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## The Encyclopedia of Musicians and Bands on Film

*Melissa U. D. Goldsmith, Paige A. Willson, Anthony J. Fonseca*  
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**Melissa U. D. Goldsmith, Paige A. Willson, Anthony J. Fonseca : The Encyclopedia of Musicians and Bands on Film** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Encyclopedia of Musicians and Bands on Film:

Musicians, both fictional and real, have long been subjects of cinema. From biopics of composers Beethoven and Mozart to the rise (and often fall) of imaginary bands in *The Commitments* and *Almost Famous*, music of all types has

inspired hundreds of films. The Encyclopedia of Musicians and Bands on Film features the most significant productions from around the world, including straightforward biographies, rockumentaries, and even the occasional mockumentary. The wide-ranging scope of this volume allows for the inclusion of films about fictional singers and bands, with emphasis on a variety of themes: songwriterband relationships, the rise and fall of a career, music saving the day, the promoters point of view, band competitions, the traveling band, and rock-based absurdity. Among the films discussed in this book are Amadeus, The Blues Brothers, The Buddy Holly Story, The Commitments, Dreamgirls, The Glenn Miller Story, A Hard Days Night, Im Not There, Jailhouse Rock, A Mighty Wind, Ray, Round Midnight, The Runaways, School of Rock, That Thing You Do!, and Walk the Line. With entries that span the decades and highlight a variety of music genres, The Encyclopedia of Musicians and Bands on Film is a valuable resource for moviegoers and music lovers alike, as well as scholars of both film and music.

This work by musicologist Goldsmith, costume designer Wilson, and librarian Fonseca is the first to focus on bands and musicians in more than 100 international feature films; it is not a guide to film musicals per se, and that distinction must be underscored. Readers discover films based on performers' lives (Shine, 1966) or backstage dealings (Roadie, 1980). The authors select full-length feature films that make bands or musicians the primary focus and are available to English-speaking audiences. Entries discuss at length plots, casts, crews, and performers; and detail the works performed, soundtracks, and albums. [T]he work's ten appendixes list many additional films that fit the criteria or offer other access points to the entries. Although useful for its inclusion of lesser-known or forgotten films and thus recommended for comprehensive film and music collections, other resources must supplement this compilation to complete the picture. **Summing Up:** Recommended. Undergraduates through professionals; general readers. **(CHOICE)** Compiled by authors specializing in musicology, film studies, literature, and dance, this impressive volume explores full-length films (not videos or documentaries) that have musicians and bands as narrative subjects. The richly detailed entries seamlessly merge scholarly insight and cultural perceptiveness, honoring both the academic and pop appeal of the films highlighted. . . . What makes this resource so strikingly useful and unique is the interweaving of music and the cinematic narrative arc for each entry. Not a simple listing of songs or artists, this is a comprehensive look at films whose storytelling is of and through music. . . . The appendixes, making up one-fifth of the book, are extensive and invaluable. Films by country, directors whos-who, genre, and made-for-television films are just a few. Essential for both specialized and general library reference collections. (American Reference Books Annual) Cinephiles, filmmakers, film curators, scholars, and students, musicologists, music lovers, historians, and history enthusiasts will all benefit from this thorough examination and analysis of films featuring musicians and bands. From Mozart to Pink Floyd and all points in-between with details about story lines, casts, and creative teams, the authors have provided a resource that will be invaluable as a reference guide as well as an enjoyable read. (Trish Rigdon, The Arts Institute for Houston, Austin, and San Antonio) **About the Author** Melissa U. D. Goldsmith is a visiting lecturer in the department of music at Westfield State University. She has published articles on film music and popular music for The Journal of Film Music, The Journal of American Music, Choice, Notes, and Screening the Past. Paige A. Willson is assistant professor of costume design and technology at the University of Houston. As a costume designer and mask artisan, she has worked with many groups nationwide, such as the Alley Theatre, the Houston Shakespeare Festival, Karen Stokes Dance, and the Stephan Koplowitz Task Force. Anthony J. Fonseca is library director at Elms College. He is the author or coauthor of several books, including Hooked on Horror, Hooked on Horror II, Hooked on Horror III: A Guide to Reading Interests (2009), and Encyclopedia of the Zombie (2014).