Music & Movies
National and Transnational Approaches
20th SERCIA Conference in Nijmegen/NL
18-20 Sep. 2014

Program

Thursday, 18 Sep. 2014

1:00-3:00  Registration (1st opportunity) room TvA 4.00.05

12:30  SERCIA Committee Meeting (not public) room E 7.18

3 pm  Welcoming by Prof. Frank Mehring and Melvyn Stokes
       Opening remarks room TvA 4.00.05

3:30  Keynote Lecture 1: room TvA 4.00.05
       Caryl Flinn (University of Michigan in Ann Arbor):
       Broadway and Hollywood Musicals: Shame and Pride

4:30  Coffee Break room E 20.05

5:00  Parallel Workshops
       WS 1 room E 2.70  WS 2 room 20.12
       WS 3 room E 20.05

6:40 pm  Wrap up

7:00 pm  Dinner in downtown Nijmegen / Cultural Events in Nijmegen
**FRIDAY, 19 SEP. 2014**

9:30 am  Keynote Lecture 2: room E 2.50  
**Kathryn Kalinak** (Rhode Island College):  
*Scoring the West: Dimitri Tiomkin and Howard Hawks*

10:30 am  Coffee Break room GN7

11 am  **Parallel Workshops**  
WS 4 room GN2  WS 5 room GN5  
WS 6 room GN7  WS 6b room E 2.66

12:40 pm  Lunch / Radboud Cafeteria “The Refter”  
Registration (2\textsuperscript{nd} opportunity) at “The Refter”

2 pm  **Parallel Workshops**  
WS 7 room E 3.01  WS 8 room E 3.15  
WS 9 room E 1.10  WS 10 room E 3.14

3:40 pm  Coffee Break room E 3.14

4:00 pm  **Parallel Workshop**  
WS 11 room E 3.01  WS 12 room E 3.15  
WS 13 room E 1.10  WS 14 room E 3.14

5:15 pm  Wrap up

5:30  **Conference Dinner** *Het Gerecht* Grotiushuis (Comeniuslaan 2)

7:45 pm  **Cultural Event** (Comeniuslaan 2)  
Frank Mehring: The Soundtrack of Liberation  
(Inaugural Lecture)
8:30  **Soundtrack of Liberation 1944-45 Concert** with solo singers, choirs and singers from the Dutch-German border region, dancers, with Jens Barnieck on Piano.

Reception and Exhibition

10 pm  **End** of cultural event

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**SATURDAY, 20 SEP. 2014**

9:00 am  SERCIA **General Meeting room GN3**

11:00  Coffee break

11:30 am  **Parallel Workshops**  
  WS 15 room GN5  
  WS 16 room GN4  
  WS 17 room GN2  
  WS 18 GN1

1 pm  **Music & Movies: New Approaches Wrap Up and Outlook room GN3**

1:30  **Lunch and Farewells**

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**LEGEND:**

E  refers to the tall tower of the Erasmus building with 20 floors

TvA  refers to Thomas van Aquino Street, which starts at the entrance of the Erasmus building

GN  refers to Gymnasium, which is connected to the Erasmus building via a passage over Heyendaalseweg (Heyendaal Street).
**Music & Movies**

**Workshop Presentations**

**National and Transnational Approaches to Music and Film Genres**

**Genre Conventions and Musial Transgressions: Scoring Horror**  
**WS 7, WS 13**

Chair Workshop 7: David Roche (Université Toulouse 2 Le Mirail)

Menegaldo, Gilles (Université de Poitiers), “Fantastic Effects Through Music from Thirties Classic to Contemporary Horror Films (Universal, Hammer etc.)”

Chambost, Christophe (University of Bordeaux), “Southern Discomfort: Clashing, Rattling, Screaming in *The Texas Chainsaw Massacre* (Tobe Hooper, 1974)”

Carayol, Cecile (University of Rouen, France), “A study of the musical figure of the vampire”

Chair Workshop 13: Stephanie Benson (Bordeaux-Montaigne University)

Bechis, Francesca (Radboud University Nijmegen / University of Bologna), “Music as the fear trigger in Stanley Kubrick’s *The Shining*”

Bayley, Hannah (Keele University), “Rescoring J-Horror: An analysis of transnational adaptation in the music and sound design of *Ju-on* and its remake *The Grudge*”

**Scoring the Future and Alternative Spaces: Science Fiction and Fantasy (Genre)**  
**WS 1**

Chair: Workshop 1: Laszlo Muntean (Radboud University)

Horsey, Joe (Northumbria University), “The Sound of a Pandemic: Immersive Sound Design in *The Last of Us*”

Lawson, Matt (Edge Hill University, UK), “The Music of Middle-Earth: Musical Representations of a Fictional World”

Peiler, Nils Daniel (University of Heidelberg), “Thus Spoke Stanley: The Afterlife of Kubrick’s Second Choice for *2001*”

**Sounds of War and Liberation: Music and Memory in Films on WWII**  
**WS 4**

Chair Workshop 4: Alain J.-J. Cohen (University of California San Diego)
Stokes, Melvyn (University College London) “Music of the Second World War: Richard Addinsell’s Warsaw Concerto”

Mazey, Paul (University of Bristol), “Music and Landscape in British Cinema of the 1940s”

Cross, Robert (University of Kyoto), “Humphrey Jennings’s Use of Music and Sound in his Wartime Documentaries”

Muntean, Laszlo (Radboud University Nijmegen), “Playing in the Ruins of Arnhem: Reenactment and Affect in Theirs is the Glory”

Sounds and Popular Music in the Cinematic Construction of Urbanity WS 8, WS 11

Chair Workshop 8: Julie Assouly (Université d’Artois, Arras)


Del Castello, Andrea (AT Studio – Sulmona), “Dreams have a morning after”: Suburbs of London and Parisian life-style in Philip Saville and Mark Knopfler’s Metroland”

Agar, Bruno (Evry Val d’Essonne University), “Religion and Music in Madonna’s I’m Going to Tell You a Secret Documentary”

Kumpf, Terence (University of Dortmund), “(Trans-)Cultural Passing: The Limits of Tranethnic Aesthetics in Jim Jarmusch’s Ghost Dog”

Chair Workshop 11: Sandeen, Eric (University of Wyoming)

Cross, Robert (University of Kyoto), “Humphrey Jennings’s Use of Music and Sound in his Wartime Documentaries”

Kooijman, Jaap (University of Amsterdam), “Being Beyonce on Screen: The Construction of a Star Persona through Film and Music”

World Music, Ethnic Sounds, and African American Cultures WS 14, WS 17

Chair Workshop 14: Raphaelle Costa de Beauregard (Université de Toulouse II)

Strube, Miriam (Paderborn University), “Unreliable Echoes and Musical Détournements: Filming the Other through Music”

Starfield, Penny (University of Caen), “Music and Musicians in New South African Cinema from Taxi to Soweto to Long Street”

Chair Workshop 17: Penny Starfield (University of Caen)

Paquet-Deyris, Anne-Marie (Paris West University) “Max Steiner’s musical pictures: ‘If you get too decorative, you lose your appeal to the emotions’”

Arsenault, Raymond (University of South Florida, St. Petersburg) and LaFayette, Bernard Jr. (Emory University), “Recapturing the Music and Spirit of the Movement: Freedom Songs and the American Experience Documentary Film Freedom Riders”

The Sonic Architecture of Emotions and Memory

Scoring Techniques and the Sonic Architecture of Emotions WS 5, WS 9

Chair Workshop 5: Dominique Sipiere (University of Paris Ouest Nanterre la Defense)

Audissino, Emilio (University of Southampton), “When the Score Tells More: Music and Connotations in Raiders of the Lost Ark” Frm

Wilson, Laura (University of Manchester), “High Frequencies: À l’intérieur and Otoacoustic Emissions”

Roche, David (Université Toulouse 2 Le Mirail), “Music in the Films of Quentin Tarantino: A Tentative Typology”

Plasseraud, Emmanuel (Université Bordeaux Montaigne), “Tom Waits and Nick Cave in Films: A Comparison”

Chair Workshop 9: Celine Murillo (University of Paris XIII)

Everett, Wendy (University of Bath), “Music and the Architectonics of Cinema”

Michot, Julie (Université du Littoral), “The ‘Perfect Discords’ of Billy Wilder’s Comedy Films”

Benson, Stephanie (Bordeaux-Montaigne University), “An added touch of meaning: Film Music as Add-Aptation”

Barbé-Petit, Francoise (University of Paris-Sorbonne), “Emotions and piercing sounds in Hitchcock Films”

Visual Music, Aesthetic Transgressions, and Complicated Collaborations

Synaesthesia, Visual Music, and Aesthetic Transgressions in Film WS 6b, WS 10

Chair Workshop 6b: Wendy Everett (University of Bath)

Grignard, Eline (University Paris 3 - Sorbonne Nouvelle), “Ornament Sound Experiments (1932-1933): Oskar Fischinger’s visual music”

Israel, Robert (Göteborg University), “Visual Text & Musical Subtext: The Cossacks (1928): Modern Day Scoring of a Silent Film”

Ventura, Marie (University of St Andrews, Scotland), “Honks, Whistles, and Harp: The Transnational Sound of Harpo Marx”

**Chair Workshop 12: Christophe Gelly (Clermont-Ferrand University)**

Beauregard, Raphaëlle Costa de (Université de Toulouse II), “Noise and music vs ‘musak’: the case of The Iron Horse (1924) by John Ford”


Huertas, Juana (University Paris VIII), “Le refus de l’illusion ou la nécessité d’une rupture: l'adaptation filmique de l’opéra Moïse et Aaron de Arnold Schoenberg”

**Creative Collaborations between directors and composers WS 3, WS 18**

**Chair Workshop 3: Isabelle Schmitt-Pitiot (University of Bourgogne in Dijon)**

Assouly, Julie (Université d'Artois, Arras), “Carter Burwell: His contribution to "the Coen Touch"

Sipiere, Dominique (University of Paris Ouest Nanterre la Defense), “Music in Francis Ford Coppola’s Films”

Reichel, A. Elisabeth (University of Basel), “Once More with Feeling: The Emotional and Integrative Functions of Music in John Carney’s Once”

Murillo, Céline (University of Paris XIII), “Jim Jarmusch's holistic approach to film music”

**Chair Workshop 18: Jean-Francois Baillon (University of Bordeaux)**


Grunert, Andrea (University of Applied Science Bochum), “From failed jazz musician to composer: Clint Eastwood, film and music”

Gelly, Christophe (Clermont-Ferrand University), “Music, Memory and Repression in Hitchcock's Vertigo (1958)”
**Classical Music, Musical Theater and Dance in the Medium of Film**

*The Nexus of Classical Music, Concerts, and the Medium of Film WS 6*

**Chair Workshop 6: Christophe Chambost (University of Bordeaux)**

Rietbergen, Pieter J.A.N. (Radboud University Nijmegen), “Epic films and their music before WW II: using the 'classical' canon to enhance the status of the new medium”


Dean, Rob (University of South Wales), “‘Duh-de-de-der-der’: The Cinematic Propagation of Wagner’s Valkyries Meme”

Bittar, Xavier (Paris Ouest Nanterre La Défense), “La représentation de Vivaldi au cinéma à travers une approche anglo-saxonne et une approche française: stéréotypes, romantisme et Romanesque”

**Broadway Musicals, Music Bio-pics, and Dance Movies WS 2, WS 15**

**Chair Workshop 2: Kooijman, Jaap (University of Amsterdam)**

Mous, Linda (Radboud University Nijmegen), “Capturing Broadway on Film”

Davis, Amy M. (University of Hull/UK), “‘Lost in the Middle of In-between’: Songs of Female Adolescence in Disney’s 1960s Live-Action Musicals”

Bonnot, Charles (Université Paris-Diderot/VII), “Multimodality in rock documentaries: musical, visual and verbal discourses”

**Chair Workshop 15: Anne-Marie Paquet-Deyris (Paris West University)**

Baillon, Jean-François (University of Bordeaux), “British Musicals of the 1930s: Entertainment and Melancholy”

Chinita, Fatima (Lisbon Higher Polytechnic Drama and Film School), “A tale of sound and fury signifying everything: tango dance movies as an epitome of meta-cinematic creation” (Saturday)

Schmitt-Pitiot, Isabelle (University of Bourgogne in Dijon) “Let the Sunshine in! The Film Musical in the Age of Aquarius”
Music, Memory, and Operation Market Garden

Special Memory Workshop: Media, Memory and Operation Market Garden Sep. 1944/2014 WS 16 Chair Workshop 16: Frank Mehring (Radboud University)

Hochbruck, Wolfgang (University of Freiburg), “Music to Jump To: A Provisional Look at Reenactments of Operation Market Garden”

Doug McCabe (Ohio University), “The Cornelius Ryan Collection: Media, Memory, and Archiving Operation Market Garden”

Adriaans, Anja (Radboud University), "Memory and Movies: Nuanced Perspectives on the Waal Crossing"

FROM THE BUS STOP TO THE ERASMUS BUILDING AND THE REGISTRATION DESK

Once you get off the bus, at the bus stop Erasmusgebouw (= Erasmus building) you simply have to cross the street, and you will find the building on your left (it is a tower with the logo of Radboud University on it).

The registration desk, where you will have to register on Thursday morning, is located in another building of the campus, namely building number 4 of Thomas van Aquinostraat (which is indicated as TvA 4.00.05 on your program).

With the Erasmus building on your back, you just have to walk straight ahead. While walking you will find the Cultuur Café on your right, and the Study Store on your left. The building is next to the campus copy shop and it can be distinguished by a sort of banner with the number 4 on it.
CHAIRS OF WORKSHOPS: OVERVIEW

Chair Workshop 1: Laszlo Muntean (Radboud University)
Chair Workshop 2: Jaap Kooijman (University of Amsterdam)
Chair Workshop 3: Isabelle Schmitt-Pitiot (University of Bourgogne in Dijon)
Chair Workshop 4: Alain J.-J. Cohen (University of California San Diego)
Chair Workshop 5: Dominique Sipiere (University of Paris Ouest Nanterre la Defense)
Chair Workshop 6: Christophe Chambost (University of Bordeaux)
Chair Workshop 6b: Wendy Everett (University of Bath)
Chair Workshop 7: David Roche (Université Toulouse 2 Le Mirail)
Chair Workshop 8: Julie Assouly (Université d’Artois, Arras)
Chair Workshop 9: Celine Murillo (University of Paris XIII)
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