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*The Men who Made the Movies* Mar 21 2020 Richard Schickel here takes on Hollywood's finest directors--Alfred Hitchcock, Frank Capra, Vincente Minnelli, George Cukor, Howard Hawks, William A. Wellman, King Vidor, and Raoul Walsh--in conversation, reminiscing about their working lives which spanned the most intriguing decades of American filmmaking.

**Histories on Screen** Nov 28 2020 How, as historians, should we 'read' a film? Histories on Screen answers this and other questions in a crucial volume for any history student keen to master source use. The book begins with a theoretical 'Thinking about Film' section that explores the ways in which films can be analyzed and interrogated as either primary sources, secondary sources or indeed as both. The much larger 'Using Film' segment of the book then offers engaging case studies which put this theory into practice. Topics including gender, class, race, war, propaganda, national identity and memory all receive good coverage in what is an eclectic multi-contributor volume. Documentaries, films and television from Britain and the United States are examined and there is a jargon-free emphasis on the skills and methods needed to analyze films in historical study featuring prominently throughout the text. Histories on Screen is a vital resource for all history students as it enables them to understand film as a source and empowers them with the analytical tools needed to use that knowledge in their own work.

[The World of Musicals: An Encyclopedia of Stage, Screen, and Song \[2 volumes\]](#) Jan 19 2020 This wide-ranging, two-volume encyclopedia of musicals old and new will captivate young fans—and prove invaluable to those contemplating staging a musical production. • Offers 700 alphabetically arranged entries related to musicals in theatre, film, and television • Spans the history of musical theatre from Gilbert and Sullivan operettas in the late 1800s to the present • Concentrates on musicals that are historically important and/or of mainstream interest, as well as

those that might be examined in a high school music, music history, or theatre class • Features a teacher-friendly guide to the most popular musicals performed by high schools, discussing casting/characters, costume needs, notes on the difficulty of the music, and more • Includes a selected bibliography, discography, and videography as well as a chronology capturing key events in the history of the musical

**Qu'est ce que maman comprend à l'amour !** Aug 26 2020

La toile d'araignée Sep 26 2020

**Fifty Hollywood Directors** Nov 16 2019 Fifty Hollywood Directors introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

**Vincente Minnelli** Sep 19 2022 A comprehensive scholarly examination of Vincente Minnelli, one of American cinema's central filmmakers.

Directed by Vincente Minnelli Jul 17 2022 In a career spanning thirty years from World War II to the 1970s, Vincente Minnelli directed many of Hollywood's greatest movie musicals such as *Gigi*, *Meet Me In St. Louis*, and *Brigadoon*. Here is a chronicle of his remarkable work illustrated throughout with film stills, design sketches, and photographs from Minnelli's personal collection.

The Film Musicals of Vincente Minnelli and the Team of Gene Kelly and Stanley Donen Jun 04 2021

**The Cinematic Voyage of THE PIRATE** Jan 31 2021 During Metro-Goldwyn-Mayer's glory days, the studio's famous Arthur Freed Unit made an extraordinary string of dazzling musicals. One of its very best was *The Pirate*. Based on a successful 1942 Broadway production, the film was directed by Vincente Minnelli and starred Gene Kelly and Judy Garland. It showcased some of the brightest work of these three gifted moviemakers and entranced many critics and viewers with exotic set décor and costumes, brilliant Technicolor application, stunning dance routines, and a clever plot about an actor who pretends to be a famous pirate to win the love of a fanciful island girl. The *Cinematic Voyage of The Pirate: Kelly, Garland, and Minnelli at Work* follows the model of Hess and Dabholkar's previous study of *Singin' in the Rain*. Drawing on exhaustive research in archives, memoirs, interviews, and newspaper coverage, it takes the reader from the original conception of the story in the mind of a German playwright named Ludwig Fulda, through S. N. Behrman's Broadway production starring Alfred Lunt and Lynn Fontanne, to the arduous task of crafting a suitable screenplay at MGM. Behind-the-scenes issues such as Garland's personal problems during the making of the film and the shaping of the film by Minnelli and Kelly are among the many subjects detailed here. While the initial reception of *The Pirate* reinforced hopes for its success, many audiences did not understand the film's tongue-in-cheek aspect, and some critical reviews were mixed. This shaded the perception of the film and its significance. As this careful study shows, *The Pirate* was a commercial and critical success despite some early misperceptions. The movie made a small profit for MGM, and the film grew in public appeal over time. *The Pirate* has been studied by film historians, gender studies scholars, and film studies professionals since it was released in 1948. *The Cinematic Voyage of The Pirate* contributes to a growing literature asserting the importance of single-film production history and the significance of the film musical in the golden age of Hollywood.

*Working Like a Homosexual* Dec 18 2019 DIV Rather than seeing camp as a mode of reception, a way of reading straight popular culture, Tinkcom sees it as an intentional product of gay men within the film industry./div

**Gigi** Dec 30 2020

**Tous en scène** Aug 06 2021

**The Men who Made the Movies** Sep 07 2021

**American Cinema of the 1950s** Oct 16 2019 Bringing together original essays by ten respected scholars in the field, American Cinema of the 1950s explores the impact of the cultural environment of this decade on film, and the impact of film on the American cultural milieu. Contributors examine the signature films of the decade, including From Here to Eternity, Sunset Blvd., Singin' in the Rain, Shane, Rear Window, and Rebel Without a Cause, as well as lesser-known but equally compelling films, such as Dial 1119, Mystery Street, Suddenly, Summer Stock, The Last Hunt, and many others.

**The Figure of the Artist in the Films of Vincente Minnelli** Oct 20 2022

**A Hundred or More Hidden Things** Nov 21 2022 He was the acclaimed director of such cinematic classics as Meet Me in St. Louis, An American in Paris, and Gigi, and equally well known for his tumultuous marriage to the legendary Judy Garland. But to say that Vincente Minnelli's conflicted personal life informed his films would be an understatement. As Mark Griffin persuasively demonstrates in this definitive biography of the Academy Award-winning director, Minnelli was not only building a remarkable Hollywood legacy, but also creating an intriguing autobiography in code. Drawing on more than 100 interviews with such icons as Kirk Douglas, Angela Lansbury, Lauren Bacall, Tony Curtis, and George Hamilton, Griffin turns the spotlight on the enigmatic "elegant director," revealing long-kept secrets at the heart of Minnelli's genius.

**Vincente Minnelli** Jun 16 2022 Vincente Minnelli, Hollywood's Dark Dreamer is the first full-length biography of Vincente Minnelli, one of the most legendary and influential directors in the twentieth century, encompassing his life, his art, and his artistry. Minnelli started out as a set and costume designer in New York, where he first notably applied his aesthetic principles to the Broadway stage design of Scheherazade. He became the first director of New York's Radio City Music Hall, as well as some of the most lavish Broadway musicals, including Ziegfeld Follies, and brought Josephine Baker back from Paris to star in his shows. As a film director, he discovered Lena Horne in a Harlem nightclub and cast her in his first movie, the legendary musical Cabin in the Sky. The winner of the Director Oscar for Gigi, the first film to win in all nine of its Oscar nominations, Minnelli directed such classics as the Oscar-winning An American in Paris, Meet Me in St. Louis, Father of the Bride, The Bad and the Beautiful, and Some Came Running. He was married to Judy Garland, who he met on the set of Meet Me in St. Louis and directed in such landmark films as The Clock; their daughter is actress-singer Liza Minnelli.

**Mademoiselle ma femme** May 03 2021

**Silent Film** Oct 08 2021

**Vincente Minnelli 129 Success Facts - Everything You Need to Know about Vincente Minnelli** May 15 2022 The most comprehensive Biography yet of Vincente Minnelli. This book is your ultimate resource for Vincente Minnelli. Here you will find the most up-to-date 129 Success Facts, Information, and much more. In easy to read chapters, with extensive references and links to get you to know all there is to know about Vincente Minnelli's Early life, Career and Personal life right away. A quick look inside: Madison, Indiana - In popular culture, Louis B. Mayer - MGM boss, 1958 in film - Events, 1962 in film - Notable films released in 1962, 1970 in film - Notable films released in 1970, Forest Lawn Memorial Park, Glendale - M, Dean Martin - Solo career, Peggy King, Panama Hattie - Film, 1954 in film - Notable films released in 1954, 1963 in film - Notable films released in 1963, Eva Marie Saint - Mid-career, Orry-Kelly - Costume design credits, Yolanda and the Thief, Julian Eltinge - In popular culture, Richard Widmark - Broadway and films, Film noir - Parodies, L.A. Confidential (film) - Pre-production, Academy Award for

Best Director - Multiple nominations, An American in Paris - Use in film, 1944 in film - Notable films released in 1944, Cultural depictions of Vincent van Gogh - Film and television, Ingrid Thulin - Partial filmography, The Cobweb (film), Undercurrent (1946 film), On a Clear Day You Can See Forever (film), Vincente Minnelli - Personal life, Olga Lehmann - Film, television, and theatrical design, Film noirs - Parodies, The Long, Long Trailer, Finian's Rainbow (film) - Critical reception, 1952 Cannes Film Festival, Directors Guild of America Award for Outstanding Directing - Feature Film - 1950s, The Long, Long Trailer - Reception, Lester Gaba - New York career, John Saxon (actor) - Career, and much more...

Vincente Minnelli Mar 01 2021

**All That Heaven Allows** Nov 09 2021 SOON TO BE A MAJOR MOTION PICTURE The definitive biography of the deeply complex and widely misunderstood matinee idol of Hollywood's Golden Age. Devastatingly handsome, broad-shouldered and clean-cut, Rock Hudson was the ultimate movie star. The embodiment of romantic masculinity in American film throughout the '50s and '60s, Hudson reigned supreme as the king of Hollywood. As an Oscar-nominated leading man, Hudson won acclaim for his performances in glossy melodramas (Magnificent Obsession), western epics (Giant) and blockbuster bedroom farces (Pillow Talk). In the '70s and '80s, Hudson successfully transitioned to television; his long-running series McMillan & Wife and a recurring role on Dynasty introduced him to a whole new generation of fans. The icon worshipped by moviegoers and beloved by his colleagues appeared to have it all. Yet beneath the suave and commanding star persona, there was an insecure, deeply conflicted, and all too vulnerable human being. Growing up poor in Winnetka, Illinois, Hudson was abandoned by his biological father, abused by an alcoholic stepfather, and controlled by his domineering mother. Despite seemingly insurmountable obstacles, Hudson was determined to become an actor at all costs. After signing with the powerful but predatory agent Henry Willson, the young hopeful was transformed from a clumsy, tongue-tied truck driver into Universal Studio's resident Adonis. In a more conservative era, Hudson's wholesome, straight arrow screen image was at odds with his closeted homosexuality. As a result of his gay relationships and clandestine affairs, Hudson was continually threatened with public exposure, not only by scandal sheets like Confidential but by a number of his own partners. For years, Hudson dodged questions concerning his private life, but in 1985 the public learned that the actor was battling AIDS. The disclosure that such a revered public figure had contracted the illness focused worldwide attention on the epidemic. Drawing on more than 100 interviews with co-stars, family members and former companions, All That Heaven Allows finally delivers a complete and nuanced portrait of one of the most fascinating stars in cinema history. Author Mark Griffin provides new details concerning Hudson's troubled relationships with wife Phyllis Gates and boyfriend Marc Christian. And here, for the first time, is an in-depth exploration of Hudson's classic films, including Written on the Wind, A Farewell to Arms, and the cult favorite Seconds. With unprecedented access to private journals, personal correspondence, and production files, Griffin pays homage to the idol whose life and death had a lasting impact on American culture.

*Scoring the Hollywood Actor in the 1950s* Jul 25 2020 Scoring the Hollywood Actor in the 1950s theorises the connections between film acting and film music using the films of the 1950s as case studies. Closely examining performances of such actors as James Dean, Montgomery Clift, and Marilyn Monroe, and films of directors like Elia Kazan, Douglas Sirk, and Alfred Hitchcock, this volume provides a comprehensive view of how screen performance has been musicalised, including examination of the role of music in relation to the creation of cinematic performances and the perception of an actor's performance. The book also explores the idea of music as a temporal vector which mirrors the temporal vector of actors' voices and movements, ultimately demonstrating how acting and music go together to create a forward axis of time in the films of the 1950s. This is a valuable resource for scholars and researchers of musicology, film music and film studies more generally.

The Films of Vincente Minnelli Feb 24 2023 This 1993 book examines the career of Vincente Minnelli, MGM's leading director of musicals,

melodramas, and comedies in the 1940s and 1950s.

**In The Space Of A Song** Feb 18 2020 Songs take up space and time in films. Richard Dyer's *In the Space of a Song* takes off from this perception, arguing that the way songs take up space indicates a great deal about the songs themselves, the nature of the feelings they present, and who is allowed to present feelings how, when and where. In *The Space of a Song* explores this perception through a range of examples, from classic MGM musicals to blaxploitation cinema, with the career of Lena Horne providing a turning point in the cultural dynamics of the feeling. Chapters include: The perfection of *Meet Me in St. Louis* *A Star Is Born* and the construction of authenticity 'I seem to find the happiness I seek': Heterosexuality and dance in the musical *The space of happiness in the musical Singing prettily: Lena Horne in Hollywood Is Car Wash* a musical? Music and presence in blaxploitation cinema *In the Space of a Song* is ideal for both scholars and students of film studies.

**The Films of Vincente Minnelli** Dec 22 2022

**I Remember it Well** Jan 11 2022 Vincent Minelli's life: childhood, work on Broadway, and association with MGM.

*CinemaTexas Notes* Feb 12 2022 Austin's thriving film culture, renowned for international events such as SXSW and the Austin Film Festival, extends back to the early 1970s when students in the Department of Radio-Television-Film at the University of Texas at Austin ran a film programming unit that screened movies for students and the public. Dubbed *CinemaTexas*, the program offered viewers a wide variety of films—old and new, mainstream, classic, and cult—at a time when finding and watching films after their first run was very difficult and prohibitively expensive. For each film, RTF graduate students wrote program notes that included production details, a sampling of critical reactions, and an original essay that placed the film and its director within context and explained the movie's historical significance. Over time, *CinemaTexas Program Notes* became more ambitious and were distributed around the world, including to luminaries such as film critic Pauline Kael. This anthology gathers a sampling of *CinemaTexas Program Notes*, organized into four sections: "USA Film History," "Hollywood Auteurs," "Cinema-Fist: Renegade Talents," and "America's Shadow Cinema." Many of the note writers have become prominent film studies scholars, as well as leading figures in the film, TV, music, and video game industries. As a collection, *CinemaTexas Notes* strongly contradicts the notion of an effortlessly formed American film canon, showing instead how local film cultures—whether in Austin, New York, or Europe—have forwarded the development of film studies as a discipline.

A Critical Study of the Film Musicals of Vincente Minnelli Apr 14 2022

Charles Walters Jun 23 2020 From the trolley scene in *Meet Me in St. Louis* (1944) to Fred Astaire and Ginger Rogers's last dance on the silver screen ( *The Barkleys of Broadway*, 1949) to Judy Garland's timeless, tuxedo-clad performance of "Get Happy" ( *Summer Stock*, 1950), Charles Walters staged the iconic musical sequences of Hollywood's golden age. During his career, this Academy Award--nominated director and choreographer showcased the talents of stars such as Gene Kelly, Doris Day, Debbie Reynolds, and Frank Sinatra. However, despite his many critical and commercial triumphs, Walters's name often goes unrecognized today. In the first full-length biography of Walters, Brent Phillips chronicles the artist's career, from his days as a featured Broadway performer and protégé of theater legend Robert Alton to his successes at Metro-Goldwyn-Mayer. He takes readers behind the scenes of many of the studio's most beloved musicals, including *Easter Parade* (1948), *Lili* (1953), *High Society* (1956), and *The Unsinkable Molly Brown* (1964). In addition, Phillips recounts Walters's associations with Lucille Ball, Joan Crawford, and Gloria Swanson, examines the director's uncredited work on several films, including the blockbuster *Gigi* (1958), and discusses his contributions to musical theater and American popular culture. This revealing book also considers Walters's personal life and explores how he navigated the industry as an openly gay man. Drawing on unpublished oral histories, correspondence, and new interviews, this biography

offers an entertaining and important new look at an exciting era in Hollywood history.

**An Invention Without a Future** Jul 05 2021 In 1895, Louis Lumière supposedly said that cinema is “an invention without a future.” James Naremore uses this legendary remark as a starting point for a meditation on the so-called death of cinema in the digital age, and as a way of introducing a wide-ranging series of his essays on movies past and present. These essays include discussions of authorship, adaptation, and acting; commentaries on Howard Hawks, Alfred Hitchcock, Orson Welles, Vincente Minnelli, John Huston, and Stanley Kubrick; and reviews of more recent work by non-Hollywood directors Pedro Costa, Abbas Kiarostami, Raúl Ruiz, and Apichatpong Weerasethakul. Important themes recur: the relations between modernity, modernism, and postmodernism; the changing mediascape and death of older technologies; and the need for robust critical writing in an era when print journalism is waning and the humanities are devalued. The book concludes with essays on four major American film critics: James Agee, Manny Farber, Andrew Sarris, and Jonathan Rosenbaum.

The Films of Vincente Minnelli Jan 23 2023 *The Films of Vincente Minnelli* examines the career of MGM's leading director of musicals, melodramas, and comedies in the 1940s and 1950s. Widely admired for his flamboyant sense of color and camera movement, Minnelli played a crucial role in maintaining the studio's reputation as the "home of the stars." Describing the director's contributions to some of the most celebrated works of Hollywood's golden era, this volume also includes a close analysis of five important films that represent the full range of Minnelli's career: *Cabin in the Sky*, *Meet Me in St. Louis*, *Father of the Bride*, *The Bad and the Beautiful*, and *Lust for Life*. These lively readings provide commentary on problems of genre, directorial style, cultural politics, and the connection between aestheticism and mass culture during the first half of the twentieth century.

Personal Views Apr 21 2020 Robin Wood, the renowned scholarly critic and writer on film, has prepared a new introduction and added three essays to his classic text *Personal Views*. This important book contains essays on a wide range of films and filmmakers and considers questions of the nature of film criticism and the critic. Wood, the proud "unreconstructed humanist," offers in this collection persuasive arguments for the importance of art, creativity, and personal response and also demonstrates these values in his analyses. *Personal Views* is the only book on cinema by Wood never to have been published in the United States. It contains essays on popular Hollywood directors such as Howard Hawks, Vincente Minnelli, and Leo McCarey; as well as pieces on recognized auteurs like Max Ophüls, Orson Welles, Fritz Lang, and Josef von Sternberg; and essays on art-film icons Jean-Luc Godard, Michelangelo Antonioni, and Kenji Mizoguchi. The writings that make up *Personal Views* appeared during a pivotal time in both film studies—during its academic institutionalization—and in the author's life. Throughout this period of change, Wood remained a stalwart anchor of the critical discipline, using theory without being used by it and always staying attentive to textual detail. Wood's overall critical project is to combine aesthetics and ideology in understanding films for the ultimate goal of enriching our lives individually and together. This is a major work to be read and reread not just by film scholars and students of film but by anyone with an interest in twentieth-century culture.

*The Films of Vincente Minnelli* Aug 18 2022

Cinema and Painting Apr 02 2021 The visual image is the common denominator of cinema and painting, and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films. In this discerning new approach to cinema studies, Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts, on the dialectic of word and image, on the relationship between artistic creativity and sexual difference, and on the tension between tradition and modernity. Specifically, Dalle Vacche explores Jean-Luc Godard's iconophobia (*Pierrot Le Fou*) and Andrei Tarkovsky's iconophilia (*Andrei*

Rubleov), Kenji Mizoguchi's split allegiances between East and West (Five Women around Utamaro), Michelangelo Antonioni's melodramatic sensibility (Red Desert), Eric Rohmer's project to convey interiority through images (The Marquise of O), F. W. Murnau's debt to Romantic landscape painting (Nosferatu), Vincente Minnelli's affinities with American Abstract Expressionism (An American in Paris), and Alain Cavalier's use of still life and the close-up to explore the realms of mysticism and femininity (Thérèse). While addressing issues of influence and intentionality, Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium, which, in appropriating or rejecting art history, defines itself in relation to national traditions and broadly shared visual cultures.

**Vincente Minnelli and the Film Musical** Mar 13 2022

**An American in Paris** Oct 28 2020 An American in Paris (1951) was a landmark film in the careers of Vincente Minnelli, Gene Kelly and Leslie Caron. A joyous celebration of George Gershwin's music, French art, the beauty of dance and the fabled City of Light, the film was heralded as a rare example of entertainment 'for mass and class alike'. Choreographed by Kelly at the height of his career, it gave new stature to the Hollywood musical, and showcased as never before the artistic ambition, technical skills, creative imagination and collaborative ethos of MGM's pioneering Arthur Freed Unit. Sue Harris draws on archival material to trace the film's development from conception to screen. Offering new insights into the design process in particular, she shows how An American in Paris established the cinematic template for a city with which Hollywood would become increasingly infatuated in the decades to follow.

**More than Night** Dec 10 2021 "Film noir" evokes memories of stylish, cynical, black-and-white movies from the 1940s and '50s—melodramas about private eyes, femmes fatales, criminal gangs, and lovers on the run. James Naremore's prize-winning book discusses these pictures, but also shows that the central term is more complex and paradoxical than we realize. It treats noir as a term in criticism, as an expression of artistic modernism, as a symptom of Hollywood censorship and politics, as a market strategy, as an evolving style, and as an idea that circulates through all the media. This new and expanded edition of More Than Night contains an additional chapter on film noir in the twenty-first century.

**American Film Musical Themes and Forms** May 23 2020 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.

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