Films-Musical. Eine Arbeitsbibliographie
Komp. v. Hans J. Wulff

Bibliographie:


**Bücher und Artikel**


**Altman, Rick**: *The American Film Musical*. Bloomington, IN: Indiana University Press 1987, x, 386 pp.


Enth. ein Kap. über: „Musicals and the energy from within“.


Carter, Tim: *Oklahoma!* New Haven [...]: Yale University Press 2007, XIX, 327 S.


Repr. with corrections 2004, viii, 212 pp. (In Focus : Routledge Film Readers.).


Decker, Todd R.: Black/White Encounters on the American Musical Stage and Screen (1924--2005). Ph.D.-Thesis, Ann Arbor, MI: University of Michigan, 2007, 511 pp. This dissertation examines occasions when black and white performers playing black and white characters sing or dance together in a musicalized dramatic narrative. Grouped here under the term black/white encounter, I consider such instances of interracial performance in four adjacent domains: the Broadway stage, Hollywood musical films, early television variety shows, and the American opera stage. The chronological reach of the study extends from the 1920s to the present, taking up each domain at a time when it was, arguably, indicative of race relations more generally in American culture. The principal examples of black/white encounter studied here are the 1927 Broadway musical Show Boat (music by Jerome Kern, book and lyrics by Oscar Hammerstein II), Fred Astaire's solo dances on film, television, and sound recordings from the 1930s to the 1960s, and the 2005 opera Margaret Garner (music by Richard Danielpour, libretto by Toni Morrison). Each is treated in an independent, self-contained chapter. Beyond the unifying notion of a particular type of interracial performance in narrative contexts, each case study expands on the notion of black/white encounter in ways appropriate to the specific genres under consideration. How works and performances centered on black/white encounters came to be made is treated at length by way of archival research in Parts One and Two. A generic encounter between an African American literary genre and the American opera stage, dominated as it is by a canon of mainly nineteenth-century European operas, is a central question in Part Three. In all three parts, the conditions of possibility for black and white Americans to share a song or dance on stage or screen are seen to change in ways that run parallel or in contrast to larger trends across a contentious, but ultimately progressive century that saw the transformation of race relations in the United States. [Dissertation Abstracts International - DAI-A 68/02, Aug 2007]


Fischer, Lucy: Shall we dance? Feminist cinema remakes the musical. In: Film Criticism 13,2, 1989, pp. 7-17.


Kehr, David: Can’t stop the musicals. In: American Film 9,7, 1984, pp. 32-37.


Krueger, Miles (ed.): The movie musical from Vitaphone to 42nd Street. As reported in a great fan magazine. New York: Dover 1975.


baiting politicians considered little more than harmless entertainment and indirect forms of expression, were the least regulated aspects of musicals. These scenes provided relatively safe spaces for actors to play with and defy, but also reify, social expectations. Spectacles were also sites of resistance for performers, who relied on their voices and bodies—sometimes at odds with each other—to reclaim power that was denied them either by social strictures or an oppressive studio system. Dancing Dreams is a series of case studies about the role of spectacle—literal dances but also spectacles of discourse, nostalgia, stardom, and race—in inspiring Americans to find forms of individual self-expression with the potential to challenge prevailing norms. It explores how Gene Kelly tried to broaden definitions of dance and art to make a case for the heterosexual male dancer; how Judy Garland used her performances to strike back at studio executives who tried to mold her femininity; how racial stereotypes and the Hollywood politics of race limited Oscar Hammerstein’s liberal messages of racial inclusion and cooperation; and how fantasy dances could remold nationality and gender. Musical motion pictures thus expand the definition of rebellion to include the sort of private, and often, quiet forms of personal resistance that occurred throughout the 1950s, and helps us to understand better the radical potential of postwar America (Dissertation Abstracts International - DAI-A 68/06, Dec 2007).


Malone, Travis B.: Crafting utopia and dystopia: Film musicals from 1970-2002. Ph.D. Thesis, Bowling Green, OH: Bowling Green State University, Theatre and Film, 2006, ix, 297 pp. With the end of the Hollywood studio era, big budget blockbuster musicals had to find ways to compete in the economic and cultural marketplace. Historical events such as the rise of television, the Civil Rights movement, the Vietnam War, and the Watergate scandal influenced the way American audiences saw, and continue to see, the world. Film, theatre, and other artistic disciplines helped audiences understand, cope, and criticize societal changes. As audience perceptions changed, the film musical faced a crisis. In an attempt to
maximize profits, Hollywood business practices forced an evolutionary branch in the development of the musical. One fork took the genre towards the embodiment of capitalistic and cultural excess as pointed to by Altman, Dyer, and others. These film musicals attempt to present Utopia. Film musicals such as *Grease* (1978), *Beauty and the Beast* (1991), and *Evita* (1996) are large spectacles that utilize the high concept business model, as outlined by Justin Wyatt, to please audience expectations by managing conflict at the expense of presenting the story world as a utopia. The other branch of film musical exemplified in the films of *Cabaret* (1972) and *All That Jazz* (1979) criticize the price paid by an individual in pursuit of ideals that lie beyond dominant social values. The dystopic film musical connects with audiences and critics by drawing on the cynicism and skepticism of contemporary historic and cultural events to forward a clearly dystopic view of society. This study utilizes an interdisciplinary approach to analyze the connection between selected film musicals and the American culture for which they were produced. The study shows that from 1970-2002 film musicals promoted and marketed visions of Utopia that were reflective of specific historical moments rather than ahistorical utopia ideals. While a film like *Grease* shows that Utopia is the ideal high school experience, later films like *Moulin Rouge!* (2001) and *Chicago* (2002) depict imagination as a utopia to escape otherwise dystopic social realities. The interdisciplinary critical frames applied in this study allow scholars to examine the fluid nature of the boundaries between film, theatre, and mass entertainment. [Dissertation Abstracts International, DAI-A 67/10, p. 306, Apr 2007]


Film- vs. Theaterrmusicals.


Musicals als Medium männlichen Chauvinismus.


Dt. Ausg.: *Der Musical Film* [!]. München: Heyne 1979, 192 pp. (Heyne Filmbibliothek. 10.).


Tanzgeschichte.


Tončeva, cvetana: Baz Lurman - s neiz ivjanata nostalgija po kino-mjuzikāla (s pochvati ot radio-jurnalistikata). [Baz Lurmans Hang zum Film-Musical - mit Techniken zum Radiojournalismus.] In:


**Turim, Maureen**: Gentlemen consume blondes. In: *Wide Angle* 1,1, 1979, pp. 52-59.


**Vaughan, David**: After the ball. In: *Sight and Sound* 26, Autumn 1956, pp. 89-91.


Redaktionelle Notiz: