

1. Record Nr.	UNINA99111149821603321
Autore	Hillier Jim
Titolo	100 film musicals / / Jim Hillier & Douglas Pye
Pubbl/distr/stampa	London : , : British Film Institute : , : Bloomsbury Publishing (UK), , 2011
ISBN	9781838710644 1838710647 9781838714048 1838714049 9781844575688 1844575683
Edizione	[First edition.]
Descrizione fisica	1 online resource (290 pages) : illustrations
Collana	Screen Guides
Classificazione	9,2 LR 54130
Disciplina	792.6
Soggetti	Musical films Film & Media Films, cinema
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover -- Half-Title -- Title -- Copyright -- Contents -- Acknowledgments -- Introduction -- Afrita Hanem, Henri Barakat, 1949 -- An American in Paris, Vincente Minnelli, 1951 -- Anchors Aweigh, George Sidney, 1945 -- Ansiedad, Miguel Zacarias, 1953 -- Applause, Rouben Mamoulian, 1929 -- The Band Wagon, Vincente Minnelli, 1953 -- Cabaret, Bob Fosse, 1972 -- Cabin in the Sky, Vincente Minnelli, 1943 -- Calamity Jane, David Butler, 1953 -- Car Wash, Michael Schultz, 1976 -- Carmen Jones, Otto Preminger, 1954 -- Carousel, Henry King, 1956 -- Cavalcade, Frank Lloyd, 1933 -- Chicago, Rob Marshall, 2002 -- Come on George!, Anthony Kimmins, 1939 -- Cover Girl, Charles Vidor, 1944 -- Dancer in the Dark, Lars von Trier, 2000 -- Les Demoiselles de Rochefort, Jacques Demy, 1967 -- Dil se ..., Mani Ratnam, 1998 -- Die Dreigroschenoper, G. W. Pabst, 1931 -- Easter Parade, Charles Walters, 1948 -- Evergreen, Victor Saville, 1934 -- Flying Down to Rio, Thornton Freeland, 1933 --

Footlight Parade, Lloyd Bacon, 1933 -- Footloose, Herbert Ross, 1984 -- 42nd Street, Lloyd Bacon, 1933 -- Funny Face, Stanley Donen, 1957 -- Funny Girl, William Wyler, 1968 -- The Gay Divorcee, Mark Sandrich, 1934 -- Gentlemen Prefer Blondes, Howard Hawks, 1953 -- The Girl Can't Help It, Frank Tashlin, 1956 -- Gold Diggers of 1933, Mervyn LeRoy, 1933 -- Golden Eighties, Chantal Akerman, 1986 -- Grease, Randal Kleiser, 1978 -- Guys and Dolls, Joseph L. Mankiewicz, 1955 -- Hallelujah!, King Vidor, 1929 -- A Hard Day's Night, Richard Lester, 1964 -- The Harder They Come, Perry Henzell, 1972 -- High School Musical, Kenny Ortega, 2006 -- Holiday Inn, Mark Sandrich, 1942 -- 8 femmes, Francois Ozon, 2002 -- It's Always Fair Weather, Gene Kelly/St Stanley Donen, 1955 -- Jailhouse Rock, Richard Thorpe, 1957 -- Janken musume, Sugie Toshio, 1955 -- The Jazz Singer, Alan Crosland, 1927.

Kiss Me Kate, George Sidney, 1953 -- Der Kongress tanzt, Erik Charell, 1931 -- Little Shop of Horrors, Frank Oz, 1986 -- The Littlest Rebel, David Butler, 1935 -- Love Me or Leave Me, Charles Vidor, 1955 -- Love Me Tonight, Rouben Mamoulian, 1932 -- The Love Parade, Ernst Lubitsch, 1929 -- Mary Poppins, Robert Stevenson, 1964 -- Meet Me in St. Louis, Vincente Minnelli, 1944 -- The Merry Widow, Ernst Lubitsch, 1934 -- Le Million, Rene Clair, 1931 -- Moulin Rouge!, Baz Luhrmann, 2001 -- The Music Man, Morton DaCosta, 1962 -- Nashville, Robert Altman, 1975 -- Naughty Marietta, Robert Z. Leonard/W. S. van Dyke, 1935 -- New York, New York, Martin Scorsese, 1977 -- Oklahoma!, Fred Zinnemann, 1955 -- Oliver!, Carol Reed, 1968 -- On the Town, Gene Kelly/St Stanley Donen, 1949 -- One from the Heart, Francis Ford Coppola, 1982 -- One Hour with You, Ernst Lubitsch/George Cukor, 1932 -- 100 Men and a Girl, Henry Koster, 1937 -- Opera Jawa, Garin Nugroho, 2006 -- Original Cast Album: Company, D. A. Pennebaker, 1970 -- The Pajama Game, George Abbott/St Stanley Donen, 1957 -- Pakeezah, Kamal Amrohi, 1972 -- Les Parapluies de Cherbourg, Jacques Demy, 1964 -- Pas sur la bouche, Alain Resnais, 2003 -- The Pirate, Vincente Minnelli, 1948 -- Pyaasa, Guru Dutt, 1957 -- The Rocky Horror Picture Show, Jim Sharman, 1975 -- Saturday Night Fever, John Badham, 1977 -- Seven Brides for Seven Brothers, Stanley Donen, 1954 -- Sholay, Ramesh Sippy, 1975 -- Show Boat, James Whale, 1936 -- Shree 420, Raj Kapoor, 1955 -- Silk Stockings, Rouben Mamoulian, 1957 -- Sing as We Go, Basil Dean, 1934 -- Singin' in the Rain, Gene Kelly/St Stanley Donen, 1952 -- Snow White and the Seven Dwarfs, David Hand, 1937 -- The Sound of Music, Robert Wise, 1965 -- A Star Is Born, George Cukor, 1954 -- Stormy Weather, Andrew L. Stone, 1943 -- Summer Holiday, Rouben Mamoulian, 1948. Swing Time, George Stevens, 1936 -- Top Hat, Mark Sandrich, 1935 -- True Stories, David Byrne, 1986 -- Viktor und Viktoria, Reinhold Schunzel, 1933 -- Volga-Volga, Grigori Aleksandrov, 1938 -- West Side Story, Robert Wise/Jerome Robbins, 1961 -- The Wizard of Oz, Victor Fleming, 1939 -- Yankee Doodle Dandy, Michael Curtiz, 1942 -- You and Me, Fritz Lang, 1938 -- Ziegfeld Follies, Vincente Minnelli et al., 1946 -- Zouzou, Marc Allegret, 1934 -- References -- Untitled.

Sommario/riassunto

From the coming of sound to the 1960s, the musical was central to Hollywood production. Exhibiting - often in spectacular fashion - the remarkable resources of the Hollywood studios, musicals came to epitomise the very idea of 'light entertainment'. Films like Top Hat and 42nd Street, Meet Me in St. Louis and On the Town, Singin' in the Rain and Oklahoma!, West Side Story and The Sound of Music were hugely popular, yet were commonly regarded by cultural commentators as trivial and escapist. It was the 1970s before serious study of the Hollywood musical began to change critical attitudes and foster an

interest in musical films produced in other cultures. Hollywood musicals have become less common, but the genre persists and both academic interest in and fond nostalgia for the musical shows no signs of abating. *100 Film Musicals* provides a stimulating overview of the genre's development, its major themes and the critical debates it has provoked. While centred on the dominant Hollywood tradition, *100 Film Musicals* includes films from countries that often tried to emulate the Hollywood style, like Britain and Germany, as well as from very different cultures like India, Egypt and Japan. Jim Hillier and Douglas Pye also discuss post-1960s films from many different sources which adapt and reflect on the conventions of the genre, including recent examples such as *Moulin Rouge!* and *High School Musical*, demonstrating that the genre is still very much alive.
