



The Motion Picture Guide Cd 19271983

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The Motion Picture Guide Cd 19271983:

King Arthur on Film Kevin J. Harty, 1999-01-01 This collection of eleven essays details more than 75 films from Edwin Porter's 1904 *Parsifal* to the animated *Quest for Camelot* in 1998. A variety of critical perspectives are provided. The medieval and modern worlds collide in *The Fisher King* and *Indiana Jones and the Last Crusade*; issues of femininity and depictions of Morgan Le Fay are analyzed in the 1931 *Connecticut Yankee* and in *Excalibur*; concerns of masculinity are examined in *First Knight* and *Dragonheart*. A comprehensive filmography, selective bibliography, and over 40 film stills complete this critical appreciation of the rich and varied cinematic tradition of Arthur. *Opera Mediagraphy*, 1993-10-26 *Opera Mediagraphy* lists operas released as motion pictures both as theatrical feature films on 35mm film and educational films on 16mm film and videorecordings including the VHS videotape format and optical video laser disc, though restricted to those that have been released in the United States in the American television standard video called NTSC (National Television Standards Committee). In addition to all possible information available concerning each opera, citations to reviews are included from over twenty-two sources ranging from opera journals to video review periodicals to general publications. Each review is given a rating based on the mediagrapher's reading and interpretation of the reviewer's intent. This scholarly listing will be of interest to academic and public libraries as well as to individual opera fans. *Louis Prima* Garry Boulard, 2002 This is the first paperback edition of the only biography of Louis Prima, one of the most underrated jazz musicians and entertainers of the twentieth century. In a career that spanned four decades, Prima infused the grit and grace of Dixieland jazz with swing and big band sounds, the first whiffs of rock n roll, and a vaudevillian-like stage presence. A native of New Orleans, the Guy Lombardo protégé known as The Italian Satchmo was the country's smashing new jazz sensation at New York's Famous Door in the 1930s. He went on to be a successful big band leader and a Vegas nightclub staple, and he virtually created the concept of the lounge act. Despite his longstanding success, Prima's over-the-top on-stage antics induced critics to not take him seriously, and he was relegated to the status of mere entertainer. Married five times and involved with numerous women in between, Prima has more often been remembered for his colorful relationships and quirky personality than for his abilities as a trumpeter and singer. After his death in 1978, his music gradually disappeared, and jazz scholars rarely mentioned his name. Nudging Prima's legacy into the limelight, the musician deserved. Garry Boulard nimbly explores Prima's ability to maintain a lifelong career, his knack for self-promotion, and how the cities in which he lived and performed—New York, Los Angeles, and Las Vegas—uniquely and indelibly informed his style. In a new preface, the author considers how the resurgence of big band and swing music in the late 1990s catapulted Prima and his music back into the public eye. *Marshal Royal* Marshal Royal, 2001-09-01 Marshal Royal was a core member of the Count Basie Orchestra for twenty years during its resurgence in the 1950s and 1960s. Before that, he was a pioneer of jazz on the West Coast, playing with many bands in and around Los Angeles. A child prodigy of both the violin and saxophone, Royal was literally born on the road, as his musician parents made

their way West Royal shares his experiences with Les Hite's band at Sebastian's New Cotton Club where's Orchestra after a wartime career in U S Navy bands After leaving Hampton Royal made countless recordings as a freelancer before joining Basie where he was responsible for rehearsing the Orchestra Later he became internationally known as a soloist while continuing his prolific recording career His brother Ernie who was a star trumpeter in the bands of Woody Herman and Stan Kenton is also profiled Claire P Gordon is the editor of Rex Stewart's memoir *Boy Meets Horn* and of Stewart's other collections of writings She lives on the West Coast and has a long term interest in the oral history of jazz *Choice*, 1988

A Historical Dictionary of the U.S. Merchant Marine and Shipping Industry René De La Pedraja Tomán, 1994-08-23 A foremost authority has written the first comprehensive reference about the U S Merchant Marine and American shipping from the introduction of steamships to today's diesel containerships showing the impact of politics economics and technology on maritime history during the last two centuries Over 500 entries describe people private companies business and labor groups engineering and technological developments government agencies terms key laws landmark cases issues events and ships of note Short lists of references for further reading accompany these entries Appendices include a chronology diagrams of government organizations and lists of business and labor groups by founding dates An unusually extensive index lends itself to the varying research interests of students teachers and professionals in maritime and economic history business labor government relations and military studies *The motion picture guide: C-D 1927-1983*, 1985 National Library of Medicine Audiovisuals Catalog National Library of Medicine (U.S.), The Gramophone Jazz Good CD Guide Keith Shadwick, 1995 This guide remains the essential jazz companion Contains hundreds of new reviews recommending the best recordings by all the major jazz artists Written by top critics from the USA and Britain this jazz guide also includes a suggested Basic Jazz Library highlighting recordings which have become cornerstones in the evolution of jazz Opera Singers in Recital, Concert, and Feature Film, 1999-01-30 Videos featuring opera singers were initially released in the mid 1980s This companion volume to *Opera Mediagraphy* Video Recordings and Motion Pictures Greenwood 1993 indexes opera singers on video and film in concert recital and non operatic feature film and includes VHS videotape optical video laser disc CD ROM and DVD recordings Liturgical works such as masses and symphonies are also included Arranged alphabetically each film entry includes a rating cites reviews includes film production information and lists the film's contents and performers Films and singers are cross referenced throughout Researchers and opera fans alike will appreciate the various features that make this work easy to reference The alphabetical entries are supplemented by three separate indexes that cross reference data by conductor and pianist by director and producer and by production type An appendix lists distributors and provides available address information including e mail and website locations **Recherche--Film** Hans-Michael Bock, Wolfgang Jacobsen, 1997 Das Handbuch gibt einen Überblick über filmhistorische Forschungsmethoden und über die wichtigsten Quellen Schwerpunkte der Forschung werden kritisch dargestellt Die Geschichte des Films in Deutschland ist

zentraler Bezugspunkt die Autoren berücksichtigen jedoch auch internationale Werke und Methoden Der Band gibt Orientierungshilfe etwa für Studierende der Film und Medienwissenschaft und bietet Interessierten und Fachleuten fundierte und pointierte Information Der erste Teil dokumentiert die wichtigsten Epochen der deutschen Filmgeschichte Zeitgenössische Publikationen werden in ihrem Zeitbezug wie auch als Quellen für die heutige Forschung vorgestellt Schriften zum frühen Film Sabine Lenk und Frank Kessler zum Weimarer Kino Sabine Hake und zum Exil Film Heike Klapdor sowie die Filmpublizistik nach dem Krieg Ulrich von Thun Der zweite Teil präsentiert wichtige Methoden Schulen Claudia Lenssen schreibt über die Klassiker Lotte Eisner und Siegfried Kracauer Heike Klippel über die filmtheoretischen Ansätze Nach 68 Kritische Theorie Strukturalismus Feminismus Hans Joachim Schlegel skizziert den Stand der Filmforschung in Osteuropa William Uricchio stellt die wichtigsten Richtungen der anglo-amerikanischen Methoden vor Bernard Eisenschitz behandelt die französischen Schulen unter dem Aspekt von Kanonbildung und Legendentransfer Es folgt eine detaillierte kritische Sichtung der wichtigsten Handbücher Filmografien und gedruckten Quellen zur Geschichte des Films in Deutschland mit Verweisen auf ausländische Standardwerke Detlev Balzer untersucht die Perspektiven von Datenbanken und CD-ROM für die filmhistorische Arbeit Rolf Aurich stellt Archive und Bibliotheken vor Zum Abschluss wird in kurzen Literaturberichten der Stand der Forschung zu wichtigen Aspekten der Filmgeschichtsschreibung kritisch umrissen Stichworte sind u.a. das Weimarer Kino die Ufa der Film der Nazi-Zeit der Neue deutsche Film die DEFA sowie Filmmusik Filmtechnik Filmwirtschaft Filmgeschichte im Fernsehen Avantgarde und Experimentalfilm

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