

Dangerous Rhythm Why Movie Musicals Matter

Chronicling the early musical film years from 1926 to 1934, A Song in the Dark offers a fascinating look at these innovative films, the product of much of the major experimentation that went on during the development of sound technology. The triumphs, disasters and offscreen intrigue of this era form a remarkable story of this vital and unique film history.

This wide-ranging guide introduces (or reintroduces) readers to movie musicals past and present, enabling them to experience the development of this uniquely American art form—and discover films they'll love. • Shows how the genre developed over time, from the 1920s to the present • Shares fascinating insights about musicals with which the reader is already familiar • Offers information on many lesser-known musicals • Helps readers find film musicals that are similar to those they know and like • Introduces important performers, directors, and songwriters • Includes photographic stills from famous movie musicals

Rhythmanalysis displays all the characteristics which made Lefebvre one of the most important Marxist thinkers of the twentieth century. In the analysis of rhythms -- both biological and social -- Lefebvre shows the interrelation of space and time in the understanding of everyday life. With dazzling skills, Lefebvre moves between discussions of music, the commodity, measurement, the media and the city. In doing so he shows how a non-linear conception of time and history balanced his famous rethinking of the question of space. This volume also includes his earlier essays on "The Rhythmanalysis Project" and "Attempt at the Rhythmanalysis of Mediterranean Towns."

Twenty-First Century Musicals stakes a place for the musical in today's cinematic landscape, taking a look at leading contemporary shows from their stage origins to their big-screen adaptations. Each chapter offers a new perspective on a single musical, challenging populist narratives and exploring underlying narratives and sub-texts in depth. Themes of national identity; race, class and gender; the 'voice' and 'singing live' on film; authenticity; camp sensibilities; and the celebration of failure are addressed in a series of questions including: How does the film adaptation provide a different viewing experience from the stage version? What themes are highlighted in the film adaptation? What does the new casting bring to the work? Do camera angles dictate a different reading from the stage version? What is lost/gained in the process of adaptation to film? Re-interpreting the contemporary film musical as a compelling art form, Twenty-First Century Musicals is a must-read for any student or scholar keen to broaden their understanding of musical performance.

Space, Time and Everyday Life

Why Movie Musicals Matter

Vocal Selections (Vocal Line with Piano Accompaniment)

American Popular Music of the Pre-Rock Era

Dangerous Kitchen

Out of My Mind

A Research and Information Guide, 2 Volume Set

“People will be arguing over Nixon at the Movies as much as, for more than half a century, the country at large has been arguing about Nixon.”—Greil Marcus *Richard Nixon and the film industry arrived in Southern California in the same year, 1913, and they shared a long and complex history. The president screened Patton multiple times before and during the invasion of Cambodia, for example. In this unique blend of political biography, cultural history, and film criticism, Mark Feeney recounts in detail Nixon’s enthusiastic viewing habits during his presidency, and takes a new and often revelatory approach to Nixon’s career and Hollywood’s, seeing aspects of Nixon’s character, and the nation’s, refracted and reimagined in film. Nixon at the Movies is a “virtuosic” examination of a man, a culture, and a country in a time of tumult (Slate). “By Feeney’s count, Nixon, an unabashed film buff, watched more than 500 movies during the 67 months of his presidency, all carefully listed in an appendix titled ‘What the President Saw and When He Saw It.’ Nixon concentrated intently on whatever was on the screen; he refused to leave even if the picture was a dud and everyone around him was restless. He was omnivorous, would watch anything, though he did have his preferences...Only rarely did he watch R-rated or foreign films. He liked happy endings. Movies were obviously a means of escape for him, and as the Watergate noose tightened, he spent ever more time in the screening room.”—The New York Times* *Film Music in the Sound Era: A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film (1927–2017). Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes: Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.*

In the late 1960s, the collapse of the classic Hollywood studio system led in part, and for less than a decade, to a production trend heavily influenced by the international art cinema. Reflecting a new self-consciousness in the US about the national film patrimony, this period is known as the Hollywood Renaissance. However, critical study of the period is generally associated with its so-called principal auteurs, slighting a number of established and emerging directors who were responsible for many of the era’s most innovative and artistically successful releases. With contributions from leading film scholars, this book provides a revisionist account of this creative resurgence by discussing and memorializing twenty-four directors of note who have not yet been given a proper place in the larger history of the period. Including filmmakers such as Hal Ashby, John Frankenheimer, Mike Nichols, and Joan Micklin Silver, this more expansive approach to the auteurism of the late 1960s and 1970s seems not only appropriate but pressing - a necessary element of the re-evaluation of ‘Hollywood’ with which cinema studies has been preoccupied under the challenges posed by the emergence and flourishing of new media.

Singin' in the Rain, The Sound of Music, Camelot--love them or love to hate them, movie musicals have been a major part of all our lives. They're so glitzy and catchy that it seems impossible that they could have ever gone any other way. But the ease in which they unfold on the screen is deceptive. Dorothy's dream of finding a land "Somewhere Over the Rainbow" was nearly cut, and even a film as great as The Band Wagon was, at the time, a major flop. In Dangerous Rhythm: Why Movie Musicals Matter, award winning historian Richard Barrios explores movie musicals from those first hits, The Jazz Singer and Broadway Melody, to present-day Oscar winners Chicago and Les Misérables. History, film analysis, and a touch of backstage gossip combine to make Dangerous Rhythm a compelling look at musicals and the powerful, complex bond they forge with their audiences. Going behind the scenes, Barrios uncovers the rocky relationship between Broadway and Hollywood, the unpublicized off-camera struggles of directors, stars, and producers, and all the various ways by which some films became our most indelible cultural touchstones -- and others ended up as train wrecks. Not content to leave any format untouched, Barrios examines animated musicals and popular music with insight and enthusiasm. Cartoons have been intimately connected with musicals since Steamboat Willie. Disney's short Silly Symphonies grew into the instant classic Snow White, which paved the way for that modern masterpiece, South Park: Bigger, Longer, & Uncut. Without movie musicals, Barrios argues, MTV would have never existed. On the flip side, without MTV we might have been spared Evita. Informed, energetic, and humorous, Dangerous Rhythm is both an impressive piece of scholarship and a joy to read.

Simple Dreams

A History of Life on Earth – A BBC Radio 4 'Book of the Week'

Rhythmanalysis

Thriller

The Subversive World of Zappa

Nixon at the Movies

Tap Dancing America

Beginning with his band, the Mothers of Invention, Frank Zappa built a formidable career in rock and roll by combining a wide range of styles, including serious contemporary music, jazz, rhythm and blues, doo-wop, and social and political parody. Yet Zappa was often portrayed as a drug addict (even though he denounced drug use) and a fetishist (despite a normal married life)."

Many of your favorite movie musicals are sure to be represented in this book. Classics like "Rose Marie" and "Calamity Jane" rub shoulders with "Artists and Models," "Babes on Broadway," "The Bohemian Girl," "The Inspector General" and "The Kid from Brooklyn." Bing and Bob are off on "The Road to Singapore," Eddie Cantor is involved in "Roman Scandals," while Mitzi Gaynor enjoys her stay in "South Pacific." Will Rogers, Jeanne Crain and Alice Faye all have a go in the various versions of "State Fair" and we catch Deanna Durbin in "Three Smart Girls," "Three Smart Girls Grow Up," "It Started with Eve" and "Something in the Wind." And that's just a small sampling of the wonders in store in "More Movie Musicals."

Examines the making and meaning of Michael Jackson's top-selling album Thriller, illuminating the creative process of Jackson and producer Quincy Jones and exploring the album's and Michael Jackson's legacy. By the author of Hip-Hop America.

A RADIO 4 BOOK OF THE WEEK 'Full of delightful nuggets' Guardian online 'Entertaining, informative and philosophical ... An essential read' All About History 'Extraordinary range ... All the world and more is here' Evening Standard

165 million years ago saw the birth of rhythm. 66 million years ago came the first melody. 40 thousand years ago Homo sapiens created the first musical instrument. Today music fills our lives. How we have created, performed and listened to this music throughout history has defined what our species is and how we understand who we are. Yet music is an overlooked part of our origin story. The Musical Human takes us on an exhilarating journey across the ages – from Bach to BTS and back – to explore the vibrant relationship between music and the human species. With insights from a wealth of disciplines, world-leading musicologist Michael Spitzer renders a global history of music on the widest possible canvas, looking at music in our everyday lives; music in world history; and music in evolution, from insects to apes, humans to AI. 'Michael Spitzer has pulled off the impossible: a Guns, Germs and Steel for music' Daniel Levitin 'A thrilling exploration of what music has meant and means to humankind' Ian Bostridge

Space Opera

A Feminist History of the Broadway Musical

Reflections on Tupac, Musical Theater, Faith, and Being Black in America

American and European Music in Interaction, 1900-2000

Theory, Research, Applications

Film Music in the Sound Era

Playing Gay in Hollywood from Edison to Stonewall

From Adelaide in "Guys and Dolls" to Nina in "In the Heights" and Elphaba in "Wicked," female characters in Broadway musicals have belted and crooned their way into the American psyche. In this lively book, Stacy Wolf illuminates the women of American musical theatre--performers, creators, and characters--from the start of the Cold War to the present day, creating a new, history of the genre. The musicals discussed here are among the most beloved in the canon--"West Side Story," "Cabaret," "Chorus Line," "Phantom of the Opera," and many others--with special emphasis on the blockbuster "Wicked." Along the way, demonstrates how the musical since the mid-1940s has actually been dominated by women--women onstage, women in the wings, and women offstage as spectators and fans.

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creation. Offers an alphabetical survey of the most popular film musicals in history, with commentaries, synopses, behind-the-scenes information, and lists of songs and cast members for each film.

This volume serves as a guide for teaching history with musicals. In addition to covering key themes and concepts, this book provides an overview of significant issues and related musical theatre and film productions, a tutorial in critique, user guide

resources, a model syllabus, and sample exercises and assignments for classroom use.

I Take My Coffee Black

A Book about Belief

Dangerous Rhythm

African Musical Symbolism in Contemporary Perspective

50 Show-Stopping Movies We Can't Forget

The Musical Life of Michael Jackson

West Side Story

Dangerous Rhythm Why Movie Musicals Matter Oxford University Press

Music's ability to express and arouse emotions is a mystery that has fascinated both experts and laymen at least since ancient Greece. The predecessor to this book 'Music and Emotion' (OUP, 2001) was critically and commercially successful and stimulated much further work in this area. In the years since publication of that book, empirical research in this area has blossomed, and the successor to 'Music and Emotion' reflects the considerable activity in this area. The Handbook of Music and Emotion offers an 'up-to-date' account of this vibrant domain. It provides comprehensive coverage of the many approaches that may be said to define the field of music and emotion, in all its breadth and depth. The first section offers multi-disciplinary perspectives on musical emotions from philosophy, musicology, psychology, neurobiology, anthropology, and sociology. The second section features methodologically-oriented chapters on the measurement of emotions via different channels (e.g., self report, psychophysiology, neuroimaging). Sections three and four address how emotion enters into different aspects of musical behavior, both the making of music and its consumption. Section five covers developmental, personality, and social factors. Section six describes the most important applications involving the relationship between music and emotion. In a final commentary, the editors comment on the history of the field, summarize the current state of affairs, as well as propose future directions for the field. The only book of its kind, The Handbook of Music and Emotion will fascinate music psychologists, musicologists, music educators, philosophers, and others with an interest in music and emotion (e.g., in marketing, health, engineering, film, and the game industry). It will be a valuable resource for established researchers in the field, a developmental aid for early-career researchers and postgraduate research students, and a compendium to assist students at various levels. In addition, as with its predecessor, it will also attract interest from practising musicians and lay readers fascinated by music and emotion.

From T. J. English, the New York Times bestselling author of Havana Nocturne, comes the epic, scintillating narrative of the interconnected worlds of jazz and organized crime in 20th century America. "[A] brilliant and courageous book." —Dr. Cornel West Dangerous Rhythms tells the symbiotic story of jazz and the underworld: a relationship fostered in some of 20th century America's most notorious vice districts. For the first half of the century mobsters and musicians enjoyed a mutually beneficial partnership. By offering artists like Louis Armstrong, Earl "Fatha" Hines, Fats Waller, Duke Ellington, Billie Holiday, Lena Horne, and Ella Fitzgerald a stage, the mob, including major players Al Capone, Meyer Lansky, and Charlie "Lucky" Luciano, provided opportunities that would not otherwise have existed. Even so, at the heart of this relationship was a festering racial inequity. The musicians were mostly African American, and the clubs and means of production were owned by white men. It was a glorified plantation system that, over time, would find itself out of tune with an emerging Civil Rights movement.

Some artists, including Louis Armstrong, believed they were safer and more likely to be paid fairly if they worked in “protected” joints. Others believed that playing in venues outside mob rule would make it easier to have control over their careers. Through English’s voluminous research and keen narrative skills, *Dangerous Rhythms* reveals this deeply fascinating slice of American history in all its sordid glory. This is a chronology of the most famous songs from the years before rock 'n' roll. The top hits for each year are described, including vital information such as song origin, artist(s), and chart information. For many songs, the author includes any web or library holdings of sheet music covers, musical scores, and free audio files. An extensive collection of biographical sketches follows, providing performing credits, relevant professional awards, and brief biographies for hundreds of the era's most popular performers, lyricists, and composers. Includes an alphabetical song index and bibliography.

The Jets, the Sharks, and the Making of a Classic

Jazz and the Underworld

Reflections on the Cinema

The Addams Family (Songbook)

Sculpting in Time

Contemporary Musical Film

Crosscurrents

Hollywood Musicals offers an insightful account of a genre that was once a mainstay of twentieth-century film production and continues to draw audiences today. What is a film musical? How do musicals work, formally and culturally? Why have they endured since the introduction of sound in the late 1920s? What makes them more than glittery surfaces or escapist fare? In answering such questions, this guidebook by Steven Cohan takes new and familiar viewers on a tour of Hollywood musicals. Chapters discuss definitions of the genre, its long history, different modes of analyzing it, the great stars of the classic era, and auteur directors. Highlights include extended discussions of such celebrated musicals from the studio era as *The Love Parade*, *Top Hat*, *Holiday Inn*, *Stormy Weather*, *The Gang ’ s All Here*, *Meet Me in St. Louis*, *Cover Girl*, *Mother Wore Tights*, *Singin ’ in the Rain*, *Gentlemen Prefer Blondes*, *The Band Wagon*, *Seven Brides for Seven Brothers*, and *Jailhouse Rock* as well as later films such as *Cabaret*, *All that Jazz*, *Beauty and the Beast*, and *La La Land*. Cohan brings in numerous other examples that amplify and extend to the present day his claims about the musical, its generic coherence and flexibility, its long and distinguished history, its special appeal, and its cultural significance. Clear and accessible, this guide provides students of film and culture with a succinct but substantial overview that provides both analysis and intersectional context to one of Hollywood ’ s most beloved genres.

Fully revised, updated, and extended, the fifth edition of *Hollywood ’ s America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events. A new edition of this classic textbook, which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters, with a greater overall emphasis on recent film history, and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film

(Vocal Selections). Based on the macabre cartoon Charles Addams created in 1938 for *The New Yorker*, this Broadway musical was

nominated for multiple awards in 2010, including two Tony nods. Our songbook features vocal lines with piano accompaniment for 14 fantastic tunes by Andrew Lipka: The Addams Family Theme * Crazier Than You * Happy/Sad * In the Arms * Just Around the Corner * Let's Not Talk About Anything Else but Love * Live Before We Die * The Moon and Me * Morticia * One Normal Night * Pulled * Waiting * What If * When You're an Addams.

A captivating, richly illustrated full account of the making of the ground-breaking movie classic *West Side Story* (1961). A major hit on Broadway, on film *West Side Story* became immortal—a movie different from anything that had come before, but this cinematic victory came at a price. In this engrossing volume, film historian Richard Barrios recounts how the drama and rivalries seen onscreen played out to equal intensity behind-the-scenes, while still achieving extraordinary artistic feats. The making and impact of *West Side Story* has so far been recounted only in vestiges. In the pages of this book, the backstage tale comes to life along with insight on what has made the film a favorite across six decades: its brilliant use of dance as staged by erstwhile co-director Jerome Robbins; a meaningful story, as set to Leonard Bernstein and Stephen Sondheim's soundtrack; the performances of a youthful ensemble cast featuring Natalie Wood, Rita Moreno, George Chakiris, and more; a film with Shakespearean roots (*Romeo and Juliet*) that is simultaneously timeless and current. *West Side Story* was a triumph that appeared to be very much of its time; over the years it has shown itself to be eternal.

(roots, Rhythms and Relativity)

He's Got Rhythm

Dangerous Rhythms

Twenty-First Century Musicals

The Musical Human

Hollywood's America

The Movie Musical!

The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover.

Since the turn of the millennium, films such as *Chicago* (2002) and *Phantom of the Opera* (2004) have reinvigorated the popularity of the screen musical. This edited collection, bringing together a number of international scholars, looks closely at the range and scope of contemporary film musicals, from stage adaptations like *Mamma Mia!* (2008) and *Les Misérables* (2012), to less conventional works that elide the genre, like *Team America: World Police* (2004) and Quentin Tarantino's *Kill Bill* (2003/04). Looking at the varying aesthetic function of soundtrack and lyric in films like Disney's wildly popular *Frozen* (2013) and the *Fast and the Furious* franchise, or the self-reflexive commentary of the 'post-millennial rock musical', this wide-ranging collection breaks new ground in its study of this multifaceted genre.

Spanning nine decades and showcasing the most memorable songs, dazzling dancing, and brightest stars ever to grace the silver screen, *Must-See Musicals* is the guide to the greatest musicals of all time from the most trusted authority on film: Turner Classic Movies. Movie musicals have been a part of pop culture since films began to talk, over nine decades ago. From *The Jazz Singer* in 1927 all the way to *La La Land* in modern times, musicals have sung and danced over a vast amount of territory, thrilling audiences the entire time. More than any other type of entertainment, musicals transport us to marvelous places: a Technicolor land over the rainbow in *The Wizard of Oz*; a romantic ballroom where, in *Top Hat*, Fred Astaire and Ginger Rogers dance cheek to cheek; a London theater where the Beatles perform before hysterical crowds in *A Hard Day's Night*; even to a seemingly alternate reality where eager throngs still throw rice as they watch *The Rocky Horror Picture Show*. These titles, and many more, show us that a great musical film is a timeless joy. Covering fifty of the best spanning the dawn of sound to the high-def present, *Turner Classic Movies: Must-See Musicals* -- written by renowned musical historian Richard Barrios--is filled with lush illustrations as well as enlightening commentary and entertaining "backstage" stories about every one of these unforgettable films.

Irresistible and authoritative, *The Movie Musical!* is an in-depth look at the singing, dancing, happy-making world of Hollywood musicals, beautifully illustrated in color and black-and-white--an essential text for anyone who's ever laughed, cried, or sung along at the movies. Leading film historian Jeanine Basinger reveals, with her trademark wit and zest, the whole story of the Hollywood musical--in the most telling, most incisive, most detailed, most gorgeously illustrated book of her long and remarkable career. From Fred Astaire, whom she adores, to *La La Land*, which she deplures, Basinger examines a dazzling array of stars, strategies, talents, and innovations in the history of musical cinema. Whether analyzing a classic Gene Kelly routine, relishing a Nelson-Jeanette operetta, or touting a dynamic hip hop number (in the underrated *Idlewild*), she is a canny and charismatic guide to the many ways that song and dance have been seen--and heard--on film. With extensive portraits of everyone from Al Jolson, the *Jazz Singer*; to Doris Day, whose iconic sunniness has overshadowed her dramatic talents; from Deanna Durbin, that lovable teen-star of the '30s and '40s; to Shirley T. and Judy G.; from Bing to Frank to Elvis; from Ann Miller to Ann-Margret; from Disney to *Chicago* . . . focusing on many beloved, iconic films (*Top Hat*; *Singin' in the Rain*; *Meet Me in St. Louis*; *The Sound of Music*) as well as unduly obscure gems (*Eddie Cantor's Whoopie!*; *Murder at the Vanities*; *Sun Valley Serenade*; *One from the Heart*), this book is astute, informative, and pure pleasure to read.

Must-See Musicals

The Birth of the Musical Film

Hollywood Heroines: The Most Influential Women in Film History

Screened Out

Hit Songs, 1900_1955

Other Hollywood Renaissance

From Stage to Screen

Listen to Movie Musicals! Exploring a Musical Genre provides an overview of musical theater on film for fans of the genre, with a focus on 50 must-hear musicals featured in movies. Listen to Movie Musicals! Exploring a Musical Genre includes an overview of musical theatre and movie musicals in the United States. The 50 movies chosen for critical analysis include many of the best-known film musicals of the past and present; however, the list also includes several important movie musicals that were popular successes that are not necessarily on the "best-of" lists in other books. This volume also includes a greater focus on the actual music of movie musicals than do most other books, making it a stand-out title on the topic for high school and college readers. Like the other books in this series, this volume includes a background chapter followed by a chapter that contains 50 important essays on must-hear movie musicals of approximately 1,500 words each. Chapters on the impact of movie musicals on popular culture and the legacy of movie musicals further explain the impact of both the movies and their songs. Provides readers with an overview history of musicals and movie musicals in the United States Offers critical analysis of 50 must-hear and must-see movie musicals, including some less commonly known Examines the distinctions between movie musicals and their live, stage versions Discusses the pop culture impact of some of the great movie musicals and their songs

This is a topical resource that provides a comprehensive look at the most influential women in Hollywood cinema across a wide-range of occupations rarely found together in a single volume. • Provides the reader with an invaluable, complete, and easy-to-understand view of film history and filmmaking while simultaneously highlighting the most important women, making the subject of Hollywood and film more transparent as a whole • Enables a fuller understanding of the many complicated challenges women have faced historically and currently in Hollywood filmmaking • Offers a unique blend of film history and industry information, cohesively presenting them both in one place • Reaches beyond the more commonly discussed categories of women who have had important roles throughout Hollywood film history, such as directors and actresses, although they too are included • Examines women's visibility and representation in Hollywood in the context of the history of the film industry for students

The popular singer traces the story of her life and career from her Arizona upbringing in a musical family and her rise to stardom in Southern California to her role in shaping 1970s sounds and her collaborations with fellow artists.

This book provides eloquent support for the idea that spontaneous neuron activity, far from being mere

noise, is actually the source of our cognitive abilities. In a sequence of "cycles," György Buzsáki guides the reader from the physics of oscillations through neuronal assembly organization to complex cognitive processing and memory storage. His clear, fluid writing-accessible to any reader with some scientific knowledge-is supplemented by extensive footnotes and references that make it just as gratifying and instructive a read for the specialist. The coherent view of a single author who has been at the forefront of research in this exciting field, this volume is essential reading for anyone interested in our rapidly evolving understanding of the brain.

The Life and Career of Gene Kelly

Rhythms of the Brain

The Psychosocial Implications of Disney Movies

A Song in the Dark

Handbook of Music and Emotion

A Cultural History

The 101 Greatest Song-and-dance Movies of All Time

He sang and danced in the rain, proclaimed New York to be a wonderful town, and convinced a group of Parisian children that they had rhythm. One of the most influential and respected entertainers of Hollywood's golden age, Gene Kelly revolutionized film musicals with his innovative and timeless choreography. A would-be baseball player and one-time law student, Kelly captured the nation's imagination in films such as Anchors Aweigh (1945), On the Town (1949), An American in Paris (1951), and Singin' in the Rain (1952). In the first comprehensive biography written since the legendary star's death, authors Cynthia Brideson and Sara Brideson disclose new details of Kelly's complex life. Not only do they examine his contributions to the world of entertainment in depth, but they also consider his political activities -- including his opposition to the Hollywood blacklist. The authors even confront Kelly's darker side and explore his notorious competitive streak, his tendency to be a taskmaster on set, and his multiple marriages. Drawing on previously untapped articles and interviews with Kelly's wives, friends, and colleagues, Brideson and Brideson illuminate new and unexpected aspects of the actor's life and work. He's Got Rhythm is a balanced and compelling view of one of the screen's enduring legends.

Since the turn of the century the world has been swept by a succession of Black American

dance beats, from Ragtime to Rap - followed in recent years by the popular "world" music of Africa itself. This book examines why all this Black "roots" and ethnic music has become the dominant sound of our global age. The book 's first section, deals with the symbolic knowledge of Sub-Saharan Africa embedded in its music and traditional worldviews. Its second section examines how some areas of recent scientific research have moved away from the mechanistic and deterministic ethos of industrialism towards relativistic, holistic, circular, and participatory ideas that are, surprisingly, in tune with the old African symbols discussed in the first section. In short, the old insights and musical wisdom of Africa and its Diaspora are helping provide the contemporary age with the means of harmonizing our heads and feet, mind and matter, inner and outer and generally putting breathing-space, play and "swing" into a materialist world. John Collins has been active in the Ghanaian/West African music scene since 1969 as a guitarist, band leader, music union activist, journalist and writer. He obtained his B.A. degree in sociology/archaeology from the University of Ghana in 1972 and his PhD in Ethnomusicology from SUNY Buffalo in 1994. He began teaching at the Music Department of the University of Ghana in 1995, obtained a Full Professorship there in 2002 and in 2003 became Head of Department. He is currently manager of Bokoor Recording Studio, chairman of the BAPMAF African Music Archives Foundation, a consultant for several Ghana music unions and coleader of the Local Dimension Highlife Band.

Rapacious dykes, self-loathing closet cases, hustlers, ambiguous sophisticates, and sadomasochistic rich kids: most of what America thought it knew about gay people it learned at the movies. A fresh and revelatory look at sexuality in the Great Age of movie making, Screened Out shows how much gay and lesbian lives have shaped the Big Screen. Spanning popular American cinema from the 1900s until today, distinguished film historian Richard Barrios presents a rich, compulsively readable analysis of how Hollywood has used and depicted gays and the mixed signals it has given us: Marlene in a top hat, Cary Grant in a negligee, a pansy cowboy in The Dude Wrangler. Such iconoclastic images, Barrios argues, send powerful messages about tragedy and obsession, but also about freedom and compassion, even empowerment. Mining studio records, scripts, drafts (including cut

scenes), censor notes, reviews, and recollections of viewers, Barrios paints our fullest picture yet of how gays and lesbians were portrayed by the dream factory, warning that we shouldn't congratulate ourselves quite so much on the progress movies - and the real world -- have made since Stonewall. Captivating, myth-breaking, and funny, Screened Out is for all film aficionados and for anyone who has sat in a dark movie theater and drawn strength and a sense of identity from what they saw on screen, no matter how fleeting or coded.

Considered by many to be mentally retarded, a brilliant, impatient fifth-grader with cerebral palsy discovers a technological device that will allow her to speak for the first time.

Listen to Movie Musicals! Exploring a Musical Genre

Changed for Good

Understanding History Through Film

Teaching History with Musicals

More Movie Musicals

A Musical Memoir

Musicals in Film: A Guide to the Genre

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

As a 6'2" dreadlocked black man, Tyler Merritt knows what it feels like to be stereotyped as threatening, which can have dangerous consequences. But he also knows that proximity to people who are different from ourselves can be a cure for racism. Tyler Merritt's video "Before You Call the Cops" has been viewed millions of times. He's appeared on Jimmy Kimmel

and Sports Illustrated and has been profiled in the New York Times. The viral video's main point—the more you know someone, the more empathy, understanding, and compassion you have for that person—is the springboard for this book. By sharing his highs and exposing his lows, Tyler welcomes us into his world in order to help bridge the divides that seem to grow wider every day. In *I Take My Coffee Black*, Tyler tells hilarious stories from his own life as a black man in America. He talks about growing up in a multi-cultural community and realizing that he wasn't always welcome, how he quit sports for musical theater (that's where the girls were) to how Jesus barged in uninvited and changed his life forever (it all started with a Triple F.A.T. Goose jacket) to how he ended up at a small Bible college in Santa Cruz because he thought they had a great theater program (they didn't). Throughout his stories, he also seamlessly weaves in lessons about privilege, the legacy of lynching and sharecropping and why you don't cross black mamas. He teaches readers about the history of encoded racism that still undergirds our society today. By turns witty, insightful, touching, and laugh-out-loud funny, *I Take My Coffee Black* paints a portrait of black manhood in America and enlightens, illuminates, and entertains—ultimately building the kind of empathy that might just be the antidote against the racial injustice in our society.

An exploration of how music and musicians have moved between North America and Europe and the positive exchanges that have resulted.

2019 HUGO AWARD FINALIST, BEST NOVEL *The Hitchhiker's Guide to the Galaxy* meets the joy and glamour of Eurovision in bestselling author Catherynne M. Valente's science fiction spectacle, where sentient races compete for glory in a galactic musical contest...and the stakes are as high as the fate of planet Earth. A century ago, the Sentience Wars tore the galaxy apart and nearly ended the entire concept of intelligent space-faring life. In the aftermath, a curious tradition was invented—something to cheer up everyone who was left and bring the shattered worlds together in the spirit of peace, unity, and understanding. Once every cycle, the great galactic civilizations gather for the Metagalactic Grand Prix—part gladiatorial contest, part beauty pageant, part concert extravaganza, and part continuation of the wars of the past. Species far and wide compete in feats of song, dance and/or whatever facsimile of these can be performed by various creatures who may or may not possess, in the traditional sense, feet, mouths, larynxes, or faces. And if a new species should wish to be counted among the high and the mighty, if a new planet has produced some savage group of animals, machines, or algae that claim to be, against all odds, sentient? Well, then they will have to compete. And if they fail? Sudden extermination for their entire species. This year, though, humankind has discovered the enormous universe. And while they expected to discover a grand drama of diplomacy, gunships, wormholes, and stoic councils of aliens, they have instead found glitter, lipstick, and electric guitars. Mankind will not get to fight for its destiny—they must sing. Decibel Jones and the Absolute Zeroes have been chosen to represent their planet on the greatest stage in the galaxy. And the fate of Earth lies in their ability to rock.

Hollywood Musicals