

Season 1
February to July, 2008



ADELAIDE CINÉMATHÈQUE

THE SOUTH AUSTRALIAN FILM SOCIETY DEVOTED TO SCREEN CULTURE

ALL THAT JAZZ

DIRECTOR: Bob Fosse
WRITER: Robert Alan Aurthur, Bob Fosse
PRODUCER: Robert Alan Aurthur, Wolfgang Glattes, Daniel Melnick, Kenneth Utt.
CINEMATOGRAPHER: Giuseppe Rotunno
EDITOR: Alan Heim
ORIGINAL MUSIC: Ralph Burns
CAST: Roy Scheider, Jessica Lange, Leland Palmer, Ann Reinking, Ben Vereen.
PRODUCTION COMPANY: 20th Century Fox
YEAR OF RELEASE: 1979
RUNNING TIME: 123mins
FORMAT: 35mm

RECOMMENDED READING:

RECOMMENDED LINKS:



AWARDS:
#14, AFI's 100 Years of Musicals
Palme d'Or, Cannes Film Festival 1980 (tied)
Best Art Direction, Costume Design, Editing, Music,
Academy Awards 1980

While he never won the award, Roy Scheider was nominated for an Oscar twice. The first nomination was for his supporting role as Buddy Russo in *The French Connection* in 1972. The second was for his portrayal of the over-worked, over-stressed, womanising choreographer Joe Gideon in *All That Jazz*. Said Scheider of the film in a 1999 interview, "That will always be my favourite film, But I never worked harder in my life. I felt I had to prove myself to the dance company. I didn't want to misrepresent them." Scheider passed away in February of this year at the age of 75.

All That Jazz is a story of the downward slide of Joe Gideon, a character very much based on the film's director and co-writer, Bob Fosse. Film critic Pauline Kael wrote that Scheider's performance, "made you feel you were watching Fosse himself. It wasn't an impersonation; it was as if Fosse had taken over his body, from the inside." The film follows Gideon as he is attempting to complete a film about a stand-up comic and stage a Broadway show, while also maintaining his exorbitant lifestyle of sex, drugs, and emotional abuse. This mirrors Fosse's own experiences completing his film *Lenny* while staging the Broadway musical *Chicago*.

It is unusual for an autobiographical work to paint the protagonist in such an unpleasant light, but Fosse shows little fear in metaphorically laying himself bare before the audience. The film's mixture of self-reflection and fantasy has drawn comparisons to Fellini's *8½*. Fosse even uses regular Fellini cinematographer Giuseppe Rotunno.

SINGIN' IN THE RAIN

DIRECTOR: Stanley Donen, Gene Kelly
WRITER: Betty Comden, Adolph Green
PRODUCER: Arthur Freed
CINEMATOGRAPHER: Harold Rosson
EDITOR: Adrienne Fazan
ORIGINAL MUSIC: Nacio Herb Brown, Arthur Freed
CAST: Gene Kelly, Donald O'Connor, Debbie Reynolds.
PRODUCTION COMPANY: MGM
YEAR OF RELEASE: 1952
RUNNING TIME: 103mins
FORMAT: 35mm

RECOMMENDED LINKS:

RECOMMENDED READING:



AWARDS:
#1, AFI's 100 Years of Musicals

Author Ray Bradbury (Fahrenheit 451) claimed that *Singin' in the Rain* was a science fiction film, on the basis that its plot revolved around the impact of a new technology upon the lives of the characters. The new technology in question is synchronised sound in film, and advance that changed Hollywood forever. *Singin' in the Rain* follows the production of a film that progresses from being a silent adventure vehicle for its established studio stars, to a 'talkie', and finally to a full-blown musical.

In addition to being one of the finest examples of a movie musical – it was voted the #1 musical by the American Film Institute – *Singin' in the Rain* is also a smart satire on this traumatic period of Hollywood's history. The introduction of sync-sound changed not only the technical construction of films but also the industry that had built up to support production as well. What it meant to be a film star changed almost overnight. In addition to seeing their screen idols, audiences now also wanted to hear them and for some actors this was not a good thing. Actors and actresses with unexpected or 'inappropriate' voices turned off audiences, giving studios an easy excuse for cutting star contracts and ending film careers.

Most of the songs featured in *Singin' in the Rain* were previously featured in other MGM musicals. The title song had been featured in at least 7 films prior to this film's 1952 release. The film was conceived of by producer Arthur Freed as a means of showcasing his back-catalogue of songs. Many of the songs were over 20 years old when the film was being made and may have felt out of date in a contemporary setting, but by setting the film as a period piece the writers managed to subtly lampoon the dated songs while simultaneously celebrating their simple joy.



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