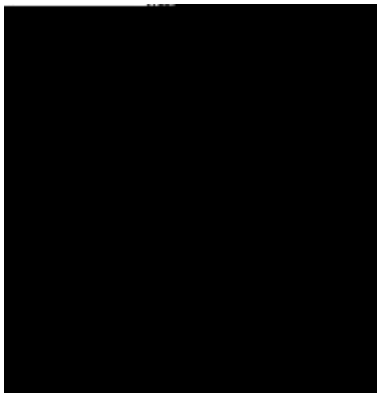

11.45am – 1pm **Early Musical Practices**

Ian Christie (Birkbeck, University of London), ‘Motivated Music’: the Evidence for A

longer programmes meant fewer shows; such theatres could hardly hope to compete with those in the urban centres. Consequently, these changes

enforce the same restrictions. My paper will attempt to assess the extent to

fledgling sound-film companies, in order to chart the meteoric rise and fall of

films, but also places practice in a broader economic context, reflecting the changing fortunes of the areas within which cinemas operated and the financial circumstances of individual enterprises. The paper pays particular attention to the practice of ‘talking to’ pictures by elocutionists, a mode of presentation

David Neumeyer (University of Texas at Austin), The Development of Dialogue Underscoring in Sound Films in the Early 1930s

Dialogue underscoring (background music playing while characters speak) represented a special problem for early sound film in both technological and aesthetic aspects. Although it might seem obvious that the issues were unique to sound film (since silent-film exhibition of course did not include recorded speech), in fact the situation is considerably more complicated and the relation between silent-film and early sound-film practices considerably richer than one might expect.

This paper is forthcoming in *Current Musicology*

ed melodrama as the source of film composer Max
g musical accompaniment under dialogue scenes, the method
of which he was a pioneer (in films from 1932-35) and

These short films show performers confronting a new audio-visual medium and trying to mould their performances accordingly. Elen is trying to adapt his performance to 00055emand that he stayin frame. Tauber does not have this problem being seated at a piano; yet, his 000atrical style jars with 0005film-oriented acting of 0005rest of 0005cast. Keller courageously directs some of her singing to camera, but has trouble keeping to exactly 0005same movements in different takes, 00us creating continuity problems for the editor. We also see how 0005authority and control of 0005performer, as well as that of 0005 audience, has been eroded in 000 new medium.5

Vanessa Toulmin (National Fairground Archive, University of Sheffield), Music in Mitchell and Kenyon Shows5

The5relationship between 0he 'local film' and th055iss0mination early film has been highlighted by th05Mitchell & Kenyon Collection. This paper will 5emonstrate how 0hese local links were