

CTCS 464

THE CONCERT FILM

Professor Vicki Callahan

Wednesday 10 AM - 1:50 PM

The “concert film” offers the opportunity to look at the workings of genre across musical and cinematic forms. The music artist, or “star,” is a key component to a concert film’s identity and attention to performance as well as the social and cultural context are critical to understanding the form. The audience response to and participation in this performance is of interest both within the film text and movie theatre, and we explore how our expectations of exhibition are shifted by these films. The star figure also intersects with questions of film authorship as noted directors often are intrigued by working with a particular artist and the concert format. We look at films that trouble the notion of the “concert” genre as strictly performance as many works are hybrid forms intersecting with documentary, narrative, memoir, biopic, and the musical. We will draw on films from popular, classical, jazz, and gospel music, such as: *A Hard Day’s Night* (Lester, 1964); *The T.A.M.I. Show* (Binder, 1964); *Don’t Look Back* (Pennebaker, 1967); *The Last Waltz* (Scorsese, 1978); *Ziggy Stardust and the Spiders from Mars* (Pennebaker, 1979); *Sun Ra: A Joyful Noise* (Mugge, 1980); *Stop Making Sense* (Demme, 1984); *Purple Rain* (Magnoli, 1984); *Round Midnight* (Tavernier, 1986); *Thelonious Monk: Straight No Chaser* (Zerwin, 1988); *The Original Three Tenors Concert* (Large, 1990); *Fade to Black* (Paulson/Warren, 2004); *Amazing Grace: Aretha Franklin Gospel Film* (Upshal, 2018); *Freedom Uncut* (Michael/Austin, 2022); *Wayne Shorter: Zero Gravity* (Alavi, 2023); *Taylor Swift | Eras Tour* (Wrench, 2023); *Renaissance: A film by Beyoncé* (Beyoncé/Ritchie/Burke, 2023)

