CALL FOR PAPERS

CFP: Sound Rules: The Gods and Heretics of Scoring and Sound Effects

An area of multiple panels for the 2016 Film & History Conference: “Gods and Heretics”
October 26-30, 2016
The Hilton Milwaukee
Milwaukee, WI (USA)

DEADLINE for abstracts: June 1, 2016

AREA: Sound Rules: The Gods and Heretics of Scoring and Sound Effects

While sound technology is often characterized and applauded for its technological stability and aesthetic uniformity of recording, editing, and dubbing practices in film’s classic era, it is often the industry’s “heretics” – the innovators, rule breakers, and risk takers – who have led film sound to its many advances in the decades that have followed. This area seeks papers that explore the individuals, successes, failures, and controversies that have shaped cinematic sound—both those who adhered to “sound’s rules” and those who challenged them. We are also interested in papers that offer new contexts for understanding the sound technologies and aesthetics through case studies of the radio, television, and music industries, as well as case studies of other national cinemas.

In what ways have “heretical” advances in sound technologies advanced the field? How have sound’s mavericks, heretics, icons, and gatekeepers shaped cinematic and televisual sound as we currently experience it? How might case studies of the history of industry sound practices alter our conceptions of the taken-for-granted of sound? How have “sound rules” (and their challenging) affected the individual genres and the careers of individual artists?

Potential topics might include studies of:

- contracts, patents, copyrights, and related legal issues
- mavericks of sound technology and experimentation
- resisting the economic and industrial constraints sound
- independent recording studios and post-production facilities
- innovations in operettas, musicals, and sound-specific genres
- taboos and icons in vocal performance and styles of singing for a recording
- noise, distortion, stereo, and other challenges to acoustics
- archival decisions – what is preserved and what is lost?
- sound manuals and trade journals as standard setters and challengers
- maintaining and challenging “best practice” techniques
- overlooked stylistic experiments both in and out of Hollywood

Proposals for complete panels (three related presentations) are also welcome, but they must include an abstract and contact information, including an e-mail address, for each presenter. For updates and registration information about the upcoming meeting, see the Film & History website (www.filmandhistory.org).
Please e-mail your 200-word proposal by 1 June 2016, to the area chair:

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