

John Kobal

# A HISTORY OF MOVIE MUSICALS



SPRING  
BOOKS

# Gotta Sing Gotta Dance A History Of The

**John Kobal**



## **Gotta Sing Gotta Dance A History Of The:**

**Gotta Sing Gotta Dance** John Kobal,1972

*Gotta sing, gotta dance : a history of music musicals* John Kobal,1983

**Gotta Sing Gotta Dance** John Kobal,1983

**A History of Movie Musicals. Gotta Sing Gotta Dance** John

Kobal,1983 *Gotta sing gotta dance* John Kobal,1967

**A Pictorial History of Film Musical** John Kobal,1972

*Pictorial History of Film Musicals* John Kobal,1983

**The ^ASongs of Hollywood** Philip Furia,Laurie

Patterson,2010-04-07 The Songs of Hollywood tells the story of how songs have been presented in film not just in musicals but in dramatic films as well from the earliest talkies down to the present While most songs have been done as performances by characters portraying singers who thus have a realistic excuse to sing because they are rehearsing or performing for a Broadway show another convention for presenting songs as integral spontaneous expression of what a character feels at a particular dramatic moment gradually emerged in the early 1930s and flourished through the 1950s **The American Film**

**Musical** Rick Altman,1987 On the history of the American musical in cinema **The First Hollywood Musicals** Edwin M.

Bradley,2004-08-25 As Hollywood entered the sound era it was rightly determined that the same public fascinated by the novelty of the talkie would be dazzled by the spectacle of a song and dance film In 1929 and 1930 film musicals became the industry s most lucrative genre until the greedy studios almost killed the genre by glutting the market with too many films that looked and sounded like clones of each other From the classy movies such as Sunnyside Up and Hallelujah to failures such as The Lottery Bride and Howdy Broadway this filmography details 171 early Hollywood musicals Arranged by subgenre backstagers operettas college films and stage derived musical comedies the entries include studio release date cast and credits running time a complete song list any recordings spawned by the film Academy Award nominations and winners and availability on video or laserdisc These data are followed by a plot synopsis including analysis of the film s place in the genre s history Includes over 90 photographs Promoting and Producing Evil Nancy Billias,2011 At the Interface Probing the

Boundaries seeks to encourage and promote cutting edge interdisciplinary and multi disciplinary projects and inquiry By bringing people together from differing contexts disciplines professions and vocations the aim is to engage in conversations that are innovative imaginative and creatively interactive Wild Bill Wellman William Wellman, Jr.,2015-04-07 The

extraordinary life the first of the legendary undercelebrated Hollywood director known in his day as Wild Bill and he was Wellman whose eighty two movies six of them uncredited many of them iconic many of them sharp cold brutal others poetic moving all of them a lesson in close up art ranged from adventure and gangster pictures to comedies aviation romances westerns and searing social dramas Among his iconic pictures the pioneering World War I epic Wings winner of the first Academy Award for best picture Public Enemy the toughest gangster picture of them all Nothing Sacred the original A Star Is Born Beggars of Life The Call of the Wild The Ox Bow Incident Battleground The High and the Mighty David O Selznick called him one of the motion pictures greatest craftsmen Robert Redford described him as feisty independent self taught and

self made He stood his ground and fought his battles for artistic integrity never wavering always clear in his film sense Wellman directed Hollywood s biggest stars for three decades including Clark Gable Gary Cooper Barbara Stanwyck John Wayne Lauren Bacall and Clint Eastwood It was said he directed like a general trying to break out of a beachhead He made pictures with such noted producers as Darryl F Zanuck Nunnally Johnson Jesse Lasky and David O Selznick Here is a revealing boisterous portrait of the handsome tough talking hard drinking uncompromising maverick he called himself a crazy bastard juvenile delinquent professional ice hockey player as a kid World War I flying ace at twenty one in the Lafayette Flying Corps the Lafayette Escadrille crashing more than six planes We only had four instruments none of which worked And no parachutes Greatest goddamn acrobatics you ever saw in your life whose own life story was more adventurous and more unpredictable than anything in the movies Wellman was a wing walking stunt pilot in barnstorming air shows recipient of the Croix de Guerre with two Gold Palm Leaves and five United States citations a bad actor but good studio messenger at Goldwyn Pictures who worked his way up from assistant cutter married to five women among them Marjorie Crawford aviatrix and polo player silent picture star Helene Chadwick and Dorothy Coonan Busby Berkeley dancer actress and mother of his seven children Irene Mayer Selznick daughter of Louis B Mayer called Wellman a terror a shoot up the town fellow trying to be a great big masculine I don t know what David had a real weakness for him I didn t share it Yet she believed enough in Wellman s vision and cowritten script about Hollywood to persuade her husband to produce A Star Is Born which Wellman directed After he took over directing Tarzan Escapes at MGM Wellman went to Louis B Mayer and asked to make another Tarzan picture on his own What are you talking about It s beneath your dignity said Mayer To hell with that said Wellman I haven t got any dignity Now William Wellman Jr drawing on his father s unpublished letters diaries and unfinished memoir gives us the first full portrait of the man boy flyer husband father director artist Here is a portrait of a profoundly American spirit and visionary a man s man who was able to put into cinematic storytelling the most subtle and fulsome of feeling a man feared respected and loved **Singin' in the Rain** Earl J. Hess,Pratibha A. Dabholkar,2009-05-12

There is no movie musical more fun than Singin in the Rain and few that remain as fresh over the years It is a transcendent experience and no one who loves movies can afford to miss it Roger Ebert America s most popular film critic is hardly alone in singing the praises of Singin in the Rain This quintessential American film made in Hollywood s Golden Age showcasing the genius of Gene Kelly and featuring what Ebert calls the most joyous musical sequence ever filmed has inspired love and admiration from fellow critics film scholars and movie buffs worldwide for more than half a century Indeed its reputation continues to grow the American Film Institute now ranks it number 1 on its list of the Greatest Movie Musicals of All Time and number 5 on its list of the Greatest American Films of All Time Echoing the enthusiasm of the film s most devoted fans Earl Hess and Pratibha Dabholkar embrace and illuminate both the film and its reputation Combining lucid prose with meticulous scholarship they provide for the first time the complete inside story of how this classic movie was made marketed

and received They re create the actual movie making experience on the set and behind the scenes and chronicle every step in production from original concept through casting scripting rehearsals filming scoring and editing They then trace its distribution critical reception and enduring reputation The book is brimming with human interest bursting with anecdotes and quotes by and about the film s stars and makers Here are Gene Kelly and Donald O Connor at the top of their form along with Debbie Reynolds and Cyd Charisse in their breakthrough roles Here too are fascinating tidbits about censorship troubles continuity flaws stunt doubles for Kelly voice doubles for cast members the dubbing of taps and genealogy of all the songs Hess and Dabholkar also provide in depth analyses of each of the major song and dance performances including details of everything from the dynamics of Gotta Dance to the physical challenges of the remarkable title number Based on exhaustive research in oral histories studio production records letters memoirs and interviews their book is factually impeccable compulsively readable and indispensable for anyone who loves movies at their absolute best *Designing*

*Hollywood* Christian Esquevin,2023-08-29 Since the 1920s fashion has played a central role in Hollywood As the movie going population consisted largely of women studios made a concerted effort to attract a female audience by foregrounding fashion Magazines featured actresses like Jean Harlow and Joan Crawford bedecked in luxurious gowns selling their glamour as enthusiastically as the film itself Whereas actors and actresses previously wore their own clothing major studios hired costume designers and wardrobe staff to fabricate bespoke costumes for their film stars Designers from a variety of backgrounds including haute couture and art design were offered long term contracts to work on multiple movies Though their work typically went uncredited they were charged with creating an image for each star that would help define an actor both on and off screen The practice of working long term with a single studio disappeared when the studio system began unraveling in the 1950s By the 1970s studios had disbanded their wardrobe departments and auctioned off their costumes and props In *Designing Hollywood Studio Wardrobe in the Golden Age* Christian Esquevin showcases the designers who dressed Hollywood s stars from the late 1910s through the 1960s and the unique symbiosis they developed with their studios in creating iconic looks Studio by studio Esquevin details the careers of designers like Vera West who worked on Universal productions such as *Phantom of the Opera* 1925 *Dracula* 1931 and *Bride of Frankenstein* 1931 William Travilla the talent behind Marilyn Monroe s dresses in *Gentleman Prefer Blondes* 1953 and *The Seven Year Itch* 1955 and Walter Plunkett the Oscar winning designer for film classics like *Gone with the Wind* 1939 and *An American in Paris* 1951 Featuring black and white photographs of leading ladies in their iconic looks as well as captivating original color sketches *Designing Hollywood* takes the reader on a journey from drawing board to silver screen **Hermes Pan** John Franceschina,2012-06-12 Armed with an eighth grade education an inexhaustible imagination and an innate talent for dancing Hermes Pan 1909 1990 was a boy from Tennessee who became the most prolific popular and memorable choreographer of the glory days of the Hollywood musical While he may be most well known for the Fred Astaire Ginger Rogers musicals which he choreographed at RKO film

studios he also created dances at Twentieth Century Fox M G M Paramount and later for television winning both the Oscar and the Emmy for best choreography In *Hermes Pan The Man Who Danced* with Fred Astaire Pan emerges as a man in full an artist inseparable from his works He was a choreographer deeply interested in his dancers personalities and his dances became his way of embracing and understanding the outside world Though his time in a Trappist monastery proved to him that he was more suited to choreography than to life as a monk Pan remained a deeply devout Roman Catholic throughout his creative life a person firmly convinced of the powers of prayer While he was rarely to be seen without several beautiful women at his side it was no secret that Pan was homosexual and even had a life partner As Pan worked at the nexus of the cinema industry s creative circles during the golden age of the film musical this book traces not only Pan s personal life but also the history of the Hollywood musical itself It is a study of Pan who emerges here as a benevolent perfectionist and equally of the stars composers and directors with whom he worked from Astaire and Rogers to Betty Grable Rita Hayworth Elizabeth Taylor Sammy Davis Jr Frank Sinatra Bob Fosse George Gershwin Samuel Goldwyn and countless other luminaries of American popular entertainment Author John Franceschina bases his telling of Pan s life on extensive first hand research into Pan s unpublished correspondence and his own interviews Pan enjoyed one of the most illustrious careers of any Hollywood dance director and because his work also spanned across Broadway and television this book will appeal to readers interested in musical theater history dance history and film

[Hindi Film Songs and the Cinema](#) Anna Morcom,2017-07-05

Since their beginnings in the 1930s Hindi films and film songs have dominated Indian public culture in India and have also made their presence felt strongly in many global contexts Hindi film songs have been described on the one hand as highly standardized and on the other as highly eclectic Anna Morcom addresses many of the paradoxes eccentricities and myths of not just Hindi film songs but also of Hindi cinema by analysing film songs in cinematic context While the presence of songs in Hindi films is commonly dismissed as purely commercial this book demonstrates that in terms of the production process musical style and commercial life it is most powerfully the parent film that shapes and defines the film songs and their success rather than the other way round While they constitute India s still foremost genre of popular music film songs are also situational dramatic sequences inherently multi media in style and conception This book is uniquely grounded in detailed musical and visual analysis of Hindi film songs song sequences and films as well as a wealth of ethnographic material from the Hindi film and music industries Its findings lead to highly novel ways of viewing Hindi film songs their key role in Hindi cinema and how this affects their wider life in India and across the globe It will be indispensable to scholars seeking to understand both Hindi film songs and Hindi cinema It also forms a major contribution to popular music popular culture film music studies and ethnomusicology tackling pertinent issues of cultural production multi media and the cross cultural use of music in Hindi cinema The book caters for both music specialists as well as a wider audience

**Hollywood Musicals You**

**Missed** Edwin M. Bradley,2020-06-22 Pre World War II Hollywood musicals weren t only about Astaire and Rogers Mickey

and Judy Busby Berkeley Bing Crosby or Shirley Temple The early musical developed through tangents that reflected larger trends in film and American culture at large Here is a survey of select titles with a variety of influences outsized songwriter personalities hubbub over hillbilly and cowboy stereotypes the emergence of swing and the brief parade of opera stars to celluloid Featured movies range from the smash hit Alexander's Ragtime Band 1938 to obscurities such as Are You There 1930 and Swing Sister Swing 1938 to the high grossing but now forgotten Mountain Music 1937 and It's Great to Be Alive 1933 a zesty pre Code musical science fiction comedy mishmash Also included are some of the not so memorable pictures made by some of the decade's greatest musical stars *Blue Skies and Silver Linings* Bruce Babington, P. W. Evans, 1988

*Popular music on screen* John Mundy, 2024-07-30 Popular Music on Screen examines the relationship between popular music and the screen from the origins of the Hollywood musical to contemporary developments in music television and video Through detailed examination of films television programs and popular music together with analysis of the economic technological and cultural determinants of their production and consumption the book argues that popular music has been increasingly influenced by its visual economy Though engaging with the debates that surround postmodernism the book suggests that what most characterizes the relationship between popular music and the screen is a strong sense of continuity expressed through institutional structures representational strategies and the ideology of entertainment *Continuum Encyclopedia of Popular Music of the World* John Shepherd, 2003-07-08 The Bloomsbury Encyclopedia of Popular Music Volume 2 explores elements of production and performance and their relationship to popular music This second volume consists of 460 entries by 130 contributors from around the world and is arranged in four parts Part I Performers and Performing Part II Musical Production and Transmission Part III Musical Instruments and Part IV Musical Forms and Practice Entries include musical examples bibliographies discographies and filmographies This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

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