



Saturday January 14, 2006

9:00-10:00 **Registration and Breakfast (Music Building)**

Saturday Morning Sessions

10:00-12:00

Space, Location, and the Mise-en-Scène (Music 1145)

Chair TBD

Nathan Platte (University of Michigan), "The Hungarian, the Happy Farmer, and 'Home, Sweet Home': Elevating Musical Quotation in Herbert Stothart's Score for *The Wizard of Oz*"

Michael Hetra (San Francisco State University), "The Music of Godard's *Le Mépris* and *Week End*"

Patrick Morganelli (University of Southern California), "The Use of Solo Piano in Film Scoring"

Jonas Westover (City University of New York), "Frame by Frame: An Homage to West Side Story in Demy's *Les Demoiselles de Rochefort*"

Sound and the Real (Geiringer Hall)

Chair TBD

Lucia Ricciardelli (University of California, Santa Barbara), "American Documentary Practice and the Crisis of Western Historicism: Deconstructing the 'Truth' of Omniscient Narration."

Anita Ip (University of California, Santa Barbara), "A Boatripe on the Wonkatania: Madness in Film and Opera"

"Sound Putty" and "Bit Signal Fabric": A Panel Discussion of Two New Digital Installations.

Lunch Break

12:00-1:30 **Lunch** (Courtyard or MCC)

Installation: "Sound Putty"

Installation: "Bit Signal Fabric"

Display "The Music of Bernard Herrmann: An Archival Exhibition" (LLCH)



Saturday Afternoon Sessions

1:30-3:00

Myth, Sound Editing, and the Music Video (Music 1145)

Chair TBD

Amy Parker (University of Glasgow), "The Pop Video and Roland Barthes' *Mythologies*"

Peter Kaye (Kingston University), "The Anatomy of a Modern Action Cue"

Tim Rush, Sound Editing Demonstration

The Horror, the Horror!: Sounding the Visceral (Geiringer Hall)

Chair TBD

Russell Knight (University of California, Santa Barbara), "The Voice of the Wound: Lavinia's Double Death in Julie Taymor's *Titus*"

Daniel Steinhart (University of California, Los Angeles), "Monster Music: Sound and Music in the First Three *Frankenstein* Films"

Kelly Kirshtner (University of California, Irvine), "A Cinema Without Organs: Musical Values and Fields of Vibration in Horror Film"

3:00-3:15 **Break** (refreshments available)

3:15-4:45

The Sights and Sounds of Experimentation: 1965-1975 (Music 1145)

Chair TBD

Jessica Payette (Stanford University), "Musical Counterpoint Translated into Film: Alfred Leslie's *Birth of a Nation*"

Utako Kurihara (Kyusyu University), "The Interrelated Development of Music, Color Selection, and Composition of the Screen Picture in Norman McLaren's *Synchrony*"

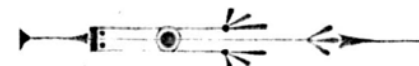
Joshua Neves (University of California, Santa Barbara), "*Two-Lane Blacktop*, Film Sound and Spectatorship"

New Directions: Temporality, Spatiality, and Contemporary European Film (Geiringer Hall)

Chair TBD

Travis Allen (University of California, Santa Barbara), "Music and Society in *Run Lola Run*"

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(New Directions... continued)

Senta Siewert (University of Amsterdam), "Rhythm of Youth. Contemporary German Films: New Anti-heroes, Pop Music and Cinematic Experience"

Shauna Laurel Jones (University of California, Santa Barbara), "Distance Makes the Mountains Blue: Music and Icelandic Landscape in *Nói Albinói*"

4:45-5:00 **Break** (refreshments available)

Saturday Evening

5:00-6:15 **Keynote Address : "Film Themes: Roxy, Adorno, and the Problem of Cultural Capital"**
Prof. Rick Altman (University of Iowa)

6:15-7:15 **Reception**

7:15-8:00 **Dinner** (for conference participants only)

8:00-10:00 **Film Screening:** *The Call of Cthulhu*
followed by talk-back with screen writer Sean Branney
Admission \$3. Free for conference participants.



Sunday January 15, 2006

9:30-10:00 **Breakfast** (Music Building)

Sunday Morning Sessions

10:00-12:00

Music Across Media in the Early 20th Century (Music 1145)

Chair TBD

Ciarán Crilly (University College Dublin), "Sounding the Image: Musical and Cinematic Composition in Satie's *Entr'acte*"

Bartholomew Brinkman (University of Illinois, Urbana-Champaign), "Movies, Modernity and all that Jazz: Langston Hughes' Montage of a Dream Deferred"

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(Music Across Media... continued)

Edmond Johnson (University of California, Santa Barbara), "Figaro! Figaro! Figaro?: The Intersection of Animation and Opera in *Looney Tunes* and *Merrie Melodies*"

Matt Mooney (University of California, Irvine), "Between the Reels: Live Performance in the Motion Picture Theatre, 1905-1915"

Visualizing Rock & Roll

 (Geiringer Hall)

Chair TBD

Suzanne Scott (University of Southern California), "Shitty Pictures, Man. Every Single One.": Negotiating Myth in the Elvis Films of the 1960s"

Carlos Kase (University of Southern California), "Avant-Garde Filmmaking and Pop Culture Deviance: The Adaptation of Rock & Roll Music and Mythos in the films of Kenneth Anger"

Paul N. Reinsch (University of Southern California), "The Beats and the Brats: 50s Lipstick Traces in the Song and Film Blank Generation"

Annabelle Honess Roe (University of Southern California), "Manchester, Music and Myth in *24 Hour Party People*"

Lunch Break

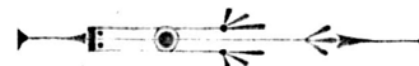
12:00-1:00 **Lunch** (Courtyard or MCC)
Installation: "Sound Putty"
Installation: "Bit Signal Fabric"



Sunday Afternoon

1:00-2:00 **Performance:** "Entr'acte" (LLCH)

2:00-3:00 **End of Conference Reception**



January 4, 2006 - Subject to Change