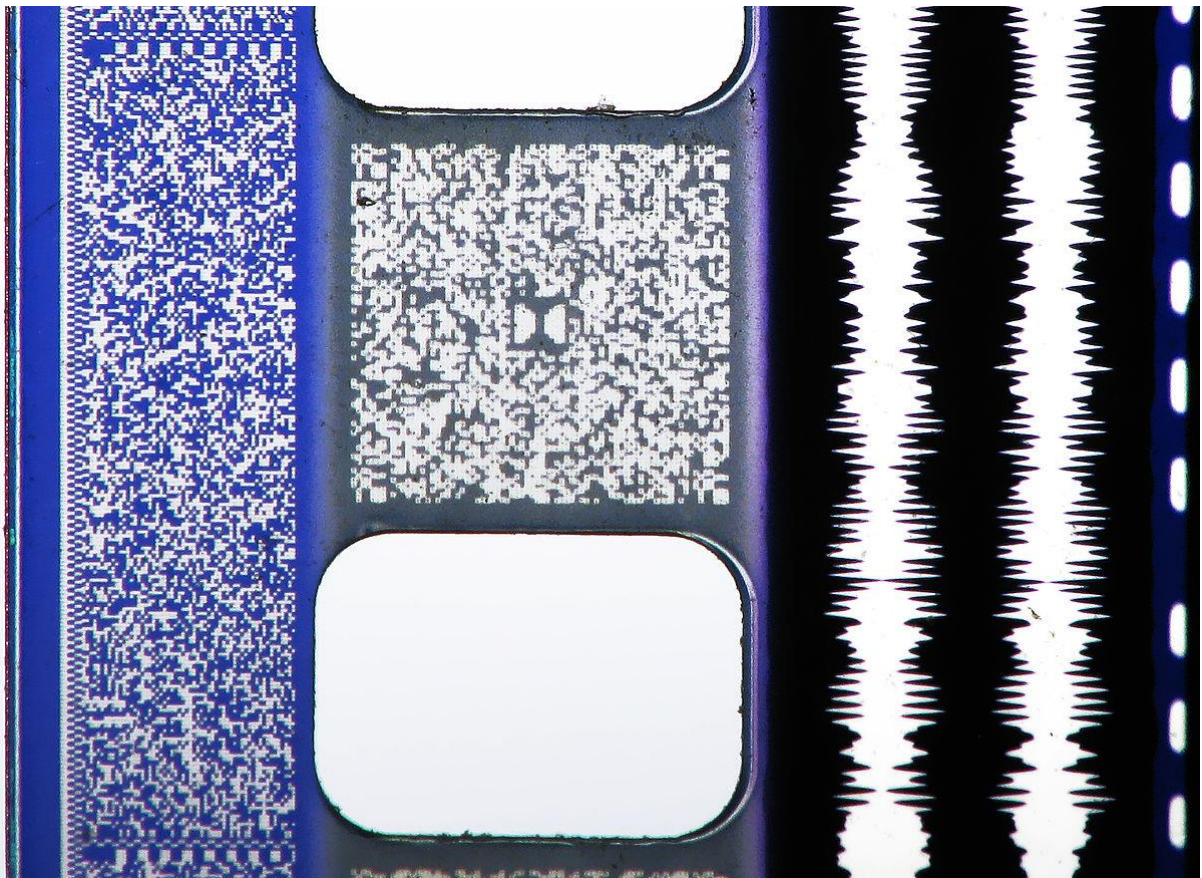# SOUND-TRACKING MELBOURNE

12-13 June 2018

https://melbournescreenstudies.wordpress.com/

SOUND-TRACKING MELBOURNE

Welcome to the Sound-tracking Melbourne Symposium presented by the Melbourne Screen Studies Group, an initiative of Deakin University, RMIT University, Monash University, Swinburne University of Technology, La Trobe University and the University of Melbourne.

While it is recognised that screen media form the connective tissue of Melbourne's artistic and cultural life, Sound-Tracking Melbourne will explore the importance of sound to the way the moving image is brought to life.

Sound-Tracking Melbourne not only intends to give due critical and creative weight to the interlocking dimensions of sound design found in Melbourne screen culture, but to address the lack of sustained scholarship on the ways in which the city and its environs are imagined and brought to life on screen through particular 'tracking' soundscapes, from music videos to audiovisual art installations, and from film and TV to games and documentary.

Following the successful Screening Melbourne Symposium in 2017, Sound-Tracking Melbourne is both a recognition of the importance of sound to moving image culture and an intervention – asking delegates to hear and see sound in newly important ways.
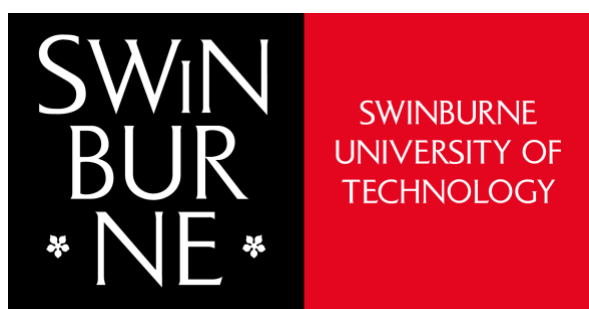

Boys in The Trees **(director: Nicholas Verso, composer: Darrin Verhagen, 2016).**

UNIVERSITY AFFILIATIONS

Screening Melbourne is organised by the cross-institutional
Melbourne Screen Studies Group, and in association with:

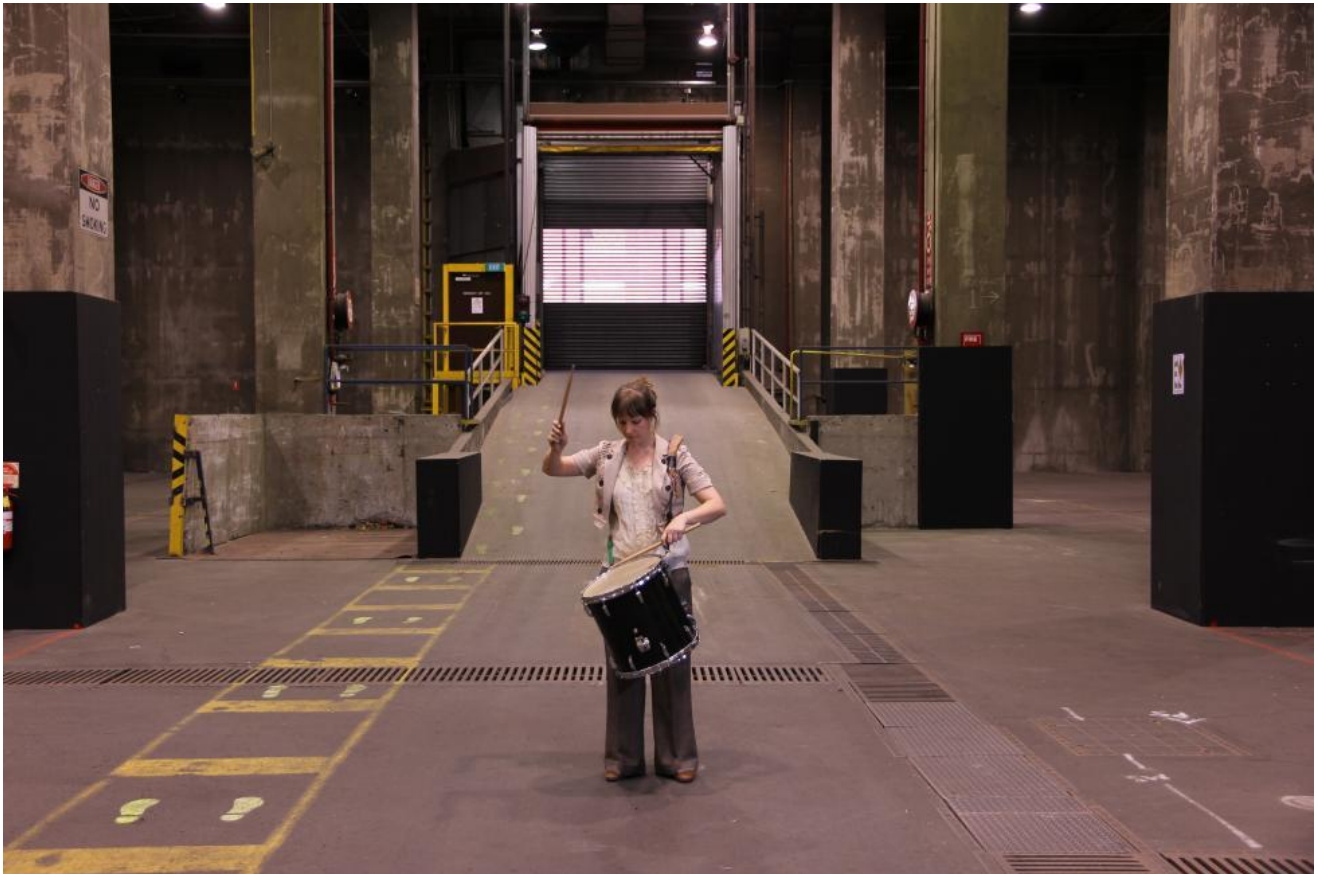**SCREENING MELBOURNE ORGANISERS**

Organising Committee:

Jessica Balanzategui (Swinburne University), David Chesworth (Monash University), Toija Cinque

(Deakin University), Adrian Danks (RMIT University), Glen Donnar (RMIT University), Claire Perkins (Monash University), Sean Redmond (Deakin University)

Conference Program and Schedule:

Glen Donnar, Jessica Balanzategui

"**We are printers too" (2013)** *Melbourne Now: colour film transferred to HD video, sound, 16 min. Collection of the artists © David Chesworth and Sonia Leber, courtesy Fehily Contemporary, Melbourne.*

Sound-Tracking Melbourne Symposium: Schedule

Tuesday 12 June – Wednesday 13 June

RMIT University, Swanston Academic Building

445 Swanston St, Melbourne

Tuesday 12 June – Bldg 80.01.02 (Cinema)
6:00 – 8:30pm Special Screening of *Boy in the Trees* without dialogue Followed by a conversation with director Nick Verso and composer Darrin Verhagen about the film's AACTA-nominated score
Wednesday 13 June – Bldg 80.05.12
9:00am – 10:15am Keynote: Emily Siddons (Museums Victoria) "The Sound of Space"
10:15am – 11:30 am Tessa Dwyer: "Mother Tongue: Migrant Melbourne, Home Movies and Accented Voice" Chris Henschke: "Echoes of the Machines" John Cumming: "Sounds from a garage-film"
15 minute coffee break
11:45am – 1:00pm Samuel Whiting: "'Cruising the Streets of Collingwood': the audiovisual (myth)-making of a music scene" Nick Moore: "The unbridling of Melbourne through music video" Adrian Danks: "'At the Chat 'n' Chew': Dave Graney, Stephen Cummings, Warren Oates and the Cinematic Re-imagination of Melbourne"

Lunch: 1:00-2:00pm
2:00 – 2:45pm Nick Verso and Darrin Verhagen: How musical experiences in 1990s Melbourne shaped the sonic development of the *Boys in the Trees* soundtrack – a conversation
2:45 – 4:00pm Djoymi Baker: "*Mad Max* and *Predestination*: Uncanny Sounds of Known Places" Diana Sandars: "The Soundtrack of Melbourne's Outcast Children: *Malcolm* and *Mary and Max*" Brett Farmer: "And the Band Played On: Film Music and the Apocalyptic (post)Hollywood Imaginary of *On the Beach*"
15 minute coffee break
4:15 – 5:30pm Phil Edwards: "The Field Recordings of Tony Woods" Sonia Leber and David Chesworth: Sound Tracking the City in the artworks of Sonia Leber and David Chesworth
5:30 – 6:00pm Dan Golding and Andrew Pogson : "Performing film music live: the symphony, film music, and Melbourne – A conversation"
6:00 – 8:00pm: Closing reception – Captain Melville (34 Franklin St)

The <u>Melbourne Screen Studies Group</u> and the *Sound-Tracking Melbourne* Symposium proudly present a free public screening of

**Tuesday 12 June, 6.00 – 8.30pm
RMIT University, Swanston Academic Building
Bldg 80.01.02 (Cinema)**

Boys in the Trees (2016) made its world premiere at the 73rd Venice International Film Festival before screening at festivals including Toronto, Busan, Sitges and winning Best Feature at the Austin Film Festival. The film was nominated for a 2016 <u>AACTA Award for Best Original Music Score</u>.

The screening (courtesy of <u>Mushroom Pictures</u>) will be followed by a conversation with director **Nick Verso** and composer **Darrin Verhagen** about the film's score and soundtrack.

Note: The film will screen <u>without</u> dialogue to focus on its score and soundtrack. While we recommend that attendees see the film prior to the screening this is not essential – a full synopsis will be available**.**

Nicholas Verso is a filmmaker, AV Designer and DJ. His television and short film work includes directing the Emmy award-winning *Nowhere Boys*, *Hugo* (winner of the Grand Prize for Fantasy at the Rhode Island International Film Festival) and *The Last Time I Saw Richard* (winner of Best Short Film at the 2014 AACTA Awards and Best Emerging Filmmaker at MQFF). *Boys in the Trees* is his debut feature film.

Darrin Verhagen is an award-winning soundtrack composer and sound designer. He has released a variety of albums under his own name, as well as a range of pseudonyms. He is also a Senior Lecturer in the Sound Design stream of Digital Media and the director of the Audiokientic Experiments Lab at RMIT University.

Keynote presentation

The sound of space
Emily Siddons, Producer of Exhibitions at Museums Victoria

Through examination of my own practice and others, I will explore how sound is transforming our engagement with and use of space, and how in turn our relationship to sound itself is changing. Using sound as a tool for urban intervention, I will demonstrate how we can draw attention to the sound of the space we inhabit, and how we can harness sound as a mode of critical enquiry. Drawing on recent curatorial projects such as *If the City Could Speak,* I will show how a listening mode of examination can be enabled that uncovers the hidden stories of a place, using open source data, data sonification and a re-scoring of the soundtracks found in our everyday environments. I will also examine the ways in which sound and the techniques used to create sound can be employed as frameworks or curatorial methodologies through which the deeper ideas and language communicated through sound and listening can be explored. As the transformative potential of sound and its ability to alter our engagement with space gains critical attention, museums are beginning to look beyond traditional exhibitions to the potential of sound in shaping 'experiences'. Through sound we can create an immediate and affective moment that engages the senses to create new narratives and ways of storytelling, which I will illustrate through key experiences at Museums Victoria and the National Gallery of Victoria.

Biography

Emily Siddons is a Producer of Exhibitions at Museums Victoria, where she leads the creative development of major exhibitions and experiences across the museum's three sites. She specialises in curating and producing contemporary art, sound art, performance and diverse experiences, integrating the latest forms of emerging technologies. She has extensive knowledge of audience engagement strategies and is known for creating experimental and engaging experiences that push the boundaries of museum practice. Emily is an Associate Curator with Liquid Architecture, an organisation for artists working with sound, and has held previous positions as Public Programmer at the National Gallery of Victoria, Producer at the Australian Centre for the Moving Image and Programming Manager at the Abbotsford Convent Foundation. She is currently undertaking Postgraduate research at the Victorian College of the Arts uncovering new approaches to curatorial practice.

Delegate Abstracts and Biographies

Wednesday 13 June
10:15am
RMIT University, Building 80, Level 05, Room 12

Mother Tongue: Migrant Melbourne, Home Movies and Accented Voice

Tessa Dwyer, Monash University

In this paper, I take a personal journey through a rather ambitious, dramatised home movie made by my immigrant grandfather in Melbourne in 1957 entitled *Confidentially Yours*, which is held in the National Film and Sound Archives of Australia (NFSA) and currently available on the NFSA YouTube channel. The film has long been a family favourite, constituting one of my grandfather's most complex narratives in a body of work consisting of more than twenty films that together provide a fascinating glimpse into 1950s Melbourne and its migrant Jewish community. It was only recently that I realised the significance of the film for my own research around language and accent on screen. Featuring my mother as narrator, alongside a host of other family members and friends, the film is at once deeply familiar, homely and utterly strange – with my mother's voice almost unrecognisable due to her affected accent that harks back to a time past when Britain's cultural influence in Melbourne and Australia was far more marked than today, and when British 'RP' – or 'received pronunciation' – dominated screen and broadcast media. Through the strange sound of my mother's voice-over narration in *Confidentially Yours*, this paper will reflect upon the significance of voice and accent on screen more broadly – about how language, tongue and tone address the viewer, sense the screen and construct images of identity and place.

Tessa Dwyer is Lecturer in Film and Screen Studies at Monash University and president of *Senses of Cinema* journal. She has published widely on the language politics of screen media, including her monograph *Speaking in Subtitles: Revaluing Screen Translation* (2017). Tessa is also co-editor of *Seeing into Screens: Eye Tracking the Moving Image* (2018) as well as a special issue of videographic journal *[In]Transition* on the 'Poetics of Eye Tracking' (2017) and a themed dossier in *Participations* on 'Un/Social Cinema' (2017).

Echoes in the Machines

Chris Henschke, RMIT University

I have been collecting sounds from industrial areas of Melbourne since 1994. Looking over this mixed archive, I have found a temporal-geographical-material connection between the types of sound and the recording mediums I have used. This ranges from 4 track cassette mixes of W class trams, through hissy late-night DAT tape recordings of the refineries in Altona, clippy minidisc loops of industrial sewing machines in Brunswick, Zoom H1 handy snippets of rare warehouse atmos, and raw data sonifications of the synchrotron in Clayton. The changing recording technologies echo the changing industries of Melbourne. This audio

material chronology will be presented, where possible, in the original formats as a live accompaniment to a discussion between the relationships between the sounds, the media, and the environments they are from.

Chris Henschke is an artist who works with digital and analogue media, sound and light, and high-energy physics. Since the end of the 20th Century, his work has been exhibited internationally. Currently, he is undertaking a Doctorate of Philosophy at Monash University, which includes on-site practice at the European Organisation for Nuclear Research (CERN), Switzerland, as part of the 'art@CMS' collaboration.

Sounds from a garage-film
John Cumming, Deakin University

In this two-screen, screen-sound performance a compendium of recordings made in Melbourne between 1978 and 1982 are unpacked from the dense sound track of a 22-minute 16-millimetre experimental film. *Obsession* (1985) poetically interrogates masculinity and desire through a subjective mind's eye/ear approach to film form and a musique concrète approach to sound design. By eschewing the mimetic use of synchronous sound, dialectical relationships are created within and between the sound and image tracks (after Godard). The archive of sound sources in this presentation include field recordings of Melbourne manufacturing and road traffic, a 1960s General Motors (Melbourne) promotional disc, off-air recordings of Melbourne commercial, classical and evangelical radio and TV drama broadcasts and Melbourne musician Eric Gradman's Man and Machine anthem, *Crime of Passion* (1979, Missing Link). The vernaculars of Immigrant and post-punk Melbourne are present in the accent of first-generation Greek-Australian filmmaker, the late Anna Kannava and a chorus of young males chanting declarations, incantations, existential meditations and verbatim renditions in the dialects of Melbourne's automotive trade. Experimental techniques for directing, performing, recording and manipulating sound with basic analogue tools are examined alongside various modes of audio gathering, including the use of found-sound, appropriated recordings (a la 'scratch video') and significant elements of chance/randomness (after DaDa). These 'hand-made' techniques for repurposing and manipulating sound – including the use of tape loops, tape speed and direction changes, tone-control, re-recording and audio montage – exemplify the uniquely personal 'garage band' ethos of independent film and sound making in 1980s Melbourne.

John Cumming, Senior lecturer in Screen and Design at Deakin University, is a filmmaker and writer. His book *The Films of John Hughes: A history of independent Screen Production* (2014) is published by ATOM. The trilogy of short films –*Obsession, Recognition* and *Sabotage* (1981-85) was completed with assistance from the AFC (now Screen Australia). *Obsession* has featured at international festivals and in retrospectives of Australian Experimental film in Madrid (1994), Melbourne (1996, 2004, 2009), Thessaloniki (2010).

"Cruising the Streets of Collingwood": the audiovisual (myth)-making of a music scene
Samuel Whiting, RMIT University

The relationship between popular music and place has become a dominant stream in the study of popular music. Previous research on popular music and place has focused largely on cities and the relationship between the city, small venues, and the musicians that gig at these venues. Research by Finnegan (1989), Cohen (2013, 1991), Shank (1994), and Bennett (1997) has considered how music scenes form around networks of venues in a geographically specific place, and how these places and spaces influence the music produced. However, music videos, poster art and other visual media all play distinct and important roles in affirming ideas of place and space in music scenes.

This paper will discuss the intersection of popular music, place and space through an analysis of visual media aligned with the music scene of Collingwood (an inner-northern Melbourne suburb) and the narrative that surrounds its venues, specifically the iconic Tote Hotel. Drawing on empirical fieldwork such as interviews and site visits, this paper will discuss how the music scene of Collingwood is recreated and reaffirmed through audio-visual media and texts—from the poster art that covers its streets and venue walls to feature-length documentaries on The Tote and its history. Such media serves to create an idealized narrative around the suburb and its venues, one which is both real and imagined.

Sam Whiting is a musician, researcher, PhD candidate and sessional tutor at RMIT University, Melbourne. His doctoral research focuses on the music scene of Melbourne and its live music ecology, specifically small live music venues. He is a recipient of the Australian Postgraduate Award.

The unbridling of Melbourne through music video
Nick Moore, RMIT University

From the moment music videos first appeared, bands and directors have been taking their cameras to the streets of Melbourne. The scene was set by The Groop's laneways shenanigans for "Sorry" (1967), the Mixtures cycling odyssey in "The Bicycle Song" (1971), AC/DC's flatbed pilgrimage in "Long Way to the Top" (1976) and Skyhooks' rooftop performance of "This is My City" (1976). The indelible connections between Melbourne, music and the moving image were further cemented by feature films like *Pure Shit* (Dering, 1975), *Oz* (Löfvén, 1976), *Hard Knocks* (McLennan, 1980) and *Dogs in Space* (Lowenstein, 1986), but the freedom afforded by the medium of the music video and the continuing work of many veteran and emerging directors has mapped Melbourne with music.

Scant attention has been paid by academia to the representation of the built environment in music video. Melbourne has done service as a venue for authenticating live performance, as the emotive reflection of many psychological states and a playground for the adventures of

both camera and musician. A music video is an unbridled realm of visual wish-fulfilment. Placing the built environment fully at the service of a medium so thoroughly emancipated from the ties that bind other moving image forms has led to some startling and powerful images and has had a deep impact of this city's identity. This paper will weave music videos together into a narrative that populates our streets with fantasy performances, appropriates our buildings, interprets our architecture, both forges and reflects our urban identities and fills our streets with song.

Nick Moore is a professional editor, sessional academic and filmmaker. He was programmer at the Melbourne International Film Festival for two years. Nick is currently researching his PhD on Melbourne's representation in the moving image at RMIT University where has also guest lectured for three years in music video.

"At the Chat 'n' Chew": Dave Graney, Stephen Cummings, Warren Oates and the Cinematic Re-imagination of Melbourne
Adrian Danks, RMIT University

In the late 1980s and early 1990s, two iconic Melbourne musicians and songwriters, Stephen Cummings and Dave Graney, recorded a string of songs exploring their fascination with cinema and attempting to reimagine and restage the city as a "cosmopolitan" place that could accommodate references and allusions to a wide range of international movies, directors and actors including Warren Oates, Eric Rohmer, Jean-Luc Godard, Ava Gardner and Alan Rudolph. For example, Graney's "Warren Oates" (released in 1994) reconfigures Melbourne as an appropriate site to restage the actor's characteristically squalid and down-at-heal exploits, placing him in such seedy and, in many cases, now long-forgotten or renamed places as Spencer Street Station and Swanston Street's Chat 'n' Chew ("a bloodsplattered airways bag at his feet"). Meanwhile, in his "You Jane" trilogy, and in songs such as "Everybody Wants to Get to Heaven But Nobody Wants to Die" (1987), Cummings consciously draws upon and repopulates the milieu of two mid-1980s cult movies directed by Altman protégé, Alan Rudolph: *Choose Me* (1984) and *Trouble in Mind* (1985). Across these songs, Cummings is largely drawn to the urbanity of the art movie, while Graney's fascination lies with the gritty revisionism of the New Hollywood of the late 1960s and 1970s. This paper will explore Graney and Cummings' lyrics and music in relation to particular Melbourne cultural traditions and archaeologies, and will examine the ways in which the re-imagination and restaging of Melbourne in these songs plays with common conceptions and representations of Melbourne as an ordinary, unspectacular and expressly un-cinematic city.

Adrian Danks is Associate Dean, Media, in the School of Media and Communication, RMIT University. He is also co-curator of the Melbourne Cinémathèque, was an editor of *Senses of Cinema*, and is author of the edited collections *A Companion to Robert Altman* (Wiley, 2015) and *American-Australian Cinema* (Palgrave, 2018).

How musical experiences in 1990s Melbourne shaped the sonic development of the *Boys in the Trees* soundtrack – a conversation
Nick Verso, filmmaker and Darrin Verhagen, RMIT University

Nicholas Verso (writer, director, editor) and Darrin Verhagen (composer) discuss the use of score and licensed music in Verso's feature *Boys in the Trees*. Through a close analysis of a few key scenes, they will explore how their respective musical experiences in Melbourne in the 1990's shaped the sonic development of the film's soundtrack.

In so doing, they will examine different soundtrack models - from the traditions of musical proscription which anchor images into meaning whilst synchronizing group emotions, through to more contemporary trends which may more actively foster engagement through ambiguity, uncertainty or a less easily explained relationship with image. They will explore the effect of popular music in the film – both in general as well as in relation to specific option examples. They will also discuss how Verso's background as a DJ informs his writing, song choices, film structure and edits, as well as and how helpful Verhagen's academic obsession with the psychophysiology of aesthetic experience *actually* is when he is sitting down to write a sick tune.

Nicholas Verso is a filmmaker, AV Designer and DJ. His television and short film work includes directing the Emmy award-winning *Nowhere Boys*, *Hugo* (winner of the Grand Prize for Fantasy at the Rhode Island International Film Festival) and *The Last Time I Saw Richard* (winner of Best Short Film at the 2014 AACTA Awards and Best Emerging Filmmaker at MQFF). *Boys in the Trees* is his debut feature film.

Darrin Verhagen is an award-winning soundtrack composer and sound designer. He has released a variety of albums under his own name, as well as a range of pseudonyms. He is also a Senior Lecturer in the Sound Design stream of Digital Media and the director of the Audiokientic Experiments Lab at RMIT University.

Mad Max and *Predestination*: Uncanny sounds of known places

Djoymi Baker, The University of Melbourne

Focusing on two scenes filmed in Melbourne, this paper uses the science fiction films *Mad Max* (George Miller 1979) and *Predestination* (The Spierig Brothers 2014) to examine the role of sound in the subjective 'home movie moment.' Location shooting brings with it subjective responses in audience members that will necessarily differ according to their lived experience. Vivian Sobchack argues that even within a fiction film, an audience member might recognise a familiar location, momentarily pulling them out of a fictional engagement with the screen text and instead facilitating an engagement more aligned with that of a home movie. Given Sobchack's aim to "introduce a phenomenological model of cinematic identification"—one that takes into account such shifts between fiction, documentary and home movie engagement—it is noticeable that she focuses exclusively on the cinematic image in this particular work [1]. Sound is never mentioned. While Sobchack posits a spectator who can shift between modes of identification potentially at any moment, I argue that liminal blurring can occur between modes of engagement, triggered not only by the image, but also sound. It is the familiar and known space that is now scored. It is a familiar echo or footfall upon stone rendered uncanny by its diegetic and sensory reimagining. In *Mad Max* and *Predestination*, the sounds of Melbourne (and the grounds of Melbourne University in particular) facilitate uncanny home movie moments shot through with science fictional estrangement.

1. Sobchack, Vivian. 1999. "Toward a Phenomenology of Nonfictional Film Experience." In: Jane M. Gaines and Michael Renov, *Collecting Visible Evidence*. Minneapolis & New York: University of Minnesota Press, pp. 241-254.

Djoymi Baker is Lecturer in Screen Studies at the University of Melbourne. She is the author of *To Boldly Go: Marketing the Myth of Star Trek* (2018) and co-author of *The Encyclopedia of Epic Films* (2014). Recent work appears in *The Age of Netflix* (2017) and *The New Peplum* (2018).

The Soundtrack of Melbourne's Outcast Children: *Malcolm & Mary and Max*

Diana Susan Sandars, The University of Melbourne

At a visual level *Malcolm* (Nadia Tass 1986) and M*ary and Max* (Adam Elliot 2010) uphold Australian cinema's definition of the suburbs as spaces of "emotional straightjackets", where "non-conformity is tantamount to breaking the law." [1] The 1970s and 1980s inner-suburban Melbourne in these films is a place of banality and imprisonment that begs for imaginative forms of escape. In this paper, I will argue that the distinctive lyrical cadence of Penguin Cafe Orchestra's (PCO) music on the soundtracks of both films define, facilitate and celebrate this escape as a desirable product of a child's imaginary.

Exuberant and mininalist, PCO's musical pieces bypass systems of critical censorship to create a "direct line to the human unconscious"[2] to offer the viewer an immersive sense of wonderment and enchantment with a world defined by the imaginative life of these outcast children. In *Malcolm* the compiled score is comprised of 6 PCO pieces that celebrate the disruption of Melbourne's conservative cultures by the seemingly random and unexpected antics of its autistic central character. In contrast, in *Mary and Max* where the claymation form imbues the PCO soundtrack with a greater significance, this imaginary escape is mitigated by the authorial voice of reason – the sound of the iconic Melbournian, Barry Humphries' voice-of-god narration. The shared use of PCO on the soundtrack in both films creates a lingua franca between Mary and Malcolm, as their imaginative escape pre-empts their literal flights from Melbourne.

1. Enker, Debi. 1994. "Australia and the Australians." In Scott Murray (ed.), *Australian Cinema*, Allen & Unwin, St Leonard's, 25
2. Laing, Heather. 2000. "Emotion by numbers: Music, Song and the Musical." In Bill Marshall and Robynn Stilwell *Musicals: Hollywood and Beyond*. Exeter, England; Portland, OR : Intellect, 7.

Diana Sandars is a lecturer in the School of Culture and Communication at the University of Melbourne, Australia, where she teaches courses in Screen, Gender, New Media, Social Justice and Cultural studies. Diana's current research focus is on the child in screen media.

And the Band Played On: Film Music and the Apocalyptic (Post)Hollywood Imaginary of *On the Beach*

Brett Farmer, Independent Scholar

On the Beach (1959) has assumed an almost mythical status in Australian cinematic history as the time "when Hollywood came to Melbourne" (Davey 2005), but the film might be more appropriately understood as a symptomatic marker of the *demise* of Hollywood. Made by producer-director Stanley Kramer, part of the post-war vanguard of independent entrepreneurs that emerged following the collapse of the Hollywood studio system, *On the Beach* exemplifies the radically changed industrial conditions and economic precarity of 'unit package' production and transnational finance that would come to typify post-classical Hollywood cinema. This anxious 'changing of the guard' is most visible in the film's highly publicised mobilisation of prominent studio-era stars to the decidedly non-Hollywood context of late-fifties Melbourne—represented as the geographic and symbolic 'ends of the earth'— but a traumatic metaphorics of apocalyptic change saturates the text at every level. This paper further explores the fraught industrial-historical contexts of *On the Beach* through a focus on the film's Oscar-nominated musical score. Composed by Ernest Gold, another alumnus of the studio system turned independent contractor, the musical soundtrack for *On the Beach* is notable for its shifts across stylistic registers. With one foot firmly in the familiar Hollywood studio traditions of symphonic romanticism, Gold's score equally breaks into new musical territories of atonal modernism and pop idioms that mark the increasing rupture between classical and post-classical Hollywood.

Davey, Philip R. *When Hollywood Came to Melbourne: The story of the making of Stanley Kramer's 'On the beach'*. Melbourne: P.R. Davey, 2005.

Brett Farmer is an independent scholar living in Melbourne. He is the author of *Spectacular Passions: Cinema, fantasy, gay male spectatorships* (Duke University Press, 2000) and numerous essays in film, media and cultural studies. He is currently working on two new research monographs on, respectively, Thai cinema and the star-director collaborations of Julie Andrews and Blake Edwards.

4:15pm
RMIT University, Building 80, Level 05, Room 12

The Field Recordings of Tony Woods
Phil Edwards, RMIT University

Australian artist Tony Woods played as significant role in Melbourne sound and super-8 culture. Tony, who passed away last year, had an extensive history in visual art as well. As a Harkness Fellowship recipient he worked with fellow artist Brett Whitely in NY in 1968.
After decades of painting he started making super-8 and field recordings of Melbourne in 1992. He continued to make hundreds of hours of Melbourne field recordings until his death in 2017 at the age of 77. He was included in the Experimental Film Festival in 1994 and the Melbourne International Film Festival in 1995 and 1997. IN 1998 he became co-ordinator of the Melbourne Super -8 group which he the closed in 2001, so that he could start the Moving Image Coalition which he coordinated until 2004.

As a trans-disciplinary artist, I had the opportunity to meet and work with Tony on several local recordings and performances. I am in the process of organising the collection of his Melbourne field recordings – there are several hundred hours-for the National Sound and Field Archive and the Victorian State Library. In my presentation, I would like to outline Tony's contribution to the Melbourne Sound Art scene and contextualise these activities in experimental sound to local super-8 and visual art activities. He is an important part of Melbourne's sound history.

Phil Edwards is a multi-disciplinary artist who completed his PhD in sound and music as alternative means to expressing a painting processes and practices. It was titled "Audio CD production in a Contemporary Art Practice." Phil has completed over 60 recordings – field, abstract and improvised with many artists who do not have a traditional art practice. He continues to teach multi-disciplinary art practices in the SOA RMIT.

Sound Tracking the City in the artworks of Sonia Leber and David Chesworth
David Chesworth and Sonia Leber

Sonia Leber and David Chesworth are known for their distinctive installation artworks, using video, sound, architecture, and public participation. Developed through expansive research in places undergoing social change, their works are speculative and archaeological.

David and Sonia will show and discuss four art works each with a different take on sound tracking the city:

We Are Printers Too was created in the old Age Newspaper building in Spencer Street just before its demolition.

Reiterations (Elizabeth Street) is a series of imagined journeys through the city-spaces of Melbourne, Australia. In turn, we follow seven African immigrants who are now living in Melbourne, inhabiting their listening perspectives as they sing and move about the city.

Time mirror is a single shot framed by the stairway entrance to the underground railway, the daily flow of city commuters is unexpectedly halted, revealing an arrangement of arrested people experiencing pure duration.

We The Masters turns public space into a performance space. Visitors are immersed in a soundscape built up from hundreds of personalised, intimate vocalisations of people talking to their animals. The work calls out to passersby: beckoning, coaxing, controlling.

Sonia Leber and **David Chesworth**'s exhibitions include:
Exhibitions include 56th Biennale of Venice (2015); 19th Biennale of Sydney (2014); 'The Score', Ian Potter Museum of Art (2017); 'Looking at me through you', Campbelltown Arts Centre (2017); 'Call of the Avant-Garde: Constructivism and Australian Art', Heide (2017); 'The Real and Other Places', CCP at Photo Shanghai (2017); 'Borders, Barriers, Walls', MUMA, Melbourne (2016); 'Melbourne Now', NGV (2013-14); 'Cooperation Territory', 16thLine Art Gallery, Rostov-on-Don, Russia (2013); and 'Stealing the Senses', Govett-Brewster Gallery, New Zealand (2011).

Leber and Chesworth were awarded the Substation Contemporary Art Prize (2016); Gold Coast Art Prize (2014); and Screengrab International Media Arts Award (2014). Collections include Museum of Modern Art, Warsaw, Poland; Art Gallery of Western Australia; and National Gallery of Victoria.

Performing film music live: the symphony, film music, and Melbourne – A Conversation

Dan Golding, Swinburne University and Andrew Pogson, Melbourne Symphony Orchestra

One of the most visible ways that the sound of cinema forms part of the city is the developing practice of live performance. In Melbourne, the Melbourne Symphony Orchestra has increasingly incorporated live performances of film scores into its yearly programming, with film concerts now forming some of their most successful events. In this talk, Andrew Pogson and Dan Golding (who, as Special Projects Manager at the MSO and a screen researcher at Swinburne both co-host the 'Art of the Score' podcast) will talk about what goes into a live performance and why these events have proven to be so popular among the Melbourne film and music audience. A special focus will be drawn on the MSO's 2015 performance of Nigel Westlake's score for *Babe*, a score that was originally recorded for the film by the MSO.

Dan Golding is a critic, academic, and was from 2014-2017 the director of the Freeplay Independent Games Festival. He holds a PhD from The University of Melbourne and is a Lecturer in Media and Communications at Swinburne University of Technology. He is the co-author of Game Changers: From Minecraft to Misogyny, The Fight for the Future of Videogames (Affirm Press, 2016) and responsible for the music in the 2016 Sony PlayStation 4 game, Push Me Pull You. Dan has been a regular on the RRR radio program Byte Into It, and has appeared on ABC News 24, SBS Television and numerous ABC local radio stations. He also makes YouTube videos about film music, and can be found on Twitter @DanGolding.

Andrew Pogson is a producer, director and jazz musician who has worked in the music industry for over 20 years. He is currently Special Projects Manager at the Melbourne Symphony Orchestra, having programmed shows with artists like Sting, Randy Newman, Tim Minchin and Flight Facilities, along with movie projects like the *Lord of the Rings* trilogy, *Back to the Future*, *Star Trek* and *Raiders of the Lost Ark*. Andrew has also produced and directed many world premieres with the MSO such as *The Doctor Who Symphonic Spectacular*, *Video Games Unplugged*, *Babe in Concert* and *This Gaming Life* with music comedy trio Tripod (where he also hosts their podcast Perfectly Good Podcast). Find him on Twitter @JazzNerd.

Maps and access information

RMIT University

Transport and access

Trams running along Swanston Street include routes 1, 3, 5, 6, 8, 16, 64, 67 and 72, from which you can connect to the train at Melbourne Central or Flinders Street. Visit the [Public Transport Victoria](#) website for more information and connecting services in your area.

No on-campus parking is available for visitors, but numerous commercial car parks are a short walk away. Metered street parking is also available, but note the time limits and clearway restrictions.