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 Boatride 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 Kirshneter (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”

(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”
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