

Sound at SCMS 2015

Alyx Vesey

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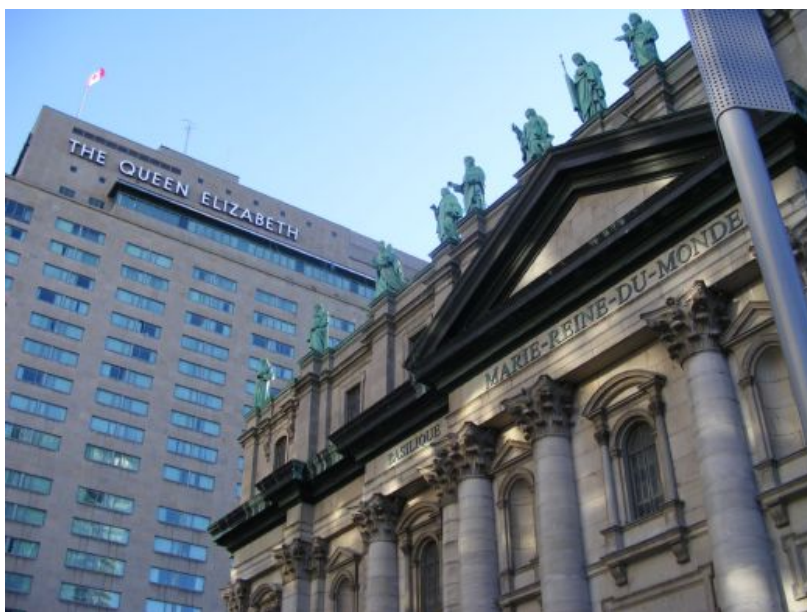
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Abstract

Each March one brave *Sounding Out!* author takes on the task of wading through the catalog of the annual conference of the **Society for Cinema & Media Studies (SCMS)**, to produce a curated guide for scholars interested in sound and its intersection with media.

Keywords

Music (Subfield), Canadian Studies, Conferences, Cultural Studies, History, Live Music



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Each March one brave **Sounding Out!** author takes on the task of wading through the catalog of the annual conference of the **Society for Cinema & Media Studies (SCMS)**, to produce a curated guide for scholars interested in sound and its intersection with media. For several years now, SCMS has been both widening its intellectual scope and becoming one of the primary venues for scholars working in sound, and so making sense of the rich and noisy expansion of the field in this context takes a pretty keen ear.

This year we are extremely happy that that ear belongs to **Alyxandra Vesey** of the University of Wisconsin, Madison. Vesey is not only a leading feminist sound theorist, a radio host, and an editor at our peer website **Antenna**, but she is also one of the people behind the recent special issue of **Velvet Light Trap** on Sound, which is sure to become a landmark in the field in years to come.

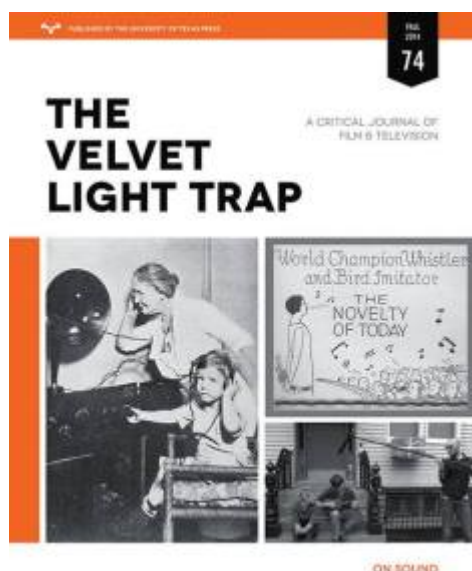
We asked her to begin with some thoughts on what this year's offerings at the Montreal conference (held March 25 to 29) tell us about sound scholarship these days. Some food for thought for conference attendees as they contemplate the best place for an oven-warm Montreal bagel on a cold winter morning, or work up the courage to try out some rusty French in *la belle province* ...

— Special Editor Neil Verma

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In a [recent essay](#) for this site, **Robin James** situated Dove's #SpeakBeautiful Twitter campaign within larger histories of patriarchal conventions that moderate "women's literal and metaphoric voices to control their participation in and affect on society, ensuring that these voices don't disrupt a so-called harmoniously-ordered society" (2015).

That line came back to me as I began assembling a list of relevant panels, workshops, presentations, and events for sound studies scholars at this year's SCMS Conference. Of course, the field of film and media studies has been concerned about the voice since the works of Michel Chion, Kaja Silverman, Michele Hilmes and Roland Barthes, many of whose ideas have been revived in recent years, including in a recent issue of **Velvet Light Trap**, which pursued the voice through a variety of contexts.



But that legacy alone can't explain the diversity of interest in the subject at SCMS this year; Montreal's conference might signal the year of the voice in media studies.

Wednesday's itinerary features "Hearing Voices, Songs, and Speech." The panel is chaired by Kyle Stevens, who will also present research on the functions of voice-over in representations of suicide and women's sexuality. Dolores McElroy's research on Judy Garland, Patrik Sjöberg's exploration of documentaries' dubbing and lip sync practices, and Liz Greene's work on pop music's signification of middle-aged nostalgia rounds out the proceedings. On Saturday, "The Voice in Transition" includes presentations from chair Jennifer Fleeger, Sarah Wright, Tom Whittaker, and Christine Ehrick on opera in Italian film, silent cinema, dubbing in Spanish film, and Niní Marshall's film comedies. "Hear and There: The Politics of Sound" include two compelling presentations: Cassie Blake and Tessa Idlewine's work on female voiceover in theatrical trailers and Allison McCracken's discussion on auditions and essentialism on NBC's *The Voice*.

Heightened interest in podcasting also appears to be symptomatic of interest in the voice. The first day of the conference includes an entire panel on the subject. Chaired by Andrew Bottomley, "Podcasting: A Decade into the Life of a 'New' Medium" includes presentations from Brian Fauteux on podcast aesthetics and satellite radio, Andrew Salvati on historiography in Dan Carlin's *Hardcore History*, and Kelli Marshall on *WTF* host Marc Maron.

However, scholarly inquiry around podcasts may have as much to do with the interest in radio and the medium's extensions online. On Thursday, Doron Galili and Gabriel Paletz will chair "A Paragon of Intermedial Adaptation: *The War of the Worlds* in Radio, Film, and Social Media," exploring the program's long afterlife alongside a co-authored paper by Neil Verma and Jennifer Stoeber and respondent Timothy Corrigan. This event occurs simultaneously with a workshop on radio production cultures chaired by Bottomley and featuring participants Shawn VanCour, Tom McCourt, and David Uskovich. Friday afternoon winds down with a workshop chaired by Jason Loviglio entitled "The Problem of the Radio Canon" that includes Debra Rae Cohen, Bill Kirkpatrick, Kate Lacey, and Elena Razlogova. And on Saturday Jennifer Wang will chair "Fringe Time: Gender and Crossover Programming in the U.S. Radio-TV Transition" with presentations on soap opera's

transitional moment, ethnicity and diet-oriented programming, and discourses around liveness in wrestling from Elana Levine, Jennifer Lynn Jones, and Kate Newbold.

Saturday's radio studies panels also touch on three other areas of interest for sound studies scholars: technological affordances, historical interventions, and identity politics. To that first point, Wednesday includes Tim Anderson's presentation on musicians and the professional economies of social networking and Andrew deWaard's discussion on big data's influence over ownership in the recording industries. Saturday evening's "Stream Engines: Streaming Services and Media Distribution" promises to deliver some compelling original research as well. Jeremy Morris and panel chair Devon Powers will co-present a paper on curation and digital music services. Eric Harvey will explore how streaming services become sites of commerce, an extension of his and Maura Johnston's "[Loose Change](#)" series for Pitchfork.

In terms of historiography, Wednesday's "Music Screens, Music Stars, Music Scenes" is at the top of my list. Chaired by Charlotte Howell, who will also present original research on Atlanta's public access program *The American Show*, the panel includes Kristen Alfaro's work on the Fales Library's nightclubbing collection, Matt Stahl's research on royalty reform for R&B artists in the mid-1980s, and Brad Stiffler's study on *TV Party* and cable access in the 1970s.

Saturday afternoon includes "Historicizing Music and Transmedia" with presentations from Kyle Barnett, Kevin John Bozelka, chair Landon Palmer, and myself on Jazz Age-era media convergence, post-war publishing and recording practices, The Beatles' relationship with United Artists, and playlist production as extensions of feminist activism. During that time, Morgan Sea of Tranzister Radio will also participate in a panel with Alexandra Juhasz on trans women's AIDS media activism. If I could be at two places at once, I would.



This brings us back to questions of identity and how sound signifies larger representational strategies. On Thursday, Jack Curtis Dubowsky chairs "Sound Tracks," which features presentations from Monique Bourdage, Carl Laamanen, and Rembert Hueser about gender and taste on *Playboy after Dark*, *Her* and *acousmètre*, the music of *La Chinoise*, and queer musical signification. I'm also looking forward to seeing Ryan Powell's presentation on "Queer Aurality in Seventies Gay Art

Porn.” Thursday’s panels conclude with “Screening Instability: Genders, Genres, and Soundscapes of Cinematic Modernization in 1960s Mexico,” which includes Brian L. Price’s work on rock ‘n’ roll films in the country, chair Francisco Flores-Cuante’s analysis of masculinities in *Viento Negro*, and Carolyn Fornoff’s discussions on musical interludes. And on Friday, I plan to attend “She Bop on Screen: Girls, Popular Music, and Visual Media” with original research from Mary Kearney, Norma Coates, Morgan Blue, and Diane Pecknold on the gendering of post-war teen media, the Disney Channel and pop girlhood, and tween pop in the public sphere.

Finally, there are a number of special events for sound scholars to enjoy. Those interested in sound’s immersive potential should take time out on Friday night to visit the Satosphere Dome, which harnesses the potential of 360-degree screen projections, complex speaker system, and environmental sound to place visitors within a large-scale work of art. The official meeting of the [Sound Studies Special Interest group \(SSSIG\)](#) is Wednesday, 3/25, from 2-3:45pm in Les Voyageurs, Lobby Level. The official meeting of the [Radio Studies Scholarly Interest Group \(RSSIG\)](#) will be Saturday, 3/28, from 9:00-10:45 pm, in Les Voyageurs 2, Lobby Level. In addition to SIG business, the RSSIG will also share an update from the Radio Preservation Task Force and will host award-Winning *WireTap* producer [Mira Burt-Wintonick](#), who will present ideas on storytelling and sound design in the golden age of podcasting. How do you make your stories stand out in a sea of audio content? What’s different about producing for radio vs. podcasts? How do you create a signature sound? Part listening party, part discussion, this session aims to explore a variety of new sonic trends and possibilities in radio production.



But considerations for the voice also lead us to listen for silences and absences. In that regard, I’m reminded of Neil Verma’s desire “to see future presenters *using* sound in innovative ways to think about objects and events well outside the perimeter of sound studies, drawing experimental modes of listening in to the conference experience and challenging how scholarship itself is fashioned and displayed” at the end of his [“Sound at SCMS 2013”](#) post. This appeal brings to mind Pauline Oliveros’ concept of deep listening, which describes how the music heard in a live or recorded context cannot be reduced to composition without critical attention toward the intersection of producers, listeners, and their shared environment (Rodgers 2010). Such interests seem to influence certain panels’ and participants’ work, particularly “Historicizing Technical Standards and Practices in Film Sound,”

“Sounding the Interactive Documentary: Non-fiction, New Media, and the Problem of Immersion,” and James Deaville’s “Music and Sound in Film Trailers: A Preliminary Ethnographic Study of Producers and Consumers.”

Yet I wonder how we could harness sound as a resource for developing pre-existing scholarly approaches and fields. How might we “use sound” in production and industry studies research not only of radio, but in scholarship around other areas and sectors where the image still has primacy? What can sound teach us about precarity and other bedrock concepts within those discourses?

Furthermore, how can we “use sound” as a political intervention? As a field, we know how to analyze sound for the purposes of academic critique. But sound’s relationship to activism is underrepresented at this conference. I’m heartened by Morgan Sea and Jonathan Sterne’s participation in workshops on trans women’s media activism and disability studies. But I want consideration for how to use sound as resources to challenge institutions and ideologies that advance the violent force of intersectional discrimination, civil rights violations, widening class division, surveillance, eroding labor rights, and geopolitical conflict.

In addition, how can we “use sound” to teach? Wednesday concludes with “[Participatory Pedagogy](#)” a workshop and networking event about issues related to teaching gender and media. How can we use sound not only to enter into discussions amongst ourselves, but as a resource in the classroom?

Nick Couldry [argues](#) that the role of the voice hinges upon the cultural and political value assigned to it, which “involves particular conditions under which voice as a process is effective, and how broader forms of organization may subtly undermine or devalue voice as a process” (2). A number of presentations, panels, and workshops take up the voice as a resource for inquiry. Others will be raising them to ask questions of sound, music, and aurality’s influence in shaping media technologies, texts, representational strategies, and reception practices. And, as always, there are silences and absences we must recognize and address.

Let’s listen. Let’s raise our voices as well.

Alyxandra Vesey is a feminist media scholar who uses industry and production studies approaches to explore the relationship(s) between gender, labor, and music. Her dissertation analyzes identity and music-based intermediary practices in post-network television. Her work has appeared in *Antenna*, *Flow*, *In Media Res*, *The Moving Image*, *Cinema Journal*, *Studies in French Cinema*, and *Saturday Night Live* and *American TV*. She is also an editor for *Antenna* and *The Velvet Light Trap*. As an extension of her scholarship, she is also a contributor to *Bitch Magazine*, a volunteer for *Girls Rock Camp Madison*, and the host of *WSUM 91.7 FM’s “Feminist Music Geek Presents...”*

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“Queen Elizabeth” by Flickr user Robert Anthony Provost, CC BY 2.0

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WEDNESDAY, March 25

Session A 10 – 11:45 a.m.

A11. Sound and Music

Chair: **Michael Baumgartner**, CLEVELAND STATE UNIVERSITY

Ian Kennedy, WAYNE STATE UNIVERSITY, “Visual Music and the Enactive Theory of Musical Perception”

Mark Durrand, SUNY-UNIVERSITY AT BUFFALO, “On Seeing and Hearing in Sergio Leone’s *Once Upon a Time in the West* (1969)”

Summer Kim Lee, NEW YORK UNIVERSITY, “‘Too Much Exposure’: The Paranoia of Race in Gothic

Orientalism”

Michael Baumgartner, CLEVELAND STATE UNIVERSITY, “Expanding the Horizon on Film Music Studies: Jean-Luc Godard’s Use of Music in His Films as a Counter-model to the Music in the Mainstream Film Tradition”

Session C 2:00 – 3:45 p.m.

C1. The Spoilage of America Garbage, Junk, and Audiovisual Noise in US Film and TV

Chair: **Allison Rittmayer**, NORTHWESTERN STATE UNIVERSITY OF LOUISIANA

Michael Rowin, UNIVERSITY OF FLORIDA, “Noise and Spectatorship in Lynch’s Films”

Tania Darlington, SANTA FE COLLEGE, “From Hill Street to Farmington: The Station House as Symbol of Urban Neglect in Television Police Procedurals”

Jacob Agner, UNIVERSITY OF MISSISSIPPI, “Salvaging *The Counselor*: Watching Cormac McCarthy’s Really Trashy Movie”

Allison Rittmayer, NORTHWESTERN STATE UNIVERSITY OF LOUISIANA, “‘Deswamped and Denuded, and Derived’: Some Aspects of the Southern Gothic in Rural Noir Landscapes”

C11. Hearing Voices, Songs, and Speech

Chair: **Kyle Stevens**, BRANDEIS UNIVERSITY

Dolores McElroy, UNIVERSITY OF CALIFORNIA-BERKELEY, “In Extremis: An Inspirational Reading of Judy Garland and *The Man That Got Away*”

Patrik Sjöberg, KARLSTAD UNIVERSITY, “Your Tongue in My Mouth: Lip Synch, Dubbing, Ventriloquism, and the Othering of Voice in Documentary Media”

Liz Greene, DUBLIN CITY UNIVERSITY, “Listening, Singing, and Dancing to Pop Songs in Film: The Sound of Middle-aged Nostalgia”

Kyle Stevens, BRANDEIS UNIVERSITY, “‘I Had No Thoughts at All’: Voice-over, Suicide, and Women’s Sexuality”

Session D 4:00 – 5:45 p.m.

D11. Music Screens, Music Stars, Music Scenes

Chair: **Charlotte Howell**, UNIVERSITY OF TEXAS AT AUSTIN

Kristen Alfaro, NEW YORK UNIVERSITY, “Screens of Punk, Punks of Screen: Video History and the Nightclubbing Collection at the Fales Library, New York University”

Matt Stahl, UNIVERSITY OF WESTERN ONTARIO, “We Have Paid a Price to Sing This Music: Aging R&B Stars’ Struggle for Reparations and Royalty Reform in the US Recording Industry, 1984–2004”

Brad Stiffler, UNIVERSITY OF MINNESOTA, “Anti-antinetwork TV: *TV Party* and the (Un)popular Avantgarde on 1970s Cable Access”

Charlotte Howell, UNIVERSITY OF TEXAS AT AUSTIN, “Symbolic Capital and Cable Access: Production Discourse of *The American Music Show*”

Sponsor: **Sound Studies Scholarly Interest Group**

D18. Podcasting: A Decade into the Life of a “New” Medium

Chair: **Andrew Bottomley**, UNIVERSITY OF WISCONSIN-MADISON

Brian Fauteux, WILFRID LAURIER UNIVERSITY, “Blog Radio: Satellite Radio and the Aesthetics of

Podcasting”

Andrew Salvati, RUTGERS UNIVERSITY, “Podcasting the Past: Historiography and Interactivity in Dan Carlin’s *Hardcore History*”

Kelli Marshall, DEPAUL UNIVERSITY, “Transmedia Storytime with Your Host Marc Maron”

Sponsor: **Radio Studies Scholarly Interest Group**

Session E 6:00 – 7:45 p.m.

E11. Hear and There: The Politics of Sound

Chair: **Allison McCracken**, DEPAUL UNIVERSITY

Jim Knippling, UNIVERSITY OF CINCINNATI, “Vicissitudes of Normativity in Non-diegetic Film Music: 1940–1975”

Tim Bell, INDIANA UNIVERSITY, “White Jazz: Music and Fantasies of English Modernity in *The Avengers* (1961–69)”

Cassie Blake and Tessa Idlewine, ACADEMY FILM ARCHIVE, “Better Seen than Heard: The Anomaly of Female Voiceover in Theatrical Trailers”

Allison McCracken, DEPAUL UNIVERSITY, “Blind Auditions and Vocal Politics: Enacting and Exposing Vocal Essentialism on NBC’s *The Voice*”

Sponsor: **Sound Studies Scholarly Interest Group**

Wednesday Individual Papers of Interest

A5. **Asha Tamirisa**, BROWN UNIVERSITY, “Aurality, Virtuality, and the Feminization of Technological Space in *Her*”

A10. **Lindsay Affleck**, UNIVERSITY OF CALIFORNIA-LOS ANGELES, “‘100 Dollars a Day Plus Expenses’: Richard Diamond as Radio Shamus and Hollywood Telefilm Production”

A17. **Anna Dimitrova**, UNIVERSITY OF PITTSBURGH, “Polyphonic Soundscape in the Dardenne Brothers’ Film *Lorna’s Silence*”

A18. **Tim Anderson**, OLD DOMINION UNIVERSITY, “Time for Brand Practice: Networking Finances and the ‘Social Musician’”

C6. **Kara Fagan**, UNIVERSITY OF IOWA, “Dancing on Ice, Falling out of the Gender Script: Sonja Henie’s 20th Century Fox Musicals and the Feminization of Figure Skating”

Spring-Serenity Duvall, SALEM COLLEGE, “When Gen X Icons Grow Up: Celebrity, Aging, and (Trans) national Canadian Identity in the Careers of Alanis Morissette and Sarah McLachlan”

D5. **Veronica Fitzpatrick**, UNIVERSITY OF PITTSBURGH, “The Also at Work in Every Intended Something: Belief, Belonging, *Sound of My Voice*, *the East*”

D12. **Joseph Pfender**, NEW YORK UNIVERSITY, “The Lifespan of Circuits: Cinematic Experimentalism in the Chaotic Music of Louis and Bebe Barron”

D16. **Rachel Kahn and Marc Rose**, SOLOMON R. GUGGENHEIM MUSEUM AND UNIVERSITY OF PORTSMOUTH, “Music Video Art House: An Auteurist Study of the Music Video Production Company”

E12. **Jing (Jamie) Zhao**, CHINESE UNIVERSITY OF HONG KONG, “Problematizing a ‘Desirable’ Queer Media Culture: A Study of the Chinese Reality Talent Shows *Super Girls*, *The Voice of China*, and *Your Face Sounds Familiar*”

E20. **Andrew deWaard**, University of California-Los Angeles: “New Gatekeeper Same as the Old Gatekeeper: Big Data, Big Content, and the Continued Concentration of Ownership in the Music Industry”



“MetrOoo Montréal” by Flickr user Éole Wind, CC BY-NC-SA 2.0

THURSDAY, March 26

Session F 9:00 – 10:45 a.m.

F11. Composing Narratives: The Role of Music in Film and Television

Chair: **Paula Musegades**, BRANDEIS UNIVERSITY

Paula Musegades, BRANDEIS UNIVERSITY, “The Sounds of Shangri-La: Romantic Exoticism in *Lost Horizon*”

Sheri Chinen Biesen, ROWAN UNIVERSITY, “Blues, Smoke, and Shadows: Jazz in ‘Musical’ Noir Films”

Reba Wissner, MONTCLAIR STATE UNIVERSITY, “‘I Am Big—It’s the Pictures that Got Small’: Franz Waxman’s Scores for the Big and Small Screens: *Sunset Boulevard* (1950) and *The Twilight Zone*’s

‘The Sixteen Millimeter Shrine’ (1959)”

Georgia Luikens, BRANDEIS UNIVERSITY, “Singing Suburbia, Seeing Suburbia: Leonard Bernstein’s *Trouble in Tahiti* and the Operatic Teleplay”

Session G 11:00 a.m. – 12:45 p.m.

G7. A Paragon of Intermedial Adaptation: *The War of the Worlds* in Radio, Film, and Social Media

Chair: **Doron Galili**, STOCKHOLM UNIVERSITY

Co-Chair: **Gabriel Paletz**, PRAGUE FILM SCHOOL

Gabriel Paletz, PRAGUE FILM SCHOOL, “Book to Broadcast and across Media: Orson Welles’s Strategies of Adaptation”

Doron Galili, STOCKHOLM UNIVERSITY, “*War of the Worlds*, Mass Media Panic, and the Coming of Television”

Jennifer Stoeve-Ackerman, SUNY-UNIVERSITY AT BINGHAMTON, “Invading Auditory Practice: On the *War of the Worlds* and #WOTW75”

Respondent: **Timothy Corrigan**, UNIVERSITY OF PENNSYLVANIA

Sponsor: **Radio Studies Scholarly Interest Group**

G12. Sound Tracks

Chair: **Jack Curtis Dubowsky**, ACADEMY OF ART UNIVERSITY

Monique Bourdage, UNIVERSITY OF MICHIGAN, “‘You Don’t Appreciate True Musical Genius’: Negotiating Gender and Musical Taste on *Playboy after Dark*”

Carl Laamanen, OHIO STATE UNIVERSITY, “*Her* and the Technological Acousmètre”

Rembert Hueser, GOETHE UNIVERSITY FRANKFURT, “Easy Listening in Godard’s *La Chinoise*”

Jack Curtis Dubowsky, ACADEMY OF ART UNIVERSITY, “Queer Monster Music”

Sponsor: **Sound Studies Scholarly Interest Group**

G21. Workshop: Sound Work Radio Production Cultures

Chair: **Andrew Bottomley**, UNIVERSITY OF WISCONSIN-MADISON

Workshop Participants:

Shawn VanCour, NEW YORK UNIVERSITY

Tom McCourt, FORDHAM UNIVERSITY

David Uskovich, ST. EDWARD’S UNIVERSITY

Sponsor: **Radio Studies Scholarly Interest Group**

Session H 1:00 – 2:45 p.m.

H12. Historicizing Cinema’s Sounds and Color

Chair: **Andrew Horton**, UNIVERSITY OF OKLAHOMA

Benjamin Wright, UNIVERSITY OF TORONTO, “The House that Zimmer Built: Romantic Minimalism and Group Style in Contemporary Film Music”

Julie Hubbert, UNIVERSITY OF SOUTH CAROLINA, “Records, Repertoire, and Rollerball (1975): The Hi-Fi Movement and the New Hollywood Soundtrack”

John Belton, RUTGERS UNIVERSITY, “Man, God, and Kodachrome: The Beginnings of a Color Vernacular”

Session I 3:00 – 4:45 p.m.

I11. Historicizing Technical Standards and Practices in Film Sound

Chair: **Katherine Quanz**, WILFRID LAURIER UNIVERSITY

Michael Slowik, SAN DIEGO STATE UNIVERSITY, “The Curious Case of Myrna Loy: Voice, Ethnicity, Impersonation, and Early Synchronized Sound Technology”

Eric Dienstfrey, UNIVERSITY OF WISCONSIN-MADISON, “Prints and the New Power Regulations: New Data on the 1938 Academy Curve”

Katherine Quanz, WILFRID LAURIER UNIVERSITY, “The Aesthetic Impact of the National Film Board’s Sound Technology After 1956”

Kevin Donnelly, UNIVERSITY OF SOUTHAMPTON, “Progressive Rock, Technology, and Film in the 1970s”

Sponsor: **Sound Studies Scholarly Interest Group**

Session J 5:00 – 6:45 p.m.

J11. Screening Instability: Genders, Genres, and Soundscapes of Cinematic Modernization in 1960s Mexico

Chair: **Francisco Flores-Cuautle**, WICHITA STATE UNIVERSITY

Brian L. Price, BRIGHAM YOUNG UNIVERSITY, “Rock and Roll Films and the Development of Mexican Counterculture”

Francisco Flores-Cuautle, WICHITA STATE UNIVERSITY, “Hyperbolic Masculinity and Effeminacy in Viento Negro (Dark Wind)”

Carolyn Fornoff, UNIVERSITY OF PENNSYLVANIA, “Musical Interludes in Mexican Melodrama: Crafting a Sonic Space of Exclusion”

Ignacio Sanchez Prado, WASHINGTON UNIVERSITY IN ST. LOUIS, “A Hero and the Monsters of Modernity: Wrestler Cinema as Popular Cosmopolitanism”

Respondent: **Sergio de la Mora**, UNIVERSITY OF CALIFORNIA-DAVIS

Special Event 7:30 p.m.

Wind from the Middle East: An Evening of Music and Film

Location: La Vitrola, 4602 Boulevard Saint-Laurent

The Middle East Caucus presents an evening of entertainment and discussion, featuring a performance by local Montreal musicians **Sam Shalabi** (playing oud) and **Stefan Christoff** (on electric guitar). Following the musical performance, there will be a presentation by **Negar Mottahedeh**, Associate Professor of Literature at Duke University, and author of *Displaced Allegories: Post-Revolutionary Iranian Cinema*. Professor Mottahedeh’s talk is titled “Le Vent Nous Portera: of lovers possessed, times entangled, and bodies carried away,” and will be accompanied by a video projection.

Metro: Station Laurier or a short taxi ride from the conference hotel.

Sponsored By: **Middle East Caucus** and supported by **SCMS**

Thursday Individual Papers of Interest

F6. **Zachary Campbell**, NORTHWESTERN UNIVERSITY, “The Audiovisual Otherwise: Valences of Media as Political Figurations”

F7. **Denise Mok**, UNIVERSITY OF BRITISH COLUMBIA, “Transnational Agencies and Auras: Performance and Star Power in Transatlantic Film Performances in Early Sound Cinema”

F8. **Theo Stojanov**, CONCORDIA UNIVERSITY, “Manufactured Soundscapes: Recycled Media, Sound Archives, Materiality”

G10. **Anupama Kapse**, QUEENS COLLEGE-CUNY, “Autobiographies of Dissent: Memories of Screen Acting in the Early Sound Film”

G11. **Colin Burnett**, WASHINGTON UNIVERSITY IN ST. LOUIS, “The Vernacular of Rhythm: How the Language of Postwar Film Culture Elaborated on a Musical Analogy”

H8. **Jane Stadler**, UNIVERSITY OF QUEENSLAND, “Sonic Disturbance: Film, Phenomenology, and the Threshold of Acoustic Experience”

H11. **Anne Jerslev**, UNIVERSITY OF COPENHAGEN, “David Lynch and Haptic Audio-Visuality in Crazy Clown Time”

H18. **Ryan Powell**, INDIANA UNIVERSITY, “Queer Aurality in Seventies Gay Art Porn”

I4. **James Deaville**, CARLETON UNIVERSITY, “Music and Sound in Film Trailers: A Preliminary Ethnographic Study of Producers and Consumers”

J7. **Katherine Spring**, WILFRID LAURIER UNIVERSITY, “Film Music and Moral Rights in Hollywood’s Early Sound Era”



FRIDAY, March 27

Session K 9:00 – 10:45 a.m.

K22. Dis-locating Sound

Chair: **Lutz Koepnick**, VANDERBILT UNIVERSITY

Co-Chair: **Nora M. Alter**, TEMPLE UNIVERSITY

Nora M. Alter, TEMPLE UNIVERSITY, "Shocking Sounds: Surrealism, Songs, and the Essay Film"

Jennie Hirsh, MARYLAND INSTITUTE COLLEGE OF ART, "Transmissions of Fascism: Advertising Architecture through the Ente Radio Rurale Poster Campaign"

Kenneth White, STANFORD UNIVERSITY, "Reason and Passion: Joyce Wieland, Pierre Vallières, and Cold War North American Avant-garde Cinema"

Lutz Koepnick, VANDERBILT UNIVERSITY, "Sounds without Frontiers, Cinemas without Screens"

Sponsor: **Sound Studies Scholarly Interest Group**

Session M 2:15 – 4:00 p.m.

M2. She Bop on Screen Girls, Popular Music, and Visual Media

Chair: **Diane Pecknold**, UNIVERSITY OF LOUISVILLE

Mary Kearney, UNIVERSITY OF NOTRE DAME, "Getting Girls to Rock: Gendering Rock 'n' Roll in US Teen Media, 1956–1966"

Norma Coates, UNIVERSITY OF WESTERN ONTARIO, "Dangerous Representations: Empowered Teen Girls, the Monkees, and 'The' Monkees"

Morgan Blue, UNIVERSITY OF TEXAS AT AUSTIN, "Disney Channel's Pop Girlhood"

Diane Pecknold, UNIVERSITY OF LOUISVILLE, "Spectral Cityscapes and the Tween Pop Public Sphere"

Sponsor: **Sound Studies Scholarly Interest Group**

M8. Workshop: The Problem of the Radio Canon

Chair: **Jason Loviglio**, UNIVERSITY OF MARYLAND

Workshop Participants:

Debra Rae Cohen, UNIVERSITY OF SOUTH CAROLINA

Bill Kirkpatrick, DENISON UNIVERSITY

Kate Lacey, UNIVERSITY OF SUSSEX

Jason Loviglio, UNIVERSITY OF MARYLAND

Elena Razlogova, CONCORDIA UNIVERSITY

Sponsor: **Radio Studies Scholarly Interest Group**

Special Event 9:00 – 9:30 p.m.

Satosphere: 360-Degree Spherical Screen with 157 Speakers

Location: *Société des Arts et Technologies*, 1201 Boulevard Saint Laurent, 3rd Floor

Channeling the techno-utopianism of Expo 67, the Satosphere Dome is a state-sponsored, permanent environment dedicated to large-scale moving image and sound experimentation. With a screen that is eighteen meters in diameter (that's 60 feet!), you can sit back—or literally lie down—on the couches and ponder a distinct mode of spectatorship, immersion, and art. An experience of audio-visual envelopment not to be missed!

Metro: St Laurent

Directions: From conference hotel—a 15 minute walk from the hotel. Walk east on René-Lévesque and turn left (north) onto Boulevard Saint Laurent.

Sponsor: **Concordia University**

Friday Individual Papers of Interest

K13. **Alan Pike**, EMORY UNIVERSITY, “The Genrefication of Prison Films in the Early Sound Era”

K14. **Thomas Dorey**, YORK UNIVERSITY, “Pop-up Paratext: Film Directors, Music Videos, and Paramediality”

L9. **Eileen Rositzka**, UNIVERSITY OF ST. ANDREWS, “Corpographic Coordinates: *Zero Dark Thirty*, *United 93*, and the Sound of Vision”

L12. **Lilya Kaganovsky**, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN, “Socialist Realist Sound”

M6. **Vanessa Chang**, STANFORD UNIVERSITY, “From Playback to Play: Gestural Invention and Digital Music”

M7. **Michael B. Gillespie**, OHIO UNIVERSITY, “‘Ne me quitte pas’: 9/11, Civic Pop, and Sonic Historiography”



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SATURDAY, March 28

Session N 9:00 – 10:45 a.m.

Meeting

Radio Studies Scholarly Interest Group

Room: Les Voyageurs 2, Lobby Level

N8. The Voice in Translation

Chair: **Jennifer Fleeger**, URSINUS COLLEGE

Sarah Wright, ROYAL HOLLOWAY-UNIVERSITY OF LONDON, "Locating the Voice in Silent Cinema: Pablo Berger's *Blancanieves*"

Jennifer Fleeger, URSINUS COLLEGE, "Tito Schipa, Italian Film Sound, and Opera's Legacy on Screen"

Tom Whittaker, UNIVERSITY OF LIVERPOOL, "'Being' Woody Allen: Dubbing, Vocal Performance, and Stardom in Spanish Film"

Christine Ehrick, UNIVERSITY OF LOUISVILLE, "Voice, Gender, and the Soundscapes of Buenos Aires in the Comedy of Niní Marshall, 1937–1947"

Session O 11:00 a.m. – 12:45 p.m.

O6. The Public Good Goes to Market: North American Public Service Media and the Marketplace in the Digital Convergence Era

Chair: **Christopher Cwynar**, UNIVERSITY OF WISCONSIN-MADISON

Jason Loviglio, UNIVERSITY OF MARYLAND, "NPR Listens: Psychographics, Audience Measurement, and the Privatization of Public Service Radio"

Kyle Conway, UNIVERSITY OF OTTAWA, "Policy beyond the Nation-State; or, Why the French Didn't Watch Canada's *Little Mosque on the Prairie*"

Christopher Cwynar, UNIVERSITY OF WISCONSIN-MADISON, "Social Service Media?: Assessing the CBC and NPR's Engagement with Social Media Platforms"

Respondent: **Laurie Ouellette**, UNIVERSITY OF MINNESOTA

Sponsor: **Radio Studies Scholarly Interest Group**

O11. The Sonic Impact of Scale Local and National Radio in "the 1960s"

Chair: **Darrell Newton**, SALISBURY UNIVERSITY

Josh Glick, YALE UNIVERSITY, "Soundscapes of South Los Angeles: Radio and the Voices of Resistance"

Darrell Newton, SALISBURY UNIVERSITY, "Being of Color in Britain: Identity, 1960s Radio, and West Indian Immigration"

Eleanor Patterson, UNIVERSITY OF WISCONSIN-MADISON, "We Are Not Reviving a Ghost:

Reconfiguring Radio Drama in Post-network Era United States”

Alexander Russo, THE CATHOLIC UNIVERSITY OF AMERICA, “Musical Storytelling to a Fragmented Nation: American Top 40 and Cultural Conflict”

Sponsor: **Radio Studies Scholarly Interest Group**

Session P 1:00 – 2:45 p.m.

P7. Fringe Time: Gender and Crossover Programming in the US Radio-TV Transition

Chair: **Jennifer Wang**, INDEPENDENT SCHOLAR

Elana Levine, UNIVERSITY OF WISCONSIN-MILWAUKEE, “Picturing Soap Opera: Daytime Serials and the Transition from Radio to Television”

Jennifer Wang, INDEPENDENT SCHOLAR, “Resuscitating the Wife Saver: Gender, Genre, and Commercialism in Postwar Broadcasting”

Jennifer Lynn Jones, INDIANA UNIVERSITY, “Signal Size: Gender, Ethnicity, and Diet Episodes in the Radio-TV Transition”

Kate Newbold, NORTHWESTERN UNIVERSITY, “‘Now the Boogie Is Done in Soprano’: Wrestling, Female Audiences, and Discourses of Liveness in the Radio-to-TV Transition in America, 1940–1953”

Sponsor: **Radio Studies Scholarly Interest Group**

P10. Historicizing Music and Transmedia

Chair: **Landon Palmer**, INDIANA UNIVERSITY

Kyle Barnett, BELLARMINE UNIVERSITY, “Popular Music Celebrity, Jazz-age Media Convergence, and Depression-era Transmedia”

Kevin John Bozelka, AUSTIN COLLEGE, “Everything on the Pig but the Squeal: Artist/ Publishers and Recordings in the Post-WWII American Entertainment Industry”

Landon Palmer, INDIANA UNIVERSITY, “All Together Now: The Beatles, United Artists, and Transmedia Conglomeration”

Alyxandra Vesey, UNIVERSITY OF WISCONSIN-MADISON, “Mixing in Feminism: Playlists, Networks, and Counterpublics”

Sponsors: **Radio Studies** and **Sound Studies Scholarly Interest Groups**

P12. Workshop: Trans Women’s Media Activism Digital Interventions and HIV/AIDS

Chair: **Marty Fink**, GEORGIA INSTITUTE OF TECHNOLOGY

Workshop Participants:

Morgan Page, MCGILL UNIVERSITY

Morgan Sea, TRANZISTER RADIO

Bryn Kelly, INDEPENDENT SCHOLAR

Alexandra Juhasz, PITZER COLLEGE

Sponsor: **Media Literacy & Pedagogical Outreach Scholarly Interest Group**

Session Q 3:00 – 4:45 p.m.

Q18. Workshop: Something Good? The Sound of Music at Fifty

Chair: **Desirée Garcia**, Arizona State University

Workshop Participants:

Steven Cohan, SYRACUSE UNIVERSITY

Caryl Flinn, UNIVERSITY OF MICHIGAN

Sean Griffin, SOUTHERN METHODIST UNIVERSITY

Adrienne L. McLean, UNIVERSITY OF TEXAS AT DALLAS

Desirée Garcia, ARIZONA STATE UNIVERSITY

Q22. New Approaches to Music and Film Theory and History

Chair: **Lea Jacobs**, UNIVERSITY OF WISCONSIN-MADISON

James Buhler, UNIVERSITY OF TEXAS AT AUSTIN, "Toward a Theory of the Part-talkie"

Lea Jacobs, UNIVERSITY OF WISCONSIN-MADISON, "Rethinking the Sync: Adorno, Eisler, and Eisenstein"

Jeff Smith, UNIVERSITY OF WISCONSIN-MADISON, "Paying the Piper at Paramount: Budgets, Shooting Schedules, and the Score for *Midnight* (1939)"

Andrew Johnston, NORTH CAROLINA STATE UNIVERSITY, "Chromatic Rhythms and Display Memories"

Q23. Stream Engines: Streaming Services and Media Distribution

Chair: **Devon Powers**, DREXEL UNIVERSITY

Jeremy Morris and Devon Powers, UNIVERSITY OF WISCONSIN-MADISON AND DREXEL UNIVERSITY, "Now Streaming: Control, Content, and Curation in Digital Music Services"

Blake Hallinan, INDIANA UNIVERSITY, "'My Context Is My Query': Algorithmic Flow as Emergent Entertainment Paradigm"

Eric Harvey, WEBER STATE UNIVERSITY, "Listening Like a Platform: The Reorganization and Intensification of Streaming Music Commerce"

Chris Baumann, STOCKHOLM UNIVERSITY, "It's Not TV, It's Netflix: On Streaming Netflix, Technological Obsolescence, and the Cultural Status of a Medium"

Session R 5:00 – 6:45 p.m.

R11. The Acoustic 1930s: Global Film Sound Technique and Aesthetic from Silent to Sound

Chair: **Ling Zhang**, UNIVERSITY OF CHICAGO

Kathryn Kalinak, RHODE ISLAND COLLEGE, "New Means of Enormous Power: Soviet Film Music in the 1930s"

Charles O'Brien, CARLETON UNIVERSITY, "Film Sound and Dubbing Technique"

Jeremy Barham, UNIVERSITY OF SURREY, "When Is a Musical Film Not a Film Musical?: Diegetic and Generic Complexity in Germany's First Sound Films"

Ling Zhang, UNIVERSITY OF CHICAGO, "The Comic Soundscape and Audiovisual Heterogeneity: Yuan Muzhi's *Scenes of City Life* (1935) and *Street Angel* (1937)"

Respondent: **James Lastra**, UNIVERSITY OF CHICAGO

R12. Sounding the Interactive Documentary: Non-fiction, New Media, and the Problem of Immersion

Chair: **Michael Baker**, SHERIDAN COLLEGE

Co-Chair: **Randolph Jordan**, SIMON FRASER UNIVERSITY

Michael Baker, SHERIDAN COLLEGE, "Bear 71, Popular Music, and the Problem of Immersion"

Randolph Jordan, SIMON FRASER UNIVERSITY, “The Soundscapes of Mobile Periodization in Stan Douglas’s iOS app, *Circa 1948*”

Milena Droumeva, SIMON FRASER UNIVERSITY, “Curating Everyday Life: Smartphones and Interactive Documentary as Daily Practice”

Respondent: **Andrew Utterson**, ITHACA COLLEGE

Sponsor: **Documentary Studies Scholarly Interest Group**

Special Event 8:00 – 9:30 p.m.

Experiments in 3D: Norman McLaren

Location: Henry F. Hall Building, Concordia University, 1455 boulevard de Maisonneuve Ouest, Room H-110

Please refer to Montreal vicinity map on page 32 for location. Join us for a screening of four recently restored stereoscopic and stereophonic shorts by renowned Scottish-Canadian animator and experimental filmmaker Norman McLaren. The evening will also feature a new documentary about McLaren’s musical compositions entitled *Norman McLaren: Animated Musician*, with its director Donald McWilliams in attendance. A brief question period will follow the screening with the National Film Board filmmakers, researchers, and McLaren collaborators who formed the restoration team.

Films to be screened in 3D:

Around Is Around, directed by Norman McLaren, 1951 (3D animation)

Now Is the Time, directed by Norman McLaren, 1951 (3D animation)

O Canada, directed by Evelyn Lambart, 1952 (3D animation)

Twirligig, directed by Gretta Ekman, 1952 (3D animation)

Norman McLaren: Animated Musician, directed by Donald McWilliams, 2014 (documentary live action)

Metro: Guy-Concordia

Directions: From the conference hotel—15 minute walk from the hotel. Walk west on René-Lévesque and then turn right on MacKay St. until you come to boulevard de Maisonneuve. The Hall Building will be on the north and west side of de Maisonneuve and MacKay.

Sponsors: **Concordia University, McGill Institute for the Study of Canada, and the National Film Board**

Saturday Individual Papers of Interest

N7. **Yeidy Rivero**, UNIVERSITY OF MICHIGAN, “The Original Miami Sound Machine: The Emergence of Miami as a Production Center for the US and Latin America”

Christopher Westgate, JOHNSON & WALES UNIVERSITY, “Passion Points for Latin@ Pop Music: Heat, Hits, and the Emotion of Economics”

P17. **Ioana Uricaru**, MIDDLEBURY COLLEGE, “No Melo—Music and Minimalism in Recent Romanian Cinema”

Q4. **Andrew Ritchey**, UNIVERSITY OF IOWA, “*Trompe l’oreille*: Dislocations of Sound and Sense in a Partly Québécoise Family of Recorded Sound Works by Michael Snow”

R7. **Kathy Fuller-Seeley**, UNIVERSITY OF TEXAS AT AUSTIN, “Becoming Benny: Jack Benny’s Production of a Radio Comedy Persona, 1932–1936”

Lauren Sklaroff, UNIVERSITY OF SOUTH CAROLINA, “The Hilarious Sophie Tucker: Humor, Womanhood, and the Dynamics of Delivery”

R20. **Victoria Simon**, MCGILL UNIVERSITY, “Anybody Can Be a Musician: Transparency and the Discursive Construction of Touch in Interfaces for Music Composition”



“Montreal skyline from McGill University” by Flickr user slack12, CC BY-NC-ND 2.0

SUNDAY, March 29

Session S 9:00 – 10:45 a.m.

S16. Speaking of Sound: Historical Studies in Sound Practices and Technologies

Chair: **Matthew Perkins**, UNIVERSITY OF CALIFORNIA-LOS ANGELES

Meredith Ward, NORTHWESTERN UNIVERSITY, “The Sound Industry Lays the Golden Egg: Noise, Electroacoustical Research, and the Adjustment to Film Sound”

Casey Long, UNIVERSITY OF WISCONSIN-MADISON, “First Thing I Learned . . . Is When to Say Ain’t: Dialect in 1930s Hollywood”

Jennifer Psujek, WASHINGTON UNIVERSITY IN ST. LOUIS, “‘Free to Do Anything’: Fight Club (1999),

Indiewood, and the Composite Score at the Turn of the Twenty-first Century”

Matthew Perkins, UNIVERSITY OF CALIFORNIA-LOS ANGELES, “Sound Work: The Acquisition of Sound Labor and Division Thereof at Vitaphone and Warner Bros., 1925–1931”

Sponsor: **Sound Studies Scholarly Interest Group**

Session T 11:00 a.m. – 12:45 p.m.

T11. Sound, Technology, and Auditory Knowledge

Chair: **Alejandra Bronfman**, UNIVERSITY OF BRITISH COLUMBIA

Workshop Participants:

Axel Volmar, MCGILL UNIVERSITY

Carolyn Birdsall, UNIVERSITY OF AMSTERDAM

Anthony Enns, DALHOUSIE UNIVERSITY

Alejandra Bronfman, UNIVERSITY OF BRITISH COLUMBIA

Session U 1:00 – 2:45 p.m.

U3. Workshop: What Can Disability Studies Do for Media Studies?

Chair: **Bill Kirkpatrick**, DENISON UNIVERSITY

Workshop Participants:

Elizabeth Ellcessor, INDIANA UNIVERSITY

Mara Mills, NEW YORK UNIVERSITY

Tasha Oren, UNIVERSITY OF WISCONSIN-MILWAUKEE

Jonathan Sterne, MCGILL UNIVERSITY

U12. Music Structures and Affect

Chair: **Britta Hanson**, UNIVERSITY OF SOUTHERN CALIFORNIA

Katherine Reed, UNIVERSITY OF FLORIDA, “Between Grace and Nature: *The Tree of Life*’s Musical Dialogic Process and Formal Structure”

Phoebe Macrossan, UNIVERSITY OF NEW SOUTH WALES, “Constructing *Glee*’s Sung-through Musical Narrative through Spontaneity and Verisimilitude”

Christopher Culp, SUNY-UNIVERSITY AT BUFFALO, “‘This Isn’t Real, but I Just Wanna Feel’: Musicals, Television, and the Queer Ineffable Passage of Time”

Britta Hanson, UNIVERSITY OF SOUTHERN CALIFORNIA, “Music as Rhetoric in Contemporary Documentaries”

U18. Discontinuous Colonial Modernities of Media Film and Radio in British Malaya and Portuguese Southern Africa

Chair: **Peter Bloom**, UNIVERSITY OF CALIFORNIA-SANTA BARBARA

Co-Chair: **Nadine Chan**, UNIVERSITY OF SOUTHERN CALIFORNIA

Ines Cordeiro Dias, UNIVERSITY OF CALIFORNIA-LOS ANGELES, “Discourses of Urban Modernity in Portuguese Colonial Cinema”

Nadine Chan, UNIVERSITY OF SOUTHERN CALIFORNIA, “Cinematic Afterlives: Films of the Malayan Emergency at the Transition from Empire to Independence”

Peter Bloom, UNIVERSITY OF CALIFORNIA-SANTA BARBARA, “Learning the Speech of

Counterinsurgency as National Allegory: BBC Radio and Instructional Propaganda Film during the Malayan Emergency”

Respondent: **Peter Limbrick**, UNIVERSITY OF CALIFORNIA-SANTA CRUZ

Sponsor: **Middle East Caucus** and **Radio Studies Scholarly Interest Group**

Sunday Individual Papers of Interest

T7. **Keir Keightley**, UNIVERSITY OF WESTERN ONTARIO, “Tin Pan Alley Goes Silent: Two Films about the Music Industry in 1919”

T13. **Roger Almendarez**, NORTHWESTERN UNIVERSITY, “Radio Arte—The Formation of a Mediated, Local Latina/o Identity in Chicago’s Pilsen Neighborhood”



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