Program (preliminary)

When the music takes over

Musical Numbers in Film and Television

University of Salzburg (Austria)
March 8-10, 2018
DAY 1: Thursday, 8th March 2018

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

8.00-9.00 Registration, Lower Level

9.15 Opening Remarks

**Keynote 1, 9.30–10.30**

“The Musical Moment, Counter-Memory, Oblivion”  
*Amy Herzog, Queen’s College, NYC*  
Room: HS 3, Lower Level

**Sessions A1 – A3, 10.45–12.30**

**A1: Star Performances**
Room: tba  
Chair: Richard Dyer

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

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

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

**A2: Silent Film Sound in Theory and Practice**
Room: tba  
Chair: Claus Tieber

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

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

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

- Silent Movie Music(ians) on Screen: How Four Films Made Period Practices Audible and Visible  
  *Martin M. Marks, Massachusetts Institute of Technology*
A3: Local Traditions, Global Entertainment
Room: tba
Chair: Bernhard Fuchs

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

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

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

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

Lunch break: 12.30–14.00

Sessions B1 – B3, 14.00–15.45

B1: Variations and Subversion
Room: tba
Chair: Šárka Gmiterková

Nathalie Vincent-Arnaud, Université Toulouse-Jean Jaurès

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

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

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

B2: The Italian Way to Pop: Music and media in the late Sixties and the Seventies
Room: tba
Chair: Maurizio Corbella

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

Massimo Locatelli, Università Cattolica del Sacro Cuore Milan
Whistling the (Italian) Musical Moment
*Marco Cosci, University of Pavia*

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

**B3: From Silent to Sound: The Austro-German Case**
Room: tba
Chair: Martin M. Marks

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

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

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

**Sessions C1 – C3, 16.00–17.45**

**C1: New Directions in Musical Television**
Room: tba
Chair: Christopher Culp

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

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

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

**C2: “My Don Juan burns, Christine”: Unmasking music in screen adaptations of The Phantom of the Opera**
Room: tba
Chair: Derek Scott

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

El fantasma and the Mexican Film Musical (1959-1965): Musical Moments, Hybridity, and Borrowings from Gaston Leroux’s *Le Fantôme de l’Opéra*
*Jacqueline Avila, University of Tennessee*
Theorising the Moment When Music Takes Over in the Phantom Films: Using Video Essays as a Research Tool
Annette Davison, University of Edinburgh

Phantom Triumphant? The Composer as Aesthetic Judge and Jury in Phantom Films 1974–2014
John Snelson, Royal Opera House, London

C3: Dancing Bodies
Room: tba
Chair: Nicole Haitzinger

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

Rhiannon Harries, University of Cambridge

Choreographed Improvisation? An Approach to Tap Dance Improvisation on Screen
Veronika Bochynek, University of Salzburg
Day 2: Friday, 9th March 2018

8.30-9.30 Registration

Sessions D1 – D3, 9.00–10.45

D1: The Musical Moment as Pivot Rather than Pause
Room: tba
Chair: Claudia Gorbman

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

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

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

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

D2: Styles, Types and Topics of Classical Hollywood Musical Numbers
Room: tba
Chair: Kathryn Kalinak

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

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

Joël Augros (Respondent, University Bordeaux-Montaigne)

D3: The Voice, the Sound and the Apparatus
Room: tba
Chair:

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

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

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

Cutting the Lines of Flight: The Truncated Musical Numbers in Dancer in the Dark
Milo Sweedler, Wilfrid Laurier University
Sessions E1 – E3, 11.00–12.45

E1: Rethinking Theory
Room: tba
Chair: Phil Powrie

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

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

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

E2: Cinema of Interruption? The Case of Bollywood
Room: tba
Chair: Rajinder Dudrah

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

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

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

E3: Re-reading Classical Forms
Room: tba
Chair: Guido Heldt

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

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

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

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

Lunch break: 12.45–14.15
Keynote 2, 14.15–15.15
“Musical Numbers in Bollywood Cinema’s Homeland and Diaspora”
Rajinder Dudrah, Birmingham City University
Room: HS 3, Lower Level

Sessions F1 – F3, 15.30–17.15

F1: Queer Readings
Room: tba
Chair:

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

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

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

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

F2: All Singing! Musical Moments in Early Sound Cinema
Room: tba
Chair: Gillian B. Anderson

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

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

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

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

F3: Moments Musicaux: Classical Music in European Cinema
Room: tba
Chair: Ann-Kristin Wallengren

The “Tabloid Concerto” in Cinema: Fictional Music for Musical Fiction
James Deaville, Carleton University
Arias and Ensembles in the Film Adaptations of Operas: a Case Study in Silent and Early Sound Cinema
Francesco Finocchiaro and Henriette Engelke, University of Vienna

Le Maître de Musique: When Music is a Character with Lines to Deliver
Cynthia Gonzales, Texas State University

Kunstmusik and its Discontents in Weimar Sound Film: 19th-Century Quotations in Paul Czinner’s Der Träumende Mund (1932)
Emily Dreyfus, University of Chicago

Keynote 3, 17.30–18.30
“Musical Moment, Crystal-Song, Rich Song”
Claudia Gorbman, University of Washington Tacoma
Room: HS 3, Lower Level
Day 3: Saturday, 10th March 2018

8.30-9.30 Registration

Sessions G1 – G3, 9.00–10.45

G1: Activating Audiences and Performing Fandom
Room: tba
Chair: Györgyi Vajdovich

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

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

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

G2: The Kids Are Alright: Singing and Dancing Teenagers
Room: tba
Chair: Anna K. Windisch

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

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

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

G3: Repetitions and Differences in European Cinema
Room: tba
Chair: Franziska Kollinger

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

Melodramlehre: 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 4, 11.00–12.00
“Is It Their Song? Character and Musical Utterance”
Richard Dyer, King’s College, London
Room: HS 3, Lower Level

Lunch Break: 12.00–13.30

Sessions H1 – H3, 13.30–15.15

H1: More than a Number: The Sound of Sex
Room: tba
Chair: Amy Herzog

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

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

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

H2: (Beyond) Narration
Room: tba
Chair: Matt Lawson

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

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

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

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

H3: The Musical Moment as Gender Hyperbole in Postwar Cinema
Room: tba
Chair: Ralph Poole

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

Love the Family, Love to Dance: Affect and the Performativity of Belonging in Post-War Hong
Kong Musicals
Hwa-Jen Tsai, National Yang-Ming University
Sessions I1 – I3, 15.30–17.15

I1: The Musical-ization of TV Series  
Room: tba  
Chair: Jenny Oyallon-Koloski  

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

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

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

I2: Play It Again: How Media Transform Musical Moments  
Room: tba  
Chair: Guido Heldt  

Second Dance, Second Chance: Musical Prolongations and Broken Narrative in Adaptations of The Great Gatsby  
Alexandra Monchick, CSU Northridge  

Mann – Visconti – Britten: Mocking Music and Contagious Laughter  
Janina Müller, HU Berlin  

Enchanting Sounds: In Search of Carmen’s Voice  
Nareh Rostamian, Uppsala University  

Tobias Plebuch (Respondent), Uppsala University

17.30–18.00 Closing Remarks