psychology of film music (2015), and the anthology Today’s Sounds for Yesterday’s Films: Making Music for Silent Cinema (2016).

Judith Wiemers is a Ph.D. student in Musicology at Queen’s University Belfast in Northern Ireland, where she investigates the influence of American culture on the German music film from 1929 to 1945. After completing a BA in Musicology and English at Cologne University, she obtained her Master’s degree at Queen’s in Musicology. Her Ph.D. research is funded through a scholarship from the Arts and Humanities Research Council Great Britain (AHRC).

Junko Yamazaki received her Ph.D. in the joint degree program in Cinema and Media Studies and East Asian Languages and Civilizations from the University of Chicago in 2016. She is currently a postdoctoral fellow at the Terasaki Center for Japanese Studies at UCLA, and has begun an assistant professorship
Biographies


Deniz Güneş Yardımcı is about to complete her Ph.D. at the Media Arts Department at Royal Holloway, University of London. Her dissertation takes a comparative approach to the representation of Turkish migrants in German, Turkish German, and Turkish cinema. While there is already a considerable amount of scholarly literature on issues of identity and representation of guest workers and victimised Turkish women in Turkish German cinema an analysis of the figure of the migrant in Turkish cinema is still outstanding. Her thesis seeks to address this gap by offering an important complementary vantage point. Deniz is a recipient of the College Reid Scholarship from the Department of Media Arts at Royal Holloway. After her double degree study at the Johannes Gutenberg University of Mainz in Germany, Deniz graduated from the Department of Sociology and the Department of Film/Department of Mass Communication and received her German Diplom in Sociology in 2009 and her German Magister in Film Studies in 2010. During her studies, she worked as an editorial assistant in the news department of ZDF German Television and as a freelance journalist for Business Week.

Agnieszka Zagozdzon studied music (violin), journalism and musicology and is currently finishing her doctoral studies at the University of Salzburg (Austria); her topic are Broadway musicals. Besides, she works as a freelancer for several German radio stations such as the NDR and the Deutschlandfunk. In 2015 she spend six months at the Music Division of the Library of Congress in Washington, D.C., researching for her dissertation.

Ingeborg Zechner studied musicology and business administration at the University of Graz and the University of Music and Performing Arts Graz. In 2014 she received her doctorate in historical musicology at the University of Graz. Since July 2015 she has been working at the Gluck-Research Center of the department of Musicology and Dance Studies at the University of Salzburg. In 2018/19 Zechner will be a Fulbright Visiting Scholar at Syracuse University. Besides research concerning the reception history of Christoph Willibald Gluck’s works in the nineteenth century, she is currently working on a critical edition of ballet music by Gluck. Her research areas encompass the history of opera, opera in the nineteenth century and eighteenth century and the cultural and social history of music. A new research area concerns film music between the 1930s and 1960s and the composer Franz Waxman (1906–1967). Recent publications include the monograph Das englische Geschäft mit der Nachtigall: Die italienische Oper im London des 19. Jahrhunderts (Vienna: Böhlau, 2017), which has been recently translated into the English language (The English Trade in Nightingales: Italian Opera in Nineteenth-Century London), as well as articles about the Gluck-reception in the nineteenth century, or orientalism in opéra comique. She taught at the Universities of Graz, Salzburg and Vienna. For further information see: www.ingeborgzechner.com
Biographies
Conference Commitee

Claus Tieber
Conference Director


Anna K. Windisch
Management & Coordination

Anna K. Windisch is a Project Assistant at the University of Salzburg. She is about to discuss her Ph.D. dissertation entitled “Waltzing on Broadway. Cultural Transfers in Silent Film Music between Vienna and New York” at the University of Vienna. She conducted doctoral research at the Library of Congress, at University of Minnesota, at the University of Alberta and at the New York Public Library. Her research interests include silent film history and theory, film music and sound, fin-de-siècle Vienna, migration studies. She was a Doctoral Fellow at the Austrian Academy of Sciences (2014–2016), a Research Assistant to the project “Music and Sound in Vienna’s Cinemas, 1896-1930” (University of Salzburg, 2012/13) and a Research Fellow at the University of Alberta (2011/12). She is co-editor of The Sounds of Silent Films. New Perspectives on History, Theory and Practice (with Claus Tieber, Basingstoke: Palgrave Macmillan, 2014).

Nils Grosch
Local Chairman

Nils Grosch holds the chair in Musicology at the University of Salzburg/Austria where he is also Head of the Department of Music and Dance studies and director of the Gluck-Research-Center for musical theatre. He gained his doctorate at the University of Freiburg i. Br. with a dissertation about “Die Musik der Neuen Sachlichkeit”, and completed his habilitation at the University of Basel with a thesis about “Lied und Medienwechsel im 16. Jahrhundert”. From 1997-2012 Nils Grosch was curator at the Research Center for Popular Culture and Music in Freiburg. He has taught at universities in Basel, Freiburg, Paderborn, Zurich, Detmold and Hanover. His major research interests are popular musical theatre, music and migration, music and media, music from the nineteenth to twenty-first centuries and in the early modern period, music in Latin America.

Franziska Kollinger-Trucks
Management & Local Organization

Franziska Kollinger-Trucks studied musicology and german philology in Göttingen and Berlin. She worked as a research assistant at the Department of musicology at Freie Universität Berlin and as research associate at the Collaborative Research Centre Aesthetic Experience and the Dissolution of Artistic Limits (Freie Universität Berlin). She finished her Ph.D. in 2017 with a thesis on French composer Georges Auric and his film and incidental music of the 1930s (From stage to screen. Georges Aurics Music of the 1930s, Diss. phil., Freie Universität Berlin 2017). Since 2014 she is research associate at the University of Salzburg, Department of Musicology and Dance Studies. Her research focuses on music history and aesthetics of the 19th and 20th century, incidental and film music, music and movement.