

Chapter 1 : Kids From Fame Media: All Talking, All Singing, All Dancing Part 5 - Episode of the Month

*Hollywood movie making was quickly changing and with the thundering success of Warner's second talkie, *The Singing Fool* in late September, the other studios quickly had to reconsider their shooting schedules.*

I decided to write something about it as an early birthday gift to Raquel, and also as a possible first step back to blogging after two years of relative silence. On February 28, Colleen Moore signed what was going to be her last contract with First National. One could say that the contract she was to sign was quite favorable. It stipulated that Colleen was to have final say over scripts, continuity, directors, photographers, male leads and cutting. This made her just about the best paid actress in Hollywood at the time. One must also keep in mind that in February of talking pictures were just *The Jazz Singer* and some vaudeville shorts, nothing else. The first film to be produced within her new contract was *Synthetic Sin*, a script which she approved of in March. The script itself had been under development for over six months and Colleen was eager to shoot it. She still had to finish work on the last two films in the old contract first, *Happiness Ahead* and the silent version of the Gershwin musical *Oh Kay*. Both were made during spring and opened in May and August respectively. *Lilac Time* was already finished and waited for the fall season with an August premiere and a general release in October. With its enormous sets and multitude of extras, *Lilac Time* had cost more than the other three films together, so it was crucial it became a hit. The biggest money maker until was *The Singing Fool* which coincidentally went up side by side with *Lilac Time* in the fall season of . Normally the studio had a fair amount of forward planning, and when a four picture deal was settled it was often known which films were to be produced. Scripts were usually approved and directors appointed well in advance. Seiter was to direct it. Even a starting date for it was set to November 5th. First National decided that it would be favorable if Colleen agreed to do a talking picture since that was the new thing everyone was talking about. Colleen was the biggest star of the studio but her contract also granted her complete control and the possibility to refuse to talk on film if she felt like it, she had at least no contractual obligation to comply with this request. That was if Colleen would agree to renegotiate her contract. She recited the nursery rhyme *Little Bo Peep* as her voice test. However, she still had to go to a voice coach and even take singing lessons like everyone else who wanted to be a star of talking pictures. The coming of talkies was clearly a way of the studios to clean out all sorts of disadvantages and put pressure on their stars. The choice fell on *When Irish Eyes Are Smiling* later renamed *Smiling Irish Eyes*, but it needed a lot of work to be turned into a working talking picture. Well home again, work on *Why Be Good* started immediately. In January Colleen agreed to renegotiate her contract with First National. The revision consisted in that the final two films left on her February contract were to be all-talking. The contract more or less settled that the last silent picture Colleen was to appear in was *Why Be Good*. It was clearly considered the better of the two. *Why Be Good* was basically an updated remake of *Flaming Youth* and was marketed as such. None of the two films were seen as remarkable or outstanding by any sense, just typical Colleen Moore comedies. *Synthetic Sin* and *Why Be Good* were shot almost back to back late autumn, both had a synchronized score and sound effects but no dialogue. They were no high budget melodramas but quickly produced rapid paced comedies. As silent pictures quickly were falling out of fashion, the fan magazines and the press in general mostly neglected this type of movies in favor of bigger productions and all talking extravaganzas. We should be grateful that these two films have survived at all. At the time when *Why Be Good* was released there were rumors running that Colleen would make one talkie and then end her career. This may very well have been her initial thought but to fulfill her contract she had to make two talkies before she could bow out. *Smiling Irish Eyes* and *Footlights and Fools*, shot during the spring and very hot summer of . Both were lavish all-talking productions that included big production numbers and several Technicolor sequences. Sadly neither of the two survives to our time. Colleen was not at all pleased with how she turned out in them. Looking back this may explain why both her talkies were unsuccessful. She was clearly uncomfortable with the new way of making movies even though she had a voice. After fulfilling the contract Colleen took a break from movie making concentrating on dollhouses, successful investments and personal matters. Her days as a movie star were over. Colleen divorced John McCormick in . She returned to

the screen briefly in and made four films for four different studios of which the first film, *The Power And The Glory* Fox is the one she liked best according to her memoirs *Silent Star*. There is an extremely high mortality rate for films released during the transition period. I know where it is! Thus began a decade long effort to negotiate the loan of both films for full restoration and synchronization with the existing Vitaphone disks. Fortunately, a full list of Vitaphone music cues existed and was used to recreate the soundtrack. *Synthetic Sin* and *Why Be Good* were recently screened, for the first time in over 80 years, in 35mm and sound. Seen today both films are definitely well budgeted, have strong First National art direction with a heavy art deco slant. In the case of *Why Be Good*, there is the added attraction of Jean Harlow as a prominent dress extra seen making out with a guy on a couch, and a super musical score with top jazz musicians of the period. Be sure to get a copy of it. The preservation state of the movies discussed above:

Chapter 2 : Lyrics containing the term: all singing, all dancing

*All Singing! All Dancing! a Pictorial History of the Movie Musical (Film Books) [John Shipman Springer] on www.nxgvision.com *FREE* shipping on qualifying offers. This is a wonderful pictorial history of the movie musical with hundreds of black & white photos plus commentary.*

Cinematographers now do everything they did in silent drama days in Hollywood. John Seitz, Cinematographic Annual The obvious question to ask John Seitz is, Why was adapting sound filmmaking to "silent" practice considered desirable? This conservative impulse probably did not arise simply from practical considerations; it required skill, resourcefulness, and effort to maintain the appearance that everything was the same. Many stresses inside the industry pushed film toward systematic stability. It is also likely that external forces were at work. The films of the season approached sound in seemingly contradictory ways: Audiences could still see movies which emphasized the newly discovered screen voice. They could also observe film styles which played down formal expression and novel effects to construct an illusion of unified audiovisual space. Just as the sound engineers were making their technology "inaudible," many filmmakers were subduing their techniques. Virtual Broadway in its older form, recording discrete performances, tended to be confined to short subjects. But some producers still regarded big-time musical revues and dramatic hits from the New York stage as movie ideals. Revues and Musicals Adapting musicals was a path of little resistance for movie producers. These proven New York successes with recognizable stars and tunes which left you humming must have seemed to producers like a quick road to riches. Now we would call these shows pre-sold packages. The public would beat a path to the door to see this improvement on the virtual Broadway idea. Richard Barrios aptly characterizes the events of mid as a "musical virus infecting Hollywood. Many went to the movie theaters. Apparently, though, not all fans and critics liked what they found there. In retrospect, we tend to think of all these films as "musicals" and to see their development as an evolutionary progression. But the early sound musical was not a well-defined or homogeneous film form. Barrios posits numerous examples of overlapping subgenres, and Rick Altman has criticized the standard historical account of the musical. The film revue presents its musical and comedy numbers as discrete performance blocks, often in the form of encapsulated sound segments. The order in which these blocks appear, their length, and even their content are not crucial to the overall development of the film. The roots of this kind of filming were in the theatrical revue, a form which had flourished for about forty years. Martin Rubin has argued that the revue was one of several aggregate entertainment forms which grew out of a nineteenth-century aesthetic of superabundance that provided spectators with more than they could possibly absorb in a single sitting, for example, the three-ring circus. The cinema prolonged the aesthetic of superabundance by overwhelming the viewer with dense spectacle—for example, filling the screen with all-star performers from a Ziegfeld musical in sound and color, as in the closing pageant of parading showgirls in *Whoopie!* In the early-twentieth-century stage revue, a master of ceremonies W. In contrast to the unrelated acts of vaudeville, the revue was organized around a theme or a simple narrative progression. The format survives vestigially in Las Vegas and touring ice shows. This stage entertainment had lost much of its popularity when the talkies came along. As it had done for the melodrama earlier, the cinema gave a new lease on life to the spectacular production number and to the revue form that nurtured it. Each is introduced by a well-known emcee, such as the radio personality Jack Pepper. He speaks directly to the audience, even urging them to applaud after each performance. Or consider the Fox revue *Happy Days* dir. Shot in the mm *Grandeur* process, the filmmakers tried to engorge the big high-resolution screen. There is, for instance, a whole minstrel first part, with four tiers of people in the ensemble, numbering a total of eighty-six and all of them screened in proportions that give them individuality. There are several dance ensembles, one of them with a leader and thirty-two girls in intricate maneuvers, and each separate dancing girl visible in what would otherwise be a semi-atmospheric shot. *Variety*, 19 February The only lack in this display of superabundance was color—which, the commentator assured his readers, was just around the corner. The operetta was another resurgent nineteenth-century musical form. These stories told in song were the source of many direct screen adaptations, such as *Rio Rita* and *The Rogue Song*. The

resulting film musicals tried to cover all the entertainment bases. Filled with music and pageantry, they were conveniently symbolized by the slogan "All-Talking, All-Singing, All-Dancing. John Francis Dillon, is a good example of the superabundant musical. It has a narrative that corresponds to the book in a stage show, but it also uses the conventions of the operetta for introducing songs. Genre boundaries were very fluid. Around 1929, it was the rare movie that was not a musical in some sense of the term. Practically every film had a specially composed theme song. Walsh and Cummings, or flapper melodramas like *The Wild Party* dir. Arzner, had gratuitous songs. Producers finding themselves in the same quandary about how to insert their de rigueur musical sessions seem to have heeded her advice. Reviewers singled out films which did not contain music, including *The Virginian*, *Disraeli*, and *Madame X*. Another factor not to be underestimated was radio. All these Hollywood musical formats were influenced by, and competing with, variety show programs on contemporary broadcasts. Their remarks are consistent with declining box-office revenue for these films, suggesting that their sentiments were widely shared. The harshest comments were directed toward films which failed to keep a story flowing. Clarence Badger, demanded an integration of music and narrative: Thus, the outdated narrative, deprived of the salvation of song cues, was forced to wander on aimlessly to a tedious conclusion, and all of the frailties of its formula were cruelly exposed. As Jeanette MacDonald flees Paris, the tempo of her song is picked up from the chugging of the locomotive. The whistle becomes part of the score. Though humorous, the sequence also provides the essential narrative bridge from one locale to another. This season was in a state of flux and uncertainty as musical films were defined and refined. Rather, the period was more like a shopping spree in which filmgoers selected then rejected these entertainment options. Charles Reisner and Christy Cabanne [uncredited], which set off the revue craze immediately after its June premiere. Each skit was interspersed with wisecracks from the masters of ceremonies, Conrad Nagel and Jack Benny. The souvenir program pitched *The Hollywood Revue* as technical wizardry and a celebration of virtual Broadway over the real thing: Concentration of engineering experts on the various problems of vocal and sound reproduction have eliminated minor difficulties associated with the first period of experimentation, while new camera effects and novelties have been introduced in sound, along with Technicolor and the "phantom screen. There are no limits for the future, and most of the handicaps which the stage faces in presenting dramatic spectacles are banished through sound film progress. The *Hollywood Revue* souvenir program, , Yranski Collection The film is a fascinating museum piece for many reasonsâ€”not the least of which is hearing John Gilbert speak in both his stage and "natural" voices doing *Romeo and Juliet* in jazz talk and a little pig-Latin. Though publicity for the film had already circulated, in January he prevailed upon Louis B. Mayer to shelve it permanently. *Leonard*, in which she plays a French country girl who entertains some American doughboys. To protect itself this time, MGM shot the whole film first as a silentâ€”a very expensive hedgeâ€”then as a talkie with a different supporting cast. Her performance seems natural and unstilted, with no hint of her legendary stuttering. *Lionel Barrymore* , a high-profile showcase for the Metropolitan Opera great Lawrence Tibbett , opened in January Unfortunately, no complete print is known to survive, so his dynamic performance is lost. Although the all-Technicolor picture was proclaimed by the *New York Evening World* to be "one of the great achievements of the cinema," other reviewers had reservations. The *Post* columnist felt that it "becomes a little tedious when, after two hours of scenery and costumes, all that emerges is a program of Viennese melodies rendered by Mr. The stage operetta was, as the term implies, a little opera, and the songs were sung with operatic seriousness. One of their scenes survives. Though their inclusion might seem incongruous, most operettas stage and screen contained foils to the central romantic couple. Not only did they supply comic relief, but their presence may have been calculated to assure the public that the film was not too highbrow. The producers clearly wished to make the form popularly accessible. Another project, *The March of Time*, was so botched it was never released. Charles Reisner shot numerous acts around a "vaudeville: Its original title, *The Hollywood Revue* of , shows its adherence to the stage revue format. However, the studio could not settle on a satisfactory unifying story. For some reason, it was abandoned; perhaps the turning of the tide against musicals killed the film. MGM salvaged some of the ambitious musical numbers for shorts and a feature, *Broadway to Hollywood* dir. Possibly in an effort to perk up its musicals, the studio hired one of the highest-paid popular writers of the time, P. Wodehouse, author of the best-selling

Jeeves series. He was at the height of his writing career, turning out novels, plays, magazine stories, and serials, and was in the limelight as a lyricist after writing "Bill" for Show Boat. Sam Wood, , for example, ended up as another Broadway Melody knockoff starring the Duncan sisters. Wodehouse did not receive a screen credit. A "substantial percentage of the footage is devoted to songs, numbers and comedy business," noted Variety. But it exonerated the film because "plots certainly amount to very little in most musicals, stage or screen. Hal Roach , dir. Fred Guiol, gave the impression that he was "still experimenting to find out his forte in the talking line. In this comedy he is at his best when he confines himself to pantomime. William James Craft, , "there is seldom anything said that is laughable.

Chapter 3 : Taming the Talkies, â€“ | www.nxgvision.com

As the title implies, there's lots of talking and singing and dancing in this short. Frankly, nothing that the narrator, director, production designer or Twiggy says is terribly interesting or memorable.

Paramount On Parade - A lost Swedish version 80 years ago, in January a huge movie revue was in mid production at the Paramount lot. Paramount on Parade was their contribution to the revue craze that was going on at the time. The movie was made in several different languages, a quite common procedure, except this time they decided to make a Swedish version! I know for sure it was made, shown and reviewed in the Swedish papers. In Paramount had approached Ernst Rolf, the Swedish king of entertainment since almost 20 years. In many ways he was the equivalent to Florenz Ziegfeld with the distinction he also was a performer. Rolf signed a lucrative contract with Paramount running for two years. They were to stay about ten days in Hollywood shooting some six to ten numbers for the production. According to the reports Rolf raised hell on the sets, running around blowing in some sort of navy whistle in a very demanding manner. This behavior so impressed the Paramount executives that he was soon allowed to shoot stuff for his own use while he had the technology at hand. He was by no means an actor. He was mainly a singer, made around recordings and was gifted with a photographic memory for lyrics. He had a fantastic sense for finding hits and spotting talent. Rolf always kept a notebook where he jotted down text lines and ideas for others to materialize for him. British band leader Jack Hylton once said he had only met one true entertainment genius in his life, that genius was Ernst Rolf. Rolf and Clara Bow on the Paramount lot. Unfortunately Paramount On Parade was the only movie Paramount made with Rolf due to the depression and the studio halting or cancelling all planned musicals during the summer Rolf and Tutta fraternizing with the Paramount stars. My main interest is to locate all the "Swedish" footage. Some of it have survived but about two thirds is missing and has been missing since the thirties. Was something shot in color? I know he bought some novelty shorts in 3D to show in his summer revue though. Anyway, The Swedish version of Paramount On Parade was definitely made and shown here but flopped hard. Whatever happened to the film after this is completely in the dark. Unfortunately Rolf died from a suicide attempt that ended up successful on Christmas day Tutta Rolf later married choreographer Jack Donohue whom she had met in Hollywood. Her son with Ernst Rolf, Tom was about four when he followed his mother to Hollywood in Tom Rolf later became an award winning film editor and is still living in Hollywood. Fortunately, "Sweeping the Clouds Away" survived in a black and white version. The running time of this cut version is about 77 min. This version is the one doing the rounds among collectors today. One scene has soundtrack only plus still photos, another has image only without sound. What happened to the Swedish version is a complete mystery. Upplagd av Jonas Nordin kl.

Chapter 4 : ALL TALKING! ALL SINGING! ALL DANCING! By John Springer | eBay

All Talking All Singing All Dancing has 8 ratings and 0 reviews. The story of the movie musical, as told by John Springer in pictures and text, actually.

Chapter 5 : All talking, all singing, all dancing all Gershwing | Arxiu Grec

Fast-talking gangland boss Fat Sam takes on smooth-talking rival Dandy Dan in the all-singing, all-dancing, all-pint sized performers musical which is based on the hit film directed by Alan Parker which starred, among others, a young Bonnie Langford and Jodie Foster.

Chapter 6 : All Talking! All Singing! All Dancing!

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Chapter 7 : All Talking All Singing All Dancing ()

All Talking, All Singing, All Dancing Synopsis With Jesse as director the school puts on a lavish s Musical in order to win a competition but as costs spiral out of control the Board of Education refuses to fund the show.

Chapter 8 : all singing, all dancing - Wiktionary

From the advertising posters used to promote the film Broadway Melody - the first musical film - which proclaimed it to be 'All talking All singing All dancing'. That was a literal description of the film, but was also intended to suggest a sense of vitality and excitement that the phrase is now used to convey.

Chapter 9 : World Wide Words: All-singing, all-dancing

"All Singing, All Dancing" is the eleventh episode of The Simpsons' ninth season. It originally aired on the Fox network in the United States on January 4,