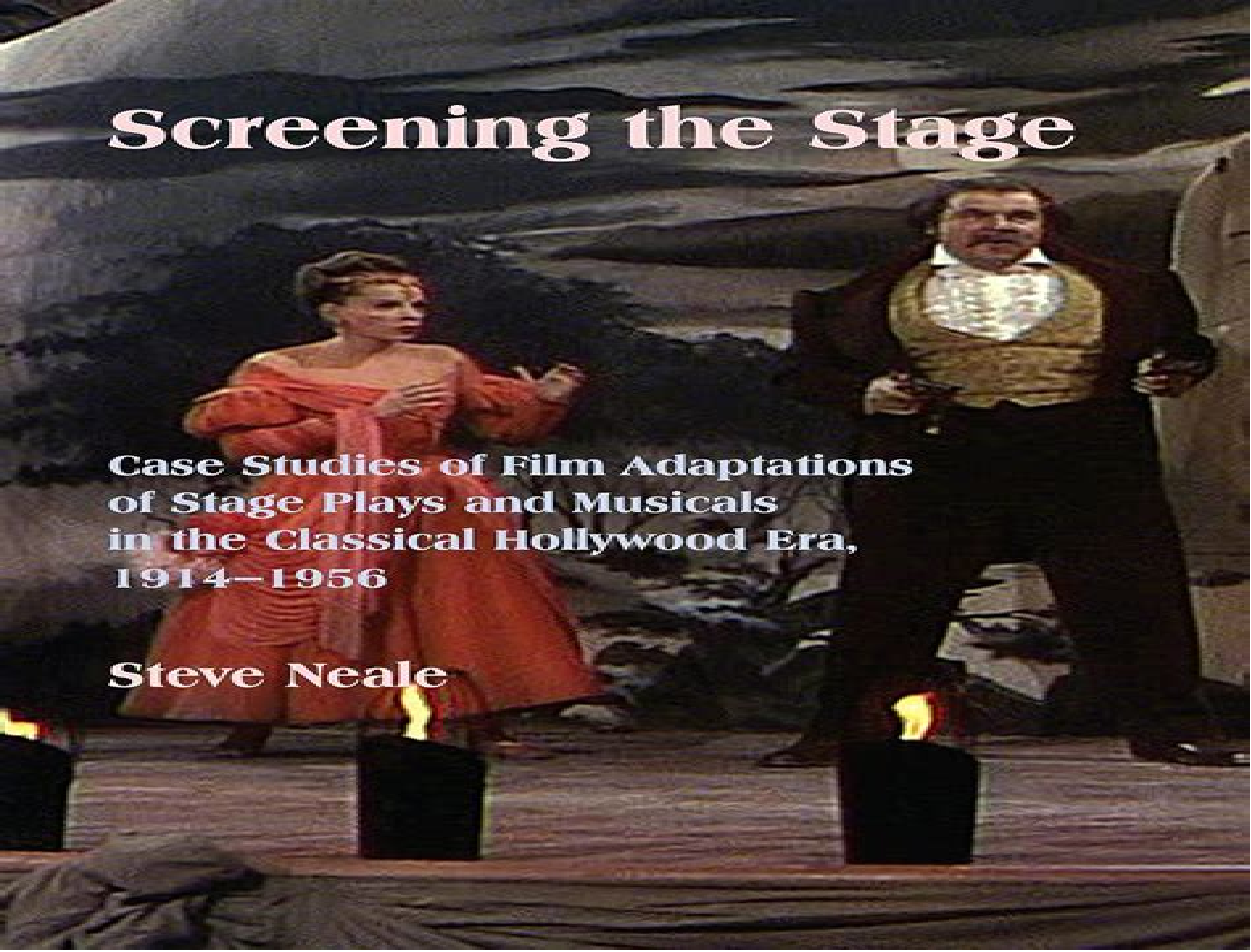


# Screening the Stage

**Case Studies of Film Adaptations  
of Stage Plays and Musicals  
in the Classical Hollywood Era,  
1914–1956**

**Steve Neale**



# Hollywood Musical 1914 In Perspective

**Daniel Ira Goldmark, Lawrence  
Kramer, Richard Leppert**



## **Hollywood Musical 1914 In Perspective:**

Perspectives on American Music, 1900-1950 Michael Saffle, 2012-10-12 The essays in this collection reflect the range and depth of musical life in the United States during the first half of the twentieth century Contributions consider the rise and triumph of popular forms such as jazz swing and blues as well as the contributions to art music of composers such as Ives Cage and Copland among others American contributions to music technology and dissemination and the role of these forms in extending the audience for music is also a focus

The Musical William Everett, 2011-06-02 The musical whether on stage or screen is undoubtedly one of the most recognizable musical genres yet one of the most perplexing What are its defining features How does it negotiate multiple socio cultural economic spaces Is it a popular tradition Is it a commercial enterprise Is it a sophisticated cultural product and signifier This research guide includes more than 1 400 annotated entries related to the genre as it appears on stage and screen It includes reference works monographs articles anthologies and websites related to the musical Separate sections are devoted to sub genres such as operetta and megamusical non English language musical genres in the U S traditions outside the U S individual shows creators performers and performance The second edition reflects the notable increase in musical theater scholarship since 2000 In addition to printed materials it includes multimedia and electronic resources

Rock Music in American Popular Culture II Frank Hoffmann, B Lee Cooper, Wayne S Haney, Beulah B Ramirez, 2015-12-22 From Who Put the Bomp in the Bomp Bomp Bomp to a list of all song titles containing the word werewolf Rock Music in American Popular Culture II More Rock n Roll Resources continues where 1995 s Volume I left off Using references and illustrations drawn from contemporary lyrics and supported by historical and sociological research on popular cultural subjects this collection of insightful essays and reviews assesses the involvement of musical imagery in personal issues in social and political matters and in key socialization activities From marriage and sex to public schools and youth culture readers discover how popular culture can be used to explore American values As Authors B Lee Cooper and Wayne S Haney prove that integrated popular culture is the product of commercial interaction with public interest and values rather than a random phenomena they entertainingly and knowledgeably cover such topics as answer songs interchanges involving social events and lyrical commentaries as explored in response recordings horror films translations and transformations of literary images and motion picture figures into popular song characters and tales public schools images of formal educational practices and informal learning processes in popular song lyrics sex suggestive tales and censorship challenges within the popular music realm war examinations of persistent military and home front themes featured in wartime recordings Rock Music in American Popular Culture II More Rock n Roll Resources is nontechnical written in a clear and concise fashion and explores each topic thoroughly with ample discographic and bibliographic resources provided for additional research Arranged alphabetically for quick and easy reference to specific topics the book is equally enjoyable to read straight through Rock music fans teachers popular culture professors music instructors public

librarians sound recording archivists sociologists social critics and journalists can all learn something as the book shows them the cross pollination of music and social life in the United States      Strains of Utopia Caryl Flinn, 1992-06-15 When Dmitri Tiomkin thanked Johannes Brahms Johann Strauss Richard Strauss and Richard Wagner upon accepting the Academy Award for his score of *The High and the Mighty* in 1954 he was honoring a romantic style that had characterized Hollywood's golden age of film composition from the mid 1930s to the 1950s Exploring elements of romanticism in film scores of composers ranging from Erich Korngold to Bernard Herrmann Caryl Flinn argues that films tended to link music to the sense of an idealized lost past Just as the score of *Gone with the Wind* captured the grandeur of the antebellum South others prompted flashbacks or suggested moments of emotional intensity and sensuality Maintaining that many films treated this utopian impulse as a female trait Flinn investigates the ways Hollywood genre films particularly film noir and melodrama sustained the connection between music and nostalgia utopia and femininity The author situates Hollywood film scores within a romantic aesthetic ideology noting compositional and theoretical affinities between the film composers and Wagner with emphasis on authorship creativity and femininity Pointing to the lasting impact of romanticism on film music Flinn draws from poststructuralist Marxist feminist and psychoanalytic criticism to offer fresh insights into the broad theme of music as an excessive utopian condition      The Garland Encyclopedia of World Music Ruth M. Stone, 2017-09-25 The *Garland Encyclopedia of World Music* is a ten volume reference work organized geographically by continent to represent the musics of the world in nine volumes The tenth volume houses reference tools and descriptive information about the encyclopedia's structure criteria for inclusion and other information specific to the field of ethnomusicology An award winning reference its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology GEWM has become a familiar acronym and it remains highly revered for its scholarship uncontested in being the sole encompassing reference work with a broad survey of world music More than 9 000 pages with musical illustrations photographs and drawings it is accompanied by 300 audio examples      Music for Silent Film Kendra Preston Leonard, 2016-01-01 Between 1895 and 1929 more than 15 000 motion pictures were made in the United States We call these works silent films but they were accompanied by an enormous body of music including works adapted or arranged from pre existing works as well as newly composed pieces for theater orchestras organists or pianists While many films and pieces are lost a considerable amount of material remains extant and available for use in research and performance *Music for Silent Film A Guide to North American Resources* is a unique resource on North American archives and English language materials available in for those interested in this repertoire Part I contains information about archives of primary source materials including full and compiled scores sheet music published anthologies of music interviews with cinema musicians periodicals and instruction books Part II surveys the English language scholarship on silent film music in articles book chapters essay collections and monographs through 2015 The book is fully indexed for ease of access to these

important sources on film music     Hollywood War Films, 1937-1945 Michael S. Shull, David Edward Wilt, 2015-09-03 From 1937 through 1945 Hollywood produced over 1 000 films relating to the war This enormous and exhaustive reference work first analyzes the war films as sociopolitical documents Part one entitled The Crisis Abroad 1937 1941 focuses on movies that reflected America s increasing uneasiness Part two Waging War 1942 1945 reveals that many movies made from 1942 through 1945 included at least some allusion to World War II     **The Greek Film Musical** Lydia Papadimitriou, 2015-04-22 The Greek film musical was the most popular film genre in Greece in the 1960s The songs became instant hits the dances were performed at parties and the fashions were imitated by people of all ages Challenging assumptions that the Greek film musical was a culturally lacking imitation of Hollywood this work examines the genre as a cinematic and historical phenomenon that condensed key social and cultural concerns of its time and contributed to the development of a national popular culture in the light of the rapid Americanization of postwar Greece During two decades characterized by affluence and upward mobility in Greek society the musical expressed and reinforced the optimism of the times while capturing the tensions and contradictions that emerged as a result of rapid social changes Beginning with an introduction to modern Greece and cultural identity the book locates the genre in its historical context and argues that it consists of different layers of cultural appropriation and transformation that redefine traditionally fixed notions of identity Old Greek cinema is examined the Greek musical is defined and a number of key films are analyzed with particular emphasis on the style and structure of the musical numbers The work concludes with a filmography of Greek musicals lists of the annual outputs of the production companies Finos Films Karagiannis Karatzopoulos Klak Films and Damaskinos Michailidis a glossary and bibliographies in English Greek and French     **A Theory of Virtual Agency for Western Art Music** Robert S. Hatten, 2018-09-06 In his third volume on musical expressive meaning Robert S Hatten examines virtual agency in music from the perspectives of movement gesture embodiment topics tropes emotion narrativity and performance Distinguished from the actual agency of composers and performers whose intentional actions either create music as notated or manifest music as significant sound virtual agency is inferred from the implied actions of those sounds as they move and reveal tendencies within music stylistic contexts From our most basic attributions of sources for perceived energies in music to the highest realm of our engagement with musical subjectivity Hatten explains how virtual agents arose as distinct from actual ones how unspecified actants can take on characteristics of virtual human agents and how virtual agents assume various actorial roles Along the way Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds     **French Musical Culture and the Coming of Sound Cinema** Hannah Lewis, 2018-09-05 The transition from silent to synchronized sound film was one of the most dramatic transformations in cinema s history as it radically changed the technology practices and aesthetics of

filmmaking within a few short years In France debates about sound cinema were fierce and widespread In French Musical Culture and the Coming of Sound Cinema author Hannah Lewis argues that the debates about sound film resonated deeply within French musical culture of the early 1930s and conversely that discourses surrounding a range of French musical styles and genres shaped audiovisual cinematic experiments during the transition to sound Lewis book focuses on many of the most prominent directors and screenwriters of the period from Luis Buñuel to Jean Vigo as well as experiments found in lesser known films Additionally Lewis examines how early sound film portrayed the diverse soundscape of early 1930s France as filmmakers drew from the music hall popular chanson modernist composition opera and operetta and explored the importance of musical machines to depict and to shape French audiovisual culture In this light the author discusses the contributions of well known composers for film alongside more popular music hall styles all of which had a voice within the heterogeneous soundtrack of French sound cinema By delving into this fascinating developmental period of French cinematic history Lewis encourages readers to challenge commonly held assumptions about how genres media and artistic forms relate to one another and how these relationships are renegotiated during moments of technological change

*Hollywood's Egyptian Dreams. The Visual Language, Concepts and Costumes in Egyptian Monumental Films* Marie Elisabeth

Habicht, Michael E. Habicht, 2022-11-22 Monumental films strongly shape our image of the ancient world today Shortly after the emergence of cinematic art Ancient Egypt also became the subject of cinematic works As with the Roman film the decisive story plots and motifs were still being developed in the silent film era and have had a significant influence on subsequent generations of films The book examines the visual language plot concepts and costumes of the most expensive film genre An extensive list of films is analysed and related to contemporary findings on the dress and jewellery of Ancient Egypt

*Burma, Kipling and Western Music* Andrew Selth, 2016-11-03 For decades scholars have been trying to answer the question how was colonial Burma perceived in and by the Western world and how did people in countries like the United Kingdom and United States form their views This book explores how Western perceptions of Burma were influenced by the popular music of the day From the First Anglo Burmese War of 1824-6 until Burma regained its independence in 1948 more than 180 musical works with Burma related themes were written in English speaking countries in addition to the many hymns composed in and about Burma by Christian missionaries Servicemen posted to Burma added to the lexicon with marches and ditties and after 1913 most movies about Burma had their own distinctive scores Taking Rudyard Kipling's 1890 ballad Mandalay as a critical turning point this book surveys all these works with emphasis on popular songs and show tunes also looking at classical works ballet scores hymns soldiers songs sea shanties and film soundtracks It examines how they influenced Western perceptions of Burma and in turn reflected those views back to Western audiences The book sheds new light not only on the West's historical relationship with Burma and the colonial music scene but also Burma's place in the development of popular music and the rise of the global music industry In doing so it makes an original contribution to the

fields of musicology and Asian Studies

**The Migration of Musical Film** Desirée J. Garcia, 2014-08-01 Movie musicals are among the most quintessentially American art forms often celebrating mobility self expression and the pursuit of one's dreams But like America itself the Hollywood musical draws from many distinct ethnic traditions In this illuminating new study Desirée J Garcia examines the lesser known folk musicals from early African American Yiddish and Mexican filmmakers revealing how these were essential ingredients in the melting pot of the Hollywood musical The Migration of Musical Film shows how the folk musical was rooted in the challenges faced by immigrants and migrants who had to adapt to new environments balancing American individualism with family values and cultural traditions Uncovering fresh material from film industry archives Garcia considers how folk musicals were initially marginal productions designed to appeal to specific minority audiences and yet introduced themes that were gradually assimilated into the Hollywood mainstream No other book offers a comparative historical study of the folk musical from the first sound films in the 1920s to the genre's resurgence in the 1970s and 1980s Using an illustrative rather than comprehensive approach Garcia focuses on significant moments in the sub genre and rarely studied films such as *All en el Rancho Grande* along with familiar favorites that drew inspiration from earlier folk musicals everything from *The Wizard of Oz* to *Zoot Suit* If you think of movie musicals simply as escapist mainstream entertainment The Migration of Musical Film is sure to leave you singing a different tune

*Experiencing Jewish Music in America* Tina Frühauf, 2018-06-13 *Experiencing Jewish Music in America* A Listener's Companion offers an easy to read and new perspective on the remarkably diverse landscape that comprises Jewish music in the United States This much needed survey on the art of listening to and enjoying this dynamic and diverse musical culture invites listeners curious about the many types of music in its connection to Jewish life *Experiencing Jewish Music in America* is intended to encourage further reading about listening to and viewing of this portion of America's musical heritage and provide listeners with the tools to understand and appreciate this body of work This volume is designed to appeal to listeners of all stripes regardless of ability to read music and of religious or cultural background *Experiencing Jewish Music in America* offers insights into an extensive range of musical genres and styles that have been central to the Jewish experience beginning with the arrival of the first Jewish immigrants in the sixteenth century and the chanting of the Torah to the sounds of pop today It lays the groundwork for the listener's understanding of music in its relation to Jewish studies by exploring the wide range of venues in which this music has appeared from synagogue to street to stage to screen Each chapter offers selected case studies where these unique forms of music were and still can be heard seen and experienced This book gives readers unique insights into the challenges of classifying Jewish music while it traces its history and development on American soil and outlines ways of listening so readers can draw clear connections to Jewish culture The volume thus brings together American Jewish history the story of American and Jewish music and the roles of the individuals important to both It offers the reader tools to identify evaluate and appreciate the musical genres and reflect the growing interest of the past decade in the academic study of

Jewish music      *Chaplin's "Limelight" and the Music Hall Tradition* Frank Scheide, Hooman Mehran, Dan Kamin, 2006-10-12 Charles Spencer Chaplin was a stage performer before he was a filmmaker and it was in English music hall that he learned the rudiments of his art The last film he made in the United States *Limelight* was a tribute to the music hall days of his youth As a parallel to Chaplin's past the film was set in 1914 the year he left the stage for a Hollywood career This collection of essays examines *Limelight* and the history of English music hall Featuring contributions from the world's top Chaplin and music hall historians as well as previously unpublished interviews with collaborators who worked on *Limelight* the book offers new insight into one of Chaplin's most important pictures and the British form of entertainment that inspired it Essays consider how and why Chaplin made *Limelight* other artists who came out of English music hall and the film's international appeal among other topics The book is filled with rare photographs many published for the first time sourced from the Chaplin archives and the private collections of other performers and co-stars      *Beyond the Soundtrack* Daniel Ira Goldmark, Lawrence Kramer, Richard Leppert, 2007-06-08 This groundbreaking collection by the most distinguished musicologists and film scholars in their fields gives long overdue recognition to music as equal to the image in shaping the experience of film Refuting the familiar idea that music serves as an unnoticed prop for narrative these essays demonstrate that music is a fully imagined and active power in the worlds of film Even where films do give it a supporting role and many do much more music makes an independent contribution Drawing on recent advances in musicology and cinema studies *Beyond the Soundtrack* interprets the cinematic representation of music with unprecedented richness The authors cover a broad range of narrative films from the silent era not so silent to the present Once we think beyond the soundtrack this volume shows there is no unheard music in cinema      ***Saying It With Songs*** Katherine Spring, 2013-11 Hollywood's conversion from silent to synchronized sound film production not only instigated the convergence of the film and music industries but also gave rise to an extraordinary period of songs in American cinema *Saying It With Songs* considers how the increasing interdependence of Hollywood studios and Tin Pan Alley music publishing firms influenced the commercial and narrative functions of popular songs While most scholarship on film music of the period focuses on adaptations of Broadway musicals this book examines the functions of songs in a variety of non-musical genres including melodramas romantic comedies Westerns prison dramas and action adventure films and shows how filmmakers tested and refined their approach to songs in order to reconcile the spectacle of song performance the classical norms of storytelling and the conventions of background orchestral scoring from the period of silent cinema Written for film and music scholars alike as well as for general readers *Saying It With Songs* illuminates the origins of the popular song score aesthetic of American cinema      *The Ethnomusicology of Western Art Music* Laudan Nooshin, 2013-10-23 Since the late 1980s the boundaries between the musicologies have become increasingly blurred Most notably a growing number of musicologists have become interested in the ideas and methodologies of ethnomusicology and in particular in applying one of the central methodological tools of



ethnomusicology ethnography to the study of Western art music a tradition which had previously been studied primarily through scores recordings and other historical sources Alongside this since the 1970s a small number of ethnomusicologists have also written about Western art music thus complicating the idea of ethnomusicology as the study of other music Indeed there has been a growth in this area of scholarship in recent years Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition as shown in the writings presented in this book The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds exploring a variety of issues including music in orchestral outreach programmes new audiences for classical music concerts music and conflict transformation ethnographic study of the rehearsal process and the politics of a high profile music festival This book was originally published as a special issue of Ethnomusicology Forum

*Meaning and Interpretation of Music in Cinema* David P. Neumeyer, 2015-08-17 By exploring the relationship between music and the moving image in film narrative David Neumeyer shows that film music is not conceptually separate from sound or dialogue but that all three are manipulated and continually interact in the larger acoustical world of the sound track In a medium in which the image has traditionally trumped sound Neumeyer turns our attention to the voice as the mechanism through which narrative dialog speech and sound sound effects music come together Complemented by music examples illustrations and contributions by James Buhler *Meaning and Interpretation of Music in Cinema* is the capstone of Neumeyer's 25 year project in the analysis and interpretation of music in film

**The Cambridge Companion to Film Music** Mervyn Cooke, Fiona Ford, 2016-12-08 A stimulating and unusually wide ranging collection of essays overviewing ways in which music functions in film soundtracks

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