

As Time Goes By Song Casablanca

Peter Bailey

The Soundtracks of Woody Allen Adam Harvey, 2007-03-20 This comprehensive guide covers all of the music used in Woody Allen's films from *Take the Money and Run* (1969) to *Match Point* (2005). Each film receives scene-by-scene analysis with a focus on how Allen utilized music.

The Songs of Hollywood Philip Furia, Laurie Patterson, 2010-04-07 From *Over the Rainbow* to *Moon River* and from Al Jolson to Barbra Streisand, *The Songs of Hollywood* traces the fascinating history of song in film, both in musicals and in dramatic movies such as *High Noon*. Extremely well-illustrated with 200 film stills, this delightful book sheds much light on some of Hollywood's best known and loved repertoire, explaining how the film industry made certain songs memorable, and highlighting important moments of film history along the way. The book focuses on how the songs were presented in the movies, from early talkies where actors portrayed singers performing the songs, to the Golden Age in which characters burst into expressive, integral song--not as a performance but as a spontaneous outpouring of feeling. The book looks at song presentation in 1930s classics with Fred Astaire and Ginger Rogers and in 1940s gems with Judy Garland and Gene Kelly. The authors also look at the decline of the genre since 1960, when most original musicals were replaced by film versions of Broadway hits such as *My Fair Lady*.

The Music of World War II: War Songs and Their Stories Sheldon Winkler, 2019-07 Merriam Press *World War 2 History*. Some of the most memorable and enduring popular music of the Twentieth Century was written during the Second World War. With patriotism at an all-time high, the war effort became an integral part of the entertainment industry, creating an emotional wartime dream world of heroes, love, remembrance, reflection, and introspection. *The Music of World War II* tells the stories behind the origins of many of these musical compositions, some of which have survived to become standards still popular today. Contents: Preface; Introduction: The Music of the Second World War; My Sister and I: The True Story; Love, Separation, and Homecoming; Patriotism; Tribute; Military Service; Faith, Hope, and Devotion; Novelty; Epilogue; Acknowledgments; Bibliography. 54 photos and illustrations, bibliography.

Music of the World War II Era William H. Young, Nancy K. Young, 2007-12-30 In the World War II era, big bands and swing music reached the heights of popularity with soldiers as well as friends and loved ones back home. Many entertainers such as Glenn Miller also served in the military, or supported the war effort with bond drives and entertaining the troops at

home and abroad. In addition to big band and swing music, musicals, jazz, blues, gospel and country music were also popular. Chapters on each, along with an analysis of the evolution of record companies, records, radios, and television are included here, for students, historians, and fans of the era. Includes a timeline of the music of the era, an appendix of the Broadway and Hollywood Musicals, 1939-1945, and an appendix of Songs, Composers, and lyricists, 1939-1945. An extensive discography and bibliography, along with approximately 35 black and white photos, complete the volume.

Decade by Decade 1940s Dan Coates, Dan Coates's Decade by Decade series is jam-packed with the best pop music of the 20th century. Never before has there been an Easy Piano collection with so many chart-toppers by award-winning performers and songwriters. Descriptions of each piece are included to broaden understanding of pop music history and to put all of these megahits into perspective. Each song also includes lyrics and chord symbols. With so many years of great songs, the Decade by Decade series is sure to appeal to pianists of all levels and ages. Titles: * Another Op'nin', Another Show * As Time Goes By * At Last * Because of You * Bewitched, Bothered and Bewildered * Blues in the Night * Chattanooga Choo Choo * Come Rain or Come Shine * Diamonds Are a Girl's Best Friend * Don't Fence Me In * Don't Get Around Much Anymore * Don't Sit Under the Apple Tree * Fools Rush In * How Are Things in Glocca Morra? * How High the Moon * I Could Write a Book * I'll Walk Alone * La Vie en Rose * Laura * Mairzy Doats * Moonlight in Vermont * Moonlight Serenade * My Foolish Heart * New York, New York * Opus One * Over the Rainbow * Polka Dots and Moonbeams * Rum and Coca-Cola * Shangri-La * Skylark * So In Love * Speak Low * A String of Pearls * Swinging on a Star * The Syncopated Clock * Taking a Chance on Love * The Trolley Song * You Make Me Feel So Young * You'll Never Know * Zip-A-Dee-Doo-Dah

Casablanca's Conscience Robert Weldon Whalen, 2024-02-06 A new look at a beloved classic film that explores the philosophical dynamics of Casablanca Celebrating its eightieth anniversary this year, Casablanca remains one of the world's most enduringly favorite movies. It won three Academy Awards for Best Picture, Best Director, and Best Adapted Screenplay. It is still commonly quoted: "We'll always have Paris" and "Here's looking at you, kid" And who can forget, "You must remember this...a kiss is just a kiss." Yet no one expected much to come of this little film, certainly not its blockbuster stars or even the studio producing it. So how did this hastily cranked-out 1940s film, despite its many limitations, become one of the greatest films ever made? How is it that year after year, decade after decade, it continues to appear in the lists of the greatest movies ever produced? And why do audiences still weep when Rick and Ilsa part? The answer, according to Casablanca's Conscience, is to paraphrase Rick, "It's true." Much has already been written about the film and the career-defining performances of Bogart and Bergman. Casablanca is an epic tale of love, betrayal, and sacrifice set against the backdrop of World War II. Yet decades later, it continues to capture the imagination of filmgoers. In Casablanca's Conscience, author Robert Weldon Whalen explains why it still resonates so deeply. Applying a new lens to an old classic, Whalen focuses on the film's timeless themes—Exile, Purgatory, Irony, Love, Resistance, and Memory. He then engages the

fictional characters—Rick, Ilsa, and the others—against the philosophical and theological discourse of their real contemporaries, Hannah Arendt, Dietrich Bonhoeffer, and Albert Camus. The relationships between fictional and historical persons illuminate both the film's era as well as perennial human concerns. Both the film and the work of the philosophers explore dimensions of the human experience, which, while extreme, are familiar to everyone. It's the themes that resonate with the viewer, that have sustained it as an evergreen classic all these years.

The Poets of Tin Pan Alley Philip Furia, Laurie J. Patterson, 2022 From the turn of the century to the 1960s, the songwriters of Tin Pan Alley were synonymous with American popular music. Irving Berlin, Cole Porter, George and Ira Gershwin, Rodgers and Hart—even today these giants remain household names, their musicals regularly revived, their methods and styles analyzed and imitated, and their songs the bedrock of jazz and cabaret. In this new edition of *The Poets of Tin Pan Alley*, authors Philip Furia and Laurie Patterson offer a unique perspective on these great songwriters, showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song. Furia and Patterson continue the tradition of great perception and understanding established in the first edition as they explore the deft rhymes, inventive imagery, and witty solutions these songwriters used to breathe new life into rigidly established genres. They devote full chapters to such greats as Irving Berlin, Lorenz Hart, Ira Gershwin, Cole Porter, Oscar Hammerstein II, Howard Dietz, E.Y. Harburg, Dorothy Fields, Leo Robin, and Johnny Mercer. They also offer a comprehensive survey of other lyricists who wrote for the sheet-music industry, Broadway, Hollywood, and Harlem nightclub revues. This was the era that produced *The New Yorker*, Don Marquis, Dorothy Parker, and E.B. White—and the book places Tin Pan Alley lyrics firmly in this fascinating historical context. In these pages, the lyrics emerge as an important element of American modernism, as the lyricists, like the great modernist poets, took the American vernacular and made it sing.

Music in Epic Film Stephen Meyer, 2016-09-01 As both a distinct genre and a particular mode of filmmaking, the idea of the epic has been central to the history of cinema. Including contributions from both established and emerging film music scholars, the ten essays in *Music in Epic Film: Listening to Spectacle* provide a cross-section of contemporary scholarship on the subject. They explore diverse topics, including the function of music in epic narratives, the socio-political implications of cinematic music, and the use of pre-existing music in epic films. Intended for students and scholars in film music, film appreciation, and media studies, the wide range of topics and the diversity of the films that the authors discuss make *Music in Epic Film: Listening to Spectacle* an ideal introduction to the field of music in epic film.

The Memory Effect Russell J.A. Kilbourn, Eleanor Ty, 2014-03-25 *The Memory Effect* is a collection of essays on the status of memory—individual and collective, cultural and transcultural—in contemporary literature, film, and other visual media. Contributors look at memory's representation, adaptation, translation, and appropriation, as well as its mediation and remediation. Memory's irreducibly constructed nature is explored, even as its status is reaffirmed as the basis of both

individual and collective identity. The book begins with an overview of the field, with an emphasis on the question of subjectivity. Under the section title Memory Studies: Theories, Changes, and Challenges, these chapters lay the theoretical groundwork for the volume. Section 2, Literature and the Power of Cultural Memory/Memorializing, focuses on the relation between literature and cultural memory. Section 3, Recuperating Lives: Memory and Life Writing, shifts the focus from literature to autobiography and life writing, especially those lives shaped by trauma and forgotten by history. Section 4, Cinematic Remediations: Memory and History, examines specific films in an effort to account for cinema's intimate and mutually constitutive relationship with memory and history. The final section, Multi-Media Interventions: Television, Video, and Collective Memory, considers individual and collective memory in the context of contemporary visual texts, at the crossroads of popular and avant-garde cultures.

America's Songs Philip Furia, Michael Lasser, 2006-05-12 America's Songs tells the stories behind the most beloved popular songs of the last century. We all have songs that have a special meaning in our lives; hearing them evokes a special time or place. Little wonder that these special songs have become enduring classics. Nothing brings the roarin '20s to life like Tea for Two or I'm just Wild About Harry; the Great Depression is evoked in all of its pain and misery in songs like Brother Can You Spare a Dime?; God Bless America revives the powerful hope that American democracy promised to the world during the dark days of World War II; Young at Heart evokes the postwar optimism of the '50s. And then there are the countless songs of love, new romance, and heartbreak: As Time Goes By, Always, Am I Blue...the list is endless. Along with telling the stories behind these songs, America's Songs suggests, simply and succinctly, what makes a song great. The book illuminates the way each great song melds words and music - sentiment and melody - into a seamless whole. America's Songs also traces the fascinating but mysterious process of collaboration, the give-and-take between two craftsmen, a composer and a lyricist, as they combined their talents to create a song. For anyone interested in the history of the songs that America loves, America's Songs will make for fascinating reading.

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.

Kohn on Music Licensing Al Kohn, Bob Kohn, 2002 When seeking to clear music rights for products and performances, let the authors, who have over 50 years of hands-on experience, take you step-by-step through the entire licensing process. In

clear, coherent language, they provide detailed explanations of the many kinds of music licenses, identify the critical issues addressed in each, and offer valuable strategy and guidance to both rights owners and prospective licensees. Kohn on Music Licensing, Third Edition covers: - Licensing for computer software and in multimedia and new media products - Licensing music and sound recordings in cyberspace - Music publishing - International sub-publishing - Co-publishing and administrative agreements And songwriter agreements. Proven tips and suggestions, along with the most up-to-date analysis, are given for virtually all the areas of music licensing including: - How to clear a license - Copyright renewal - Negotiating fees - And more.

Hooked on Hollywood Leonard Maltin, 2018-07-02 Leonard Maltin is America's best-known film historian, film reviewer, and author of books that have sold more than 7 million copies. He remains a thought leader on past and present Hollywood through his website www.leonardmaltin.com, and a social media presence that includes an active Facebook page and a Twitter feed with more than 66,000 followers. In *Hooked on Hollywood*, Maltin opens up his personal archive to take readers on a fascinating journey through film history. He first interviewed greats of Hollywood as a precocious teenager in 1960s New York City. He used what he learned from these luminaries to embark on a 50-year (and counting) career that has included New York Times bestselling books, 30 years of regular appearances coast-to-coast on Entertainment Tonight, movie introductions on Turner Classic Movies, and countless other television and radio performances. Early Maltin interviews had literally been stored in his garage for more than 40 years until GoodKnight Books brought them to light for the first time in this volume to entertain readers and inform future film scholars. Teenaged Leonard Maltin landed one-on-ones with Warner Bros. sexy pre-Code siren Joan Blondell; Emmy-winning and Oscar-nominated actor Burgess Meredith; Cecil B. DeMille's right-hand-man Henry Wilcoxon; Oscar-winning actor Ralph Bellamy; playwright, novelist, and MGM screenwriter Anita Loos; early screen heartthrob George O'Brien; classic Paramount director Mitchell Leisen; and others. Later in his career, Maltin sat down with men and women who worked inside the top studios during the heyday of movies and early television. This second set of in-depth interviews reveals what life was like under Louis B. Mayer, Jack Warner, Harry Cohn, and the other titans of Hollywood. What emerges is a fascinating and at times uproarious homage to Golden Era Hollywood. In addition, key feature articles from Maltin's newsletter *Movie Crazy* are published here for the first time, providing new perspectives on the Warner Bros. classics *Casablanca* and *Gold Diggers of 1933* as well as many other masterpieces—and bombs—from Hollywood history. Finally, Maltin looks back at what he considers Hollywood's overlooked studio, RKO Radio Pictures, which gave us such classics as *King Kong* and the many dance musicals of Astaire and Rogers. In Leonard's unique and witty style, he looks at dozens of obscure RKO features from the 1930s, including saucy pre-Codes, musicals, comedies, and mysteries. Leonard Maltin's love of movies and vast knowledge about their history shines through from the first page to the last in this unique volume, which includes 150 rare photos and a comprehensive index.

Song of the Season Thomas Hischak, 2024-03-21 What links the popular songs You'll Never Walk Alone, Send in the Clowns, Memory and I Am What I Am? They all originated in Broadway musicals. Song of the Season is for those who believe that the score is at the heart of a musical and is the essential building block on which the rest of a show is built. Through a systematic historical survey from 1891 to 2023 it argues that the best musicals survive because of their songs, from early 20th century classics such as Show Boat and Oklahoma! through to the contemporary sound of Dear Evan Hansen and Hamilton. Looking at outstanding songs from each Broadway season, the development and history of the musical is illustrated with a fresh perspective. As song styles and popular music tastes changed throughout the decades this structure charts the progress of American showtunes alongside popular music forms as songs evolved from the waltz and ragtime to jazz, rock, rap and hip-hop. Factual analysis and historical context combine to offer a rich picture of the American songbook from Irving Berlin to Elton John. Song of the Season paints a fresh picture for musical theatre students and fans alike, illustrating significant changes in the form through the music. Analyzed in an accessible and engaging way that doesn't rely on music theory knowledge, and including a link to playlist where all the 'songs of the seasons' can be listened to, it is a must-have for those looking to expand their knowledge of the form and trace the social history of the American showtune.

The Invisible Art of Film Music Laurence E. MacDonald, 1998 A comprehensive introduction to film music for the general student, the film historian, and the aspiring cinematographer. It is a historically structured account of the evolution of music in films. The book is arranged as a chronological survey and includes biographical sketches on many important film composers in addition to the development of the films themselves.

The Reluctant Film Art of Woody Allen Peter Bailey, 2010-09-12 For three decades, no American filmmaker has been as prolific—or as paradoxical—as Woody Allen. From *Play It Again, Sam* (1972) through *Celebrity* (1998) and *Sweet and Lowdown* (1999), Allen has produced an average of one film a year, yet in many of these films Allen reveals a progressively skeptical attitude toward both the value of art and the cultural contributions of artists. In examining Allen's filmmaking career, *The Reluctant Film Art of Woody Allen* demonstrates that his movies often question whether the projected illusions of magicians/artists benefit audience or artists. Other Allen films dramatize the opposed conviction that the consoling, life-redeeming illusions of art are the best solution humanity has devised to the existential dilemma of being a death-foreseeing animal. Peter Bailey demonstrates how Allen's films repeatedly revisit and reconfigure this tension between image and reality, art and life, fabrication and factuality, with each film reaching provisional resolutions that a subsequent movie will revise. Merging criticism and biography, Bailey identifies Allen's ambivalent views of the artistic enterprise as a key to understanding his entire filmmaking career. Because of its focus upon filmmaker Sandy Bates's conflict between entertaining audiences and confronting them with bleak human actualities, *Stardust Memories* is a central focus of the book. Bailey's examination of Allen's art/life dialectic also draws from the off screen drama of Allen's very public separation from Mia

Farrow, and the book accordingly construes such post-scandal films as *Bullets Over Broadway* and *Mighty Aphrodite* as Allen's oblique cinematic responses to that tabloid tempest. By illuminating the thematic conflict at the heart of Allen's work, Bailey seeks not only to clarify the aesthetic designs of individual Allen films but to demonstrate how his oeuvre enacts an ongoing debate the screenwriter/director has been conducting with himself between creating cinematic narratives affirming the saving powers of the human imagination and making films acknowledging the irresolvably dark truths of the human condition.

Billboard, 1943-05-15 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Casablanca: Behind the Scenes Harlan Lebo, 1992-10 Interviews, behind-the-scenes details, photographs, correspondences, and notes provide an overview of the production of the motion picture *Casablanca*. Includes cast list, credits, and reviews.

The Book of Broadway Musical Debates, Disputes, and Disagreements Peter Filichia, 2022-09-01 The Book of Broadway Musical Debates, Disputes and Disagreements is purposely meant to start arguments and to settle them. Broadway musical fans won't always agree with the conclusions musical theater judge Peter Filichia reaches, but the best part of any drama is the conflict. Among lovers of musical theater, opinions are never in short supply, and Filichia addresses the most dividing questions and opinions in one book. What will you say when he asks, "What is the greatest opening number of a Broadway musical?" Will your answer be "The Circle of Life" from *The Lion King*, "Heaven on Their Minds" from *Jesus Christ Superstar*, or "Beautiful Girls" from *Follies*? Will you agree with his answer to "Whose Broadway performance in a musical was later best captured on film?" Did you immediately think of Robert Preston in *The Music Man* or Barbra Streisand in *Funny Girl*? More questions that will add to the fire include "What song from a musical is the most beloved?" and "What's the worst song that a Broadway musical ever inflicted on us?" They're all in *The Book of Broadway Musical Debates, Disputes and Disagreements*. Let the arguments begin!

City Songs and American Life, 1900-1950 Michael L. Lasser, 2019 Nothing defines the songs of the great American songbook more richly and persuasively than their urban sensibility. During the first half of the twentieth century, songwriter such as Harold Arlen, Irving Berlin, Dorothy Fields, George and Ira Gershwin, and Thomas 'Fats' Waller flourished in New York City, the home of Tin Pan Alley, Broadway, and Harlem. Many of these remarkably deft and forceful creators were native New Yorkers. Others got to Gotham as fast as they could. Either way, it was as if, from their vantage point on the West Side of Manhattan, these artists were describing America--not its geography or politics, but its heart--to Americans and to the world at large. In *City songs and American life, 1900-1950*, renowned author and broadcaster Michael Lasser offers an

evocative and probing account of the popular songs--including some written originally for the stage or screen--that America heard, and sang, and danced to during the turbulent first half of the twentieth century. Lasser demonstrates how the spirit of the teeming city pervaded these wildly diverse songs. Often that spirit took form overtly in songs that portrayed the glamor of Broadway of the energy and jazz age culture of Harlem. But a city-bred spirit--or even a specifically New York City way of feeling and talking--also infused many other widely known and loved songs, stretching from the early decades of the century to the twenties (the age of the flapper, bathtub gin, and women's right to vote), the Great Depression, and, finally, World War II. Throughout this remarkable book, Lasser emphasizes how the soul of city life, as echoes in the nation's songs, developed and changed in tandem with economic, social, and political currents in America as a whole--Dust jacket flap.

Uncover the mysteries within Explore with is enigmatic creation, **As Time Goes By Song Casablanca** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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