



Astaire Dancing The Musical Films

John E. Mueller



Astaire Dancing The Musical Films:

Astaire Dancing John E. Mueller, 1985 Mueller examines the beauty and timelessness of Astaire's dancing and his distinctive inimitable choreographic style Combining stills and frame enlargements from Astaire's musical films between 1933 and 1968 the author describes what is being danced and how He explains to what ends musical emotional and narrative each dance was choreographed and how well it succeeds in achieving those ends and how each dance relates to its music He also offers evaluations of the scripts and musical scores and of Astaire's partners and his supporting casts Other topics include Astaire's career on stage and television as well as in film his original use of the movie camera his contribution to the integrated musical his working methods and relations with his co stars and song writers such as Irving Berlin the Gershwins and Cole Porter ISBN 0 394 51654 0 45 00 For use only in the library Astaire Dancing John E. Mueller, 1991 Examines

each of Fred Astaire's thirty one musicals provides a detailed analysis of all dance scenes and describes Astaire's contributions to filmed dance Dance Me a Song Beth Genné, 2018 Traces the history of famous Hollywood collaborations as the palimpsest of dance film and musical techniques were developed over time Provides lively and necessary scholarship for all dance enthusiasts The American Film Musical Rick Altman, 1987 On the history of the American musical in cinema

Envisioning Dance on Film and Video Judith Mitoma, Elizabeth Zimmer, Dale Ann Stieber, Nelli Heinonen, Norah Zuñiga Shaw, 2002 53 essays survey a broad range of film and video works from the perspective of their creators dance and media professionals Accompanying 115 min DVD NTSC 4 3 presents excerpts from 40 films and videos illustrating the essays

Music Makes Me Todd Decker, 2011-05-25 Fred Astaire is best known for his brilliant dancing in the movie musicals of the 1930s but in *Music Makes Me* Todd Decker argues that Astaire's work as a dancer and choreographer particularly in the realm of tap dancing made a significant contribution to the art of jazz Steps in Time Fred Astaire, 2008-08-05 One of the foremost entertainers of the twentieth century singer actor choreographer and of course the most dazzling hoofer in the history of motion pictures Fred Astaire was the epitome of charm grace and suave sophistication with a style all his own and a complete disregard for the laws of gravity *Steps in Time* is Astaire's story in his own words a memoir as beguiling exuberant and enthralling as the great artist himself the man ballet legends George Balanchine and Rudolf Nureyev cited as hands down the century's greatest dancer From his debut in vaudeville at age six through his remarkable career as the star of many of the most popular Hollywood musicals ever captured on celluloid *Steps in Time* celebrates the golden age of entertainment and its royalty as seen through the eyes of the era's affable and adored prince Illustrated with more than forty rare photographs from the author's personal collection here is Astaire in all his debonair glory his life his times his movies and above all his magical screen appearances and enduring friendship with the most beloved of all his dancing partners Ginger Rogers Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 *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

Hollywood Musicals You Missed Edwin M. Bradley, 2020-06-05 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

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 *The Oxford History of World Cinema*, 1996-10-17 From its humble beginnings as a novelty in a handful of cities cinema has risen to become a billion dollar industry and the most spectacular and original contemporary art form It has spread to all parts of the globe and is enjoyed by audiences that cut across all sections of society The Oxford History of World Cinema traces the history of this enduringly popular entertainment medium Covering all aspects of its development stars studios and cultural impact the book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave from animation to the Avant Garde and from Hollywood to Hong Kong An international team of distinguished film historians tells the story of the major inventions and developments in the cinema business its institutions genres and personnel other chapters outline the evolution of national cinemas round the world the varied and distinctive filmic traditions that have developed alongside Hollywood A unique aspect of the book are the special inset features on the film makers and personalities Garbo and Godard Keaton and Kurosawa Bugs Bunny and Bergman who have had an enduring impact in popular memory and cinematic lore With over 300 illustrations a full bibliography and an extensive index this is the buff's ultimate guide to cinema worldwide

American Film Musical Themes and Forms Michael Dunne, 2004-09-08 The musical has been called the most popular form of entertainment in the world This work examines the subjects themes and contemporary relevance of Hollywood musicals through their long popularity placing each show in historical and political context and analyzing it in detail A chapter is devoted to how Goldiggers of 1933 1933 and Stand Up and Cheer 1934 deal with the economic crises of the Depressions Another addresses race issues by examining the prevalence of blackface minstrelsy in the 1930s and 1940s looking at productions like Swing Time 1936 and Dixie 1943 Rock and roll culture which started in the 1950s and threatened America with teenage sex and rebellion is addressed through such hits as Girl Crazy 1943 Bye Bye Birdie 1963 and Grease 1978 The work also explores dance as a signifier of character the geography of musicals such as New York or the South fantasy settings Fred Astaire and Gene Kelly and the musical biopic mentioning biographies of such figures as Ziegfeld Cohan Rogers and Hart Cole Porter and Jerome Kern A later chapter discusses intertextuality in such shows as Singin in the Rain 1952 which refers to many earlier musicals Kiss Me Kate 1953 which refers to Taming of the Shrew and All That Jazz 1970 which refers to the life and work of Bob Fosse The work concludes with an examination of the continuing popularity of the musical with such hits as Moulin Rouge 2001 and Chicago 2002

Instructors considering this book for use in a course may request an examination copy here *Astaire Dancing* John E. Mueller, 1986

Encyclopaedia of the Musical Film Stanley Green, 1981 A basic reference book for anyone interested in musical films it contains over 1600 entries covering not only the most important actors composers lyricists directors choreographers and producers but also the most memorable songs and films

The Film Encyclopedia Ephraim

Katz,Ronald Dean Nolen,2013-02-26 Ephraim Katz s The Film Encyclopedia is the most comprehensive single volume encyclopedia on film and is considered the undisputed bible of the film industry Completely revised and updated this seventh edition features more than 7 500 A Z entries on the artistic technical and commercial aspects of moviemaking including Directors producers actors screenwriters and cinematographers Styles genres and schools of filmmaking Motion picture studios and film centers Film related organizations and events Industry jargon and technical terms Inventions inventors and equipment Plus comprehensive listings of academy award winning films And artists top grossing films and much more

International Dictionary of Films and Filmmakers: Films Nicholas Thomas,James Vinson,Samantha Cook,1990 Greatly revises and expands the 1984 first edition of Volume one of the astute and elegant five volume reference to the world s most significant films and filmmakers One hundred new films have been added bringing the total to 650 arranged in crisp clean entries on large 8 1/2x11 pages and illustrated with luminous stills In addition to complete production credits cast lists and excellent select bibliographies each entry includes an expository essay by a significant critic the essays being models of thoughtful unpretentious scholarship and love of film Annotation copyrighted by Book News Inc Portland OR Fred Astaire and Ginger Rogers Charles River Charles River Editors,2017-12-19 Includes pictures of Astaire Rogers and other important people and scenes Includes their quotes about each other Includes a bibliography for further reading Virtually all famous actors are regaled by the public but even still Fred Astaire occupies a privileged position in American pop culture The specific films in which Astaire acted may not be especially famous in their own right most people likely cannot recall the title of Top Hat 1935 his most decorated film but Astaire s dancing prowess invariably creates a lasting impact on viewers Instead of tying his fame to a single film Astaire s genius lay in constructing his star persona around a specific set of iconographic imagery that has become embedded within American culture Across his films the recurring iconic images of the top hat cane and coat tails as well as the image of Astaire dancing with Ginger Rogers all constitute a timeless symbol for elegance that continues to captivate viewers who are unfamiliar with the plots of his films There have been other film musical actors who were proficient dancers Gene Kelly chief among them but none were able to perform with the seamless elegance of Astaire and none have been remembered nearly as well Astaire s dancing numbers epitomized grace and gaiety making it seem as though he was carefree but this was hardly the case While it is easy to imagine Astaire being raised in an aristocratic family his working class background was so blue collar that his family eventually relied on him and his sister as the primary breadwinners in the family Rather than being born and raised with wealth in a large city Astaire came from a working class neighborhood in Omaha Nebraska a setting so antithetical to the world of dance that it quickly became clear that the family would need to relocate If anything Astaire s unglamorous origins further demonstrate that the magisterial dancing and the effortlessly elegant image accompanying it were products of Astaire s tireless work ethic and insistence on perfection Considering the immense success of their films together it is entirely understandable that Astaire and Rogers are joined at

the hip in the eyes of the public However an appreciation for the Fred and Ginger musicals is only enhanced by knowledge of the personal backgrounds of the two stars After all the fact remains that Astaire and Rogers came from vastly different cultural backgrounds and at the time that they met their careers had unfolded in dissimilar ways Astaire was a national celebrity for his skills as a stage performer mainly with his sister Adele while Rogers was raised in a more archetypal Midwestern setting and her professional success was reached entirely through cinema While Astaire made a name for himself through his dancing Rogers was more recognized for her singing talents Clearly it is still possible to discern fundamental differences between their professional talents contrasts that would become more distinguishable once they ceased making films together Fred Astaire and Ginger Rogers

The Story of Hollywood's Most Famous Dancers profiles the lives and careers of both stars as well as a comprehensive analysis of their movies together Along with a bibliography and pictures of important people places and events you will learn about Fred and Ginger like you never have before [The Spectator](#), 1923 A weekly review of politics literature theology and art *Fred Astaire and Ginger Rogers: the Story of Hollywood's Most Famous Dancers* Charles River Editors, 2013-09-04 Includes pictures of Astaire Rogers and other important people and scenes Includes their quotes about each other Includes a bibliography for further reading Virtually all famous actors are regaled by the public but even still Fred Astaire occupies a privileged position in American pop culture The specific films in which Astaire acted may not be especially famous in their own right most people likely cannot recall the title of Top Hat 1935 his most decorated film but Astaire's dancing prowess invariably creates a lasting impact on viewers Instead of tying his fame to a single film Astaire's genius lay in constructing his star persona around a specific set of iconographic imagery that has become embedded within American culture Across his films the recurring iconic images of the top hat cane and coat tails as well as the image of Astaire dancing with Ginger Rogers all constitute a timeless symbol for elegance that continues to captivate viewers who are unfamiliar with the plots of his films There have been other film musical actors who were proficient dancers Gene Kelly chief among them but none were able to perform with the seamless elegance of Astaire and none have been remembered nearly as well Astaire's dancing numbers epitomized grace and gaiety making it seem as though he was carefree but this was hardly the case While it is easy to imagine Astaire being raised in an aristocratic family his working class background was so blue collar that his family eventually relied on him and his sister as the primary breadwinners in the family Rather than being born and raised with wealth in a large city Astaire came from a working class neighborhood in Omaha Nebraska a setting so antithetical to the world of dance that it quickly became clear that the family would need to relocate If anything Astaire's unglamorous origins further demonstrate that the magisterial dancing and the effortlessly elegant image accompanying it were products of Astaire's tireless work ethic and insistence on perfection Considering the immense success of their films together it is entirely understandable that Astaire and Rogers are joined at the hip in the eyes of the public However an appreciation for the Fred and Ginger musicals is only enhanced by knowledge of

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Hollywood Musicals Ted Sennett, 1981 This one volume reference book gives both technical data who was producer director etc as well as insider information who turned down the lead and so on It is current up until the beginning of the 80s but by then only one or two musicals a year were coming out of Hollywood Large coffee table book and lavishly illustrated

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