

ABSTRACTS 2008

SAMUEL AMAGO

Almodóvar's Cinema of Complexity: Visualizing the Real in *Bad Education*

Bad Education is perhaps Pedro Almodóvar's most challenging film, both in terms of its complex narrative structure and dramatic meditations on sexual, emotional and professional exploitation, subterfuge and abuse. The film is also one of the most self-reflexive works of Almodóvar's oeuvre, a fact that has generated more than a little speculation about the director's early childhood and Catholic education in the Spanish provinces during the Franco years. But what these autobiographical observations have tended to ignore is how the director manipulates real time and space through a critical (sometimes bewildering) use of editing and montage that draws attention to contingent notions of truth and fiction and to the constructedness of all narrative accounts of history, be it personal or national. The proposed paper analyses the film's complex temporal and structural framing and asks how its self-conscious narrative strategy relates to Almodóvar's overarching concern with the representation of personal and national historical realities through cinema.

NEIL ARCHER

Heart is where the home is: 'transnational' soundtracks to narratives of itinerance and loss.

Recent years have seen considerable critical attention on aspects of the 'transnational' in visual culture. This work has often focused on narratives featuring displaced or itinerant peoples, thinking the concept in terms of rupture, the loss of home, and the new communities and industrial practices that follow in its wake. I however aim to explore a slightly different conception, in terms of an aesthetic rather than geographic category, expressing not the trauma of losing home, but losing 'home' as a consequence of trauma. More specifically, I will consider the soundtracks in several European films from the 1990s, all of which rethink the transnational less in terms of displaced peoples than of people displaced and decentred by loss. Focusing mainly on Manuel Poirier's *Western* and Almodóvar's *All About My Mother* – both of which foreground itinerancy as a response to emotional crisis – I will examine the notion of home and community as emotional rather than geographical categories, where the national or regional loses its cohesive force. This is achieved in both films largely through the disjunctive juxtaposition of 'foreign' music and 'native' image, to create resonant and poignant expressions of time and space, and the search for meaning and belonging.

DAVID ARCHIBALD

Surrealism and the Past: Fernando Arrabal and the Spanish Civil War

This paper explores the representation of the Spanish Civil war in two films directed by Fernando Arrabal, *¡Viva La Muerte!* (1971) and *L'Abre de Guernica/The Tree of Guernica* (1975). The films deal both with Arrabal's traumatic personal history during this conflict and the wider context of the event. Placing *¡Viva La Muerte!* and *L'Abre de Guernica/The Tree of Guernica* alongside the work of other film makers who have been influenced by Surrealism, and directed films set during this period, (Victor Erice, Carlos Saura, Julio Medem, Guillermo del Toro) the paper explores the extent to which a Surrealist cinematic practice can adequately respond to and/or represent the memory, trauma and truth of this complex historical event.

EYLEM ATAKAV

A Clandestine Resistance? Silence in Innocence

When women speak 'the untranslatable to the male dominated language' by remaining silent, silence turns into a form of expression. – Asuman Suner, Hayalet Ev

If it is accepted that female subjectivity is most accomplished and made perceptible when the female subject is to be seen without being heard, then disassociating the female voice from the female image refers to 'freeing up the female voice from its obsessive and indeed exclusive reference to the female body.' Furthermore, dislodging the female voice from the female image may serve in the creation of a feminist stance by bestowing the power on the female subject. By taking on one of the most important auteurs of Turkish art cinema, Zeki Demirkubuz and his film *Innocence* (1997), as a case study and focusing on the use of silence in the film, the paper attempts to investigate how silence is used as a form of a clandestine feminist resistance. Indeed, the film, on the one hand, identifies a feminist intervention to culture, by employing the idea of disassociation of sound and image; and dislodging the female voice from the female image, which may be considered as a method of feminist resistance. On the other hand, it reiterates the

norms of patriarchy whilst repeating, thus mythologizing the subordination of women in film as well as in Turkish culture; in other words, it depicts women's suppression as the systematic denial of their subjectivity through silence.

COLETTE BALMAIN

The Sound of Silence in the films of Hiroshi Teshigahara

This paper explores the use of sound and silence in three films by the Japanese New Wave director, Hiroshi Teshigahara – *Pitfall* (Otoshiana), *Woman of the Dunes* (Suna no onna: 1964); and *Face of Another* (Tanin no kao: 1966). All three films are based upon novels by Kobo Abe and have soundtracks composed by Toru Takemitsu. The paper focuses on the manner in which the minimalist musical scores by Takemitsu add to the evocative strangeness of these mono-aural excursions into alienation and estrangement as the situated self of the traditional ie system comes into conflict with the independent self associated with Westernisation and modernisation as embodied by the figure of the salaryman as master signifier of corporate Japan. While the use of silence articulates the spiritual emptiness and the psychological trauma of a defeated Japan, the eclectic use of music can be profitably understood in terms of the Lacanian 'real' – the existence of (historical) trauma – which disrupts the symbolic functioning of society. Using close textual analysis, I suggest that the interplay between silence and sound mimics the dystopic mise-en-scène of Teshigahara's films and by doing so 'challenge[s] the socio-political basis of Japan's postwar economic prosperity through a stylistic assault on realism, and thematically, through an attack on social mores.' (Standish 2006: 2001).

JEREMY BARHAM

Plundering Cultural Archives: Mahler's Music as 'Overscore'

Research has revealed over 120 examples of Mahler's music being used to score works for the small and big screen, from documentary to fictional feature film. On one level this may not be surprising given the pervasion of large areas of moving-image scoring history and repertoire by allusive, quasi-Mahlerian structures and styles. On another level, however, this paper explores the potentially powerful, qualitative aesthetic leap from underscore to 'overscore' made by the practice of employing pre-existent music in screen contexts, particularly that of such a culturally marked composer as Mahler. Through investigating varied instances of appropriation and re-processing with or without intended semantic resonances of either Mahler's persona, his musical/cultural context or the Visconti legacy, this discussion raises issues and draws conclusions about audience competency, putative art vs commercial and European vs Anglo-American aesthetic divides, as well as ownership of reception histories and perceptions of cultural capital surrounding the viewing experience.

ANNE BARNES

The Implications of the Soundtrack in Australian Intercultural Gothic Cinema

In Laura Marks's book, *The Skin of the Film*, she proposes a dynamic of intercultural cinema which has proven particularly generative in film debates. This paper builds on Marks's work by focusing on the sonic implications of the soundtrack in intercultural cinema. My focus in this paper is the role of the soundtrack in gothic intercultural Australian cinema. The gothic genre has been particularly potent for intercultural cinema largely because of the ways it allows for notions of identity and home to be explored and challenged. Looking at such films as *Night Cries – A Rural Tragedy* (Tracey Moffatt, 1989), and *Radiance* (Rachel Perkins, 1998), I argue that the problematization of history, identity and nation in these films is largely driven by the work of the sound track. I put forward three concepts; the sonic artefact, the sonic fetish and the sonic spectre, and use these concepts to trace the ways sound operates within the Australian gothic and Intercultural genres to renegotiate the meanings and myths of nation. I argue that the soundtracks of Australian cinema are natural reservoirs for analysing a diasporic, hybrid, traumatized postcolonial nation. My examination highlights the way recent intercultural Australian films have repositioned iconic sounds in such a way that it creates a violent aural shock to the senses, often in a schizoid address to earlier films such as *Jedda* (Charles Chauvel, 1954) and *Walkabout* (Nicholas Roeg 1971). These iconic sounds become sonic artefacts, fetishes and spectres in an Australian cinematic archaeological dig.

LOUIS BAYMAN

The Italian tenor and the drama that interrupts performance

While drawing on the opera tradition, Italian musicals confine their numbers to a stage space separate from the rest of the narrative world. Framed in relatively uninventive ways, the performances are rarely marked by fantastic sequences or dance routines. Yet Italian musicals are not simply variety films that insert song randomly; the interruption of the narrative world into the performance space is a deliberate mismatch that forms the motor of dramatic development. In looking at the 1940s films of popular tenor Beniamino Gigli and in particular *Solo per te*, this paper asks what relationship between narrative and music these interruptions set up in the Italian musical. The performances suggest a desire for an unhindered pursuit of artistic beauty which is distracted by personal conflicts. At the same time, the personal conflicts give greater meaning to the performance, by involving the performer in private difficulties parallel to those he dramatises as a performer. The Italian musical thereby contrasts the performer's emotional expressivity with his awkwardness in love, an awkwardness that articulates difficulties surrounding the male performer's role as provider of aural pleasure. Thus the Italian musical may be distinguished from opera or Hollywood by the separation of performance and narrative space, but their mismatch and eventual reincorporation explores the relationship between emotional expressivity and dramatic narrative fundamental to both the musical and to melodrama.

JON BEASLEY-MURRAY

Projections: Zorro and Hollywood's Latin Unconscious

The Zorro franchise spans cinema history. Each period has had its own version of the foxy Spanish nobleman who moonlights as bandit liberator. From Johnston McCulley's original 1919 short story to Douglas Fairbanks's classic 1920 silent treatment, its sequels, the 1930s B Movies and serials, Tyrone Power's dashing 1940 swashbuckler, Guy Williams's late 1950s Disney Zorro, Alan Delon's 1975 Euro-Zorro, George Hamilton's 1981 "gay blade," and now Antonio Banderas's playful 1998 and 2005 incarnations, the shapeshifting Zorro has proved remarkably resilient and adaptable. Zorro was the cinema's first superhero, directly inspiring similarly doubled figures such as Clark Kent aka Superman. But he is also a specifically Californian figure, whose story is set at a time when Los Angeles was still part of the Spanish Main. So he invites an exploration of Hollywood's own often unacknowledged Latin roots, its implantation within a postcolonial Spanish America. This paper, then, traces the history of Zorro as synecdoche for the history of cinema. It examines Zorro's performativity as a metaphor for the cinematic illusion itself. And it argues that Zorro's ambivalent position in an ill-defined gray zone between Anglo and Latin America, simultaneously establishment and subversion, also sheds light on Hollywood's own peculiar transnationalism, its Latin unconscious

STAN BEELER

Out of Sync and Out of Time: Anachronistic Popular Music in Television

In the final episode of Dennis Potter's groundbreaking series *The Singing Detective*, Philip Marlow flatters his nurse with the comment: "You're the girl in all those songs...The songs you hear coming up the stair. When you're a child. When you're supposed to be asleep. Those songs." Potter's 1986 series uses popular music from an earlier generation to flesh out the complex psychological narrative of his semi-autobiographical character. Although one might assume that popular music in contemporary television is always carefully selected to fit a specific demographic and target audience, anachronistic musical elements are, in fact, not uncommon. Series creators are well aware that musical taste is an important indicator of community and sub-cultural bonding, yet music associated with a given cultural group or demographic is often re-purposed for another group through changes in style, artist, instrumentation or cultural context. This paper will discuss the use of deliberate cultural dissonance in the selection of popular music to enhance the visual and narrative elements of television. Examples may be drawn from television ranging from *The Singing Detective* (1986) to *Californication* (2007).

PAUL BEGIN

Alternative Views of Domestic Abuse in Spain in *Te doy mis ojos*

Gender-based violence is a long-standing issue in Spanish society that only recently has come to a full boil and in turn produced government intervention in the form of the Ley integral contra la violencia de género, passed in December 2004 in order to provide women with legal protection from abuse, spousal or otherwise. This shift from a laissez-faire approach to active intervention is due, at least in part, to a drastic

change in social outlook and public awareness that was generated by the popular press and, at least partly, by social issue cinema, through films such as *La buena estrella* (Ricardo Franco, 1997), *Solas* (Benito Zambrano, 1999), and *Te doy mis ojos* (Iciar Bollain, 2003), to name just a few. *Te doy mis ojos* is of particular importance within this context as its release date immediately precedes Spain's new law. The film nuances this structure by providing insight into other machinations, even offering a glimpse into the abuser's psychology, thereby lending the film a strong sense of authenticity that, to quote Harss, makes it "seem very real". Yet Harss also suggests the "film's artlessness [that] gives it a feel of a tragic case study," and it is here where one must recall André Bazin's dictum that "realism in art can only be achieved in one way—through artifice". Subsequently, this paper focuses on how *mise-en-scène* and montage are developed in *Te doy mis ojos* in order to capture both the terror of domestic abuse as well as its contradictions.

JONATHAN BIGNELL

Where are we?: Transatlantic and Trans-national Television Historiography

American television has always been a point of reference for British television, and the 'British TV Drama and Acquired US Programmes' AHRC project (University of Reading, 2005-8) addresses the relationships between British TV drama and the most globally-dominant television culture, that of the USA. This includes the ways in which British broadcasters have negotiated the import of US programmes, forms and formats, how they have been presented to audiences through scheduling and publicity, and how they relate to domestic output. This issue is affected by regulatory regimes, the expectations of audiences, the relative significance of genres and forms in particular television contexts, and matters of cost and income. It also has an important impact on the aesthetics of television, such as in debates about quality, style, stardom, and narrative form. US television functions both as a model for British television practices and also as a stigmatised other against which domestic producers and audiences have defined an identity for themselves. To a lesser extent, our work considered British broadcasters' attempts to offer their programming to US broadcasters, and the problems and opportunities this has involved. This paper presents the rationale for and design process of the AHRC project, in relation to the lineage of funded research conducted previously at Reading, and the shifts in debates in the field of Television Studies that prompted the idea. The paper will discuss what the project has achieved, and suggest which research questions remain to be addressed about trans-national and comparative television

ANDY BIRTWISTLE - See Ken Fox

MATS BJÖRKIN

Music for Homes, Music for Industries: Electronic Music in 1950s Industrial Films

Industrial film could be characterised as quite traditional in its use of sound and music. But during the 1950s and 1960s electronic music became more often used as ways of emphasising modernity and a technologically sophisticated culture. This paper discusses how electronic music and sound effects were used as tools of communication in films for Swedish and American home appliance manufacturers (washing machines, refrigerators etc), negotiating the sounds of homes (television sets, radios, hi-fi and home appliances) and industries. I will show that contemporary musical tendencies (elektronische Musik, musique concrete) and contemporary theories of workplace music and music and sounds in education, may improve our understanding of electronic music and sound effects in particularly nonfiction film and television during the space age. Through films advocating the technologisation and industrialisation of the home, I will argue that those non-theatrical films contributed to creating the soundscape of the modern, western post-war family.

ALESSANDRA BRANDÃO

Traveling Sounds: The Politics of Music in Brazilian Road Movies

Within the context of Brazilian and Latin America film studies, the critical emphasis on the imag(in)ing of the national has somehow obscured the audiovisual nature of cinematic discourse, neglecting the major role of sound and music as a source of political meaning, which is revalorized by multiculturalism (Stam and Shohat). The contemporary Brazilian interest in the road movie genre, in which music often follows the spatial mobility as it tends to change with the fluidity of space and crossing of both geographical and identity borders, offers an opportunity to scrutinize the power-laden nature of music as cultural critique. From Chico Buarque's theme in Carlos Diegues' *Bye Bye Brasil* (1979) to more recent productions, the

deployment of Brazilian popular music in such films often engenders a meaningful void between sound and image, allowing the trope of irony (Hutcheon) to build a mosaic of political perspectives in the archaic/modern articulation of the local/global flux (Stam) that also informs hybridity and heterogeneity (Canclini). In *Movies, Aspirins and Vultures* (2005), for instance, diegetic popular music evokes an imagery of Brazil as "the land of hope", whereas the viewer is presented with the arid, infertile landscape of the backlands, where hope is reduced to survival.

TOM BROWN

Making a spectacle of himself: 'ambivalent' masculinity in Maurice Chevalier's French musicals

After first addressing the problematic status of 'the French musical' within film studies, this paper surveys what could be said to be a convention of French musical filmmaking: an approach to musical spectacle that is more cynical, more ambivalent than in the Hollywood model. Many French musical films from the 1930s onwards appear more sceptical about the ability of the musical number to resolve the problems of the narrative, and are often 'ambivalent' in their seeking, simultaneously, to emulate the glamour of Hollywood while pointing to the shallowness of such glamour. Within this 'French' approach to musical spectacle, particular notions of gender are the clearest markers of this ambivalence and 'making a (musical) spectacle of oneself' is often associated with femininity and even prostitution. First surveying the way in which figures like Josephine Baker and the chanteuse réaliste were represented in French cinema of the 1930s, the paper will turn to the musical vehicles of Maurice Chevalier. Chevalier was, in the late 1920s, reputedly the world's highest-paid stage performer and was subsequently, for a couple of years in the early-30s, Hollywood and the world's most famous film star. While making some comparison with his American vehicles, the paper shall focus on his French films, films in which he is 'feminised' in a number of revealing ways. One example comes from Julien Duvivier's remarkable *L'Homme du Jour* (1937), which, while celebrating Chevalier's skills as a performer, presents a relatively clear analogy between musical stardom and 'whoring oneself'.

WILLIAM BROWN

Digital Deleuze: Is the Digital Special Effect a New Form of Time-image?

In his second book on cinema, Deleuze outlines several forms of time-image, including the time-image that is created when the virtual cannot be distinguished from the actual. Images featuring digital special effects involve not only the actual (actors and other profilmic elements that were placed in front of the camera), but also the virtual (often digital explosions or creatures, which have no physical existence). Given the photorealism of the virtual elements of the digital special effect, it becomes indistinguishable from the actual, with the two often interacting as if part of a single, continuous reality (as opposed to belonging to two distinct realms of the virtual and the actual). For this reason, this paper will propose that the digital special effect is by its very nature a new form of time-image, one that forces us to re-evaluate various aspects of Deleuze's initial definitions of the time-image. This re-evaluation must take place not least because most digital special effects occur in a cinema that is often thought to be dominated by action and the movement-image: contemporary Hollywood. Films discussed include *Jurassic Park* (1993) and *Fight Club* (1999).

MARK BROWNRIGG

What The Soup Dragon Didn't Eat: Vernon Elliott's Music for *The Clangers*

While the days of complaining that inadequate scholarly attention was paid to film music are over, it remains true to say that music is something a Cinderella figure when it comes to television studies. While Frances Bonner (2003) points out that "ordinary" television is often overlooked as the study of news, current affairs and documentary is privileged, notwithstanding work such as that by Lury (2005) and Corner (2005) one might equally remark upon the frequent marginalisation of the role music plays in the construction of every-day television texts as scholars foreground the study of format, image and narrative or focus on explicitly music-driven programming. Music lies at the heart of much television produced for children, and adults are as likely to experience a Proustian moment when confronted with the theme or incidental music from a childhood favourite as with its image track or narration. This paper will explore the form and functions of Vernon Elliott's music for *The Clangers* (Smallfilms/BBC1 1969-1972), discussing the unique musical world it creates and how it operates within the narrative. It will be shown that while Elliott adopts a somewhat angular neo-classical idiom in order to suggest a sense of otherworldliness, the use of thematic repetition and recurrent leitmotifs creates a sense of predictability and

familiarity. Accordingly, the world of these extraordinary little animations is rendered at once strange and comforting. The paper will be preceded by a screening of a short episode of the programme.

ANDREW BURKE

Music, Memory, and Modern Life: Saint Etienne's London

Blending city symphony and essay film, the cinematic collaborations of Paul Kelly, Kieran Evans, and the pop group Saint Etienne constitute a lament for the disappearance of mid-century modern London. All deeply elegiac in tone, *Finisterre* (2003), *What Have You Done Today Mervyn Day?* (2006) and *This is Tomorrow* (2007) form a loose trilogy about the ways in which Thatcherite and Blairite efforts to modernize London and to secure its central place in the global circulation of capital have led to the loss of the idiosyncrasies and even ideals that characterized the metropolis of the postwar period. These films seek out the residual traces of older forms of modern life (caffs, council towers, community centres), celebrating and cataloguing them in the face of their disappearance or dilapidation. They operate at the juncture of memory, melancholia, modernity, and metropolitan life, and as such form part of a larger effort, cinematic (Patrick Keiller, Chris Petit), literary (Iain Sinclair, Shena Mackay), and artistic (Rachel Whiteread, Rachel Lichtenstein), to excavate a secret history of the city and assert the value of neglected spaces and disappearing forms of modern life. This paper uses the Kelly, Evans, and Saint Etienne collaborations to assess the formal limits of such works of cultural memory, which often threaten to lapse into melancholic despair, and to explore the role music might play in such efforts to remember, record, and preserve the recent past.

JON BURROWS

'She had so many appearances': The ambivalent representation of female fandom in Alphonse Courlander's 'Romantic Lucy' (1911)

This paper will analyse Alphonse Courlander's short story 'Romantic Lucy' (1911), the first work of British fiction to acknowledge and exploit a cinematic phenomenon then in its tentative infancy: the film star system. Lucy and Herbert, a servant and a grocer's assistant, are courting at one of the new 'picture theatres' when Lucy's affections begin to stray to a 'picture player' she recognises in a variety of hero roles. Chasing him from film to film and auditorium to auditorium, "she grew to love him, though he was but a picture", until brutally confronted with the fictional status of the actants in film when she sees him playing a villain. Abandoning her love for the anonymous player, Lucy returns to Herbert. I will argue that Courlander's work offers an account of the new ways in which screen images were beginning to be consumed by audiences that is remarkable for the way it is precisely attuned to the complexities and strictly regulated limitations of the kinds of information circulated concerning the first 'picture personalities' in 1911. It will also explore the marked anxiety with which Courlander represents his eponymous female film fan. In outlining the way that he characterises her taste in fashion as a metonym for the cinema itself, the paper will show how, both in this story and his earlier novels, Courlander betrays his resentment at the democratisation of various aspects of cultural life and the levelling of traditional distinctions which he seems to have associated with the medium.

ALESSANDRA CAMPANA

"The Funeral Rites of Edmea Tetua: Fellini's Cinema as Opera"

Fellini's 1983 *E la nave va* (And the Ship Sails On) is a moving tribute to the dead and quaint genre of opera by a director who often professed that he did not much care for it. The dead divine Edmea Tetua is present not only as ashes, but also as the result and generator of ritual: ritual of belonging, identification, and appropriation celebrated when the fans share memories and memorabilia; but also a ritual of theatrical ostentation and vocal exhibitionism performed when they burst into more or less conventional operatic numbers, ranging from Verdi choruses to the hypnotizing of a chicken. I will focus on these operatic numbers, discussing how they relate to the film's multi-layered temporality. On the one hand, the numbers refer to the inescapable decadence of a remote past, and as such they contribute to the film's inexorable motion toward the end and death (the funeral rites, the sinking of the ship). On the other, they constitute a past that is still able to exist within the present and to generate a present. I will argue that in Fellini's film this generative potential of opera is possible only by way of the mediating power of the diva. Edmea Tetua—or better, her absence—structurally functions as a pivot between the film's two registers of nostalgic empathy and distancing artificiality. She constitutes the very possibility of empathic appropriation of the past in the present—not just as the result of the apparatus but as an apparatus herself.

NINA CARTIER

Do the Robot?: Black Modernity, the Spectacle of Dancing, and Early Cinema

Early cinematic representations of blacks in film often featured what Tom Gunning calls the “cinema of attractions”: blacks were presented in film shorts washing babies, dancing jigs, or doing fieldwork. As technological innovations developed, film became an increasingly sophisticated media, and narrative concerns dominated cinema, forcing blacks to the margins of film representation. However, as blacks gained access to the means of film production, they produced race films that, although almost exclusively concerned with narrative, often contained some spectacle of performance like dance. As sound technology advanced, some of these spectacles seemed more like the early cinema of attractions than ever, with mechanized dances reminiscent of Keaton and Chaplin’s antics proving dominant. Drawing heavily from Jacqueline Stewart’s work on early black cinematic representations and black modernity, this paper takes a closer look at a few moments in those spectacles, and considers how ideas about the body and black spectatorship practices forged a new black cinematic modernity.

JAMES CATERER

“Do you want it good, or do you want it Thursday?” Elisabeth Lutyens, the classical avant-garde and the British horror film.

Elisabeth Lutyens (1906-1983) was an outspoken and irascible composer whose challenging work was never wholeheartedly embraced by the classical canon, yet her scores for British horror films of the 1960s can be credited with bringing avant-garde music to a wide popular audience. Lutyens’ was an unconventional figure, both in her professional and in her private life. Her rejection of the tonality and dense orchestration of romantic composers led to experiments with ‘serialism’, a method of composition made famous by the Austrian composer Arnold Schoenberg. Her twelve-tone works were branded as difficult and even “unBritish” by critics, and in 1947 the BBC rejected her setting of a Rimbaud poem, claiming that it was impossible to sing. One year later, Lutyens reportedly became the first female composer to write a commercial film score, for Penny and the Pownall Case (1948). Several documentary commissions followed, but her music for the Hammer thriller *Never Take Sweets From a Stranger* (1960) led to a series of distinctive horror and science fiction scores throughout the 1960s. This paper examines Elisabeth Lutyens’ film music in relation to issues of cultural value and taste, and also considers the correlation between atonal music and madness within these popular texts.

MARGUERITE CHABROL

Brahms in Hollywood

Classical romantic music is a well-known model of the classical Hollywood soundtracks. Even though a very limited aspect of Brahms’ work appears in those scores (a few Hungarian Dances, the Academic Festival Overture and some themes from the 1st and the 4th Symphony), he is one of the most quoted composers. This paper’s aim is to analyze the use of Brahms’ music in classical Hollywood films, and will focus on two questions: the ideological use of that music, which has sometimes been associated with the representation of Germany, especially in the World War II period (*The Mortal Storm*, *The Great Dictator*). The choice of Brahms in movies often reveals a refusal to satirize Germany in itself and an intent to differentiate the nazis from the rest of the German culture and the aesthetic aspect of that choice: by still employing former classical structures, mixed with popular and more sentimental themes, Brahms has a very specific style amongst the romantic composers. This mixed style seems to be a good musical equivalent of a part of the Hollywood classicism which tends to mix melodrama and irony. This will be studied in *A Letter To Three Wives* and *People Will Talk* (Mankiewicz), *Undercurrent* (Minnelli), *Song of love* (Brown) and *All That Heaven Allows* (Sirk).

ANNA CLAYDON

Music for non-musicologists: Teaching the analysis of music in film, television and video for students with little or no formal practice.

This paper draws on the teaching and research being done at the University of Leicester around educating students with little or no experience about music multi-modally. Music as Communication is the only music module now taught at the university and Claydon and Machin have developed a model of music education based upon the tenets of flexibility, accessibility, depth of analysis and comprehending practice which combine to create a route to music analysis which combines visual, cultural, political, semiotic and musicological methodologies and theories to forge the ability to analyse the form, function and meaning of

music in film, television and video in greater depth than is typically achieved in music analysis outside Musicology itself. This paper draws on this work and their forthcoming book (title tba but anticipated 2009 from Sage) to discuss the pedagogy and theory behind a new approach to music analysis in the media. The audience will be invited to participate and will leave with a set of tools for their own teaching of music in film, television and video.

LISA COULTHARD

The silence of violence: film sound and the cinema of Michael Haneke

Known for the brutal psychological and physical violence of films such as *Der Siebente Kontinent* (1989), *Benny's Video* (1992), *Funny Games* and *La Pianiste* (2001), Michael Haneke offers viewers critical and ironic documents of psychological disaffection, alienation and interpersonal abuse that resist easy absorption or consumption. Although they are frequently referred to as violent and address disturbing topics such as the murder of children, bodily dismemberment, graphic suicide, rape and abuse, Haneke's films paradoxically eschew the direct representation of explicit violence in favour of more subtle, minimalist and complex depictions. In this way his films emphasize the openness of interpretation and response, and by manipulating sound, off screen space and the long take to enhance this ambiguity, his films can be seen as confrontational and even cruel to the audience as they explore and disturb rather than offer the audience easy answers to the violence presented. Central to this is his use of sound and acoustic minimalism (the almost total lack of non-diegetic music, for example). In combination with a precise visual aesthetic, sound in Haneke's film tends towards silence, restraint and acousmetric disturbance: the source, location and nature of voices, music, ambient sounds are not always immediately clear and there is throughout his films a focus on silence. In this paper I will argue that it is this use of silence (mute characters, still moments without dialogue, music or ambient noise, absence of music) that is central to his treatment of violence and his aesthetics and ethics of ambiguity.

SEAN CUBITT

The Sound of Sunlight

In films as disparate as *Lawrence of Arabia* (1962), *Picnic at Hanging Rock* (1975) and *Sunshine* (2007), sunlight is given an aural presence of considerable distinction. Perhaps only the tradition of the nocturne has acquired such a recognisable audio palette. This paper investigates the types of sounds used to characterise heat and light, with special reference to desert scenes. Instrumentation of musical scores, the use of stereophony and separation, typical modes of attack and decay, and the relation between sound and visual editing have changed subtly with the introduction of new theatrical sound systems, multitrack recording and most recently the articulation of non-linear video editing with sound scoring software in workflow management programs like Virtual Katy. This case study of a highly recognisable motif illuminates the history of sound design through the sonification of an essentially silent phenomenon.

LEAH CURTIS

Directing The Music: Composer Director Collaboration

The composer-director relationship is central to the effective development of a film's musical score. A number of common issues arise which can diminish the effectiveness of a score in supporting narrative and character development and creating an affective viewing experience. These issues include the practice of involving composers at the final stages of production, a lack of awareness of, and collaboration with the sound design team, as well as the highly specific terminology used in describing the work of composition and direction, and the consequent need to find a common language to facilitate the collaborative process. In this paper I will draw on my own experience as a composer and on interviews conducted with directors and composers in Los Angeles to explore a range of approaches in collaboration between composers and directors while developing the score through the various stages and layers of the production process.

FERNANDO MORAIS DA COSTA

Cinematic silences: from avant-garde strategies to blockbuster clichés

Within the body of texts which deal with silence as an active component of film sound, pauses have been generally understood as ruptures against certain sound patterns created by classical narrative film, inherited by contemporary commercial films. Silences disrupt the desirable sound continuity much cherished by spectators. Audiences generally react when they do not hear the sounds suggested by the images.

Contrasts among dense amount of sounds juxtaposed with total silence can be found in the work of Godard and other avant-garde films such as those of Brazilian Cinema Novo and Cinema Marginal. Brazilian directors as diverse as Julio Bressane and Ozualdo Candeias frequently inserted sudden unexpected pauses in their film's soundtracks. Stan Brakhage, as studied by Fred Camper, found in the lack of aural accompaniment one of the keys to define a very personal style of filmmaking. However, it is no secret that mainstream commercial films have learned how to codify silence. Pauses can establish identification, working or not together with POV shots, easily understood by audiences. Filmmakers such as Steven Spielberg and Brian de Palma, among many others, use interruptions in the soundtrack to mark important narrative cues, or to create identification between spectators and some characters at key dramatic scenes. Films such as Alejandro Iñárritu's *Babel* (2006), by cutting the soundtrack directly to silence, make this kind of identification indubitable. This paper intends to question the shifting patterns of the uses of silence in film, from avant-gardist tendencies to a more widespread practice in mainstream cinema.

ANNETTE DAVISON

Ambivalence, consistency and carnality: musical narration and North's score for *A Streetcar Named Desire* (1951)

As is now well known, Warner Brothers sanctioned cuts to Kazan's film adaptation of *A Streetcar Named Desire* (1951) in order to avoid a 'C' (condemned) rating from the Catholic Legion of Decency. The cuts were made without Kazan's knowledge. Alex North's music for Stella's infamous staircase descent was among them, which angered Kazan particularly. Drawing on archival materials, I explore the two versions of the staircase scene in the context of the score as a whole. The original, more 'carnal' cue for the staircase scene is certainly more consistent with Kazan's approach for the film. In combination with the re-cutting of the sequence, North's replacement cue undermines Stella's ambivalence and replaces the powerful confusion of self-loathing and lust with her more straightforward 'redemption'. In comparison with the original, the replacement cue sounds downright sentimental. Yet this cue does interesting work within the score, including potentially challenging the ending required to gain Code approval.

RAFAEL DE LUNA FREIRE

The uses of the 'cuss word': the plays of Plínio Marcos in Brazilian cinema

Between 1966 and 1968, Plínio Marcos took Brazilian theater by storm with two acclaimed plays: *Dois perdidos numa noite suja* (Two Lost Men in a Dirty Night) and *Navalha na carne* (Razor in the Flesh). His plays were short, dramatic and with characters chosen from the society's lowest classes – prostitutes, pimps, criminals – speaking in the underworld slang and off-color language. The authenticity of his crude and realistic portraits of the underworld's characters and his use of language made him one of the most famous play writers in Brazilian theater quickly to be adapted to film. Made in different times and directed by different filmmakers, these two particular adaptations exhibit radically different approaches to Plínio Marcos's dialogues when translated into film. Based on the homonymous play, the film *A Navalha na Carne* (Braz Chediak, 1970) uses silence in a creative form within a Cinema Novo style in opposition to a naturalistic acting style. *A Rainha Diaba* (The Queen Devil, Antonio Carlos da Fontoura, 1974), based on Plínio Marcos's novel, evidences the influence of Tropicalismo in a non-realistic manner, with the excessive use of slang and music. A most recent adaptation of *Dois perdidos numa noite suja* (José Joffily, 2002), updates the play written in the sixties by transforming the two characters into contemporary Brazilian illegal immigrants living in New York. This paper will investigate the tension and the different uses of the interplay between silence, music and spoken language in three adaptations of Plínio Marcos' work.

ANTHONY DE MELO

Fado in the Portuguese Cinema

Fado is, arguably, Portugal's greatest cultural export. Its position as the "canção nacional" (national song) speaks to its significance. Singers (known as "fadistas") such as Mariza, Mísia, and the late Amália Rodrigues have performed worldwide to large audiences. Fado figured prominently in Portuguese cinema's conversion to sound, becoming a staple generic element in the *comédia à portuguesa* (musical comedy) and melodramas during Portuguese cinema's "classic" period from the 1930s to the 1950s. Fado is not just a type of song it is a tradition-bound Portuguese music genre. What separates fado from other popular Portuguese music is the interplay between the accompanying guitarists and the Fadista; the audience etiquette fiercely adhered to in any "Fado House" (bar); the poetry of the lyrics; the Fadista's unique

“estilar” (style); and above all, a performance imbued with “saudade” – a melancholic sense of sadness and longing. My paper will focus on how these elements are expressed not only in the film *Fado – História de uma cantadeira* / *Fado – Story of a Singer* (Perdigão Queiroga, 1948), but also in the performance of the Fadista Amália Rodrigues, and in the film’s construction of her star image.

RAMAYANA LIRA DE SOUSA

Beyond Visual Violence: Popular Music and Contemporary Brazilian Cinema

Critics and theorists have paid more attention to the visual impact of violence in cinema, overlooking the connections between sound and violence in films. The theme is especially relevant in the context of contemporary Brazilian cinema, where violence is a conspicuous presence. The aim of this proposal is to understand violence as a political force that destabilizes political notions of unified self, representation, agency and nationality and to investigate how the articulation of violence with popular music in a number of recent Brazilian films (*Mango Yellow*, *City of God*, *Elite Squad*) may counter or reinforce cultural hegemonic processes of normalization and stabilization of self and society. The interplay between music and diegetic violence exposes the tensions of a fractured society and the aspiration for a "coming community" (Giorgio Agamben), tensions which highlight music's ambiguous role, sometimes con-forming the formlessness (Jean-Luc Nancy) of violence, sometimes suggesting an alternative to simplistic naturalistic representations of marginalized subjects. Brazilian popular music, characteristically hybrid and heterogeneous, brings to light intense conflicts involving the local/global, order/disorder and mimesis/aesthetics poles, an interplay that is also present in this proposal, as it tends to build a dialogue between Brazilian and Western perspectives and theories.

K.J. DONNELLY

Daytripping Amateurs and Conceited Luminaries: Interlopers from the Pop World Scoring Film Soundtracks

Film scores have been envisaged by the overwhelming majority of mainstream British and American films as essentially orchestral (or chamber ensemble) in nature. Traditionally, this has favoured the musician from a 'classically trained' background in art music. However, there has been a fairly consistent trickle to film scoring from popular musicians. In recent years, there has been a more insistent flow from rock and pop musicians into film music, even though in some cases only as isolated forays. While most have to adapt to the conventional musical modes of orchestral film scores, they also often import certain aesthetics from rock and pop music along the way. This paper will provide some historical perspective on these developments, as well as discussing film scores by musicians such as Brian Reitzell, Charlie Clouser, Damon Albarn, Clint Mansell and Air. The examination of rock and pop musicians creating film soundtracks invites questions concerning the traditions of scholarly approaches to film scoring, including assumptions about the nature of incidental music, the semiotic and narrative status of music in film, as well as the shifting cultural value assigned to music in films.

ROBERT DOW

Disjointed spaces: the disconnection between sound and screen

The inclusion of sixteen, full-bandwidth channels of uncompressed, digital audio as one of the components of Digital Cinema Initiative’s ‘Digital Cinema System Specification’ is an indication of the importance that high-quality, multi-channel sound continues to have within the cinematic arena. Prima facie, surround sound systems appear to offer the possibility of extending screen space into the auditorium of the cinema, allowing the audience to become more deeply immersed in a film’s theatre, the actual space of the auditorium being, as it were, replaced by the virtual space of the soundtrack. Furthermore, it could easily be assumed that a greater sense of ‘realism’ might be created through the use of immersive sound stages whose spatial characteristics correlate (in some way) to those viewed on screen. However, there is generally a disparity between audio and visual spaces articulated cinematically, particularly where the sonic space appears to project beyond the bounds of the cinema screen. Whereas the crucial (mono) centre speaker behind the screen solidifies sound and vision together, surround sound has a tendency to be distracting and indeed can readily break the visual illusion of space. This paper investigates the disjointed nature of the spaces conveyed by the audio and visual image.

PETER DOYLE

Echoic Chambers: when movies depict sound recording

In the film *Jailhouse Rock* (Richard Thorpe, 1957) Elvis Presley's character is seen making his first recording in a professional music studio. The first take is an abject failure. After a moment of reflection he tries a second take - this time to resounding success. The narrative shift from the failed take one to the triumphant take two is achieved primarily by means of sound production devices: the second take is rich, reverberant and sonically enveloping compared with the lower amplitude, lacklustre early take. In fact, at Presley's behest, and contrary to then-accepted practice, the musical soundtrack to *Jailhouse Rock* was recorded at a nearby music studio, rather than at MGM, with Presley's road band backing him up. The musical interludes in the film could be said to be pop records inserted into the filmic *mise-en-scène*. This paper will argue that the complex but frequently hidden spatialities attending pop recordings of the 1950s presented a challenge to the more obvious spatial representations of the movies. Thus when movies began representing the recording process, they were constructing frames within the frame, visually and sonically. Structured into what became the 'studio scene' set piece we might detect a nervous ambiguity: is the sound contained within the *mise-en-scène* or is the *mise-en-scène* temporarily at least, destabilised and displaced by the more fluid coordinates of the sonic spatialities? A larger commercial-representational conflict is involved: is this a movie with a pop record dropped into, it, or a pop record which has swallowed a movie?

LISA EMMERTON

Musical Farce in *Spongebob Squarepants*

Since Western families are spending much of their quality time together in front of some form of screen, it is becoming increasingly important for film and television producers/creators to develop programs that can be enjoyed by children and adults alike. The hit Nickelodeon series *Spongebob Squarepants*, for example, employs a variety of strategies to make its juvenile plots more appealing to any parents who find themselves watching it with their children. I will focus on musical farce, as *Spongebob* has been cast in musical scenarios ranging from Jimi Hendrix inspired guitar performances to 1980s metal band concerts. Children find these performances entertaining, because the musical and visual styles are before their time, and therefore, seem to be in keeping with the wacky aesthetics of the show. Parents, on the other hand, are meant to enjoy a feeling of nostalgia for the music they listened to in their youth, as well as satisfaction in being included in jokes that are beyond their children's frame of reference. My paper will discuss how the virtually limitless visual possibilities of animation make it an ideal format to encourage parents and children to watch television together, while still allowing each age category to enjoy a viewing experience that is comfortable and familiar.

MARY FOGARTY

Archiving performances: Subcultural videomaking practices and music soundtracks

In August 2006, *Stuff Magazine* voted skateboarder/videomaker Bam Margera the most recognisable man under thirty for men under thirty. Similarly, a youtube clip showcasing an experimental dancer named Elsewhere (at his high school talent contest) is one of the most widely viewed online performances. Both of these examples demonstrate the popularity of subcultural videomaking, while missing one imperative detail; the musical soundtrack. This paper investigates the relationship between performance archiving, subcultural videomaking practices and musical taste. Video productions are a major aspect of subcultural practices that associate musical taste with leisure activities. In this paper, I provide a working framework for the analysis of subcultural videos including, but not limited to, surfing, skateboarding, b-boying, and rock climbing videos. Sociological and aesthetic criteria are given precedence. This emerging genre of performance videos, located outside the conventional film canon, encourages a new set of questions about video circulation, musical taste and spectacular performances. As institutionalised products, the videos also provide a necessary venue for establishing reputations of practitioners. Perhaps the most intriguing aspect of subcultural videos is the attachment of musical taste to leisure practices that occurs during the process of archiving performance. This investigation benefits from research materials cultivated as part of a larger project about global breaking culture.

PAM FOSSEN

A 'Laboratory of Language': Documentary Sound Conventions and Errol Morris' *The Fog of War*

Documentary film should perhaps more appropriately be characterised by its variation and diversity than by any shared visual or stylistic conventions. So it stands to reason that documentary sound conventions vary

just as widely, a diversity that could account for a general lack of scholarship on the subject. There are some notable exceptions; Bill Nichols' exploration of the coming of sound to documentary shows how the objectives and strategies of early filmmakers impacted the development of sound conventions in the form; and Jeffrey Ruoff has used *An American Family* (1973) to investigate sound conventions in observational style documentaries. Given the stylistic diversity within documentary, my presentation will, by necessity, be similarly narrow in its focus, and explore Errol Morris' use of sound in *The Fog of War* (2003). Morris has been deliberate in his rejection of many of the visual conventions of observational documentary and as such, the sound conventions described in Ruoff's article are at odds with Morris' style. This presentation will explore the multiple layers of sound in *The Fog of War* and show how they fit with documentary sound conventions identified by Nichols and Ruoff. I will briefly examine Morris' use of music and location sound, but focus the greatest amount of attention on his approach to speech and language, by far the most important sound element in his work.

KEN FOX AND ANDY BIRTWISTLE

Robert Altman's *Kansas City* (1996) and the spaces of jazz.

This joint paper will offer two perspectives on the spaces of jazz within Altman's *Kansas City*. One view proposes that jazz serves as a marker of difference. The music which issues from the fictional Hey-Hey club is sealed in a dead, acoustically treated and musically arranged sonic bubble; lacking what Walter Murch terms 'worldizing'. So, while the ambient sounds which populate the film are relatively naturalistic, the music is too well produced – unconvincing – generating a tension which separates sounds and spaces. Through its inscription of difference, the film points to the final inaccessibility of otherness to white territorialisation. The opposing view sees in Altman's use of jazz spaces of optimism. The jazz provides continuity but also a counterpoint to the other narrative threads. In doing so it undercuts the linear structure of Hollywood storytelling and undermines the generic expectations of the gangster genre by digression, intermission and musical jouissance. The centrality of jazz in the film also suggests broader spaces of optimism as a soundtrack to the development of African-American cultural identity. Both writers explore the same scenes and produce sometimes complementary, sometimes oppositional readings of the film's jazz aesthetic.

MATTIAS FREY

Birth of a Nation in Sound and Color: *The Miracle of Bern* (2003)

Thomas Elsaesser has remarked that there exists a where-were-you-when sentiment, for example, in relation to when JFK was shot, Princess Diana died, or when two passenger airplanes hurtled into the World Trade Center buildings. It functions as shorthand for: "do you remember when you watched these events all day on TV?" However, Elsaesser's thought is insufficient to describe the collective memory of the 1954 World Cup victory, originally accessible to West Germans almost exclusively through radio. *The Miracle of Bern* (2003), a feature film concerning the football victory and its implications for German identity, is a mediated memory which mythologizes the restoration of a nuclear family as the birth of a nation and which mobilizes genres of historical ballast. Its desire to provide the missing visual access to the past has it operating on two fronts: to create the missing prosthetic memory of 1954 as well as amputate the late 1970s traumatized historiography of the event. This paper investigates the film's strategy to re-visualize the past and its concomitant historiographic counter to the overdub of Herbert Zimmermann's game commentary featured in Rainer Werner Fassbinder's *The Marriage of Maria Braun* (1978).

MARK GALLAGHER

Tony Leung's Thrillers and Transnational Stardom

Stars play key roles in the global circulation of contemporary East Asian films. This paper looks at Tony Leung Chiu-Wai's transnational stardom through his leading role in *Infernal Affairs* (2002), with attention to his noir roles in *Lust, Caution* (2007) and *Confession of Pain* (2005) as well. Leung has starred in numerous successful thrillers that deploy a refined noir sensibility, and aspects of his star persona contribute substantially to that sensibility. I argue that performance style, race, masculinity, and intertextual and intergeneric attributes of Leung's stardom also facilitate his films' transnational circulation. Leung's star persona shows remarkable portability across genres, national cinemas and production contexts. While lauded as an art-cinema actor based on films circulating outside East Asia, Leung's many thriller roles have been the most economically successful in his body of work. Just as the thriller form encompasses the creative labour of filmmakers identified both with the East Asian mainstream and the

global art cinema, noir thriller roles help position stars such as Leung as simultaneously mainstream and arthouse figures. Leung's stardom demonstrates the circulation of creative labour in transnational media industries as well as the ways genres and stars combine to position films for distribution in local markets

ROSALIND GALT

Sound, Image, Shrimp: Christopher Doyle's transnational synaesthesia

While synaesthesia has a long history as an aesthetic figure, Eisenstein finds it uniquely important for cinema, arguing that sense transfer is integral to such a multi-sensory medium. Using it to theorise both sound-image relations and how these formal meanings are historically and geographically contingent, Eisenstein locates synaesthesia at the centre of cinema's political and aesthetic modernity. In this paper, I read Eisenstein's theories of synaesthesia alongside the work of Christopher Doyle, a filmmaker and photographer whose practice conjures sensory shifts within a contemporary geopolitical context of transnational dislocation. A white Australian filmmaker who has worked almost exclusively in Asia, Doyle's aesthetic formation echoes the imbrication of East and West that Eisenstein sought in the ideogram and the kabuki. In his directorial debut *Away with Words*, Doyle interrogates this geopolitics of cinematic language. Asano, the protagonist, is a synaesthetic and a migrant, and his displacements in sound and image figure his uneasy movements in postmodern East Asia. Examining Doyle's film and photographic work, this paper reads his dense visual and aural spaces in terms of a politics of location. It argues that synaesthesia is a key mode of engaging issues of meaning and identity in the globalised present.

IAN GARWOOD

Sound in the Split-Screen Movie

This paper considers the soundtrack of the split-screen movie, with a focus on an extract from Mike Figgis' *Timecode* (2000). Not surprisingly, discussion about split-screen movies has tended to focus on the visual, thereby neglecting the aural dimensions of the multi-screen experience. When sound in the split-screen movie *has* been discussed, it is usually ascribed a somewhat monotone function, characterised simply as something that imposes a dramatic order on images that might otherwise resist easy narrative explanation. Whilst not ignoring the unifying and storytelling potential of the soundtrack in relation to the multiple images, I also probe what might constitute a specifically 'split-sound' aesthetic in the split-screen movie. *Timecode* features a particularly adventurous use of sound, which is used to direct attention to salient aspects of the film's story whilst also exploring the unique physical dimensions of the multi-image frame.

STACY GILLIS

Of Spiders and Men: Detection, Absolute Truth and Early Cinema

My paper is concerned with how the new cinematic technologies are linked with forensic evidence and detection in the early twentieth century. In one of Sax Rohmer's earliest short stories, "The Green Spider" (1904), the giant green spider seemingly responsible for a (faked) murder is revealed to be just an image projected by a magic lantern "with cinematograph attachment." Detection is no longer presented in the Holmesian trope as the act of decoding complex evidence; instead, it is the act of decoding of how the evidence was intentionally created by the criminal to mislead the detective. The cinematograph suggested that sensory input was portable: that is, rendering sensory information archivable also implied its own endlessness repetition and making it portable meant that it could be repeated out of place, thus invalidating the notion of evidence. So capable is the cinematograph of supplying evidence that it can invent even the crime itself so that the porter's story of seeing the giant green spider is enough to convince the police that a murder has actually occurred. This story reflects the historical moment when forensic evidence emerged as paramount in detection: when fictional detectives stopped sniffing out evidence about who was responsible for the crime and started sniffing out evidence of how evidence itself might be fabricated.

LALITHA GOPALAN

Short Films in India: The case of student films from FTII

This paper expands the category of experimental films by looking at student films from the Film and Television Institute of India (FTII). Not readily classifiable as 'orphan films' scholars of cinema have regrettably overlooked this filmmaking practice that obtains globally from Moscow to Los Angeles, Havana to Paris, New York to Pune. Yet, there has long been a legendary status accruing to student film that are celebrated by their peers for their artisanal in spirit. In this regard the films made by FTII students is no different. Established by the Ministry of Information and Broadcasting in India on the grounds of the

former Prabhat Studio in 1960, FTII has acquired the reputation of being the center of alternative cinematic styles with its high moments under the tutelage of the film director Ritwik Ghatak. The Student Diploma film from FTII, a collaborative short piece shot in 16mm, carries with it a promise of pure style unencumbered by the dictates of the market. Using the two collections of FTII films as primary texts this paper explores the possibility of discerning a variety of FTII styles, which in turn, complicates the ways in which we understand the projects of alternative cinemas in India or the recent mantra of technical excellence in the commercial film industries. The most ambitious urge in the paper is to write the history of FTII not from the dictates of the Ministry or the hagiographies of former students but from the point of view of student films.

MALINI GUHA

The Sound of the Streets: The Significance of Music in Horace Ove's *Pressure* (1975) and Franco Rosso's *Babylon* (1980)

The motif of the street, as a space of both trauma and transcendence, is one that recurs in a number of films about the experience of Caribbean settled populations in London that span the late 50s to the early 80s. This paper will explore the significance of music in relation to the space of the cinematic street and more broadly, in terms of the representation of London in Horace Ove's *Pressure* (1975) and Frank Russo's *Babylon* (1980). In both films, we find the presence of 'sonic spaces', or what I will argue, are spaces overlaid with signification resulting from the use of music, which is a prominent feature of Caribbean diasporic culture. In conjunction with other narrative devices, these sonic spaces work to tell the story of the injustices faced by the figures in the films and conversely, as temporary spatialized utopias, providing a brief respite from the dangers of the street and by extension, the city of London. In many ways, the films can be read as part of the history of Black British political resistance against various forms of racial prejudice and oppression to which sound and music were integral, as detailed in a number of historical narratives about the period and as represented in the films themselves.

TOMMY GUSTAFSSON

The Myths of the Golden Age of Swedish Silent Film

Swedish film history contains many blanks that are temporarily held together by a generalized historiography. The story of Swedish film of the 1920s is one of those blanks which have been stitched together by the canonisation surrounding the Golden Age of Swedish silent filmmaking. The constant re-creation of a canon of no more than twenty films over the last eighty years has therefore created a string of myths. There exists, for example, a strong notion about the integrated use of nature in film narratives as being a Swedish national trait, when in fact this could be linked only to a few films, and even fewer filmmakers. This has, nonetheless, been reproduced as a typical sign of Swedishness throughout the years, not least when it is presented to a non-Swedish audience. Another example is that the so called Americanisation seriously damaged Swedish filmmaking up until Ingmar Bergman came along and resurrected it. This paper seeks to challenge these myths by addressing the question of the concept of national cinema, and by introducing new research on Swedish film of the 1920s that gives a wider understanding of the film culture as a whole by asking questions about gender and ethnicity.

HELEN HANSON

The Ambience of Film Noir

While *film noir* has been a hotly contested area of debate in film studies, critics have frequently found common ground in discussions of the dark expressionistic visual stylistics of *film noir*, and its transgressive representations of gender and sexuality. However, discussions of the central role of film sound and music in creating a glamorous but threatening milieu have been much less common. Sound works in a number of ways in *films noirs*; the sounds of the city are essential elements in creating diegetic ambience. The *film noir* score often has a dynamic and complex relationship with the setting, characters and action of film noir, frequently providing an extension and development of the aural motifs of the diegesis as well as playing an important affective role in signalling the emotional chaos of lust and murder. This paper will seek to explore the ambience and charge of this sonic fabric across a range of American *films noirs* of the 1940s and 50s. The role of sound in creating an ambience of urban alienation will be analysed by focusing on the interactions of sound and setting in stock locales such as the deserted office, the street and the nightclub. The performance and playback by female characters in films such as *Gilda* (1946) and *Dead Reckoning* (1947) will be analysed in relation to film noir's construction of gendered identities. Uses of sonic

distortion and aural expressiveness to signal psychologically disturbed characters in films such as *Scarlet Street* (1945), *The Blue Dahlia* (1946) and *Crack-Up* (1946) will be discussed. Finally, the work of composers such as David Raksin (*Laura* (1944), *Fallen Angel* (1945)) and Miklós Rózsa (*Double Indemnity* (1944), *The Lost Weekend* (1945)) in communicating the force of *noir*'s 'blood melodrama' (Naremore, 1998: 22) will be acknowledged. In examining the distinctive deployment of sound in noir thrillers the paper will offer a new perspective on the experience of film noir as well as posing a question about the way that genre studies has focused on iconography, a visually based method of categorisation.

ANNE E. HARDCASTLE

Visual Style and Economic Hardship in the Films of Fernando León de Aranoa

In less than a decade, Spanish film-maker Fernando León de Aranoa has written and directed a trilogy of films that chronicle the economic hardships of democratic Spain. The three teenaged boys of *Barrio* (1998) come to understand that the legacy of working class poverty eroding their families is inescapable and chips away at their adult dreams before they're barely formed. Set in the early 1980s of the fiercest years of Spain's rising unemployment rates, the out-of-work ship builders of *Los lunes al sol* (2002) struggle to adapt to a world where their industry skills no longer have value as a growing service economy replaces shrinking Spanish industrial production. Finally in *Princesas* (2005), literal prostitution becomes a metaphor for the difficulties of Spain's new underclass of illegal immigrants. The films are connected through their thematic insistence on the economic hardships of contemporary Spain and through a gritty, realistic film style that makes use of long shots, panoramic views, and a seemingly objective camera-eye to show a bleak, tragic vision of life among the working poor. In this paper I will explore how the cinematic style and visual imagery of León de Aranoa's films portray the troubled economic conditions of the protagonists' worlds in a critique that is eventually more expressive and effective than the predictable events of their melodramatic narratives. Taken together, these films explicitly picture a Spain beset by a variety of economic frustrations and implicitly question the policies that have led to a growing crisis of national financial stability.

GUIDO HELDT

Borderlines. The Narratology of Horror Film Soundtracks

Scholarly interest in horror film soundtracks has tended to focus on semiotic aspects: the use of noises, of sensory extremes, of techniques from the new-music toolbox, of musical topoi for innocence or the sacred to imply innocence or sacredness corrupted. My paper will instead take a narratological perspective, starting from Noël Carroll's idea that fictional horror often entails the transgression of boundaries between seemingly 'natural' categories. Such transgressions are crucial for many horror soundtracks as well: often nondiegetic music is wedded so intimately to a diegetic element that it seems to emanate from it rather than from an extradiegetic narrative agency; often soundtracks let diegetic and nondiegetic sounds and music bleed into each other; sometimes the distinction between metadiegetic 'inner voices' of a character and nondiegetic sounds/music is blurred; often the audience is addressed directly by the music and transformed from an observer into an object of the horrifying game of the film. Such techniques subvert narrative hierarchies and invite shifting interpretations of the position of soundtrack elements in the construction of a film. The paper will illustrate its theses by examples from *I Walked with a Zombie*, *Night of the Demon*, *The Haunting*, *The Exorcist*, *Alien* and *Ginger Snaps II*.

TANYA HORECK

Shame and the Sisters: Catherine Breillat's *À Ma Soeur!* (Fat Girl)

Catherine Breillat's portrayals of heterosexual sex have earned her a prominent place in the group of directors that has come to be known as the "new French extremists." Images of sexual violation are crucial to these contemporary French films, which are notable for their specific forms of cinematic realism, and which involve the spectator in complicated and often uneasy ways. In this paper, I will explore the role that rape plays in Breillat's cinematic rendering of female sexuality, particularly in her remarkable film *À ma soeur!* (known as *Fat Girl* in America). If, as Tim Palmer suggests, the films of the new French extremism "have been scrutinized for their subject material but essentially ignored for the specifically cinematic means through which brutal intimacy is actually conveyed" (2006: 28), I attempt to redress that critical omission in relation to Breillat's work. The notion of rape is fundamental to Breillat's philosophical exploration of heterosexual relations, and especially the struggle that occurs over the loss of the adolescent girl's virginity. Even more importantly, I will argue that there is a visual specificity to Breillat's

envisioning of rape that enables her to articulate something about violence and desire that is only attainable cinematically.

PASQUALE IANNONE

Subjective Soundscapes in Jan Němec's *Diamonds of the Night* (1964) and Elem Klimov's *Come and See* (1985).

My paper will centre on the use of subjective soundscapes in two key works which focus on the experience of the young in Nazi-Occupied territory during the Second World War. In *Cinema 2*, Gilles Deleuze famously described characters - especially child characters - in Italian neorealist films such as Rossellini's *Paisà* (1946) and *Germania Anno Zero* (1947) and De Sica's *Sciuscià* (1946) and *Ladri di Biciclette* (1948), as 'seers'. Given their inability to take action, to make a decisive impact on and within their surroundings, these youngsters find themselves relegated to the margins. It is from this disengaged position, argues Deleuze, that they are able to absorb 'pure optical and sound situations'. In my paper, I will argue that in *Démanty Noci* (*Diamonds of the Night*) and *Idi i Smotri* (*Come and See*), the teenage characters are 'hearers' in that their experience - in Deleuzian terms, their 'motor-helplessness' - is arguably most effectively rendered through subjective sound design. Whilst *Diamonds of the Night* is obsessively non-linear and elliptical, *Come and See* is, in narrative terms, more conventional. In both films however, the characters find themselves relentlessly pursued by torrents of sound from both past and present.

MAY ADADOL INGAWANIJ

Sounds from life and the redemption of experience in Apichatpong Weerasethakul's films

This paper maps out the plebeian-Thai soundscape of Apichatpong Weerasethakul's films and video installations. The image register and narrative structures of his films are often described as that which eludes comprehension due to their constant shifting between the naturalistic and the magical, and the interplay between performance and being. Yet the other element of wonder of his films is the soundtrack, whose evocative power comes from the concretely situated quality of the sounds. The call to trade of the fish vendor in *Mysterious Object at Noon*, the hum of motorbikes in a small town in *Tropical Malady*, the jungle birdsongs in *Blissfully Yours* - build up an auditory landscape whose rhythms come from quotidian and natural life. His works offer the possibility of an aesthetic experience whereby viewers immerse themselves in an auditory world that evokes specific places and times in provincial Thailand, and that suggests the persistence of the human bond with nature; yet what meaning viewers make of that experience cannot be sought through appealing to the guiding codes of the narrative structure. The paper argues that there is a counter politics at play here. Consistent always in Apichatpong's works is the redemption of experience through evoking the sounds of (past and contemporary) Thai-plebeian life in an implicit contrast to the 'noise' of official Thai nationalist propaganda. Their demand for an active, immersive mode of spectatorship challenges the captive mode of spectatorship that the latter is now - in the twilight of King Bhumibol's reign - desperately attempting to impose.

ÅSA JERNUDD

Spaces of Early Film Exhibition in Sweden

Rather than interrogating the meaning and effects of screened presentations this paper concerns the social and cultural setting of the screenings which took place in the towns of Sweden in the initial decade of film exhibition - when travelling forms were dominant. Standard film historiography places early European film exhibition in either the fairgrounds of the largest markets or in the metropolis, each with its separate implications of social context and cultural affiliations. Advertisements in local press and police records in smaller municipalities indicate a different (hi)story. In stark contrast to the situation in the cities of Stockholm and Gothenburg, the transformation of itinerant film exhibition to permanent forms was a gradual and inconspicuous process in rural Sweden. This was an effect of the travelling film exhibitors choosing the halls of the grassroots, voluntary organizations for the exhibition of film. The popular and oppositional movements offered a developed infra-structure of gathering halls across the nation as well as a legitimate context for the entertainment. It can be argued that film exhibition in its first decade was primarily a feature of small-town, organized lower middle- and working class life, rather than a fairground or a metropolitan experience.

PIETARI KÄÄPÄ

Finnish cinema in the era of globalisation: the curious case of *Jadesoturi* (Jade Warrior)

Finnish cinema has remained a largely neglected mode of Nordic cultural production in international circles. Recently, several producers have attempted to rectify this situation. One such instance is the Finnish-Chinese co-production *Jadesoturi*, a film written and directed by the Finn Antti-Jussi Annila. The film mixes cultural tropes from both Finnish heritage culture (such as the 18th century national epic Kalevala) and Chinese Wuxia-cinema. Through this transnational form of exchange, the film is concretely targeting a global audience. But to what extent is such a mode of cultural production successful either for the promotion of national culture in the global markets or for the transnational development of national cultures? This paper seeks to address questions of cultural authenticity and cultural exportability by situating the film within discourses of Finnish culture and identity in the 2000s. By understanding the film as a 'glocal' text – one that concretely negotiates between national cultural tropes and more global forms of cultural production – the paper sheds light on both the productive aspects of transnational co-production and the problems associated with national cinematic production attempting to cater for a wider global audience.

SELMIN KARA

Reassembling Iraq: *Iraq in Fragments* and the Acoustics of Occupation

In *Projecting Migrations*, editors Alan Grossman and Áine O'Brien (2007) draw attention to the changing architecture of transcultural ethnographic documentaries as assemblages that render visible and audible sensuous epistemologies. Employment of different senses in representing documentary reality help construe it as a site of complexity rather than totality. American Director James Longley's poetic documentary *Iraq in Fragments* (2006), featuring a three-part narrative about the everyday life of Sunnis, Shiites and Kurds in Iraq under occupation, emphasizes the affective encounter of different worlds, seen as inassimilable yet not completely autonomous, through its fragmented structure and evocative use of sound. The contrast among the vernacular urban noise of Baghdad streets in the segment about Sunnis, the overpowering sectarian sounds of the Shiites, and the suspenseful quiet of the Kurds up north opens up a dissonant space in which each fragment of the film becomes a testimony to both the cultural, ethnic, and religious disquiet of the nation and the heterogeneity of its sonic landscape. Together, the fragments construe Iraq as an assemblage of discontinuous noises, sounds, voices, and music, which imply that it is impossible to capture the nation in its totality; and furthermore, that the idea of the social as totality, which Bruno Latour (2005) and Manuel Delanda (2006) find problematic, is audiovisually untenable.

MARK KERINS

Surround Sound and Textual Analysis

The advent of digital surround sound in the early 1990s brought cinema new sonic capabilities, which in turn suggested a broader sense of what soundtracks should and could do. Yet while filmmakers quickly began experimenting with these new possibilities through a variety of stylistic innovations, media scholarship has been much slower to adjust its practices. Certainly, scholarly work in and about film analysis has long been heavily image-centric, and this oversight has made it tricky to conduct traditional analyses of any films where the soundtrack plays a significant role. Indeed, these analytic approaches become nearly useless when dealing with newer films where the multi-channel soundtrack takes over crucial responsibilities for constructing spaces, conveying plot and meaning, and creating emotion. In this paper, I consider the strengths and weaknesses of three current textual analysis models drawn from film studies and music. I then propose a hybrid strategy (combining elements of all three with a couple new tactics) for conducting truly audio-visual analyses. Finally, I demonstrate this model's efficacy by using it to analyze short sequences from 1996's *The Rock* and 2001's *Joy Ride* in each case, we see this new approach illuminate meanings and aesthetic issues the earlier models discussed cannot.

SIMONE KNOX

Costumes, cookies and herbal tea?: Masterpiece Theatre and British Television Drama on US Television Screens

This paper proposes to consider the presence, role and significance of British television drama on US television screens, an issue which has, with the exception of Jeffrey S. Miller's *Something Completely Different* and Jeanette Steemers' *Selling Television*, arguably not received enough sustained examination. Using PBS and its long-running Masterpiece Theatre series as a case study, I want to explore how US

broadcasters have incorporated British dramas into their programming. This raises the related question of which kinds of British drama are used by which kinds of US broadcasters. How are British dramas scheduled and promoted, and how are they consumed and received by both US viewers and critics? In short, what role and function do British drama programmes fulfil for US broadcasters, especially in terms of channel brand identity? And how does the assimilation into the US broadcasting context transform these British programmes? By considering these questions, the paper aims to think through some of the prevailing assumptions and perceptions of US and British television (drama), and the relationships between them, by US broadcasters, critics and audiences.

TARJA LAINE

When Zorn swallows Mozart: Sound and Audience Responsibility in Haneke's *Funny Games*

This paper investigates what I consider the most interesting aspect in the cinema of Michael Haneke, namely the strategies that are used to confront the spectators with their own engagement with the film. In his *Funny Games* (1997), sound plays a particularly important role in holding the audience accomplice to the violence towards the characters in the film through muddling of the distinction between the diegesis and the nondiegesis. As a result, a contrast between intelligibility and imaginability emerges that forces the audience to narrate themselves in the film, which raises questions about audience responsibility in the torment that the characters have to face (and in violent entertainment in general).

JANE LANDMAN

'Relatable' characters in science fiction TV

Since undertaking an expansionary drive in the late 1990s, the US Sci Fi Channel has become a significant brand, inviting attention to new inflections in the 'complex situation' of genre (Altman 1999: 84). This paper examines flagship productions at the centre of Sci Fi's proprietary generic claim, *Farscape* and *Battlestar Galactica*. Programming commissioned with a view to broadening the basic cable provider's niche, these series feature what are sometimes called in trade discourse 'relatable' characters, and this paper explores some of the relations, textual and receptive, of such characterisations. It proposes that part of the way in which these serial-series hybrids re-imagine science fiction is to draw on aspects of character complexity and development associated with 'quality TV' on the one hand, and the salience of character in fandom on the other. In respect to the first, Sci Fi programs marry tropes of cult characterization with an exploration of the realms of the inter- and intra-psychic in addressing issues of trauma and loss; in respect to the latter, Sci Fi programming takes a lead from fandom as an 'institutionalization of feminine reading practices', adopting analogous strategies to those evidence in much fan creative activity, to accommodate viewers' interest in character and relationships within an action narrative (Jenkins 1992: 116).

MICHAEL LAWRENCE

Shaking an Elephant: Sound, Suspense and Spectatorship, 1925-30

In this paper I consider spectatorship, sound and narrative suspense by attending to the presentation of scenes of listening in *The Unholy Three*, the 1925 crime melodrama directed by Tod Browning, and Jack Conway's sound remake of 1930. In a key scene in both versions of the film, a gang of criminals are visited by a detective investigating the robbery and murder of a local gentleman. The detective becomes intrigued by the inexplicable noise made by a child's toy elephant - in which the murdered gentleman's rubies have been hidden. I examine the two versions of this scenario in relation to spectators' experiences of image and sound during Hollywood's transition to synchronized sound, which, Robert Spadoni has suggested, triggered "the first major return of medium sensitivity to ordinary viewing in thirty years." Deception (and its potential exposure) is central to the production of suspense in both *Unholy Threes*. I will argue that Conway's version of this scene - in which the detective is deceived in a slightly but significantly different way - the film foregrounds in a strangely self-reflexive fashion the successful deception of the newly "medium sensitive" spectator by the pre-recorded soundtrack, and, specifically, by the sound-effect.

RACHEL LEWIS

Border Crossings: Music, Exile and the Case of the Lesbian Asylum Seeker in *Unveiled*

Whilst persecution for race, religion, nationality, and membership of a particular social group or political opinion is recognized by current refugee law as grounds for asylum, gender or sexual orientation is not. It is the challenges faced by the lesbian asylum seeker which become the focus of Angelina Maccarone's 2005 film *Unveiled*. The film tells the story of an Iranian lesbian, Fariba Tabrizi, who applies for asylum in

Germany on the basis of a well-founded fear of persecution in her own country. As director Angelina Maccarone has commented in interview, *Unveiled* is a film about exile and the transnational space of the border, borders which are psychological as well as geographical. This paper considers the reparative role played by music in the film as a vehicle for the embodiment and acting out of loss. In *Unveiled*, Fariba's vocal performance of Boris Ruslanov's lyric song, "The Beauty of My Motherland", sets up a specifically feminine mode of mourning through its double connection to soil and to the womb. So whilst lesbianism and lesbian desire in the text work to make "home" impossible, music recuperates narratives of home in the service of reconstituting a lesbian identity fractured by exile, loss, and violence.

VICTORIA LOWE

Voice and the British Film Actor

This paper will consider the importance of star voices in the first decade of sound film in Britain, a feature which is perhaps overlooked now, when an star's image seems the determining factor in their significance. Changing the criteria of investigation from visual to aural permits us to interrogate and revitalise qualities of specifically British stardom in the 1930s. My paper will analyse evidence from newspapers, fan magazines and audience surveys giving some indication of the cultural significance of the actor's voice at that time. I will look particularly at the actor Robert Donat and his role in the 1936 film *Knight without Armour*. Donat is interesting in this respect as a film actor who trained on the stage, where the use of voice was fore-grounded in the expression of character. In his film work, his voice worked as a significant factor in his cultural capital as an actor; a marker of his quality and authenticity. In the film itself, Donat is given significant opportunity to display the expressiveness of his voice in his performance. Furthermore, I will argue that the film constructs a kind of aural iconicity around his voice in parallel with the visual iconicity bestowed upon Donat's co-star in the film, Marlene Dietrich.

JAMES LYONS

I want my MTV Cops: Watching Miami Vice in stereo

This paper seeks to examine the impact of key developments in stereophonic sound technology on 1980s television, focusing on the groundbreaking police drama *Miami Vice*. While critics have looked closely at *Miami Vice*'s arresting and distinctive visual style, little attention has been paid to the ways in which the show can be regarded as an important early adopter 'application' for innovations in stereo television broadcasting, specifically the system known as Multichannel television sound (MTS), authorised by the US Federal Communications Commission in March 1984 as the U.S. standard for stereo television transmission. MTS, and with it the range of stereo television sets then in manufacture, became a key way to appeal to the upscale demographic audience segment then becoming an increasingly important consideration for network broadcasters seeking to compete with the burgeoning cable TV, VCR, videogame and film rental markets. NBC, *Miami Vice*'s broadcasting network, was the aggressive front runner in MTS broadcasting, shaping content for key ratings demographics, and delivering audiences for its parent company RCA's stereo television sets. What emerges from this examination of 'MTS' cops is thus the interlocking logics of software and hardware for a vertically integrated media conglomerate seeking to position itself favourably within an increasingly competitive marketplace, and requiring us to complicate our understanding of the period's signature programming output.

OLIVIA MACASSEY

Gramophones Taken for Wonders: the aesthetic of superimposition in colonial heritage film

In *Out of Africa* (Sydney Pollack, 1985) Denys Finch-Hatton takes his gramophone on safari. Strange, yet familiar; the resulting iconography is typical of period films set in colonised spaces. An intersection of temporal and geographical setting transforms the 'museum' aesthetic of Anglophone heritage cinema into an aesthetic of superimposition, in which artefacts, people, sounds, and cinematographic conventions are picturesquely transposed onto a wild or empty landscape. The function of superimposition in colonial heritage film is akin to that of "signs taken for wonders," the repeated scene which Homi Bhabha finds in nineteenth century literature of the "sudden, fortuitous discovery of the English book" in the wilderness, sometimes in the hands of the colonised. The book signifies authoritative discourse; yet its appearance in the wilderness undermines that which it re-presents. This paper examines the aesthetic of superimposition in contemporary colonial heritage films, contrasting it with an alternative presentation of the gramophone in *The Journals of Knud Rasmussen* (Norman Cohn and Zacharias Kunuk, 2006). I suggest that the

ambivalence which for Bhabha is at the heart of colonial discourse offers a productive approach to superimposition and to the tension between colonial pasts and presents inherent in such films.

MAGGIE MAGOR - See Philip Schlesinger

NEEPA MAJUMDAR

Between Technological and Cultural Noise: The Voice in Indian Cinema

The general effect of theorising sound in non-Western cinemas may have the effect of provincialising the seminal texts of film sound theory, and inviting more locally specific research that grounds cinema sound in specific material conditions of production and reception. Focusing on the first three decades of sound in Indian cinema, this paper analyzes the various forms of mediation and regulation imposed on the female singing voice in Indian cinema through a consideration, specifically, of radio and other technologically mediated voices in the diegesis. While it is the human voice that structures all of the other sounds in most films, in Hindi cinema's first three decades of sound, the recurrent use of the radio voice gave the singing voice an independent status, situated equally between source and auditor, and foregrounding the mediations of audio technologies through the image of the radio and the listening face. More significantly, the radio voice in film diegeses functioned as a new form of training for viewers in the aural pleasures specific to the cinema in India, visualising and modeling modes of listening to an initially disembodied voice, preparing the viewer for a complex relation between voice and body enabled by the playback singer, whose voice instantiates, in Michel Chion's terms, at once a de-acousmatization and re-acousmatization of sound.

STEPHANIE MARRIOTT

Modes of Undress: Mediated Communication and Interactivity in Pay-To-Participate Television

The advent of digital pay-to-participate channels marks a shift from a commercial television regime based on selling audiences to advertisers to a model where products are directly marketed to the viewer via the use of mobile phones and SMS messaging. While traditional commercial television "monetized creative content by putting commercials between content segments" (Jensen, 2005), pay-to-participate programming constitutes itself around a direct interaction between broadcaster and viewer, with content offered as an explicit inducement to engage in a transaction. This paper examines the consequences of this transformation for the pay-as-you-go soft porn channel Babestation. It argues for a distinct shift in television's communicative ethos in relation to phenomena such as mode of address and personalisation. The paper concludes with an examination of the extent to which such encounters are genuinely interactive. Babestation offers callers a high degree of 'influence' (Beyer et al, 2007) over the content of the programme, insofar as interactive engagement permits them to modify the on-screen behaviour of performers. This private two-way interactivity is contrasted, however, with a number of mechanisms which institutionally manage viewers' capacity to engage in public on-air dialogic interactions.

DAVID MARTIN-JONES

Traces of Time in *Traces of Love* (2006): A South Korean Road Movie and Deleuze.

Deleuze's ideas, mostly developed from his knowledge of European art cinema and classical Hollywood films, are rarely applied to Asian movies. This paper uses Deleuze's concept of the time-image to examine the negotiation of national history in the South Korean road movie, *Traces of Love* (2006). Deleuze's ideas are useful when considering how *Traces of Love* manipulates narrative time to explore recent South Korean history. Thus, coupling Deleuze with a specific South Korean film broadens our understanding of the applicability of Deleuze's ideas beyond the confines of European art cinema, demonstrating how his findings can be rethought when tested in the unfamiliar (for Deleuze) context of Asian popular genre cinema. The use of Deleuze's work to analyse a South Korean film that is firmly engaged with a historically grounded context offers the possibility of a reclamation of his often problematic, ahistorical interpretations of cinema. Specifically, in *Traces of Love* the time-image appears in order to facilitate a cinematic re-examining of the recent, national past. Throughout this road movie, memory disrupts the narrative to suggest a recovery from national traumas of 'compressed modernity' is possible, a process that is, significantly, set in locations of touristic beauty and national heritage.

SOPHIE MAYER

“Remember me! But ah, forget my fate!”: Crying in Sally Potter’s *The Man Who Cried*

Sally Potter is not only a writer-director, but also a composer, singer and music producer. *The Man Who Cried* (2000), a film set in a pre-WWII opera company, was critically dismissed, arguably because of a general reluctance, and need, to learn to listen to films. Potter writes that her idea for the film began with a particular song, “Gloomy Sunday,” and I trace the way in which the film generates its narrative and emotional address to the audience through music, which intertwines opera, Yiddish lullabies and Roma improvisation. The lines from Dido’s lament, quoted in my title, become an affective history of erasure, and the negotiation of witnessing in oral traditions that survived fragmentarily. I consider Potter’s use of music and soundworlds in her other films, from address to the audience from *Thriller*, which rewrites Puccini’s *La Bohème*, to Yes’ use of voice-over to cross the boundaries between remembering and forgetting, inside and outside, feeling and fact. In doing so, I connect the “cry” of the singing voice to the “cry” of emotion, and consider the film’s theorising of the connection between music, emotion and (political) memory.

BEN MCCANN

“(Under)Scoring Poetic Realism” – Maurice Jaubert and 1930s French Cinema

This paper will examine the contributions made by composer Maurice Jaubert to three key French ‘poetic realist’ films of the 1930s – *L’Atalante* (1934), *Le Quai des brumes* (1938), and *Le Jour se lève* (1939). Whereas the formal specificity of these films is often analysed in terms of their visual sensibilities and expressive mise-en-scène (set design, costume, lighting, acting style), there has been comparatively little written about the way Jaubert’s scores provide an important synthesis between image and sound. He regarded music as fundamental not simply to the underscoring and accompanying of a film, but also as a means to reinforce, express and paraphrase many of the film’s attendant narrative preoccupations. In *L’Atalante*, Jaubert’s music signals love, desire, separation, and reunion. Although his score lasts only fifteen minutes, it is a crucial accompaniment to Vigo’s visual strategy. This “poetic prolonging” is developed and sustained in Jaubert’s collaborations with Marcel Carné in the late 1930s. His scores invest *Le Quai des brumes* and *Le Jour se lève* with a rich sonic tapestry which both heighten tension and underpin the sense of impending fate. Ultimately, the paper will argue that music is an important aspect of poetic realism’s overall cinematic style. In analysing Jaubert’s work, we can place his accomplishments alongside the more famous set designers and cinematographers of the 1930s, and argue that in terms of sustained approach, repeat methodology, and recognizable musicality, the composer-as-auteur formulation is both a fruitful and hitherto under-explored area of film analysis.

DENICE MCMAHON

Challenging Conventions: An Audiovisual Collaboration from the ‘First Wave’ of Irish Film

Primarily concerned with practices of musical composition for films made on the margins of commercial cinema (in this case, the West of Ireland), this paper examines the audiovisual collaboration between Irish filmmaker Bob Quinn and Dublin-based experimental composer Roger Doyle during the 1970s and early 1980s, a period coined as the ‘First Wave’ of indigenous filmmaking in Ireland. It explores the creative use of sound in the collaborative work of these two artists, offering a counterweight to past scholarship, which has assessed the visual realm alone in Irish film. Engaging with theories of ‘Third Cinema’ as defined by Solanas and Getino as well as issues of cultural nationalism and the phenomena of modernisation, I will look at how Quinn manages to “demythologize” rural Ireland by challenging audiovisual conventions. I will examine the diversified use of sound in a selection of Quinn’s films – from the textured soundtrack of *Cloch* (1975) and the fully-scored film *Budawanny* (1987) to his 1978 *Poitín*, a film with no music, only diegetic sound. How, I will ask, does the soundscape of *Poitín* challenge earlier conventions of representing Irish landscape in film, such as those exemplified in John Ford’s *The Quiet Man* (1952)?

TIM MCNELIS

Riot Grrl Imagery and Pseudo-Feminism in *10 Things I Hate About You*

The representation of identity is always a central theme in teen films, and popular music is regularly employed in the dramatic score to highlight particular personality traits. Additionally, the music characters listen to and perform helps to project a certain image – usually one that is based on some media-sculpted social stereotype immediately recognisable to audiences. *10 Things I Hate About You* (1999), a loose adaptation of Shakespeare’s *Taming of the Shrew*, is a teen film in which music is used to mould character

types based on cultural understandings of genre connotations. The protagonist of this film, Kat Stratford, is musically constructed as a rebellious youth, a non-conformist, and even a feminist – an unusual strategy for a teen film. However, in this paper I will argue that a closer examination reveals the contradictory nature of her musical characterisation. Popular media representations of the Riot Grrl movement are evoked to give Kat a pseudo-feminist image that is undermined by musical choices in the film. In addition, musical agency tends to lie in the hands of Patrick Verona, Kat's love interest. Thus the illusion of a progressive female teen depiction gives way to a more traditional, conservative version of femininity.

IRINA MELNIKOVA

Frames of The Metamorphosis: dialogue with Kafka?

The paper examines Valerij Fokin's film *The Metamorphosis* (2002) based on the Franz Kafka's novella of the same title. The cinematic text is analyzed as a conceptual model of adaptation focusing on the problem of textual frames. The tradition considers the textual frame (i.e. the opening credits and the closing credits) to be secondary to a narrative – something like technical device used for 'technical' purposes. Nevertheless, in the case of adaptations boundaries often play the key role in shaping meaningful strategies of the text as it happens in the transformation of 'canonical' literary text discussed in the paper. Fokin sets Kafka's text within the two frames, - the first one created by the opening and closing credits, and the second one configured from the Fokin's 'prologue' and 'epilogue' to novella. The initial parts of both frames are opposed to their final parts in various modes. The exploration of the modes of oppositional presentation, offered in the paper (distinct variants of visualization of the sound, the disjoining of the sound track from the visual track, distinct montage techniques and peculiar character of the fragmentation in 'prologue'), shows that the frames reveal the special features of Kafka's poetics and, at the same time, create a wider un-canonical field of meaning, implying the sphere of the general problem of cinematic representation in its theoretical aspect.

ANDREA MEUZELAAR

The single male guest worker and the angry Muslim mob: an archaeology of two circulating icons in the Dutch audiovisual archive

This paper examines how Dutch television has generated specific discourses on Islamic immigrants in the Netherlands and has shaped imaginations of its multicultural society. Over the past 45 years, Dutch television has generated an enormous amount of narratives on the issue of Islamic migration and has produced a collection of images that is still rapidly expanding. These stories and images are archived by the Institute of Sound and Vision, the Dutch national audiovisual archive. I will first theorize my Foucauldian approach to the archive by exploring the politics of the archive and by analysing possible archival ways of remembering. I will then proceed to present two different case-studies on the history of representation of the Islamic immigrant on Dutch television. I will take as a starting point two iconic television images that represent two pivotal moments in the narrative of Islamic migration. The first archival image shows the recruitment of Moroccan 'guestworkers' in 1969, the second one shows angry men on the streets during the Rushdie affair in Holland in 1989. I will trace these iconic images through the archive and by examining how they are being recontextualized over the course of time, I want to investigate how the discourse on the Islamic immigrant has evolved. My aim is to shed new light on the changing perspective on Islam in the Netherlands as well as to contribute to contemporary archive and media theory.

BOB MIKLITSCH

Audio-Noir: Sonic and Musical Effects in Neo-Modernist Noir

Since its inception in 1941 with *The Maltese Falcon*, film noir has become indelibly associated with certain "literary" devices like flashback and voice-over narration as well as with expressionist visuals such as "mystery" lighting and canted camera angles, neon-splashed rooms and rain-slicked streets. Over the years, film noir has also become associated with certain sounds: wise-guy patter and erotic double talk, moody voice-overs and even moodier music. Although these evocative sounds and images can be said to constitute the imaginary of the genre (which, like the Maltese Falcon, is at once real and fantasmatic), it's striking, especially given how many people can hum the theme from *Laura* (1944), how little attention has been paid to the acoustic dimensions of the genre. However, in the wake of developments in sound studies, critics have recently begun to explore not just the look but the sound of noir. To wit, "Audio-Noir" will discuss the role of audiovisuality in 1960s and 1970s modernist noir, concentrating on the complex play of

sound and image, music and action, in a number of canonical films, including *Point Blank*, *Mean Streets*, *The Long Goodbye*, *The Conversation*, *Chinatown*, and *Taxi Driver*.

CHRISTIE MILLIKEN

Street Cred: Scenarios USA and the Reinvention of Celluloid Sex Ed

This paper examines a range of short films produced by Scenarios USA, a nonprofit organization which selects essays and/or screenplays on topics related to sexual health written by youth aged 12-22 from an annual nationwide competition. Scenarios match the shortlist of winners with experienced and well-regarded co-writers and directors who help to bring their stories to the screen. Aired on Showtime, the Sundance Channel, various Public Television and major network stations, these films have also been widely distributed through a number of school boards across the United States and are viewable on-line. Written by and for teens (“in their own voice”) and dealing with issues such as teen pregnancy, AIDS and other STIs, coming out and peer pressure, these films strive to offer a corrective to older, dated sex ed material and particularly to abstinence-only models which dominate so much high school sex ed curricula promoted by the Bush administration. For their message, relevance, and style, the Scenarios shorts have been described as a new genre: “Sex Ed as Art Cinema,” which purports to lend credence to their overall message among media-saturated and savvy youth. Beyond the stylistic gloss of the films, their use of colloquial language, and their playful incorporation of generic conventions ranging from the horror film to romantic comedy, are these films really doing anything new? Does this represent an example of Frierian critical pedagogy at work by granting a voice to kids? This essay hopes to raise these questions alongside discussion of the films themselves.

PETER MORRIS

Semiotic mappings between music and action in the *Tom and Jerry* TV series

Music for animated cartoons is rich in connotative meaning. Furthermore, due to its exposure and repeated viewings in early life, it serves as both entertainer and educator, creating tight relationships between image and sound. Within the mature cartoon music that Scott Bradley wrote for the MGM *Tom and Jerry* series, there exists a set of two-way semiotic mappings between music and action that is consistent and repeated. This set lends itself to detailed analysis such that an understanding of individual music elements will, without visual support, inform the listener about the narrative of the cartoon. Because the mappings are two-way, it is, in theory, possible to create some semblance of Bradley’s music for a given visual by constructing a musical score from the mapped visual elements. Furthermore, the elements are so commonly exposed that they move from being symbolic to being indexical. That is, their familiarity creates a direct connection between aural and visual components. In musicological terms, the elements become topics and, if they were to be included in works other than the original cartoons, they would carry with them their acquired meaning. This paper uses some of the rare scores from the *Tom and Jerry* cartoons to illustrate the importance of Bradley’s signifier-set in early-life topic acquisition.

ANNAMARIA MOTRESCU

Muted imperial identities: British amateur films from the 1920s-1940s

This paper discusses several amateur films made during the British rule in India and how the absence of sound influences the interpretation of imperial identities. Case studies selected from the British Empire & Commonwealth museum and the Centre of South Asian Studies’ (Cambridge) film collections support the implicit historical evidence conveyed by these colonial films. They provide a particular insight into British and Indian identities, which are rarely conveyed by other documentary sources in imperial studies. The lack of recorded voices, hence of direct access to the films’ factual contexts, facilitates customary interpretations that rely mostly on imperial literature and Empire Cinema films. This becomes evident in scenes depicting Viceregal visits, garden parties, polo matches, horse races, military parades, weddings, durbars, and hunting expeditions. The absence of sound sets imperial identities within predictable and prescribed social codes, particularly when people pose for the camera according to their colonial roles. Furthermore, the use of intertitles, created as headlines and not as dialogue transcripts, highlights new interpretative limitations. Although speech-reading techniques could be used, the absence of sound nevertheless strengthens the legitimacy of these imperial visual testimonials. It also reinforces the colonial amateur film practice’s role in the articulation of British imperial identities.

LAWRENCE NAPPER

Max Schach and the British 'opera' film

In recent years there has been a great increase of work on the contribution of European émigrés to British cinema during the interwar years. The effects of such involvement are often understood in contradictory ways – aesthetically enriching on the one hand, but economically disastrous on the other. Technicians such as lighting designers, cinematographers, directors etc are praised for their talent and skill, while producers are castigated for their extravagance and dubious business ethics. This paper will concentrate on perhaps the most controversial émigré producer of the period, Max Schach. Schach is often credited with single-handedly causing the collapse of British film finance in the late 1930s. The paper will draw on new material from the Norwich Union Insurance Archives to complicate this traditional account. A re-viewing of the numerous 'opera' films produced by Schach suggests that his production policy was in fact part of a concerted effort to launch a distinctively European musical form in Britain.

CHRISTOPHER NATZÉN

Am I a Worker or an Artist? – The Swedish Musician's Union During a Time of Transition 1928-1932

During the coming of sound film in Sweden in the years 1928 – 1932 the Swedish Musician's Union took a somewhat surprising position when addressing the fact that many members would soon be without employment. Rather than acknowledging reports mentioning that the unions in the US had agreed on heavy cutbacks in 1928, and that most musicians in the film industry were obsolete by 1929, union officials in Sweden instead signalled the need for high cultural values of Swedish origin as a guarantee against something that they regarded as simply an invading mechanical noise soon to fade away. The paper will approach the question of why they had chosen this position by examining the union's self-image that mainly revolved around one issue: were their members to be seen as workers or artists? On the one hand, the union was part of the Labour Movement, which had grown in strength during the 1920s pushing for decent working conditions and better salaries. On the other hand, the union did not want to be associated with industrial workers since musicians performed artistically and in their own view belonged to the last defenders of Swedish cultural values. Therefore, according to the union, Swedish audiences would never fall prey to "the mechanical noise" and everything that was associated with it.

STEVE NEALE

Uses and Aesthetics of Sound in *The Broadway Melody* (1929)

The late 1920s has been characterized as a period in which the foregrounding of sound and in which musicals and musical performances in US films were both becoming increasingly common. *The Broadway Melody* - a backstage musical provides examples of both. In addition to the songs and the music, Norman Houston and James Gleason's argot-filled dialogue adds a major dimension to the film's aural landscape and is itself an instance of foregrounded sound. However, the uses of sound in *The Broadway Melody* are not confined to musical sequences, to the delivery of dialogue, or to conventional diegetic effects; nor are they confined to conventional instances of foregrounded sound (exemplified at the beginning of the film, which is set in a musical publishing house and which contains a cacophony of sounds and snatches of music as the editing moves us from one room to another). One of the film's most striking sequences from an aural point of view is far more "quiet" (both literally and metaphorically) than many of these. Following the sequence in which Hank (Bessie Love) pretends to her fiancé that she has never loved him and sends him off to pursue a romance with Queenie (Anita Page), Hank herself is left on her own. The rest of the scene, which lasts over a minute, is founded solely on the interplay between silence, the intermittent and relatively muted sounds of sobbing, and, eventually, the sounds of speech as Hank calls her Uncle on the phone.

JACK NEWSINGER

The Interface of Documentary and Fiction: The Amber Film Workshop

Founded in 1969, the Amber Film Workshop is the first and longest surviving regional film workshop in Britain. Their body of work over the past forty years all centres on the representation of working class communities in the Northeast of England through experimental documentary and fictional production practices. Their films explore the relationship between locality, work, community and identity and are made in collaboration with the communities which form their subjects. As exemplars of what has been called 'integrated practice' – involving themselves in production, distribution and exhibition – and working

completely outside the structures of the mainstream film and television industries, Amber represent an alternative proposition for a national cinema: a small-scale, regionally-based, socially responsive cinema founded on cultural rather than commercial concerns. Yet they have received scant academic attention. This paper seeks to address this through an analysis of the development of their working practices and aesthetic procedures. It is argued that their work represents both a continuation and transformation of the principles of the Documentary Movement associated with John Grierson, founded in the 1930s. In this way Amber's films demand the extension of the history of British documentary cinema beyond the 1960s and Free Cinema.

MARTIN O'SHAUGHNESSY

Silencing the war all the better to hear it. Renoir's *La Grande Illusion*

This paper would focus on the difference between the soundscape of *La Grande Illusion* and that of some of the classic First World War films that accompanied the emergence of sound cinema (*All Quiet on the Western Front*, *The Wooden Crosses*, *Westfront*). In the latter the sound of weaponry is used to anchor the realism of the representation and underscore the inhumanity of the war, opposing the mechanical to the human, *La Grande Illusion* silences the weaponry to produce an alternative soundscape which, bypassing the sterile opposition of human and mechanical, reinstates responsibility in the conflict. The earlier films deploy a double but non-reflexive pedagogy of sound: the soldiers learn to listen to stay alive: we learn to listen to understand the war. Reinstating reflexivity, Renoir's film questions the reliability of our perception while making us ponder our role in generating the sound of war. Popular song is deployed in the earlier films as a utopian outside evocative of a human coming together outside war. Partly refusing this utopianism, *La Grande Illusion* explores enlistment of popular forms within conflict all the better to hold onto what is salvageable of their utopian potential.

CAROL O'SULLIVAN

At play in the fields of the screen: popular film subtitles as metadiscourse

Situated within the emergent field of Audiovisual Translation Studies, this paper draws on a large corpus of popular film and television texts to examine the ideological apparatus of subtitling through its ludic and parodic uses. The paper begins by revisiting Abé Mark Nornes' notion of 'abusive subtitling' and argues that subtitling practice in contemporary film is already engaging with the conservatism of existing practice to extend the range of expressive resources available to subtitlers. These include not only the use of 'headnotes' and multiple colours in anime-influenced subtitling, but also linguistic play, kinetic effects and the extension of the area of the screen available for the display of subtitles. Subtitles are no longer content to remain on the surface of the screen, but move deeper into the field of the screen by passing behind objects in the image, becoming an intrinsic element of, rather than a supplement to, the audiovisual text. Interestingly, though these practices formally mirror the abusiveness advocated by Nornes, ideologically they often bolster the 'corrupt' invisibility of existing practices. At the same time, the paper argues that parodic uses of subtitling in popular film and television themselves interrogate the apparatus of subtitling through metaleptic effects such as character-subtitle interaction, subversion of on-screen dialogue and the explicit use of pseudotranslation. These ostensibly trivial uses of subtitling in fact foreground subtitles' perceived truth value, their authenticity effects, their contribution to the othering of speakers onscreen and the illusory transparency of the relationship obtaining between source text and subtitles.

LANDON PALMER

Music and Non-Music in the Cinema of Michael Haneke

The opening of Michael Haneke's *Funny Games* (1997) shows a family listening to classical music and quizzing each other on the year, composer, and composition. This diegetic exercise by the film's main characters is suddenly interrupted by nondiegetic heavy metal music that plays with the opening credits. As previous scholars have argued, this opening scene illustrates the exercise Haneke himself practices throughout *Funny Games*: subverting expectations by constantly bombarding the spectator with disruptive audio, visual, and narrative elements that aim to exist beyond typical narrative categorization. Haneke's outspoken disdain for repetitive, generic Hollywood narrative formulas (and their influence on European cinema) has inspired the filmmaker to create what several scholars argue as a "reactionary" cinema, one that aims to subvert traditional narrative structures. This paper aims to interrogate this reactionary quality of Haneke's work through examining his unique (and often rare) use of music: specifically the framing of *Funny Games* through classical music juxtaposed with heavy metal (and how this is analogous to Haneke's

subversion of traditional narrative expectations), and the diegetic use of Schubert to contrast the rigid, cultured, controlled practice of mastering a musical instrument with uncontrolled, incomprehensible sexual desire in *La Pianiste* (2001). This paper also explores Haneke's deliberate rejection of music in sections of his films where nondiegetic score would typically be, and his complete rejection of music altogether in several of these films.

DONNA PEBERDY

Male Sounds: Gender, Genre, Voice

"Where did you get that phony accent? Nobody talks loike thet!" - *Some Like It Hot* (1959)

Studies looking at dialogue are often limited in their discussion of the voice. Numerous accounts have focused on the significance of what is said on the screen, with dialogue itself a marginalised topic in relation to the cinematic image. The performance of that dialogue has received less attention. That is, how the lines are delivered; how the voice sounds; the significance of intonation, texture and timbre on screen performance. Building on Sarah Kozloff's studies of dialogue and voice-over and the small body of scholarly work on the voice in film, this essay explores the centrality of the sounds of the voice in gender and genre construction. If dialogue is intricately related to genre as Kozloff asserts, what bearing does the voice have as a generic signifier? This paper will focus in particular on the use of the voice in the action (Arnold Schwarzenegger, Will Smith), film noir (Humphrey Bogart, Fred MacMurray) and the British Heritage film (Hugh Grant, James Mason), examining the relationship between voice, genre and masculinity. By considering performance as something that is "put on" or "acted out" alongside an actor's "given" vocal characteristics, this essay challenges auteurist approaches to film studies which place creative control of characterisations in the hands of the director, writers, or producers, examining the role of the actor's voice as signature.

CLAIRE PERKINS

The Music-Image: Pop Soundtracks and the Refrain

Much classical work on music in film relies on a principle of inaudibility, whereby the musical dimension of the film soundtrack is understood as something that is necessarily subordinated to the narrative. With the rise of the compiled pop score from the 1960s onward, many films have challenged this principle by mobilising the audible dimensions of lyrics and performance at the levels of narrative and affect. When specific, pre-existing songs are "spotted", or written into a screenplay, the various classical functions of the musical soundtrack are often transformed, but also affirmed. Drawing on Deleuze and Guattari's conception of the refrain as a territorial impulse, this paper will discuss these transformations in the context of the "music moments" and "melodic landscapes" of some recent American commercial-independent filmmaking.

SARINA PEARSON

Between a Rock and a Hard Place: Duplicious Dutiful Daughters and Assimilation in Asian New Zealand imagery

New Zealand Cinema (both in terms of production and critical discourse) continues to be framed relatively narrowly around historically established conceptions of national legitimacy, specifically European settlement, Maori indigeneity and to a lesser degree Polynesian migrancy. This trend continues despite significant immigration from East and South Asia since the early 1990s. In 2005 Roseanne Liang, a Chinese New Zealander directed a feature length autobiographical documentary that chronicled her ongoing struggle to gain her parents' permission to marry her European New Zealand boyfriend. *Banana in a Nutshell* was hailed by various New Zealand critics and commentators as 'groundbreaking', mobilized as evidence of an emerging multicultural society, and ultimately won Liang the nation's preeminent new filmmaker award. The insular nature of culturalist discourse in New Zealand meant that Liang's performance of a relatively well established filmic trope (that of the dutiful, duplicious, diasporic daughter) was never critically examined in relation to transnational discourses of gender, sexuality and multiculturalism. A comparison between *Banana in a Nutshell* and films such as Mina Shum's *Double Happiness* (1995) potentially unsettles and problematizes current New Zealand constructions of 'Asianness'. Continuities between these films signal broad transnational trends in multicultural assimilation narratives, while tensions surrounding duplicity and gender reveal localized assumptions about representations of difference.

DUNCAN PETRIE

Creating and Sustaining a National Cinema in a Small Country: Thirty Years of the New Zealand Film Commission

A viable national cinema was facilitated in New Zealand by the establishment in 1978 of the New Zealand Film Commission, providing a small but stable source of public financial support for film production and development. Thirty years on, the Commission continues to occupy a key strategic position with the New Zealand film industry and during that time has been directly involved in most of the feature films to be produced in this geographically remote and small country of four million. While influenced by economic and political changes, the Commission has endeavoured to integrate a cultural imperative ensuring the production of local films telling local stories and an economic goal of building a production industry through encouraging other sources of funding both national and international, while occupying a sometimes uncertain position between operating as a film development agency and a studio. This paper will critically consider the legacy of the New Zealand Film Commission in the creation and development of a small national cinema, interrogating in the process the perceived purpose and value of local film production in a small nation and the current alignment of institutional priorities with the New Zealand Government's policy of promoting a meaningful sense of national identity in an increasingly culturally diverse society while taking full advantage of the transnational opportunities afforded by globalisation.

ALASTAIR PHILLIPS

Out of the Past: Uchida Tomu's *A Fugitive From the Past/Kiga kaikyo* (1965)

The field of Japanese film noir is as notoriously unstable as that of its American and European counterparts. This paper will broaden the English language discussion of Japanese crime cinema by considering Uchida Tomu's *A Fugitive From the Past* (*Kiga kaikyo*) - a critically undervalued modernist epic which spans space and time from Hokkaido in the North of Japan to Tokyo and from the late 1940s to the late-1950s. The film's distinctive aesthetics contribute to the film's atmospheric power: it is shot in black and white Scope and the film is preoccupied with a powerful sense of space and location. But as with so many American film noirs, beyond a feeling of place and a concern with a distinctively moody visual style, *A Fugitive From the Past*, as its name suggests, is also concerned with the politics of temporality. It is this aspect that I especially want to focus on in order to illuminate not just the noirish interplay between past and present in terms of an analysis of individual's flawed psychology, but the implications of relating this to wider concerns about the politics of postwar Japanese society and the legacy of the Pacific war within the varied social landscapes of postwar Japan.

CAROLE LYN PIECHOTA

Touching Sounds: On the Audio/Visual Passage in Contemporary Cinema

I am interested in expanding and updating Christian Keathley's useful but limited notion of the "cinephiliac moment," and contextualizing it within contemporary audio/visual aesthetics and practices. In his book *Cinephilia and History, or The Wind in the Trees*, Keathley suggests "cinephiliac moments" are characterized by a spectator's subjective and pleasurable encounter with marginal filmic details that are in excess of any narrative representation or intended meaning and are chiefly experienced by means of "the cinephile's defining mode of vision: panoramic perception." By privileging vision and focusing primarily on realist, classical Hollywood cinema, Keathley favors a spatial and cognitive cinematic experience and fails to adequately account for more temporal and affective pleasures elicited by aural and other sensuous stimuli. Considering contemporary cinematic aesthetics, improvements in sound technologies, and the increased use of popular music in film, I suggest that contemporary cinephiles experience a variation on Keathley's "moment" through what may be provisionally described as "audio/visual passages." Like Keathley's cinephiliac moment, these passages present obliging occasions for the subjective and pleasurable discovery of marginal filmic details. However, the audio/visual passage expands on Keathley's "moment," by including aural and temporal dimensions of perception. Further, these passages often last for several minutes and either lack or downplay dialogue, leaving the perceiver more room for play, imagination, and projection.

MICHAEL PIGOTT

The Film (remix)

This paper will examine the possibility that the emergent art of VJing presents a point of convergence between disparate understandings of sound and image. In the realm of cinema sound has long been

considered at worst inconsequential, and at best complementary to visual narrative. Approaching from the opposite side, moving images have from the mid 20th century served as accompaniments to live music events, and more recently found fixed form in the context of the music video. A parallel strand runs from film artists such as Oskar Fischinger attempting to visualise music, to the embedded music visualisation programs in current music playing software like iTunes. Contemporary VJ performances increasingly bridge the gap between these trends, actualising a true hybrid – the live audiovisual mix. Here sound and image are frequently on equal terms, operating as separate yet dynamically reactive media streams in a singular multimedia event. Through an analysis of Peter Greenaway's live remix of his *Tulse Luper* film trilogy (the film artist moving toward the live A/V mix) as well as Paul D. Miller's similar live remixing performance of D.W. Griffith's *Birth of a Nation* (the DJ moving into the world of the live video montage), I will explore the character of what I argue is a distinctive emergent art form.

STEPHANIE PIOTROWSKI

Silver (Screen) Beatles: The Transition from Pop Stars to Musicians in *A Hard Day's Night* and *Help!*

In 1964, the Beatles starred in a film that used a pseudo-documentary style to exploit the Beatles' unusual combination of image and personality. *A Hard Day's Night* set out to recreate the energy of the Beatles' live performance in a way that allowed the audience to feel a sense of closeness to the band and provided a sense of authenticity never before experienced in a pop musical. By examining the directorial style and performance codes of live performance during the final concert sequence, this paper establishes a context for the Beatles' manipulation of performance codes in their 1965 follow up, *Help!* *Help!* not only parodies the "Beatlemania image" during the title sequence, but also deliberately shifts focus away from the Beatles' image as pop stars to emphasize the band's desire to be regarded as musicians. The "You're Going to Lose that Girl" sequence, in particular, illustrates how the Beatles began to use film to distance themselves from their Beatlemania iconography in order to pursue a more artistic musical career. This paper is part of a larger project researching the Beatles' journey from pop stars to musicians as depicted in the band's evolving image and performance styles throughout their five films.

PATRICIA PISTERS

Illusionary Perception and Cinema: Experimental Thoughts on Film Theory and Neuroscience

In this paper I take Deleuze's suggestion that "The brain is the screen" literally and propose some experimental thoughts of interdisciplinary connectivity that move from neurobiology to film-philosophy. I will first map out some general ideas and problems in the encounter between film theory and neuroscience (both disciplines are in themselves already transdisciplinary fields of investigation) and then discuss possible directions in which such an encounter could be taken. As a case study I will focus on the phenomenon of visual illusions or illusionary perception where a neuroscientific assessment of the images and the Deleuzian concept of the 'powers of the false' allows for a new evaluation of illusions, magic and the possibilities of fraud and trickery. Throughout my discussions I will refer very concretely to *The Illusionist* (2006) and *The Prestige* (2006) to indicate how these films, set in Vienna and London around 1900 respectively, relate to contemporary questions in neuroscience and film-philosophy.

VIRGINIA PITTS

Igniting the peripheries: Digital Cinema in Aotearoa New Zealand

Over the last decade, the number of fiction feature films financed or co-financed by the New Zealand Film Commission (NZFC) has averaged less than five per year. Yet in 2007 eight fiction digi-features were released, three were in post-production, and a further six were in development with funds from the NZFC. Not only does this represent a huge increase in long form screen storytelling opportunities for New Zealand filmmakers, the burgeoning digital production sector is also giving expression to voices, styles and approaches hitherto excluded from the national canon. Hence, alongside the customary slate of largely Pākehā (European New Zealander)-authored horror, thriller and art-house films financed by the NZFC is an emerging cinema that embraces actor-led approaches, gritty social realism, surrealism, cross-cultural love stories beyond the Māori-Pākehā matrix, and even a Chinese New Zealand Bollywood-style musical. Reflecting international trends in digital cinema, boundaries between mainstream, avant-garde, fiction, documentary and music video are also becoming increasingly porous. In light of these developments, this paper explores how the proliferation of digital filmmaking in the 2000s is re-writing the 'national' of New Zealand cinema through the related processes of cultural enfranchisement and aesthetic hybridization that both respond to and constitute the ever-increasing cultural plurality of the nation.

RYAN POWELL

How Disco Killed Diane Keaton: Menace, Threat, Sexual Unrest and Ethno-gay Music in *Looking For Mr. Goodbar* (1977)

In the popular 1977 film *Looking For Mr. Goodbar* (dir. Richard Brooks) Diane Keaton plays Theresa Dunn, a New York schoolteacher whose favored pastimes include frequenting local discotheques, dancing, drugs, and the art of soliciting men for late night, after-hours sex. The protagonist's liberated ethos only leads her towards the bleakest destruction when she is brutally murdered by one of her pick ups; a young man who turns out to be a deeply troubled, psychopathic, self-hating gay man. This paper is concerned with how lyrical music, and specifically disco music operates in the film to mobilize feelings of menace, threat and sexual unrest via its associations with non-white and gay culture during the seventies. In looking at the ways in which disco music is used to taxonomize characters in the film as pathological hedonists, sex-crazed gyrating deviants and predatory criminals, this work will consider how the film score plays on widespread cultural phobias that were rampant during the period, particularly in regards to race, gender and sexuality. Picking up from Richard Dyer's assertion that disco and disco culture restored 'eroticism to the whole body', this paper will consider how the central tropes of disco, namely its links to notions of physicality and material excess are used in the film as a means of branding and taxonomizing deviant types and ultimately locating this deviance in the threatening, unrestricted physicality of the disco connoisseur.

JOHN DAVID RHODES

Pasolini's Exquisite Flowers: 'The "Cinema of Poetry"' as a Theory of Art Cinema

In 1965, at the first Pesaro Film Festival, in front of an audience that included Roland Barthes and Andrew Sarris, Pier Paolo Pasolini first aired his controversial essay 'The "Cinema of Poetry"'. I argue that Pasolini's essay is one of the only attempts in film theory to produce a theory of art cinema. Pasolini's essay risks a theorisation of "poetic" cinema that distances itself from mainstream narrative cinema which he identifies with "prose." Pasolini's identification of a vocation and a theory of poetic cinema interests us because it articulates a number of tensions: between the solicitation and disruption of spectatorial identification, between narration and image, and between politics and formalism. Charging all of these is Pasolini's preoccupation with reconciling the work of linguistic semiotics with the work of the film image. Returning 'The "Cinema of Poetry"' to its historical context of the 1960s allows us to diagnose art cinema's tortured place in culture. Pasolini's theorisation of the 'Cinema of Poetry' as both a structurally linguistic and a psychologically expressive phenomenon, I argue, helps us to understand art cinema as a mode of cinema that continues to take the notion of subjectivity seriously even as the subject is threatened with being liquidated by structural linguistics.

RICHARD RUSHTON

Four Films about Love

Few scholars seem inclined to write about love in the movies. They write about desire and romance, but rarely of love. When scholars do write about love — especially in Hollywood films — most often they do so in order to criticise its ideology as a deception, illusion, or in terms of false consciousness: Hollywood sells us notions of romantic love that are unrealistic, untrue, ideologically conservative, discriminatively heterosexual, and denigrating to women. In this paper I aim to counter such arguments. I argue that Hollywood's ideologies of love amount to one of its greatest achievements. Key ideas in my paper are taken from Stanley Cavell's theses on love in *Pursuits of Happiness* and elsewhere. I discuss these claims with the help of four Hollywood films: *The Awful Truth* (Leo McCarey, 1937), *It Should Happen to You* (George Cukor, 1954), *Picnic* (Joshua Logan, 1955) and *Lover Come Back* (Delbert Mann, 1961).

DOMINIQUE RUSSELL

Noise as Music and Other New Argentine Cinema Experiments

One of the defining characteristics of the New Argentine Cinema (1995-2005) is a will to experiment with sound. The results of that experimentation are as diverse as the films. Nevertheless there is a common front in rejecting two aspects of the traditional Argentine soundtrack: theatrical language, that is, the high tones of "trained voices," and classic scoring with unobtrusive music that punctuates the action onscreen. New Argentine Cinema makes peculiar use of both music —rejecting it entirely, using fragments, tying it strictly to onscreen occurrences—and language. Reclaiming the particularities of local and diverse class-based slang, language itself is activated in these films as a "live subject, changing, in motion" (Wolf).

There is nevertheless a tendency to relativize speech, mostly through proliferation, ad lib, loss of intelligibility and decentering. Similarly, music is both emphasized and displaced as a “support” of the narrative. Lucrecia Martel dispenses with scoring altogether, replacing musical leitmotifs and punctuation with noise. When she uses music, it is diegetic and forms a kind of miniature film-within-a-film, suspending the narrative line. Martin Rejtman, in many ways her polar opposite, uses linguistic artifice and repetition of words to the extent that language becomes pure musicality and rhythm. Music itself, used diegetically or not, is thematized and central to the plot.

Through an analysis of these filmmakers’ work, my paper shows the diversity and richness of this period of experimentation with the soundtrack.

ANA MARIA SANCHEZ-ARCE

Hymns and Boleros: Pedro Almodóvar’s Religious Romances

Whereas Pedro Almodóvar is keen to champion traditional Spanish and Latin American music, he is less willing to embrace the Spanish film tradition publicly. His subversive blend of the religious and the romantic, as seen in his choice of music, underscores this disavowal of Spanish filmmaking. A case in point is his reinvention of the folkloric and religious genres as seen in his early film *Dark Habits* (1983), the least known of Almodóvar’s films. Uncharacteristically, Almodóvar once said that “Nuns have been dealt with a great deal in cinema, particularly musicals and light comedies. I find it amusing to see Rocío Dúrcal singing and dancing with a group of nuns who are like go-gos, with pink habits fitted to show off their breasts and notes sewn to their skirts. [...] The nun is almost a film genre which has never worked if taken seriously.” Almodóvar’s unusual reference to this amusing scene, taken from Luis Lucia’s *La novicia rebelde* (The Rebellious Novice, 1971), highlights the often unacknowledged indebtedness of his films to a popular Spanish film tradition. This paper will look at Almodóvar’s cinema, in particular *Dark Habits*, to assess how the combination of Catholicism and romance as seen in the musical tropes of hymns and boleros unravels the complex politics and aesthetics behind Almodóvar’s relationship to Spanish culture.

PHILIP SCHLESINGER AND MAGGIE MAGOR

Film Policy and Taxation in the UK

British governments have long supported indigenous film production through state aid. Latterly, this has come via the fiscal system in the form of tax incentives. Such incentives are now regarded as correcting ‘market failure’ and benefiting indigenous filmmaking. They also attract US inward investment, which is important for maintaining the skills base of a film industry. Securing the continuity of the UK skills base is at the heart of the British Government’s drive to make the “creative economy” better fitted for global competition. Since 2000, the fiscal system in Britain had been under review due to abuse. The new Film Tax Credit was finally introduced in 2006 replacing the dual-clause tax structure formerly in place. This paper illustrates how the policy was developed within a field of competing interests and between the divergent pulls of the US majors and the European Commission. The research draws on original interviews as well as neglected documentation and offers new insights into the workings of the UK Film Council.

JAMES SCORER

“X” Never, Ever Marks the Spot’: Latin American Lost Cities on Screen

Lost cities have always been evident in the imaginary of Latin America. Ever since there were conquistadores, there was El Dorado, the dream of untold wealth. But El Dorado was not just the promise of prosperity, however, but also of a glittering, magical city, hidden beyond (or within) the darkness and shadow of an impenetrable jungle. In this paper, therefore, I will trace appearances of lost cities in films about Latin America, asking to what extent the promise of these cities is placed in opposition to an overwhelming, abundant nature. Using films such as Werner Herzog’s *Aguirre* (1972), Steven Spielberg’s *Raiders of the Lost Ark* (1981), Carlos Saura’s *El Dorado* (1988), the Dreamworks’ animation, *The Road to El Dorado* (2000), and Walter Salles’ *Diarios de motocicleta* (2004), I want to explore the tropes of loss, exploration and discovery in these films. In particular, I will ask to what extent these lost cities on screen construct either a Latin America which promises material wealth but provides a quagmire of greed and moral uncertainty, or a Latin America which offers attainable, utopian spaces of happiness and untroubled identities.

ANDREW SHAIL

The Great American Kinetograph' in Britain: Film, Fakery and The Boer War

This paper will examine Raymond Rayne's December short story 'Colonel Rankin's Advertisement' (December 1901) to excavate its preserved snapshot of the British public's popular perception of cinema and its place in the new and changing screen practices of the turn of the century. In this story, American entrepreneur 'Colonel' Cornelius P. Rankin pays down-on-his-luck Brit Walter Heslop to stage a fake assassination attempt on the German Emperor during a procession through London, expecting great profits from his 'kinetograph' film of the 'event'. Heslop agrees but, finding himself restored to his fortunes, passes on the task to a man who happens to be an Italian anarchist, who attempts to shoot the Emperor for real, managing only to shoot Rankin's kinetograph before he is caught. While this story describes a cinema likened to telecommunication technologies for the transmission of news and optical 'magic' apparatuses for the synthesis of deceptions, by show-casing the cinematograph as news-maker rather than news-recorder, Rayne nonetheless suggests that a new definition of cinema as an act of pro-filmic, rather than filmic, contrivance was emerging, which suggests in turn that the medium was now seen as capable of this key aspect of fictional production. This was in turn related to anxieties about faking evoked during the Boer War. On the other hand, the story also suggests that cinema was prompting definitions that unsettled ideas of filmic fiction, as indicated by the unstable position between author and actant which the kinetograph occupies.

DEBORAH SHAW

Made in Mexico: Mexico for Export in Films by Alfonso Cuarón, Alejandro González Iñárritu, and Carlos Reygadas

This paper is concerned with representations of Mexico as found in a number of recent "Mexican" films that have achieved international critical and commercial acclaim. It will focus on a selection of films made since 2000 and directed by a new generation of transnationally successful Mexican directors: Alfonso Cuarón, Alejandro González Iñárritu, and Carlos Reygadas. The paper will examine the traveller-friendly view of Mexico in *Y tu mamá también* (2001), and *Babel* (2006), and explore the extent to which this relies on a tourist gaze. It will then contrast these imaginings with the more anthropological visions of Mexico offered by Carlos Reygadas's films, *Japón*, *Batalla en el cielo* (2005) and *Stellet Licht* (2007). These representations will be seen in the light of international "world cinema" and art-house markets.

CHI-YUN SHIN

The Girl Who Isn't Quite Who She Seems: Zhou Xun, the Chinese Femme Fatale

After playing intriguing heroines of *Suzhou River* (Lou Ye, 2000) - both an innocent girl who is kidnapped by the man she falls in love with and an elusive nightclub performer in mermaid costume and a blond wig, Zhou Xun came into the spotlight in the international art film circuit. Especially as the worldly and seductive Meimei, whose past remains unknown, Zhou offered an utterly modern image of Chinese woman (an antidote to 'perfect' images of Gong Li and Zhang Ziyi in historical epics). Since then, Zhou seems to be specialising in portraying the figure of double identity. In *Beijing Bicycle* (Xiaoshuai Wang, 2001), she plays an enigmatic girl in a red dress and heels, who is regularly spied on by a couple of immigrant boys/men from countryside. Although she only appears briefly, Zhou still leaves an indelible impression as an object of romantic fascination just out of reach, who later turned out to be a maid, masquerading in her mistress's clothing. Moving onto the figure of predatory temptress, Zhou then plays a prostitute from Mainland China in Fruit Chan's *Hollywood Hong Kong* (2002) who plays havoc on the residents of a Hong Kong shanty town. Examining the trope of duality of her screen characters, this paper investigates how Zhou Xun's screen persona articulates and suggests the ambiguity of the society undergoing drastic and relentless changes.

MARTIN SHINGLER

Bette Davis's Embodied Voice

This presentation examines Bette Davis's acting style by focussing on the use of her voice in the films *Of Human Bondage* (1934) and *All About Eve* (1950), noting the ways in which it was refined and perfected, producing a distinctive performance style that led to her being acclaimed as one of Hollywood's finest film actors. While Davis developed a full-bodied acting style, inspired by dancer and choreographer Martha Graham, her vocal method was no less accomplished and was used to complement her emphatic bodily

movements and gestures. This presentation explores the way her voice and body worked together to create effective and affecting performances.

GUATI SIGTHORSSON

Home is Where My Archive Is

The miniaturization and dissemination of audiovisual media into small, mobile assemblages of cameras, screens and microphones has brought "database cinema" (Manovich) into pockets and handbags. In turn, this micro-portability of video production calls for a reconsideration of database cinema, not as an aesthetic but rather as a media ecology that makes certain experiences and forms of interaction possible. In this context the clip and the fragment become a social currency (showing, trading online, etc.), and the enjoyment of a moment or "occasion" becomes an opportunity for recording, extending, preserving and displaying. If we are now the documentarists of our lives (as so many mobile phone adverts imply), it follows that we are also our own archivists as well. From the folksonomies of Flickr and YouTube to the slick "media centres" of Sony, Apple and Microsoft, the audiovisual home archive is a prized territory of struggle among platforms and brands. The database is emerging as the dominant (screen) medium of popular creativity and distribution – but it also brings the categories of "home" and "person" closer to that of the archive.

JACOB SMITH

A Town Called Riddle: Excavating Todd Haynes' *I'm Not There*

In reviews of Todd Haynes' remarkable film inspired by Bob Dylan, *I'm Not There* (2007), a consensus emerged that of the seven different "Dylans" portrayed on screen, it was Richard Gere's "Billy the Kid" that was least successful. Gere depicted Dylan from the "Basement Tapes" period, when the mercurial singer mined what Greil Marcus has called the "Old, Weird America." Though opaque to many viewers, this section of Haynes' film has much to tell us about techniques for visualizing popular music in the cinema. Haynes turns a body of Dylan's work into a cinematic place – a town called "Riddle" – and so reveals the importance of setting in transferring music to the screen. But the name Riddle also points to earlier constructions of mythic American spaces in the modern media. Riddle was the name given to the fictional town created by another singer and imposter: Lonesome Rhodes (Andy Griffith) in Elia Kazan's *A Face in the Crowd* (1957); and that "Riddle" was in turn a reference to another town created by turn of the century phonograph star Cal Stewart in his "Uncle Josh" records. Excavating these layers of reference will help to situate both Haynes' film and Dylan's work in a larger history of American media, popular recording and mythic space.

JEFF SMITH

Bridging the Gap: Reconsidering the Border Between Diegetic and Nondiegetic Music in Film

This paper offers an alternative model for conceptualizing the boundary between diegetic and nondiegetic music in film. Most attempts to explain this phenomenon falter because they take this distinction to be solely an effect of a film's narration and focus largely on the spectator's apprehension of music's diegetic or nondiegetic status. Instead, concepts like Robynn Stillwell's "fantastical gap," for example, might be viewed more productively through a lens that combines three interrelated, but nonetheless theoretically separable issues: the music's relation to narrative space, the film narration's self-consciousness and communicativeness, and the music's aural fidelity. To illustrate the utility of a model that considers all three of these as factors in determining music's status with respect to narrative space, my paper will advance three supporting claims. First, I will argue that instances in which music becomes "detached" from its source function as "spatially displaced sound." Second, I will argue that the manipulation of music's aural fidelity is not in itself enough to shift its status from diegetic to nondiegetic. Lastly, I also will argue that the spectator's uncertainty about music's spatial status can be an effect of the narration momentarily suppressing information about the imputed source of music within the diegesis

JUSTIN SMITH

Come on let the Goodtimes roll (Or how Puttnam went pop in the 1970s): The rise of the cross-over market and the origins of 'MTV' aesthetics.

For 20 years, while rock has been establishing itself as the contemporary music form of the second half of this century, film-makers have continued to view it with suspicion and not a little distaste. Journalist and screenwriter, Ray Connolly, expressed the frustrations of many in the British music industry at the film

trade's lack of ambition in the buoyant, post-1960s youth market. The 1970s saw pop's fictional adventures variously as introspective and traumatised (*Tommy*), flamboyant and nostalgic (*Stardust*, *Flame*, *Grease*), alienated and cultish (*The Man Who Fell to Earth*, *Quadrophenia*) or kitsch and camp (*The Rocky Horror Picture Show*, *Saturday Night Fever*). Never a consistent or sustained body of work, the music film of the 1970s might best be seen as a feral breed, the illegitimate progeny of unlikely alliances between budding film producers (David Puttnam, Sandy Lieberson, Michael White) and speculative music moguls (Robert Stigwood, Lou Adler). Yet in the hands of directors as accomplished as Nic Roeg, as daring as Ken Russell, or as untried as Franc Roddam, Jim Sharman and Claude Whatham, these films transformed the pop narrative in ways which anticipated, stylistically, the video age and the MTV generation. Meanwhile, the star image of the pop performer was both exalted and exploited as never before. This paper considers, as case studies, the David Essex films *That'll Be The Day* (1973) and its sequel *Stardust* (1974).

PHILIPPA SMITH

“Speak, Memory”: Sound as Speech-Act in Jia Zhangke's *Xiao Wu* (1998)

The films of China's most celebrated Sixth Generation director, Jia Zhangke, chart the rapid transformations that have taken place in Chinese society over the last three decades. Rather than depicting the success stories of China's transformation, however, these films focus on characters on the periphery of social and economic change. Arguing for a culture that should be “teeming with unofficial memories,” Jia Zhangke's films go some way to creating a polyphonic space in which hitherto occluded voices may be heard. This paper will discuss the interaction of sound and image in *Xiao Wu* (1998), drawing on Robert Stam's discussion of the “polyphonic potentiality” of cinema. Providing a sense of the dense layering of competing discourses in reform-era China, this film is at times incredibly noisy, as ambient sounds – of diegetic Canto-pop, local opera, snatched moments of movie soundtracks, traffic noise, television and radio broadcasts frequently conflict with the image as they drown out the dialogue. This frequent formal disjuncture between sound and image creates a sense of divergent temporalities which problematises the “official” historicist narrative of time as linear progression. Drawing on Bliss Cua Lim's discussion of haunting as historical allegory and Vivian Sobchack's notion of the “persistence of history” and on Gilles Deleuze's notion of the “speech-act” as collective enunciation, this paper will argue that in *Xiao Wu*, sound “haunts” the image destabilising the boundaries of past, present and future, conflating the personal and historical event - thus calling for what Bliss Cua Lim terms, a “radicalised historical consciousness.”

ESTHER SONNET

Figuring the Post-Feminist Maternal: Hollywood and the Contemporary ‘Missing Child’ Cycle

Traversing conventional genre boundaries, the motif of a mother's desperate search for a missing child has appeared in a recent cycle of films - *The Forgotten* (2004), *Flightplan* (2005), *Freedomland* (2006), *Dark Water* (2005) and *Silent Hill* (2006). As these titles suggest, the ‘missing child’ narrative is not confined to one mode but has been located within a variety of generic forms (horror, action thriller, sci-fi, fantasy, social realism). This argues for the compelling ideological value of the motif; yet the specific terms of its contemporary valency are most forcefully registered if this cycle is explored in terms of its figurations of the ‘post-feminist’ maternal. This paper will demonstrate that these cinematic narrations of the disappearance of a child are typified by two features: the isolation of the mother as a single parent, and their enunciation within a mode of the ‘uncanny’. The two aspects, in which a lone mother is confronted by a ‘structure of disbelief’ that questions the very existence of the missing child, combine to articulate interrogations of the contemporary maternal. Through this, I will argue, the cycle engages directly with ‘post-feminist’ issues of female agency, social change in the meaning of motherhood and the retrogressive ‘return’ of essentialist notions of pre-social maternal ‘instinct’.

PETER STANFIELD

Making the Case for Bad Jazz (and Calypso and Bongo Music) in 1950s Juvenile Delinquency Movies

In an aside to his discussion of *Hot Rod Girl* (1956), teen-pic historian Thomas Doherty noted that the jukebox in the teenagers' hangout is playing “bad jazz,” when clearly, it is suggested, their preferred choice of music would be rock n roll. With the benefit of hindsight we know that the hip juvenile delinquent listened to rock n roll (exclusively), and that Jerry Lee Lewis's pyrotechnics at the start of *High School Confidential* or Gene Vincent's street punk's snarl in *Hot Rod Gang* or *The Girl Can't Help It* are the authenticating presence of choice for the post-1960s critic. But this exclusive view ignores the rich

diversity of musical styles and genres that were on display in 1950s teen-pics, not the least of which may have been “bad jazz” or soapy pop music, but west coast cool jazz, doo-wop, be-bop, rhythm and blues in all its variety, also played a part, as did calypso and bongo music. This paper argues for a more inclusive reading of popular music in the teen-pic cycles of the 1950s in order to better understand how film producers sought to attract an audience.

JON STEWART

Soundtracking Joe Meek: A case study in music supervision

Joe Meek was a hugely influential record producer in the early 1960s. Recording from his home studio, Meek’s achievements include the first home-recorded stereo album, the first British band to have a #1 single in the USA, the only instrumental ever to reach #1 in America, four UK #1 singles, and pop’s first openly gay b-side. For a brief period immediately before the breakthrough of The Beatles, Joe Meek was at the centre of the London music scene. He recorded many young session musicians who would later become British rock and pop legends; including Tom Jones, Rod Stewart, David Bowie, Jimmy Page, Ritchie Blackmore, Mitch Mitchell and Chas Hodges (from Chas & Dave). Presenter Jon Stewart is Music Supervisor on the current Joe Meek biopic “Telstar” (Aspiration Films). This is a UK-funded feature movie version of the critically acclaimed West End theatre production of the same name. It features Kevin Spacey among a strong ensemble cast and had significant UK press coverage even during the shoot, including features in *The Independent* and on Jonathan Ross’s *Film 2007*. The presentation will demonstrate how Stewart has aimed to echo Meek’s work in compiling the soundtrack. This paper will explore the process of incorporating new arrangements and remixes of Meek’s own work into the sound track and show how the task of music supervision was both aided and hindered by Joe’s idiosyncratic business practices, and will discuss the challenges faced in of presenting musically authentic recreations of the period on screen.

NEIL SYMINGTON

The Visual Overtures of Saul Bass and Elmer Bernstein

The music of film composer Elmer Bernstein significantly joined forces with Saul Bass’s film title sequences on a mere four occasions: in *The Man with the Golden Arm* (1955), *Walk on the Wild Side* (1962), *Cape Fear* (1991), and *The Age of Innocence* (1993). Despite such rare collaborations, however, the results of their work led to some of the most enduring opening sequences in film history. For instance the two-minute animation for *Golden Arm* which symbolised the agony of a drug-addict emphasized by a dramatic jazz score seemingly spiralling out of control. This paper will introduce the background to Bass and Bernstein’s earliest encounters and highlight how both share similar objectives in their work. For Bass it was about finding a single appropriate image which symbolised plot, character, atmosphere; for Bernstein it was about being a dramatist through music, and telling the story from the inside out. Showing specific examples, this paper will examine the Bass-Bernstein collaborations addressing several points: impact on contemporary audiences (for example in affecting atmosphere and increasing expectations); key themes and imagery in both sound and graphic design; interdependence of the two media; and concluding with a summary of the two artists’ legacy to filmmaking.

ANTONIO JOÃO TEIXEIRA

(Sound)Tracking Radical Political Action in Two Brazilian Films

Sérgio Bianchi’s films *Chronically Unfeasible* and *Should I Kill Them?* are diatribes on the drawbacks of Brazilian society. Because they present characters that emphatically complain of these drawbacks and do not apparently take action (both the corrupt and the righteous ones do not differ in terms of discourse), it is said that the films invite the viewer to do the same, thus easing his/her bad conscience. I argue that both films present a definite proposition of political action instead. My analysis, involving the manipulation of point of view and the ironical use of music – for example, elegant Bossa Nova tunes and operatic arias in scenes depicting the exploitation of the dispossessed –, will try to show that the films side with the righteous and outraged characters. My point is that the films endorse radical political action and are powerful indictments against the injustices of the free market economy and the oppression of native Brazilian populations. Thus, the analysis of music and point of view will hopefully challenge the view that Bianchi’s films are nihilistic and that Brazil as a nation is a cul-de-sac

PAUL THÉBERGE

Music, Magic, and Technology: Metropolis as Sound Cinema

Responses to Fritz Lang's *Metropolis* (1927) have been complicated by the fact that the film exists in so many different versions: butchered by Hollywood studios, it has proved impossible to restore the film to its original state. Not surprisingly, critical interpretations of the film have varied depending, in part, on the particular version under examination. Almost uniformly, however, analysis has emphasized visual aspects of the film. A recent restoration (Kino, 2002) that includes the original score composed by Gottfried Huppertz calls into question a number of conventional interpretations of the film, in particular, the role played by technology within the narrative: marked by an unusual degree of fascination with technology, imparted by the quality of the score, certain key scenes within the film demand reassessment. This paper will examine how Huppertz' score contributes to a more nuanced reading of the role of technology in *Metropolis* and will also compare it to several other musical treatments. Narrative themes found in the various edited versions of the film, generic influences, and historical contexts all have a bearing on how music is used and interpreted in the film, thus raising important questions about the role of music in our understanding of "silent" film.

ROSIE THOMAS

The Voice Divine: Lal-e-Yaman and the transition to sound in Bombay cinema.

India's first sound film, *Alam Ara* (1931), established the paradigm for Bombay cinema's distinctive form, integrating song and dance within melodrama. As this film is now lost, most analyses of India's earliest 'talkies' have focused on the social, devotional and mythological genres, set in a Hindu milieu. In fact quasi-Arabian Nights costume and fantasy melodramas such as *Alam Ara*, with their Islamicate settings and urban Urdu Parsee theatre heritage, were exceedingly popular. *Lal-e-Yaman* (Beloved of Yemen, 1933), JBH Wadia's first sound film, is the earliest surviving example of this genre. Analysis reveals a more complex story about India's transition to sound. Comparing *Lal-e-Yaman* with Wadia's final silent stunt film, *Vantolio* (Whirlwind, 1933), I argue that where *Vantolio* celebrates visuality and the spectacular power of the modern body, *Lal-e-Yaman* is formally structured around an opposition between the aural and the visual, in which the power of the voice – of truth and of god - triumphs over the illusory qualities of the visual. This Islamicate melodrama embodies the potential for a different kind of nationalist modernity from the 'bhakti' devotionals, although by the late 1930s this had been smothered by Hinduising forces which dominated and defined India's cinema and classical music.

SARAH THOMAS

'The 'sound' of Peter Lorre: vocal performance and typecasting in Hollywood cinema and American radio broadcasting.'

An actor's performance is traditionally analysed using predominantly visual terms whereby the actor is considered part of the *mise-en-scène*. Only after the visual has been considered does the audio performance take centre stage. The figure of Peter Lorre conforms to this trend which favours visual over audio elements. Lorre's onscreen appearances were often used as a visual cue to indicate a menacing atmosphere, and his unusual physicality affected the course of his career in Hollywood. Despite Lorre's visual value, his voice also played a significant part in his success as a performer. It was both a key feature of the actor's work and was also an indication of his position within horror iconography, evidenced by impressions of Lorre which reference his vocal patterns to signify psychotic behaviour. As I will explore, a study of the vocal performances of Peter Lorre enables a more accurate understanding of the actor's career as a whole, especially concerning the subject of 'typecasting'. Indeed, a consideration of Lorre's vocal performances in his Warner Bros films of the 1940s suggests that Lorre can be described as 'typecast' through the repetition of a particular vocal performance style, rather than through the characters that he played. In addition, a survey of Lorre's audio performances on American radio during the 1930s to the 1950s also reveals that the persona which appeared to 'typecast' Lorre as the psychotic menace is primarily an audio persona, as it was developed and maintained through the medium of radio rather than the cinema.

BRUNO TOUSSAINT

Sound Design and Mise en Scène: Immersion, sideration and sonic transcendence

Ever since Al Jolson spoke cinema's first audible words, sound has been a driving force in propelling feature film into previously unknown aesthetic and narrative territory. Tati and Bresson's *mise-en-scène* of sound, Coppola and Lucas' holistic conception of sound design integrating dialogue, music, sound effects

and ambiance, David Lynch's own unique approach, and of course spatialization - from Dolby stereo to 5+1, have all contributed to bringing what Kurosawa called the "multiplier effect" between sound and image to new levels. Today, well designed and diffused 3-D sound immerses the public in an amniotic sound bath. Sound design and effects have become so intriguing and powerful they may even draw the public into a state of sideration, transfixed whether by hyper-realism (first 20 minutes of Spielberg's *Saving Private Ryan*) or extra-ordinary sounds (*Aronofsky's Pie*). The future of sound resides in a holographic soundtrack that will not only dance around the public but move through his body and soul. Sonic transcendence will, along with 3-D laser image, set a new stage for public entertainment, spiritual experience, ideological propaganda and artistic achievement.

BOEL ULFSDOTTER

Jazz as Other – On Jazz in Japanese youth films

This paper negotiates the different modes in which Western jazz music was used to situate Japanese youth films in the 1950s and early '60. Beginning with a short historical exposé of Western jazz music in the East, I shall go on to trace the Japanese musical landscape emanating directly from the Hollywood musical tradition through the work of Inoue Umetsugu, the Japanese director who went to Hong Kong to produce Cantonese musical films. I shall then focus on the hit songs which promoted one of Japan's most famous female artist cum film stars, Misora Hibari, and proceed to the more complicated uses of jazz rhythms as a mental reflection of Japanese attitudes towards post-war modernity, youth mentality in general and juvenile delinquency in particular. We shall then see that the jazz music performed before World War Two in for example Shanghai had a radically different cultural impact and purpose, than the uses of the same music form after the war in Japan. The post-war inclusion of Western jazz music in Japanese films was thus closely linked to the Westernization of Japan and was used to reflect upon the changes it brought about in Japanese society.

CAROL VERNALLIS

Soundtracks for the New Cut-up Cinema: Music, Speed and Memory

Film theorists have described a new cinematic mode distant from classical Hollywood film style. David Bordwell calls this aesthetic the "new intensified continuity;" stylistic markers include prowling cameras, wipe-bys, constant reframing, and rapid-fire editing. While some has been written on this new visual style, little has been said about the accompanying soundtracks, even though developments in sonic technology and practices, especially 5.1 surround-sound, have facilitated these changes. I'll point to some local ways that music and sound help structure this new prismatic cinema. For example, these films can showcase a wide variety of musical styles, often mingling American pop music and classical Hollywood scoring with other musical practices at a far remove from these. These films can also include heightened sequences in which lighting, dialogue, gesture, music, and sound effects work musically. I'll spend more time considering the ways Nicholas Cook's analysis of commercials might be adapted to describe the large-scale structures of films like *The Bourne Supremacy*, *Bringing out the Dead*, and *Day Watch*. These recent films possess multiple strands and place the viewer "too close" to characters who do not fully comprehend their predicaments. In the songs and musical interludes, the music reflects the characters' psyches but also provides a birds-eye-view that works to provide large-scale form for highly kaleidoscopic material.

JOÃO LUIZ VIEIRA

Chanchada and the Brazilian Popular Musical

After a brief period of high visibility within its burgeoning internal market, known to Brazilian film historians as the 'Bela Época' (Golden Age), according to Vicente de Paula Araújo, Brazil lost that privilege to Hollywood, which consolidated its domination during and after World War I. For years to come Latin America was to remain a consumer market with Hollywood providing most of its film entertainment. As throughout other countries in the continent, Latin American filmmakers had to wait for the coming of sound in order to create their own national cinemas. Slowly, the 'cinema' came to be equated with classical Hollywood fiction film, posited as a 'universal' language and internalized to some extent by filmmakers, exhibitors, and spectators alike, but not without complex degrees of negotiation and resistance. In the face of foreign domination, the visible presence of Brazilian cinema was guaranteed in the post sound-era mainly by the incessant production of musical comedies – later to be pejoratively known as chanchadas, so far the most popular genre ever produced in Brazil. A derogatory epithet created by hostile mainstream film critics, chanchada refers to a body of films made between 1930s and 1960s

featuring predominantly comic plots interspersed with musical numbers that, with few exceptions, disrupted the coherence and predictability of the narrative world. This paper will discuss the role of sound and the influence of radio—both thematically and aesthetically—for the construction of a national cinema emphasizing the nuanced degrees of negotiation (and resistance) to the hegemonic Hollywood model.

GUIDO VITIELLO

Music and Musicians in Holocaust Cinema

The paper will focus on the thematic uses of music and musicians in Holocaust filmography. Many feature films on the Holocaust revolve around figures of musicians and players. The best known are no doubt Roman Polanski's *The Pianist* (2002) and István Szabó's *Taking Sides* (2001), but music is at the core of other important Holocaust films, namely Daniel Mann's TV-movie *Playing for time* (1980), Claude Lelouch's *Bolero: Dance of Life* (1981), not to mention that there are significant musical subplots in the popular NBC TV-series *Holocaust* (1978) directed by Marvin Chomsky. There are also non-fiction films on the subject, such as Michel Daëron's *Bach in Auschwitz* (2000). The thematic uses of music in Holocaust filmography, I would suggest, show at least three kernels of meaning, variously interwoven and juxtaposed: music as a weapon of spiritual resistance and as last refuge of humanity in the dehumanising context of the camps; music as mockery and humiliation on the part of perpetrators (frequently associated with the concentration camp orchestras created by the Nazis); music as a higher level, universally human, in which victims and perpetrators can find a common language. Largely based on Theodor W. Adorno's reflections on music, Nazism and art after the Holocaust, my analysis will explore the ways cinema has been affected by the ambiguous role of music, at the same time "unredeemable" symbolic core of German national culture, and "redemptive" art form whose non-verbal nature can express the unspeakable of the Holocaust.

MEREDITH C. WARD

Longings Cinematic and Carnal: Goodbye, Dragon Inn and the Erotics of Movie Theatre Sound

Two men meet in a deserted hallway. The event of their meeting is backed by the constant whirring of a fan as the sound of falling rain echoes down the hallway. "This theater is haunted," one man says. Set in a movie theater on the last night before it goes dark forever, Tsai Ming-Liang's 2003 film *Goodbye, Dragon Inn* provides its viewer with a wealth of what early film theorist Bela Balazs termed "detail sounds" or sounds that enhance the already immersive experience of film. Moreover, the soundscape of this film, a film with very little dialogue, drives home a strong connection between the movie theater and its carnal inhabitants. In its last days, the movie theater strongly echoes a desiring but decaying body: rhythmic sounds echo biorhythms, providing a heartbeat and a rush of blood to these decaying spaces. This paper explores the themes of desire, as played through both the cinematic and the carnal, as a guiding concept. It seeks to unite the two in an understanding of desire that is uniquely appropriate to the theater space, with its mixture of desire for both the pristine image and the carnal social interactions permitted by the space. Drawing upon Surrealist literature like Breton's *Nadja* and Louis Aragon's *Paris Peasant*, I here seek to make a connection between their descriptions of the Theatre Moderne and *Goodbye, Dragon Inn*'s soundscape by uniting them as two currents in a common discourse on the erotics of theater space.

ELKE WEISSMANN

Is it Really Bad TV?: American Television Drama in Britain, 1970-2000

In a recent *Guardian* article, Mark Lawson reminded readers of the British contempt towards American imports during the 1970s and 80s, an attitude that is mirrored in the academic literature. Until recently, American imports were often perceived as part of the cultural imperialism of the USA. Even when this was challenged by pointing to active audiences, few disputed the common sense assumption that although American programmes might have better production values they were altogether of lower quality. This paper suggests that it is necessary to take a more differentiated stance towards American imports. By investigating how American imports are used in Britain and how they relate to contemporary British productions, I will show that American imports are actively assimilated as Paul Rixon (2006) argues and, because of rather than despite their commercial background, become part of British public service broadcasting. By revisiting programmes such as *Roots* (ABC, 1977) and *Cagney and Lacey* (CBS, 1982-1988) as well as the less prestigious genre of the prime time serial such as *Dallas* (CBS, 1978-1991), I will show that American imports are an intrinsic part of the British broadcast text and have been consumed by viewers as valuable if alien products. This suggests a more complex relationship of British television to American imports than both the cultural imperialism thesis and many of its challenges propose.

LAUREL WESTRUP

Japanese Zombies Reanimate Rock'n'Roll: The Strange Case of Wild Zero

The Japanese film *Wild Zero* (2000) is ostensibly a cult-oriented zombie flick, complete with UFOs, flesh-eaters galore, and motorcycles with flaming exhaust pipes. However, the film's real statement of purpose comes about ten minutes in, when rockabilly protagonist Ace combats a sleazy, nay-saying rock promoter by screaming, "Rock'n'roll is not over. Rock'n'roll never dies!" In fact, the film's heroes, real Japanese rock band Guitar Wolf (who perform live in the film as well as appearing on the soundtrack) are not as interested in saving the world from zombies as they are in saving rock'n'roll from those who would pronounce it dead. First-time director Tetsuro Takeuchi, known as Mr. MTV in Japan for his illustrious music video career, supports this pursuit in his choice of soundtrack and visual iconography which pay homage to a history of rock'n'roll including not only Elvis, but the Ramones and riot grrrl as well. Fresh off the heels of their album *Jet Generation* (1999), which label Matador deemed the "loudest record ever made," Guitar Wolf's involvement in *Wild Zero* is no fluke. For a Japanese band trying to make it in the anglophile rock industry, *Wild Zero* can be read as an important launching pad in Guitar Wolf's transnational struggle to gain the attention they felt they deserved. I consequently argue that the film, far from a throwaway cult flick, is intended to revive the history of rock'n'roll so that Guitar Wolf might seize their rightful place in this history.

FAYE WOODS

TV is the New Radio: Popular Music and *The O.C.*

Whilst there is a growing body of work on popular music in film, scant attention has been paid to television music. This paper will examine the role of popular music in teen television and suggest it plays an essential role in the genre's expression and affect. Alongside this it will demonstrate the role teen television plays in the dissemination of new music. It will do so by examining *The O.C.* (Fox 2003-7), which has been acknowledged as utilising this music as an integral part of its narrative and aesthetic, as well as launching a range of new music, through the so-called 'O.C Effect'. Through the application of film music theory concepts such as subjective music, leitmotif and 'unheard' score to the show's use of popular music it will demonstrate the genre's 'melodramatic' employment of popular music for emotional affect and narrative support. Alongside this it will argue that the show creates a particular music aesthetic which both supports its narrative viewpoint as well as creating an cutting-edge, indie sensibility for a mainstream, populist soap. Yet at the same time illustrate how the show's ironic tone is smoothed by the emotional resonance of its music, allowing an audience position of both distance and investment, which plays a large part in the show's success. In doing so, this analysis will consider an argument for the music supervisor as a key 'author' in this genre.

JOHN WOODWARD

Music and Universalism in Fatih Akin's *Gegen die Wand*

This paper will deal with Akin's use of music and specifically the collation of Turkish and English music. On the one hand, Cahit's (Birol Ünel) obsession with punk and other forms of English music indicates his cultural and social stance of resistance. On the other hand, the overarching theme of a Turkish narrative song-poem drives the narrative and formulates a certain overarching moral code. I would like to examine how Akin uses these musical codes to indicate a certain universal consciousness and the transnational power of music, and at the same time to orient the film towards the international, European market.

MORGAN WOOLSEY

'I am Norman Bates': Impossible Embodiment and Acoustic Manifestations of the Murderous Maternal in Alfred Hitchcock's *Psycho*

Though much has been written about Bernard Herrmann's score for *Psycho* (Alfred Hitchcock, 1960), little work has been done to understand what the score does apart from startle us, let alone to investigate this music in a wider sonic context. This essay explores the ways sound, music, voice, and maternity function together in *Psycho*. Mother is a harsh vocal presence throughout the film, and in the end her son's psychosis is attributed to her behavior. However, the disembodied, acousmatic qualities of her voice, and the ending of the film present the audience with a paradoxical representation of maternal power. On the one hand, Mother exists as a voice inside Norman's head; she fully occupies this position of discursive interiority to which women are so regularly relegated in film. But on the other hand, she exemplifies what Michel Chion refers to as the acousmatic voice (there's a more specific term he uses...I'm not being

redundant I promise), seeming to escape the diegesis altogether as her voice merges with the nondiegetic musical score and diegetic sound effects. Ultimately, I argue that Mother's story is fiercely articulated on the level of sound, and that that articulation not only adds horror to the disjunctive plot, but embodies the horror of the film as a whole, a horror that hinges on a maternal power film most often seeks to disavow.

GREGORY ZINMAN

Forms of Radiance: Reading *The Joshua Light Show* through the Bauhaus and Paracinema

The members of *The Joshua Light Show* were resident artists at the Fillmore East, a seated rock theater in New York City. The few attempts at historicizing the light show have stressed its relationship to visual music, a synaesthetic project dedicated to the investigation of combined and interpenetrating musical and visual phenomena that can be mapped across various artistic mediums, including painting, music, and film. In this paper, however, I will propose an alternative and parallel history that more directly addresses the light show's relationship to cinema. More specifically, the work of *The Joshua Light Show* can be understood in terms of the writings and practice of László Moholy-Nagy, who explicitly linked his experimental light compositions at the Bauhaus to film. Moholy's embrace of techné as the motor wheel of cinematic innovation was an approach adopted by the Joshua Light Show. Additionally, the Joshua Light Show can be understood as "paracinema." An account of the light show—what the Joshua Light Show's founder Joshua White has called "a fugitive art"—that looks back to the Bauhaus and mines affinities with paracinema's ongoing investigations of the medium will demonstrate a long-standing desire for a cinema that is, as William Moritz's has stated, "a living art work." What's more, such an account will allow us to develop a conceptualization of the Joshua Light Show that extends beyond the group's brief historical moment in order to consider the light show as part of a continuum describing an adventurous and joyful present-tense cinema.