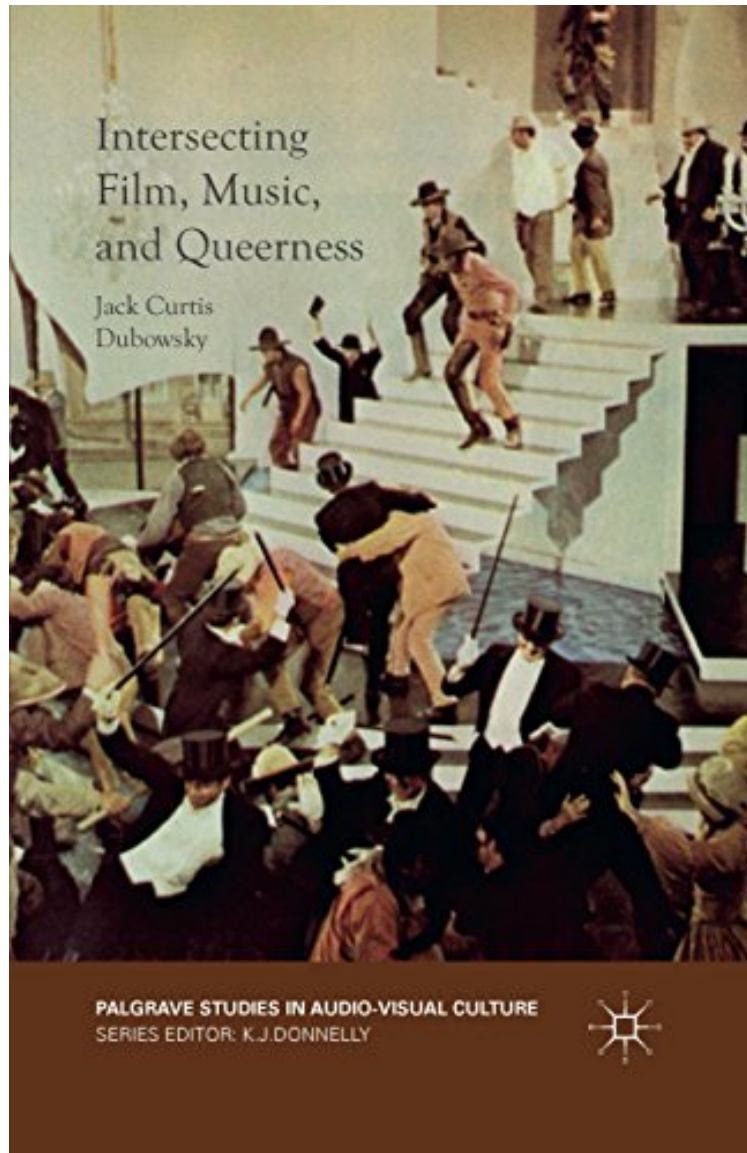


(Read free ebook) *Intersecting Film, Music, and Queerness* (Palgrave Studies in Audio-Visual Culture)

Intersecting Film, Music, and Queerness (Palgrave Studies in Audio-Visual Culture)

Jack Curtis Dubowsky
*ebooks / Download PDF / *ePub / DOC / audiobook*



DOWNLOAD



READ ONLINE

2016-04-08 2016-04-08 File Name: B01FYA05NW | File size: 19.Mb

Jack Curtis Dubowsky : *Intersecting Film, Music, and Queerness* (Palgrave Studies in Audio-Visual Culture) before purchasing it in order to gage whether or not it would be worth my time, and all praised *Intersecting Film, Music, and Queerness* (Palgrave Studies in Audio-Visual Culture):

1 of 1 people found the following review helpful. Under the Midnight SunBy Kevin KillianJack Curtis Dubowsky reminds us that even in the days of silent cinema, movie going was not a silent experience. He might well add, in the

name of intersectionality that, even when the movies were being censored for gay reference, there has never been a straight cinema. My, can this fellow write. Hersquo;s convincing at every intersection in his argument, and itrsquo;s a doozy, centering on texts in which film and music interact, texts which to establish another constraint, must suggest a queer subtext. Dubowsky can always back up his opinions with savvy research, and a knack for the perfect quote. He goes back to the contemporary notes of film editor Helen von Dongen, who worked with director Robert Flaherty on his famous documentary Louisiana Story (1948). Von Dongen noted the directorrsquo;s strange attraction to his twelve year old male star. Idquo;Though he has a beautiful face, should not be reason to have all sequences same.rdqquo; Flaherty is a funny case, isnrsquo;t he? Supposedly straight, a dedicated husband and father, he stuffed his documentaries with good looking young guys. And when he had Virgil Thomson doing the music for Louisiana Story, and applying his own pointedly romantic music for a Bayou boy searching for a lost raccoon, he won the Pulitzer Prize (the only time a film score has been awarded the prestigious music award), but a move that perhaps crystallizes Idquo;straightrdquo; Flaherty as perhaps the gayest of American film-makers. There are amusing typos (Idquo;hoards of gay menrdquo; on page 101 rather than Idquo;hordesrdquo;), but it seems as though scholarly books suffer most from typos nowadays, having no budget to use the copy editors they once employed on staff. That said, the book is certainly worth the \$100 it may cost you to get your paws on it. As Susan Stryker hints in her blurb, it is an expansive and multitudinous book with valuable, if dense theory, broken up by gossip and scandal of all sorts, like a Derrida under the influence of Kenneth Anger. (This is my own radical paraphrase of Stryker, of course.) The Idquo;hoards of gay menrdquo; typo comes towards the peroration of Dubowskyrsquo;s set piece, on the Idquo;failurerdqquo; of the much beloved Brokeback Mountain (2005). This is perhaps Dubowskyrsquo;s most bristly argument, but it persuaded me, and partly because of his musical analysis of the themes composed by the Brazilian composer Gustavo Santaolalla, and the somehow retro feel of what we thicken of as the Idquo;love themrdquo; from the movie, which has lyrics too and they call it Idquo;The Wings.rdqquo; I remember in 2005 going to a dance club here in San Francisco and hearing a 17 minute disco version of this plaintive, homo-pessimist tune. Idquo;The music in Brokeback Mountain,rdqquo; argues Dubowsky, Idquo;reveals a conservative perspective that allows the male couple little joy, happiness, or fulfillment in their sexuality, relationship, or life.rdqquo; The men I saw at the Midnight Sun were dancing riotously but each had tears bright in his eyes, a little bit of crystal flash.

Intersecting Film, Music, and Queerness uses musicology and queer theory to uncover meaning and message in canonical American cinema. This study considers how queer readings are reinforced or nuanced through analysis of musical score. Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures, binary relationships, gender assumptions and anxieties, this book challenges existing interpretations of what is progressive and what is retrogressive in cinema. Examined films include Bride of Frankenstein, Louisiana Story, Rudolph the Red-Nosed Reindeer, Blazing Saddles, Edward Scissorhands, Brokeback Mountain, Boys Don't Cry, Transamerica, Thelma Louise, Go Fish and The Living End, with special attention given to films that subvert or complicate genre. Music is analyzed with concern for composition, intertextual references, absolute musical structures, song lyrics, recording, arrangement, and performance issues. This multidisciplinary work, featuring groundbreaking research, analysis, and theory, offers new close readings and a model for future scholarship.

Idquo;A pleasure to read throughout! Dubowskyrsquo;s scholarship is meticulous, his critical sense alert and intelligent, and his range of knowledge is marvelous. Plus, he writes with a clear mind and a clean prose. This book will count for scholars of music, LGBTQ studies, American history, and film.rdqquo; (Mitchell Morris, Professor of Musicology, UCLA, USA) Idquo;Jack Curtis Dubowskyrsquo;s Intersecting Film Music and Queerness provides a fresh and exciting analysis of cinema and sound, offering fascinating insight into the relationship between soundtracks and the sexuality and gender of the musicians who made them. The book weaves film studies, musicology, and queer theory into a compelling interpretive mesh for academic audiences, while serving up enough biographical tidbits and interesting anecdotes to please even the most hardcore fans and enthusiasts.rdqquo; (Susan Stryker, Director, Institute for LGBT Studies, University of Arizona, USA) From the Back Cover Intersecting Film, Music, and Queerness uses musicology and queer theory to uncover meaning and message in canonical American cinema. This study considers how queer readings are reinforced or nuanced through analysis of musical score. Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures, binary relationships, gender assumptions and anxieties, this book challenges existing interpretations of what is progressive and what is retrogressive in cinema. Examined films include Bride of Frankenstein, Louisiana Story, Rudolph the Red-Nosed Reindeer, Blazing Saddles, Edward Scissorhands, Brokeback Mountain, Boys Don't Cry, Transamerica, Thelma Louise, Go Fish and The Living End, with special attention given to films that subvert or complicate genre. Music is analyzed with concern for composition, intertextual references, absolute musical structures, song lyrics, recording, arrangement, and performance issues. This multidisciplinary work, featuring groundbreaking research, analysis, and theory, offers new close readings and a model for future scholarship. About the Author Jack Curtis Dubowsky is a composer, author, music editor, educator, and filmmaker. Major musical works include Harvey Milk: A Cantata and an oratory with orchestra,

Eisenhower Farewell Address. Dubowsky is a fellow of the Virginia Center for the Creative Arts.