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Bakalářská práce

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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TABLE OF CONTENTS

1 INTRODUCTION

The Bachelor's thesis deals with American[*] film musicals and their impact on American popular culture in the 20th century post war era. Its objective is to present film musical as an equal film genre which may serve as a source of relevant cultural information. The topic was selected with regard to its function of projecting a mainstream sense of "America" as well as defining what exactly means to be "American". Furthermore, American film musicals depict what or who America represents or stands for, along with its unique role in the world.

The selected topic of American film musicals contributes to the academic field of cultural studies which concentrates on cultural phenomena in diverse societies. Cultural studies include a large number of academic disciplines. One of them is the film studies discipline. The subfield of film studies explores a great amount of approaches to films. One of the approaches is the cultural aspect of films. Thus, the Bachelor's thesis enriches both cultural studies and its discipline of film studies because the thesis describes the cultural implication of a specific film genre on a particular popular culture.

In addition, not only do American film musicals influence American popular culture, but also American musicals reflect the authentic culture and the cultural or historical background of the Unites States of America. They can reveal more about American race and ethnicity than any other film genre because of their easily comprehensible musical form. As a result, the realities of Americans and American history become accessible for a musical viewer through music.

The film musical is combines two typically American art forms – film and musical. Therefore the film musical represents the very core of American cultural heritage. Despite its liberating form based on song and dance, the film musical often deals with difficult issues such as war, racism, drugs, immigration, and etcetera. Due to the specific musical form, the content of film musicals may seem somewhat artificial and less believable. However, music makes the reality expressed in musicals easily acceptable.

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[*] For the purpose of this thesis the term "American" was chosen, however, only United States will be discussed.

Moreover, Film musical has a great power to express through music the deeply-felt emotions, and to capture a fleeting moment of absolute joy or sorrow. Transformation of spoken words into sung words provides the possibility of conveying a message which would otherwise remain unspoken. In musicals, singing a song appears to be easier than expressing the same thought in spoken words. Musical has no limits. There is nothing which cannot be sung, no matter how difficult, confusing or painful it may seem. Even the elusive depth of human mind, when expressed by a song, gets a clear form. Unlike other film genres, film musical is enriched by powerful emotional level which cannot be achieved by other means than by singing.

The thesis is structured into three individual parts: *The history and development of film musicals, The significant role of film musicals in the American society,* and *Analysis of selected film musicals.* The first part is rather theoretical whereas the second and the third part create a body of the thesis based on the original research.

The first part of the thesis called *The history and development of film musicals* explains a brief history of the genre from the very beginnings in the 1920s up to the recent years. Furthermore, the first part describes the transformation from the classical musical to the new modern approach to the genre. This part also outlines the possible future of the film musical. The second part of the thesis deals with the effect of film musicals on American culture and describes the influence of significant historic and social breakthroughs on the film genre itself. The third individual part is concerned with analysis of five film musicals selected with regard to American popular culture.

A large number of printed publications were written on the topic of American film musicals. Most of the sources used for the research were printed monographs such as *Hollywood Musicals: The 101 Greatest Song-and-*Dance *Movies of All Time* or *The American Musical and the Formation of National Identity.* The authentic research was supported by the consultations with John Kenrick, the American author, teacher and theatre and film historian. Apart from several printed monographs on the topic of American musicals, John Kenrick also created a webpage *Musicals101.com* which was used as one of the sources.

2 THE HISTORY AND DEVELOPMENT OF AMERICAN FILM MUSICALS

The film musical is a specific film genre that combines songs with dance. The characters in film musicals express their deep emotions or advance the film's plot through music and dance moves. These essential elements connected to film musicals create a great spectacle full of splendid song-and-dance numbers. This chapter discovers the history and development of American film musical as well as the evolution of its predecessor, American stage musical. The closing part of the chapter outlines the possible future and a new concept of the genre which is used to attract more musical viewers.

2.1 Early American developments

The roots of both stage and screen musical can be traced to a number of musical-theatrical traditions of the late nineteenth century in Europe. According to Knapp, American musical theatre fully developed out of the European *light* and *comic opera* of Paris, London and Vienna. It achieved a great commercial success since the American audience had fondness for elaborate costumes, stage effects and ostentatious display. Apart from European models, the American musical developed out of a large number of specifically American theatrical types such as minstrelsy, extravaganza, pantomime, burlesque and vaudeville.[1]

Minstrelsy, or the minstrel show, was a full evening's entertainment consisting of comic skits, dancing, and music. Some of the attributes of the minstrel show are especially relevant to the later emergence of the American musical as an identifiable genre. Minstrelsy established and maintained an important connection between the theatrical stage and music. Minstrelsy also presented music in coordination with either narration or choreographed movements. This traditional type of American entertainment was originally based on open ridicule of black slaves and the stereotypes associated with the Blacks. The write actors imitated black slaves by wearing 'blackface' and speaking in their dialect.[2]

Extravaganza was a musical spectacle which combined a large number of styles and structures and often remotely resembled cabaret or circus. A show of this type always included music, especially accompanied by singing and dancing.[3]

Pantomime does not leave an obvious trace on the American musical but its influence on the development of the later genre may be more substantial than it is outwardly apparent. Even though it lacks dialogues or songs, pantomime is accompanied by music and thus bears some resemblance to musical.[4]

Burlesque, or travesty, was a music play which presented parody versions of well-known pieces of classical theatre. It was popular for comic exaggeration and mockery of high culture.[5]

Vaudeville was another type of theatrical entertainment consisting of several separate acts. The performers called vaudevillians were usually musicians, dancers, comedians, acrobats or jugglers.[6]

Apparently, the American musical both ascended from 'lower' art forms which were popular American theatrical types of entertainment, and from 'higher' art forms adopted from European cities with rich cultural heritage.[7] Thus, the American musical combines the two utterly different forms which are supposed to be in opposition but united together they create a harmonious piece of art celebrating the joy of living.

2.2 From stage to screen

The majority of American film musicals were shot as an adaptation of a Broadway stage musical. Therefore, the screen has always depended on the Broadway theatre for its film version of successful stage hits. The emergence of sound film technology meant a radical breakthrough not only for the film musical but also for the film industry in general.[8] The story about early years of sound films is well-revealed in very famous American musical *Singin' in the Rain* (1952). This film musical may lead a viewer to suppose that sound on film quickly exploded, however, in fact, it took a long time for sound on film to be widely accepted. Moreover, a great amount of technical problems caused the delays in producing sound films.

Despite the technical problems, the invention of sound system created new challenges for the film industry. The film musical was one among the newly emerging challenges. However, according to Green, Hollywood film studios underestimated the potential of sound on film and thought that sound could never improve the storytelling. Eventually, the film industry made a successful transition from silence to sound and it

was "both inevitable and logical" that when the performers could finally speak they would also sing.[9]

Before the first feature sound film was made, in 1926, Warner Brothers used new sound film technology to present experimental short films featuring stars of the vaudeville and musical comedy stage. The performers were speaking directly to the film audience as they were used to with live audience seated in a theatre. Between 1926 and 1930, Warner Brothers filmed more than one thousand short films, and thus thereafter enabled the full-length sound film to be born.[10]

The first pioneer sound film *The Jazz Singer* released in 1927 is at the same time the very first film musical which is based on popular Broadway show *The Day of Atonement* by Samson Raphaelson. *The Jazz Singer* was produced by Warner Brothers as a demonstration of their Vitaphone sound system[†]. The choice of filming *The Jazz Singer* as well as adding one essence impossible for silent films – the songs, radically changed the film industry.

The Jazz Singer was the first commercially successful sound film which inaugurated the film musical as an equal film genre. The musical brought entirely new era not only for the genre but for the film art and industry in general.[11]

2.3 The classical sound era and the early days of talkies

The Jazz Singer was the first "talkie" as the first sound films were called. Being responsible for ushering the genre in the golden age of screen musicals, *The Jazz Singer* is widely considered to be a significant landmark in the history of film.

From 1930s to 1960s the genre reached the top of its popularity. Hollywood film studios responded to the demand for more sound films and started producing a large number of musicals to satisfy the public's appetite. Next "talkie" film, *The Singing Fool* (1928), was a blockbuster hit which grossed $5.6 million worldwide.[12] It took ten years

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[†] *"Vitaphone sound system was used for feature films as well as short subjects made by Warner Brothers teamed with Western Electronic. The sound was recorded on discs and synchronized to the film, with a single machine operating both the player and projector. In 1926, twelve theatres were wired for Vitaphone. The next year, that number rose to 157 and, by 1928, more than four thousand cinemas boasted Vitaphone sound-on-disc presentations. By 1930, when Vitaphone stopped making the discs, almost fourteen thousand theatres featured the Vitaphone setup in their projection booths."*
BLOOM, K. *Hollywood Musicals: The 101 Greatest Song-and-Dance Movies of All Time*. p. 112-113

to surpass such an exceptional profit which was overtaken a decade later by *Snow White and the Seven Dwarfs* (1937) produced by The Walt Disney Studios.

Hollywood film studios were not prepared for a sudden and overwhelming demand for sound films but they quickly realised that silent film is no longer what the public requested. According to Kenrick, the audience demanded "talkies" and did not mind the fact that they were hastily shot with dramatic mediocrity.[13]

The first musical to win the Academy Award for Best Picture was *The Broadway Melody* (1929) which proves the fact that not only audiences but also film critics enjoyed the musical and noticed its artistic values. Today, *The Broadway Melody* may seem static and clichéd – but at the time of its release it meant a significant breakthrough in the development of the screen musical and since then films would never be silent again.[14]

After immense success of *The Broadway Melody* which opened the door for the genre, Hollywood film studios released more than one hundred film musicals in 1930.[15] Suddenly, the film market became oversaturated with film musicals. Among released musicals shot in two or all-colour colour were *On with the Snow* (1929), *The Hollywood Revue of 1929* (1929), *Gold Diggers of Broadway* (1929), *The Love Parade* (1929), *The Show of Shows* (1930), *King of Jazz* (1930), *Paramount on Parade* (1930), *Monte Carlo* (1930), and a great number of others.

In the 1930s, the public became tired of musicals; therefore, only fifteen of them were released during the year 1931. There were even fewer film musicals the following year. After the recovery from the Great Depression which hit every aspect of American life including film industry, the success of film musicals revived again in 1933. Film musical *Forty-Second Street* (1933), directed by Busby Berkeley, with memorable songs and effective screen choreography created its own fantasy world, the world impossible to capture on a real theatre stage. The new approach to camera work delighted audiences and earned millions of dollars on its initial release. Kenrick describes Busby Berkeley as the first director who stopped filming from fixed viewpoints and introduced notable innovations such as "kaleidoscopic" picture creating somewhat disjointed stage show. Berkeley also filmed two other popular musicals – *Gold Diggers of 1933* (1933) and *Footlight Parade* (1933). His unique visual style

remained inventive; however, the plots were becoming predictable. Berkeley's popularity faded by the end of the 1930s.[16]

2.4 Hollywood studios

In the golden age of the genre, Hollywood film studios produced an immense amount of musicals. As a result, the majority of film plots were superficial and predictable. Their storylines were interwoven by cliché song-and-dance production numbers which neither advanced the plot nor developed the film's characters.

The screenwriters at Paramount, MGM (Metro-Goldwyn-Mayer Studios Inc.), Fox, Universal, Monogram and other Hollywood film studios were full-time employees who were constantly writing somewhat mediocre screenplays. Therefore, many a film musical with a shallow screenplay appeared on the screen during the 1930s and 1940s.

2.5 Extremely popular musical stars

Through the golden age of the genre, the film stars casted in musicals were the Hollywood's personalities with the highest respect and authority. These talented singing-dancing-acting musical stars were among the most remarkable performers ever captured on the film screen. Nonetheless, the studios' typecasting limited the actors and created a series of clichés. A particular musical star was then casted in almost interchangeable films with very similar plot.

2.5.1 The Aster-Rogers formula

Fred Astaire and Ginger Rogers were the most successful dancing partners in the musicals of the 1930s. During their famous partnership, lasting from 1933 to 1939, they filmed together nine musical films for Hollywood studio *RKO Pictures*, such as *Top Hat* (1935), *Swing Time* (1936) and *Shall We Dance* (1937).[17] Even though they were well synchronized team, they always played the same role types – described by John Kenrick as "a playboy and a sweet girl who fall in love on the dance floor"[18]. Despite extremely similar plots, the films with Aster-Rogers singing-dancing couple were always successful film hits. Although they gave the impression of being in love when the camera was on them, they did not enjoy each other's company off screen.[19]

"I never even kissed Ginger Rogers in most of our pictures, not only because I didn't want to, but my wife didn't want me to."[20] – Quotation of Fred Astaire who ironically describes his relationship with his dancing partner Ginger Rogers.

2.5.2 Shirley Temple

In the second half of the 1930s, audiences became very fond of six-year-old multi-talented Shirley Temple. She possessed an exceptional ability to bring joy during the Depression era. Her films, such as *Bright Eyes* (1934), or *Poor Little Rich Girl* (1936) had very similar plots with fractional modification, nevertheless, she was still most profitable star of Fox Studios.[21]

"It is a splendid thing that for just a fifteen cents an American can go to a movie and look at the smiling face of a baby and forget his troubles"[22] – Quotation of President Franklin D. Roosevelt who explaines the primary reason of strong affection towards Temple displayed by the Depression-weary American nation.

2.5.3 Bing Crosby

A man of many talents, a great singer, always relaxed and natural – his easily recognised pleasing style made him one of the five top-grossing stars in American history. During almost twenty years, between 1930 and 1950, he was the most important musical star of Paramount Studios, featuring in more than forty musicals.

Bing Crosby entertained American nation when The United States entered The Second World War, and for viewers of the time meant one steady point in their lives. He enjoyed phenomenal success and was transformed into a national icon.[23]

He played in memorable musicals which became successful screen hits, such as *Big Broadcast* (1932), *Mississippi* (1935), *Anything Goes* (1936), *Pennies from Heaven* (1936), or *Holiday Inn* (1942).

Bloom compares Bing Crosby to Sinatra and according to him "there is a camp that considers Crosby the best singer in the history of America."[24]

"Sinatra's voice is the kind that comes along once in a generation. Why did it have to be mine?" [25] – Quotation of Bing Crosby who satirically reacts to the comparison of his and Sinatra's singing voice.

2.5.4 Judy Garland

The top musical star of the 1940s and perhaps the greatest musical film star of all time, Judy Garland appeared during one decade in sixteen musicals and fourteen other films which makes her the most occupied screen star of the film golden era.[26]

She signed the contract with MGM studio at the age of thirteen and became a star right from the very beginning of her impressive career. She starred in a great number of film musicals, such as *The Wizard of Oz* (1939), or *A Star Is Born* (1954), and her performances were always spectacular. Bloom describes her "furtive, lost glance, her vulnerable looks and soft heart-tearing voice" as distinguishable features which set her apart from other great song-and-dance performers.[27]

Although Judy Garland was enormously successful on the screen, she was unhappy in her personal life. Her fame had never made her happy or secure. According to Bloom "the strength of her performances masked the fragile and lost little girl she still was through her entire life".[28] The emotional depth of her acting was issued from her personal tragedies. Despite the hardships she had to deal with off the screen, she always managed to impressively perform on the screen.

"I have always loved Judy without ever being in love with her"[29] – Quotation of Mickey Rooney, Judy Garland's dancing partner on the screen and a good friend off the screen. The quotation also describes a platonic relationship that the majority of film viewers established with Garland. While watching her acting on the screen, audiences were able to identify with her and to emotionally connect with her.

2.5.5 Gene Kelly

This actor is another remarkably talented musical star who enriched the genre with the ballet choreography. His most important musicals with ballet numbers are films *On the Town* (1949), *Singin' in the Rain* (1952), and *An American in Paris* (1951).

"I didn't like him because he would make me dance a scene 40 times. My feet would be bleeding."[30] – Quotation of Debbie Reynolds on Gene Kelly. Debbie Reynolds co-starred with Kelly in the classic *Singin' in the Rain,* performing "Good Morning" scene. This quotation documents the fact that Kelly was perfectionist dedicated to his work.

It was Alfred Freed, famous lyricist and film producer, who brought Gene Kelly along with other talented performers from the Broadway theatres to the MGM Hollywood studio. He collected all brilliant people, not only musical stars but also choreographers, directors, musicians, or costumers. Alfred Freed created a team informally called "Freed Unit" in which he assembled more talents for the MGM than any other film producer.[31]

2.6 The end of the golden age

In the 1950s the new phenomenon – television replaced the cinema's "big screen". American television was suddenly changing film-going deep-rooted habits. Instead of going to cinema and paying for seeing a feature film, Americans stayed in their own living rooms and watched TV shows free of charges. Even though the classic screen musical was irretrievably changed due to the emergence of television, Hollywood film studios managed to produce a few musicals which are widely assumed to be most remarkable.[32]

According to Kenrick, the 1950s meant both the highlight and decline of the genre. Television stole millions of customers and caused significant finance problems of the Hollywood film studios which became no longer profitable.[33] Some of them went bankrupt; others were forced to reduce their budgets to minimum and to sell off their nationwide cinema chains. Hollywood film studios tried to introduce different forms in order to distinguish between television and cinema. Therefore, the majority of films were shot in colour, since television was still only black-and-white. Cinerama or special 3-D effects were introduced into cinemas, however, none of these actions changed the fact that television significantly minimised the Hollywood's film profits.

Spectacular screen musicals with original script and all-star cast were very expensive to produce and Hollywood film studios were not willing to risk low profit

margins. Instead of filming high-quality musicals, film studios invested into low-budget comedy or drama aimed mostly at a teenage audience.

Despite unfavourable changes for the genre, a number of solid film musicals and a few remarkable ones appeared on the screen during the 1950s. Some of the greatest musicals were filmed and they represent the best of Hollywood filmmaking – they are both amusing and surprisingly touching.

White Christmas (1954) with Bing Crosby in cast and Irving Berlin as a music composer and lyricist was Paramount's hit number one. Grossing twelve million dollars in cinema rentals, the musical was top money-making film of the year. Bloom states that the film had immense impact on audiences in the time of its release because *White Christmas* reflects the time of the Second World War which was "still fresh in Americans' minds".[34]

The Walt Disney Studios kept the musical film alive in the 1950s in animation. Disney animation unit was in its golden age and filmed musical comedies with outstanding artistic integrity.[35] *Cinderella* (1950), *Alice in Wonderland* (1951), *Peter Pan* (1953), *The Lady and the Tramp* (1955) and *Sleeping Beauty* (1959) were produced by the studio and remain classics of the genre up to the present day.

The best musicals at the time were produced by MGM Hollywood studio. Their professionals worked there with wonderful creativity. Aside from low-budget projects they managed to produce the most extraordinary musicals in the film history. MGM's screen musicals of the 1950s are called the gems or jewels of the genre[36] – *An American in Paris* (1951), *Singin' in the Rain* (1952), *The Band Wagon* (1953), and *Seven Brides for Seven Brothers* (1957).

According to Kenrick another three musical are supposed to belong on the imaginary list of the best film musicals – *Funny Face* (1957), *A Star Is Born* (1954), and *Gigi* (1959). Although being filmed by three different Hollywood film studios, these musicals were all created by the famous Arthur Freed's production unit.[37]

Seven screen musicals mentioned in the previous two paragraphs are widely considered to be important landmarks in the development of the genre. They are outstanding proof of transition from old-fashioned musical whose form and plot had become repetitive, to something innovating and original. Firstly, as Kenrick observes, these musicals were set in the context of everyday life and filmed in spectacular natural

settings. The majority of scenes were shot on real locations. Location shooting was extremely expensive and technically difficult but the results were impressive. It made audience forgot that the film they were watching was not a reality. Another crucial element of these film musicals were the sensation songs. The 1950s musicals used the finest songs in the history of American popular music.[38]

2.7 The post-classical era of the 1960s and 1970s

In the next two decades the film musical became less attractive for both the film producers and viewers. Until then, the majority of screen musicals were a guaranteed profitable hit. However, at the begging of the 1960s, audiences no longer considered musicals as a trendy genre; the film musical was suddenly less mainstream and more specialised. If a studio decided to produce a musical, the film producers usually chose an adaptation of a successful Broadway show which was more likely to make a profit.

2.7.1 The 1960s

The 1960s was a decade which brought the most moneymaking musicals in the history of the genre. Broadway became an endless source of topics but it also meant a minimum of studios' own original projects. Despite the fact that film musicals of the 1960s lacked an imagination and innovation, the screen adaptation were often more successful and appreciated then their stage versions.[39]

On several occasions filmmakers succeeded in adapting stage musical with a genuine imagination: *West Side Story* (1961), *The Sound of Music* (1965), *Funny Girl* (1968), *Oliver!* (1968). Kenrick considers these four musicals even better versions than the Broadway originals.[40]

On the other hand, Hollywood film studios also produced some of the worst screen musicals with poor quality, such as *Camelot* (1967), *Paint Your Wagon* (1969), or *Hello Dolly* (1969) which were a financial failure.

In the 1964, The Walt Disney Studios produced the finest live action film in the studio's history – *Marry Poppins*. One of the reasons for its great success is an artful and natural combination of live action with animation. Julie Andrews casted in Marry Poppins became the Hollywood's top musical star of the 1960s.

One of the most beloved musicals and the most financially successful film musical of all time is *The Sound of Music* (1965) also starring Julie Andrews. The film was an enormous hit appreciated by both the public and critics and will probably never be financially or artistically surpassed by any other film musical.[41]

A new genre of American popular music, *rock and roll*, started reshaping the form and image of the classic film musicals in The United States. The King of Rock 'n' Roll, Elvis Presley, made use of his popularity and signed a contract with several Hollywood film studios. During the period between years of 1956 to 1970, he starred in thirty musical films such as *Jailhouse Rock* (1956), *Girls! Girls! Girls!* (1962), and *Viva Las Vegas* (1964).[42] The Presley's musical films are not remarkable for its breathtaking choreography or outstanding performances. Nonetheless, they were extremely appealing for *rock and roll* fans and mostly for Presley's admirers. They attracted millions of customers to the cinemas – and they accomplished to make a profit even though musicals were no longer a mainstream sensation.

2.7.2 The 1970s

The screen musical had to change according to the new tastes of film viewers which were not easily satisfied. Hollywood classic film musicals seemed old-fashioned and out of context. Audiences of the 1970s did not connect with them in the same manner as audiences did when the classics were originally released. The 1970s cinemagoers had completely different idea of how should a film musical look like. In order to meet the requirements of the public and make a profit, Hollywood film studios avoided the genre in its clear form. Instead, they used popular rock and pop music which served as a background of a film rather than a film basis.

Nevertheless, the tendency to adapt Broadway musical hits still remained in the following decade. Musicals *Fiddler on the Roof* (1971) and *Cabaret* (1972) were placed among the highest ranking film musicals of the 1970s. These musicals were appraised by both viewers and film critics.[43]

Not every adaptation of a Broadway show was considered to be a masterpiece and the same could be said about the musical originals. The 1970s is the decade of inferior big-budget film musicals. Films such as *Lost Horizon* (1973), *Mame* (1974), or *At Long Last Love* (1975) were a commercial and critical failure.[44]

On the other hand, rock films musicals, for example *Jesus Christ Superstar* (1973) or *The Rose* (1979) appealed to mostly young audiences and quickly became very popular. Green describes another rock musical *The Rocky Horror Picture Show* (1975) as a failure when originally released, however, it became a phenomenal cult hit when its midnight screenings started in the 1980s.[45]

By the late 1970s, colossally successful screen version of the Broadway musical *Grease* (1978) revived the popularity of the genre. Studio Paramount Pictures produced a pop-culture landmark full of nostalgia and clichés of the 1950s. Film version of *Grease* became the highest-grossing film musical of all time, even surpassing *The Sound of Music*.[46]

The following year, another film adaptation appeared on the screen. It was musical *Hair* (1979), directed by Miloš Forman, which is considered a better version than the long-running Broadway original of the 1968. Despite its indisputable qualities and cultural references, audiences of that time did not appreciate the film as it deserved. *Hair* had to wait for decades to be fully recognized by the public and to be called a masterpiece.[47]

2.8 The 1980s musical

In the yearly years of the 1980s, the film producers grew even less interested in the genre. Kenrick states that in the 1980s the film musicals were assumed to be "dead and buried" film genre.[48] Nevertheless, Hollywood film studios were mistaken and film musicals experienced successful recovery after a previous serious decline. However, not every attempt to resurrect the genre was a box-office hit which would delight audiences, among such failures there are for example *Can't Stop the Music* (1980), *Grease 2* (1982), or *Annie* (1982).

The film musical was brought back on the film screen as more sophisticated genre. *Victor/Victoria* (1982), described by critics as hilarious, was the best original film musical after many years of poor innovation.[49] Another film *Little Shop of Horrors* (1986), based on stage musical, became a hit after its home video release.[50]

The Muppets, adored by both young and adult viewers and already famous from the television series, became the stars of several musical films, called *The Muppet Movie* (1979), *The Great Muppet Caper* (1981), *The Muppets Take Manhattan* (1984)

and followed to entertain American nation in the next decade when *The Muppet Christmas Carol* (1992) and *The Muppet Treasure Island* (1996) were filmed.[51]

An excellent animation and strong storytelling based on a Hans Christian Andersen's fairy tale, was united in Disney's *The Little Mermaid* (1989). This animated film musical was the fifth highest ranking musical of the decade and according to Bloom meant "the Disney renaissance".[52] More animated blockbusters followed in the 1990s after The Little Mermaid's unexpected success.

2.9 The 1990s musical

Film musicals with live actors singing and dancing onscreen were rather rare during the 1990s. Among live-action musicals worth mentioning there are Woody Allen's *Everyone Says I Love You* (1996), or screen version of Alan Parker's *Evita* (1996) starring Madonna and Antonio Banderas.

The time of the 1990s is written in the history of the genre as a period of animation. Old Disney tradition was re-established when new talents – composer Alan Menken and lyricist Howard Ashman came to the studio. According to Bloom the new song-writing team along with Disney's animation unit brought "the second golden age of the studio".[53] Since then, Disney, almost solely on its own, made animated musicals one of the most profitable genres which were no longer risky to produce.

Disney's *Beauty and the Beast* (1991) was a groundbreaking spectacle nominated for an Academy Award for best film and also the first animated musical adapted for the stage.[54] After its phenomenal success, the studio went on to work on more animated projects. In the following years the Disney's team produced *Aladdin* (1992), *The Lion King* (1994), Pocahontas (1995), *Hunchback of Notre Dame* (1996), *Hercules* (1997), *Mulan* (1998), or *Tarzan* (1999).

Seeing the great success of animated musicals, other studios tried to please the audience by producing an animated musical blockbuster – but other attempts at traditionally animated musicals did poorly at the box office and were all failure. *Anastasia* (1997) by studio Fox and *The Prince of Egypt* (1998) by DreamWorks Pictures tried very hard to establish a name in the Disney-dominated world of animation but they did not succeed. Their artificial Disney-style did not appeal to audience and meant a loss making disaster for the film studios.

2.10 The 2000s musical

The new millennium brought another decline of musical films in general. The animated musical success of the 1990s faded out and once again film musicals were very rarely produced.

However, Kenrick describes the film musical *Moulin Rouge!* (2001) as the first real screen musical of the new millennium. The director Baz Luhrmann excellently combined contemporary songs with attractive visual effects, and thus created a film hit that earned millions at the box office. *Moulin Rouge!* managed to revitalize the genre long assumed to be an extinct art form.[55]

The new century brought a modern approach to filmmaking musicals in order to hold audiences' attention and meet their quickly changing preferences. Musical innovation kept the viewers interested in the genre. Green states that *8 Mile* (2002) starring popular rapper Eminem was exactly such an example of a musical so distant from the style and traditional concept of the genre.[56] The hip-hop songs used in the film delighted audiences and topped the charts of popular music.

A mini boom in filming screen musicals was caused by the film *Chicago* (2002) which earned thirteen Academy Award nominations and won Academy Award for Best Picture.[57] After the unexpected success showing the commercial and artistic potential of the genre, film musicals were again respected as an equal genre of the film industry.

Despite the indisputable quality of *Chicago*, Hollywood musicals that followed were considered to be poor-quality and damaged the newly established respect of films in which characters sing and dance. Musicals *De-lovely* (2004), *Phantom of the Opera* (2005), *Producers* (2005), or *Rent* (2005) did not satisfy neither audiences nor critics and meant box office failure.[58]

In the recent years, live action musicals such as *Moulin Rouge* (2001), *Chicago* (2002), and *Dreamgirls* (2007) proved that creative directors who are not afraid of innovation can still make a film musical appealing to audience and earn a large sum of money at the box office. On the other hand, according to Kenrick, Hollywood filmmakers are still willing to make a musical based on "empty production values" rather than on fresh, exciting storytelling enriched by quality song-and-dance numbers.[59]

Musical as a specific film genre has faced a crisis in the recent years, however, it is not an extinct art form it has only changed its style in order to satisfy more demanding viewers whose taste and preferences have further developed. Even though musicals are no longer a centre of popular culture as they were in their golden era, they are still growing, expanding and searching for new public's attention.

Nowadays, the genre of film musicals seems to be appealing to a teen audience. Hollywood film studios responded to new demands of American teenagers by producing film musicals full of young beautiful actors, popular songs, breathtaking dance numbers and usually high school settings. It is a new patent formula for success.

Unimaginatively titled musical series, *High School Musical* (2006), *High School Musical 2* (2007) and *High School Musical 3: Senior Year* (2008) became a cultural phenomenon adored not only by young Americans but by the teenagers worldwide. Green states that however "vapid and mechanical" the series is, it "introduced young audience into the genre" and made the film musical extremely popular.[60]

Other teen musicals based on the very same pattern started to entertain adolescents. *Hairspray* (2007) was filmed as homage of local teen dance shows of the early 1960s.[61] Starring famous musical actors John Travolta and Zac Efron who was already known from *High School Musical*, *Hairspray* became one of the highpoints of the decade. *Hannah Montana – The Movie* (2009) turned its star Miley Cyrus into a pop culture icon of the moment and earned millions of dollars.

2.11 Recent Years

The teen musical boom was sudden and caused the production of films based on the same patterns and common film clichés. Nonetheless, these films drew young public back to the cinemas and evoked the interest for the genre in general. The newly awaken interest in the whole concept of telling a story through song and dance caused the production of other musical projects such as a television series with high school settings – *Glee* (2009) aired on the Fox network. *Glee* has every attribute of a teen comedy-drama television series dealing with the lives of American high school teenagers but it is brighten up by song-and-dance numbers performed by the characters. Popular contemporary music and elaborate choreography make *Glee* distinguishable among a large number of other teen shows. *Glee*'s musical performances have been an immense

commercial success, with millions of soundtrack albums, or DVD and Blu-ray box-sets purchased worldwide.

Rob Sheffield, an American music journalist, praised one of the Glee's creators Ryan Murphy for his selection and resurrection of forgotten popular songs and compared the show's uniqueness to "MTV in its prime" as the embodiment of popular culture.[62]

2.12 The future of the film musical

New technologies used in a contemporary postmodern musical enable the musical to explore still unknown territories and therefore enrich the viewers' general knowledge associated with classical concept of film musicals. A completely new world stands in front of the genre and it depends on the producers whether they decide to open the world's gateway and let the film musical viewers come in. An innovative visual aspect along with contemporary popular music may attract new musical audiences as it happened after the premiere of fantasy film musical *Imaginaerum by Nightwish* (2012) or several years before with sci-fi/horror musical *Repo: Genetic Opera!* (2008).

As long as the film musical tells a story with a substance, style, sense and fresh energy, it will remain a living, growing genre. The film musical has undergone essential changes, always responding to the public taste and preferences. The genre is no longer a centre of popular culture or one of the most profitable genres of the film industry as it once was, nevertheless, the film musical will always move forward and always find its perhaps meagre but enthusiastic audience.

2.13 The people behind the screen

Shooting a film musical is a challenging work of the very best professionals in the film industry. For the final impression of a fine piece of art, the musical has to give the impression of synchronized and well-balanced display. To achieve this, the work of the film crew is bound to be collaborative and meticulous. However, the demanding job of filming a musical is rewarding not only for the film crew as a whole but also for appreciative film audiences.

There is the list of the most important members of the film crew. Without these people behind the screen there would be no film musical. This subchapter deals with the film crew positions which are necessary when filming a film musical. Nevertheless, the traditional jobs associated with the film-making such as *the director, the producer* or *the screenwriter* do not need to be described any further. Therefore, in the following paragraphs there are listed the creative jobs of the art and costume department which are essential for this genre in particular.

Production Designer is in charge of the visual appearance of the film. Production Designer closely supervises the creative personnel – designers and decorators of costumes, settings, make-up, character hair etc.[63]

Art Director is responsible for the Art Department and reports to the Production Designer. Art Director oversees the artists and craftspeople who work on building the film scenes and sets.[64]

Set Designer is a draftsman who transforms a Production Designer's overall vision of the film into a film set used for filming.[65]

Set Decorator is responsible for decorating film sets with furniture, plants, drapery or anything else which is used when filming on a particular film set.[66]

Costume Designer is in charge of designing costumes for a film production. The role of the costume designer is essential for the genre of film musicals and is described further in the following chapter *3.2.4 Fashion and fashionable film musicals*.

Make-up Artist is another very important member of the creative personnel who work with make-up in order to create the characters look for the cast appearing on the screen.

Hair Stylist is in charge of maintaining and styling the characters hair. The role of the characters appearance together with their hairstyle is described further in the following chapter *3.2.4 Fashion and fashionable film musicals*.

3 THE SIGNIFICANT ROLE OF FILM MUSICALS IN THE AMERICAN SOCIETY

This chapter deals with the significance of American film musical from two different points of view. Firstly, it considers the influence of significant historic and social breakthroughs on the genre. Some of the key milestones in human history such as *The Great Depression* or the *Second World War* meant an important factor in shaping the form and image of American film musical. Secondly, the chapter focuses on a substantial contribution to the American society as well as to the American pop-culture as a whole.

3.1. Influence of significant historic and social breakthroughs on American film musical

Traces of historic circumstances are visible in every aspect of human life. Historic, social and cultural background affect the development of society as a whole. It may not seem clearly apparent that key events somewhat transformed film musical, however, evidences of historical circumstances are traceable even there. As we shall see in the following paragraphs, major historic and social events have had the ability to alter the style, form and image of American musical.

Therefore, some of the film musicals contain historical, social or cultural allusions. These allusions may be clear and direct, shown without any attempt to camouflage them. On the other hand, the allusions may be indirect and hidden under the veil of song lyrics. Film musicals which reflect the time of their production are sometimes considered out of context because it is difficult for a contemporary viewer to connect with them in the same manner as audiences did when the musical was originally released.

Historic and social events have a principal effect mainly on a message conveyed by a particular film musical that reflects its time of production. Nevertheless, the mood and general impression created by a film musical may be as well an evidence of historic circumstances.

This part of the chapter deals with the key milestones of the 20th century after the birth of film musical as one of the film genres. The chosen milestones were significant

for American society, and thus the Americans felt the urge to project important and pressing matters into film production. Nonetheless, film musicals also deal with thorny and difficult issues of the past. The music becomes a powerful narrative force which is able to reconstruct the socio-political realities of the past. American history and culture has never been shown as straightforwardly and genuinely as it has been in American musicals. According to Knapp, musicals often project a mainstream sense of "America" – of what America was, what it was not, and what it may become.[67] American film musicals can be seen as encyclopaedia with captivating songs instead of dry definitions.

3.1.1 The Interwar Period (1918-1939)

The Great Depression had a significant effect on film musical during this period. The Great Depression originated in 1929 in the United States and then quickly spread around the world. American society was severely hit by the sharp economic downturn and people sought for some form "escapism" from the unpleasant aspects of their daily life. Hollywood film producers responded by making cheerful musicals literally filled with optimistic songs and appealing dance moves. Film musicals provided a refreshing substitution of everyday worries for joy and hope. It is the period of very popular musicals starring 'adorable' Shirley Temple. The film musical *Poor Little Rich Girl* (1936) is a typical example symbolizing the exact opposite of the heavy atmosphere of the 1930s.

3.1.2 World War II Period (1939-1945)

The USA entered the Second World War in 1941 after the Japanese attacked American naval base Pearl Harbor. Their participation in the war was strongly supported by official propaganda against the principal war enemy – the Axis. A large number of means was used to openly increase the support of the war. Film was one of the media used to publicly promote the commitment to Allied victory. Hollywood film studios were involved in producing propaganda films for the U.S. government.

Moreover, during the war period, music became a powerful propaganda tool used to influence opinions of American viewers. Musicals started to be star-filled wartime entertainment celebrating brave American nation and fearless American soldiers in

particular. Illustrative example of wartime musical is *This is the Army* (1943) filled with patriotic songs such as *God Bless America* and a variety of comic sketches.

Although the Second World War ended in 1945, some musicals remained to reflect the wartime issues. Hollywood film studios were aware of the profound impact of such musicals on audiences. The Second World War was still imprinted on Americans' minds and music served once again as an ideal vehicle of facing thorny war issues and dealing with pain and loss. Musical *White Christmas* (1954) starring popular Bing Crosby held the first position as the most profit-making film of the year. Among the highlights of the musical there is the title song *White Christmas* which became the most popular Christmas song in the history of American music.[68] *The Sound of Music* (1965) was another very successful musical and the greatest profit-making film in the cinematographic history up to that time. This musical ends by the perilous journey of the main characters who manage to flee from the invasion of the German Nazis. According to Bloom, *The Sound of Music* will probably never be surpassed by any other film musical because of its exceptional artistic and performance qualities.[69]

3.1.3 The Cold War Period (1947-1991)

During the Cold War era, Hollywood film studios returned to producing propaganda films which projected a misleading image of the communist countries. The Communists as the worst villains replaced the Nazis who were no longer a danger for the American society. Again, music served as a simple tool of influencing viewers' opinion and behaviour.

A phenomenon of the Korean War years was all-star film musical with a poor predictable plot as an excuse to offer a variety of songs and comic sketches. The intended purpose was very simple – to entertain audiences along with American troops that were defending the country in the Korean War. *Gentlemen Prefer Blondes* (1953) was the first musical starring sex symbol Marilyn Monroe. The following year in 1954, Marilyn Monroe, a pop-cultural icon, visited American military bases in Korea and entertained American troops by singing to them famous songs from the musical, such as the song *Diamonds Are a Girl's Best Friend*.

Another film musical from that period – *Silk Stockings* (1957) is a comedy about committed Soviet agent who was sent from Mother Russia to Paris in order to

accomplish a mission. Eventually, she is seduced by Paris, capitalism and American film producer.[70] The musical is an example of an open public ridicule of the Soviet Union and the communist world.

During the U.S. involvement in another war – the Vietnam War, American films propagated rather patriotic spirit. The production of film musicals considerably changed after the end of the Vietnam War in 1975. Musical *Hair* (1979) boldly captures the anti-war and pro-hippie spirit. The opposition to war is openly expressed together with the disagreement with rigid conformity and oppression. The whole casual attitude of *Hair* was revolutionary. It presents the thorny war issues and avoids conventional narrative. Film director Miloš Forman created spontaneous atmosphere full of freedom, sexuality and intense love.

Another film musical *Across the Universe* (2007) is set in the 1960s, the decade of social revolution and individual freedom. This film musical is based on popular Beatles songs written by John Lennon and Paul McCartney. The illusion of the 1960s' free spirit, love and spontaneity is created mainly because of the songs which are already well known to viewers and which are closely associated with the 1960s period.

3.1.4 The Post-Cold War Period (1991-the present)

More recent events are not very convenient for reflecting through song and dance. Events such as 9/11 attack, invasion of Iraq or last global financial crisis are not the topics suitable for the genre which is widely supposed to be cheerful and amusing. It is widely believed that contemporary audiences do not expect serious content; they watch film musicals in order to entertain themselves and to forget their real-life worries.

Therefore, Hollywood studios search for the topics in the modern history. The stories told by recent film musicals may be even serious and sad, however, they happened in the past, and thus logically they are not fresh in audiences' minds. As a result, the effect of watching serious content of a musical is slightly different and somewhat vague. The time distance between actual event in the past and the real time of film production moderates the emotional impact on a viewer and makes the content more acceptable. In the following paragraph there are mentioned some of the examples of film musicals set in the past which deal with grim subject matter.

Film musical *Newsies* (1992) is set in 1890s New York and tells the true story of newsboys on strike against the paper prices. The musical depicts hard child labour in poor conditions. Musical *Evita* (1996) set in 1952 Argentina is the story of Eva Duarte Peron, who rises from poverty to fame but dies from cancer at the age of 26. The musical ends by an imposing funeral service. Set in 1899 Paris, another film musical called *Moulin Rouge!* (2001) tells a sad love story which ends by the courtesan's death from tuberculosis. Film *Chicago* (2002) is set in the year 1926 and describes the attempts of Roxie Hart to become famous and celebrated. She succeeds in being well-known after she kills her lover and waits in prison for trial. Another example from recent years is epic musical *The Misérables* (2012) which is set in the revolutionary France of the 19th century. All the characters deal with great injustice, poor living conditions and lack of love. This film musical vividly shows the bloodshed on the barricades where many people lose their lives.

3.2 The cultural and social contribution of American film musicals

Musical has become an important part of mass culture for several reasons. Firstly, musical can speak to a large number of viewers while conveying its perhaps most important message – that there is another, more appealing reality which is less burdensome than a viewer's everyday life. Even though the world presented by musicals seems somewhat distant and hardly believable, viewers have a tendency to imagine themselves in this world and to identify with it. A pleasant illusion of perfection, fairy-tale atmosphere and romantic storyline expressed by song and dance make musicals very attractive. Secondly, audience has strong affection for a predictable *Romeo-and-Juliet* love story. Two lovers overcome serious obstacles as well as their social and cultural differences in order to spend the rest of their lives together. This musical storyline cliché concerning forbidden love has become frequently used plot as we shall see in the following chapter.

Furthermore, the form of musical itself is one of the key reasons of its popularity. Perfectly co-ordinated songs and dance moves rest in viewer's mind long after watching a musical. These essential elements of film musicals represent the added artistic value which is typical for musicals and which distinguishes musicals among other film genres. Songs became popular among the masses and enjoy genuine and extended popularity

both on screen and off. Their melodies are widely recognised, songs from musicals are used in TV commercials, films, radio playlists, and etcetera. Famous dance moves which appeared in film musicals are spontaneously performed at numerous occasions. All these typical and vital film musical elements have become widely shared pieces of American pop-culture.

Bloom notes that unlike stage musicals, film musicals are recorded and therefore savoured through the medium of home video. They are available via broadcast television, DVD or VHS recordings, and the Internet. Film musicals exist many years after the shooting and can be enjoyed by generations throughout the decades.[71] Thus, film musicals reach a wider audience and therefore have much bigger impact on American pop-culture in general. On the other hand, stage versions of musicals are short-lived and very different every time they are being performed.

Many a film musical has gained a cult status since the time they were released. Throughout the decades they have became a part of the American identity. The traces of film musicals can be found in a large number of pop-culture phenomena. The genre has contributed to a great amount of cultural spheres. As we shall see in the following subchapters, film musical has enriched American pop-culture with popular songs, dance moves, fashion styles, stage adaptations, musical stars and etcetera.

3.2.1 Widely recognized popular songs from film musicals

AFI (American Film Institution), educational and cultural organization, released a list of the top 100 songs from American films. In June 2004, the three-hour special television event called *AFI's 100 Years...100 Songs* revealed America's greatest film music (See appendix 1) in order to celebrate different aspects of excellence in American film.[72] The very first on the list among other unforgettable songs was the song *Over the Rainbow* performed by Judy Garland in the musical *The Wizard of Oz* (1939). The musical as well as the song itself is considered as a pop-culture landmark.

In 2001, RIAA (The Recording Industry Association of America), NEA (The National Endowment for the Arts), and Scholastic Inc. organized education project called *Songs of the Century.* It is a list of 365 songs of the 20th century selected with regard to their historical significance. According to the RIAA, the list was created "to promote a better understanding of America's musical and cultural heritage in

schools."[73] The song number one on the list is again *Over the Rainbow*. The song *White Christmas* performed by Bing Crosby in the musical *Holliday Inn* (1942) and then repeated in the musical *White Christmas* (1954) ranked the second on the list.

Although the song *Over the Rainbow* won an Academy Award in 1939 for Best Original Song and was voted number one film song of all time in 2001, it is not the song's greatest historical significance. The message convoyed by the song is very deep. However, the entire *Over the Rainbow* scene was almost omitted from the original film. Kenrick characterize the lyrics as excessively sophisticated for a simple farm girl performed by young Judy Garland, therefore some of the MGM Studio's executives insisted on omitting the scene from the musical.[74] The song was written by lyricist E.Y. Harburg who was expressing hope for better future of America that was still dealing with the Great Depression. *Over the Rainbow* sung by Judy Garland was also broadcasted overseas to the troops fighting in the World War II. The troops then adopted the song as a symbol of the United States of America.[75] The rainbow used as the main song theme symbolises a new happy period, peace and freedom.

Another very important song from musical is the song *White Christmas* written by Irving Berlin and recorded by Bing Crosby. The song firstly appeared in the musical *Holliday Inn* (1942). Bing performed the song again in the musical *White Christmas* (1954). The song became the most popular Christmas song and also the biggest selling Christmas song in the history of American music.[76] Moreover, *White Christmas* played an important role in one historical event. The song was used as a secret code at the end of the Vietnam War in 1975. Bing Crosby's *White Christmas* was broadcasted in April 29th 1975 as a signal to start the evacuation of Americans from surrounded Saigon.[77]

Songs *Over the Rainbow* and *White Christmas* are quintessential examples of popular songs from the musicals which became to be well known and appreciated regardless their origin. A large number of songs originally from film musicals are now part of the popular song repertoire. Among them there are famous songs such as *The Trolley Song* originally sung by Judy Garland in the musical *Meet Me in St. Louis* (1944), song *New York, New York* sung by Frank Sinatra in *On the Town* (1949), or the song *Good Morning* sung by Debbie Reynolds, Gene Kelly and Donald O'Connor in the musical *Singin' in the Rain* (1952).

3.2.2 Dancing in film musicals

Dance is another essential element of film musicals which distinguish the musical among other film genres. Dance accompanied by music has played a central role in film musicals, and thus classifies the genre itself. Many a musical star became famous for their distinctive dance moves and original dance style.

Talented performers dancing in film musicals such as Fred Astaire, Gene Kelly or several decades later John Travolta became Hollywood's icons of popular culture. Their exceptional ability to dance very often compensated the fact that they were not good singers. Once on the dance floor, the viewer could hardly resist watching their smooth and graceful moves. Elaborated choreography has become as important an element of musicals as film music. Dancing was not included in musicals in order to simply prolong a plot. Dancers were able to tell a story and express their feelings through the dance moves.

As a result of the union of popular songs and elaborated choreography, a large number of film musicals became a phenomenal cult hits. In the 1970s several film musicals were screened late-night for audiences to come dressed as their favourite musical characters. Enthusiastic cinema-goers came to sing the songs and dance the dances along with the musical characters on cinema screen. This cinematic phenomenon is also known as "midnight screening".[78] Film musicals such as *The Rocky Horror Picture Show* (1975), *Grease* (1978), or *The Sound of Music* (1965) have gained cult status and mass audiences still attend their long-running midnight screenings.

3.2.3 Screen versus stage musical

The majority of the screen musicals are film versions of successful Broadway shows. Broadway long-running musicals have always provided very important source of inspiration and until the 1970s the genre of film musical was largely based on stage-to-screen pattern. It often happened that the members of original stage cast played the same roles in the film adaptation. A few film musicals such as *West Side Story* (1961), *The Sound of Music* (1965), or *Hair* (1979) are even supposed to be a better version than the stage original.

On the other hand, according to Green, screen-to-stage musicals which used to be rare in the past have suddenly become fashionable.[79] Among such musicals there are

for example *Saturday Night Fever, Footloose* or *Meet Me in St. Louis.* The staged version of *The Lion King* (1994) was a sensation and the greatest stage hit of the 1990s when it opened on Broadway in 1997.[80] Thus, the genre of film musical has enriched another art form – theatre, and has become attractive for people who had never been interested in the genre before.

3.2.4 Fashion and fashionable film musicals

In the 20th century and especially during the golden era of the genre, film musicals represented the type of entertainment that was popular among mass cinema-goers, whereas today, film musicals are no longer aimed on mainstream audience. In the past, film musicals embodied the style and the culture of that time in order to be attractive for a viewer who sought for originality. Musicals showed the world which was stylish and trendy.

Therefore, in pursuit of the embodiment of fashion and style, many a pop-culture icon was casted in film musicals. For example Marilyn Monroe or Audrey Hepburn are among such popular film icons who enriched the genre and added into it more style and glamour. Despite the fact that neither of them was a great singer their musical performances remain timeless even though the musicals themselves may seem dated to contemporary audience. One of Marilyn Monroe's most memorable performances was in 20th Century Fox production of *Gentlemen Prefer Blondes* (1953), whereas Audrey Hepburn shown her ability to convey character through song and dance in *Funny Face* (1957) and *My Fair Lady* (1964).[81]

One of the typical features of the film musical is its ostentatious visual display largely created by elaborate costumes. Thus, the costume designer becomes as important a member of the film production as for example its choreographer or music composer. In the film musical the characters are therefore able to express themselves through song-and-dance numbers as well as through their external appearance. The costumes establish the film's characters and enhance their personalities. This fact is very well demonstrated in the film musical *Grease* (1978) where the characters define themselves by wearing leather or pink jackets. This specific piece of garment symbolizes their unique social status.

The costumes play an important role in another film musical *The Rocky Horror Picture Show* (1975). The participants of the musical's midnight screening may identify themselves with the characters by wearing the same costumes as the original cast. Dressing in the characters' costumes is the essential part of the entire concept of the midnight screenings and without it, these audience participations would not be as vivid and intense as they are.

Moreover, not only costumes but also the characters' hairstyle and makeup create the visual display of the film musicals and complete the characters' external appearance. Again, the film musical *Grease* may serve as a perfect example of the importance of the characters' look. The musical itself is named after the hair product – grease, which is used by the main characters as another distinguishable feature of their social group. *Grease* is set in the 1950s and thus the characters' visual aspect imitates the fashion and style of this particular time period. The same applies to the film musical *Hairspray* (2007) which is also set in the same era of the 1950s. The female characters embody this time period by wearing a special hairstyle called "beehive" which was typical for the 1950s.

Finally, the setting of film musical played a substantial role and had the power to popularize the location of shooting or make it even more attractive than it had been before the production of a particular film musical. Paris, the capital of France, grew very popular among Hollywood film studios and a large number of Hollywood film musicals were set there. *An American in Paris* (1951), *Funny Face* (1957), or *Gigi* (1959) were filmed in very fashionable Paris, the European city irretrievably associated with passionate and everlasting love. Those American cinema-goers who could not afford to spend their holidays in Paris could at least watch their favourite musical stars falling in love on screen. Paris still remains an ample source of inspiration, film director Baz Luhrmann set the plot of *Moulin Rouge!* (2001) in Paris of the 1900. Kenrick presents the musical *Moulin Rouge!* as the first real musical hit of the new century.[82]

It is apparent that the genre of film musicals irretrievably enriched the American popular culture and produced a few remarkable pieces of culture which are widely shared not only by Americans but by the people worldwide. The historical circumstances influenced even such a minor film genre as film musical, and thus a large number of social and historical breakthroughs can be traced there. Through the decades,

essential elements of film musicals such as songs or choreography dance moves have become part of the American culture and identity.

4 ANALYSIS OF SELECTED FILM MUSICALS

The practical part of the thesis is concerned with analysis of five selected film musicals. The main objective of the following part is to analyze the films' relation to reality, popular culture, and to a wider context, not to describe their plotlines or characters. These five film musicals: *Singin´ in the Rain* (1952), *West Side Story* (1961), *The Rocky Horror Picture Show* (1975), *Grease* (1978), and *High School Musical* (the sequence of three films, 2006, 2007, and 2008) were selected with respect to its relevance for American pop-culture as well as for their significance in the development of the genre itself. The selected film musicals are important and remarkable for particular reasons which are further discussed in the following chapters.

4.1 Singin' in the Rain (1952)

Singin' in the Rain released in 1952 has all the essential attributes of a musical produced during the golden era of the genre and is widely believed to be one of the greatest musicals in the Hollywood film history. The musical was produced by Arthur Freed who assembled the most talented musical stars, screenwriters and choreographers. One of the reasons for the musical's immense success is its popular form. Both humorous and romantic story situated in the second half of the 1920s is advanced by already well-known songs of the late 1920s and early 1930s.These old songs embody the early years of the sound films called "talkies" and evoke the atmosphere of that era.

4.1.1 The musical versus reality

Singin' in the Rain reflects the historic and cultural reality when Hollywood abandoned the silent film and introduced the sound on the screen. The film openly ridicules the Hollywood's approach to film-making. According to Hollywood producers films should be most importantly profitable and their quality is considered secondary. Debbie Reynolds who plays the main female role says to her film partner Gene Kelly: "I don't go to the movies much. If you've seen one, you've seen them all."[83] This film line does not only demonstrate the humorous and somewhat satirical screenplay written by Betty Comden and Adolph Green but also refers to the fact that the Hollywood films were often predictable and full of clichés.

In the film there are mentioned famous film musicals of the 1920s, such as *The Jazz Singer* (1927) and *The Broadway Melody* (1929). The screenwriters included several cultural allusions on the musicals of the 1920s in the screenplay. For example after screening of short talking film a man asks a Hollywood producer: "You think you will really use it?" The Hollywood producer answers: "I doubt it. The Warner Brothers are making the whole talking picture with this gadget – the Jazz Singer. They will lose their shirts."[84] However, as described in the chapter dealing with the history and development of the film musical, *The Jazz Singer* meant a significant landmark in the film industry and started the sound-on-film revolution.

4.1.2 Musical's contribution to popular culture

The most significant enrichment of the American pop-culture is Gene Kelly's famous song-and-dance "Singin' in the Rain" solo which also named the musical. This musical number performed in the artificial rain embodies the whole concept of the genre itself since it captures the sheer joy of living and celebrates intense love. Gene Kelly managed to express his inner thoughts and emotions while singing and dancing. Yellow raincoats and umbrellas used in the film as stage properties have became the musical's recognisable trademarks (See appendix 2) and the whole "Singin' in the Rain*"* performance has gained the status of the signature number of the American film musical.

Another musical number called "Make 'Em Laugh" performed by Donald O'Connor is written into the film history as one of the most entertaining performances. In this number O'Connor manages to perform a slapstick sequence of very comic dances. The performance "Make 'Em Laugh" was adapted in one episode of the television series *Glee* (2009)[85]. This fact demonstrates the long-standing popularity of the musical number as well as an interest in the genre among contemporary teenage audience.

Arthur Freed's popular song "Good Morning" written in 1939 for previous musical *Babes in Arms* (1939) was used again in *Singin' in the Rain.* The performance of this song in *Singin' in the Rain* is considered to be the best adaptation of "Good Morning" song.

In addition, *Singin' in the Rain* is an example of screen-to-stage musical. The film was adapted for the stage in 1983 in London, and two years later in 1985 its stage version appeared on Broadway.[86]

4.1.3 The musical in a wider context

The musical reveals the Hollywood's methods of auditory deception which was frequently used when filming a musical. Since not every film star happened to be both excellent in singing and dancing, some of the stars' voices were dubbed by other singers and according to Hollywood studios it made their performance more pleasing and attractive for audiences. Although the film musical *Singin' in the Rain* ridicules exactly this artificial approach to filming screen musicals, it uses the same example of auditory deception.

The female lead – actress Debbie Reynolds was a brilliant dancer but her voice was assumed to be mediocre, and thus unsuitable for singing in the musical. Therefore, the Hollywood MGM studio decided that her singing voice had to be dubbed by singer Elizabeth Noyes. However, in the film it was Debbie Reynolds' character who was dubbing for another musical star. While Debbie Reynolds became a major star because of her role in *Singin' in the Rain*, Elizabeth Noyes was not even mentioned in the closing credits.

This paradoxical fact from behind the scenes of the great American musical such as *Singin' in the Rain* somewhat diminishes otherwise unforgettable experience of watching the musical. On the other hand, the film captures the truthful atmosphere and spirit of Hollywood film industry together with its methods which have been used since the Hollywood's very beginnings up to the present day.

4.2 West Side Story (1961)

Film musical *West Side Story* is one of the screen musicals which is widely considered to surpass its stage version adapted for the Broadway theatre in 1957. *West Side Story* is written into the cinematic history as not only a modern and dynamic song-and-dance masterpiece but also as one of the best films ever shot in the Unites States. At the time of its release *West Side Story* was appreciated by both the critics and general

public. Regardless its specific music form it had won several Academy Awards including an award for "Best Picture" of the year. Moreover, *West Side Story* was the most profit-making film of 1962.[87]

4.2.1 The musical versus reality

Even though the plot is based on the tragic romance *Romeo and Juliet* by William Shakespeare, *West Side Story* is based on the social and economic reality and reveals the real-life situation of two feuding New York street gangs which substitutes for *Montagues* and *Capulets*. However clichéd and overplayed the classic romantic tragedy may seem, a modern retelling, an authentic setting in the New York City and its musical form accompanied by brilliant choreography makes the musical very dynamic, and thus appealing for the viewers. Instead on a balcony, the two main leads Tony and Maria declare their love for each other on a fire escape; this and a large number of other allusions on Shakespeare's tragedy appear in the film. Due to this approach to *West Side Story* a viewer is already acquainted with this widely known plot, however, the contemporary setting keeps audience interested in watching further and enjoying memorable song-and-dance numbers.

The musical could be described as both popular and difficult. *West Side Story* is popular because of its outstanding adaptation for screen and difficult because of ethnic problems it reveals. The conflict between the two street gangs the *Jets* and the *Sharks* is born out of race-based hate which is openly expressed in the screenplay as well as in the songs' lyrics. Members of the *Jets* are Americans, whereas the *Sharks* belong to Puerto Rican immigrants who came to America to have a better life. However, in reality the *Jets* are immigrants as well, they only happened to came to America earlier, and thus they are now longer-established immigrants known as "Melting-Pot" Americans. For example the main male character Tony is of Polish origin. The difference between him and Puerto Ricans is that he is a native-born American whose parents were, nevertheless, in the same position as now Puerto Ricans.

In the musical Anita who is Puerto Rican aptly describes their situation: "Once an immigrant, always an immigrant".[88] Tony works as a delivery boy, whereas Puerto Rican Chino is an assistant. Nonetheless, Chino says that he earns "only a half of what the Polak does".[89] The two different points of view of living in America is well

outlined in one of the most popular songs from the musical simply called "America" (See appendix 3). This song openly expresses the hardship of the new immigrants who were not born in America. There is an example of one strophe of the song:

"I like the shores of America!

Comfort is yours in America!

Knobs on the doors in America,

Wall-to-wall floors in America!" [90]

The first two lines ironically describe The United States of America where immigrants come to have a better life, the reality, nevertheless, often differs from the idealized image of the "promised land". The last two lines of the strophe imply hard day-to-day reality – poor living conditions of Puerto Ricans.

Moreover, some of the original songs' lyrics from the stage version of *West Side Story* had to be changed in order not to be offensive to the groups of other races. Despite this fact, a great number of songs and even characters' lines remain politically incorrect. For example one of the members of the *Jets* says: "Puerto Ricans are like cockroaches. They keep comin'". [91]

4.2.2 Musical's contribution to popular culture

A modern approach was not used only in retelling the story of *Romeo and Juliet* but also in the filming itself. The musical opens with aerial views of Manhattan and then swoops into the streets of the New York City and zooms in on the *Jets* as they start their opening song-and-dance number. Through the entire film the camera moves with the performers and catches the dynamism of the pulsating and colourful city.

West Side Story is appreciated for its elaborated choreography by Jerome Robbins who also directed and choreographed the musical's stage version.[92] In the musical, when the performers dance they also establish their character, and a situation they occur in. Moreover, dance numbers accompanied by singing further develop the plot. Therefore, song-and-dance numbers assume a principal role.

The musical enriched American popular music with a large number of great songs. According to AFI (*American Film Institute*) the most "culturally significant"

songs are "Somewhere", "America", and "Tonight" which were included in the list of the top 100 songs in American cinema.[93]

Even though that *West Side Story* was firstly stage musical, its film version popularized the musical which has become one of the most popular musicals of contemporary musical theatre.

4.2.3 The musical in a wider context

The singing voices of the two main characters were dubbed as described in the previous chapter *4.1.3* which deals with the Hollywood's frequently used method of auditory deception. Maria's singing voice was dubbed by Marni Nixon and Jim Bryant sang instead of Tony.[94] Again, these talented playback singers were not even stated in the closing credits.

West Side Story is based on a great number of clichés and stereotypes. The plot itself is indeed ancient because the origin of the story about *Romeo and Juliet* can be already found in antiquity. The stereotypes do not concern only the story but also some of the Hollywood's common practices. For example, members of the two street gangs are supposed to be practically teenagers, yet they look like they are in their thirties. Moreover, the generalizations made about immigrants and their style of living may by very offensive and the picture of Puerto Ricans shown by the musical cannot be considered true and authentic.

West Side Story grew popular despite its grim subject matter. While the majority of film musicals are light comedies with a happy ending, *West Side Story* ends with Tony's death. He is killed by an avenging member of the *Sharks* and Tony's love – Maria is left with nothing but grief. However, this tragic ending is accepted by audiences without objections. Perhaps, it is exactly the dramatic plot and sad ending which distinguish the musical among others and elevate its artistic value. Therefore, *West Side Story* is able to convey its main message about strong love that does not care about social or race origin.

4.3 The Rocky Horror Picture Show (1975)

This bizarre but certainly original rock musical ridicules low-budget horror and science fiction films shot between the late 1940s and yearly 1970s. Based on a London musical play from 1973, *The Rocky Horror Picture Show* was adapted for screen by Jim Sharemen two years later in 1975.[95] Even though the film version was panned by the critics, it grew exceedingly popular among young audience. Film musical *The Rocky Horror Picture Show* has gained cult status and is supposed to be the greatest cult phenomenon in the film history because of its audience-participation midnight screenings which continue across America up to this day.

4.3.1 The musical versus reality

Since *The Rocky Horror Picture Show* was filmed as a parody of fictional stories it does not present any real event of the past. However, it contains a large number of cultural allusions based on real American works – films, music or art pieces. These allusions will be discussed further in the following subchapter.

The plot is often interrupted by a narrator – a criminologist who comments what has just happened on the screen. The narrator's role is there to imitate classic horror films which used the narrator's entrances as a common film pattern. The criminologist in *The Rocky Horror Picture Show* describes the relation between fiction and reality: "There are those who say that life is an illusion and that reality is simply a figment of the imagination."[96] The same could be said about the musical – it is simply "a figment of imagination" and does not reveal any real event or situation, however, it does reflect cultural and social atmosphere of the 1970s.

4.3.2 Musical's contribution to popular culture

Even though the musical was regarded as a financial failure in 1975, a group of enthusiastic young cinemagoers changed *The Rocky Horror Picture Show* into a phenomenal cult hit when its midnight screenings started two years after its original release. Zealous audience created their own subculture of viewers who repeatedly came to midnight screenings dressed and made-up as their favourite film character. This pop culture phenomenon has become a part of American identity and has appeared in other

sources of American culture. Many a book, film or an episode of television series has made either significant or implicit references to the musical. Moreover, keen fans of *The Rocky Horror Picture Show* created several web pages dedicated to the show where the nearest audience-participation screenings are regularly announced.[97]

The film was selected in 2005 by *the National Film Registry* for preservation in *the Library of Congress* because of its "cultural, historical, or aesthetical significance".[98] Furthermore, Richard O'Brian, the writer of both stage and screen version of the musical, who also played the film's character *Rif Raf,* describes *The Rocky Horror Picture Show* in an interview for the British national newspaper *The Guardian* as follows: "It's the number one cult classic movie of all time."[99]

The entire episode of the American television series *Glee* named "The Rocky Horror Glee Show" paid tribute to this cult musical.[100] The *Glee's* theme episode was directed by Adam Shankman who directed the film musical *Hairspray* (2007). According to the *Rolling Stone* magazine "The Rocky Horror Glee Show" is yet the best theme episode of this television series.[101]

The episode "Creatures of the Night" of another American television series *Cold Case* is centred on the phenomenon of *The Rocky Horror Picture Show*. Philadelphia Police Department re-investigates a "cold case" of a murder which happened during the midnight screening of *The Rocky Horror Picture Show* back in 1977. Special guest star Barry Bostwick who played the serial killer in this episode plays Brad Majors, the main male character in the original film *The Rocky Horror Picture Show.*[102]

In the episode "Secrets and Loans" of the television series *Gilmore Girls* the two main leads Lorelai and Rory plan to attend the midnight screening dressed and made-up as *The Rocky Horror Picture Show* characters Magenta and Janet. There is an excerpt from the conversation between the *Gilmore Girls* cast:

LORELAI: And to celebrate, we're gonna hit the Rocky Horror Picture Show tonight.

LUKE: Really?

LORELAI: Yes. I am Magenta, Rory usually opts for Janet, and I had a thought.

LUKE: Oh yeah?

LORELAI: Yeah. I was thinking that you could put on some fishnet stockings, a leather teddy, some platform boots, and go with us as Dr. Frank-N-Furter.

LUKE: Hmm. Well, now that is a thought.

LORELAI: You'll also need some gloves and a wig.

LUKE: Gloves, wigs, got it.

LORELAI: I'll do your makeup.

LUKE: Oh, that'll be a help.

LORELAI: There you go.

LUKE: Okay, sounds great.[103]

It is apparent that enthusiastic fans of *The Rocky Horror Picture Show* are able to connect with the musical and to become part of the audience-participation community by dressing themselves as their favourite character. The midnight screening has become not only a cultural but also a social event grouping together young people across the United States.

In the book *Perks of Being a Wallflower* by American novelist Stephen Chbosky the main protagonists regularly attend the midnight screenings of *The Rocky Horror Picture Show*. Although the novel was published in 1999 it is set in the early 1990s and contains a large number of cultural references to other phenomena of American popular culture of that era.[104] The book was adapted for screen in 2012 and meant a great commercial success. The film version also contains several scenes of young teenagers dressed and made-up as *The Rocky Horror Picture Show* characters singing and dancing in the cinema during the late screening.[105]

These examples of cultural reference to *The Rocky Horror Picture Show* demonstrate its cultural significance for especially young Americans who by attending the midnight screening show their affiliation with a particular subculture as well as a certain degree of their own rebellion against conformity. It is evident that the list of cultural references to *The Rocky Horror Picture Show* is not complete; these references serve only as examples.

Not only do other works of American culture refer to *The Rocky Horror Picture Show* but also the musical itself contains several implicit references to specific pieces of American culture. Aside from a great amount of allusions to American horror and science fiction films *The Rocky Horror Picture Show* refers to well-known paintings of American art. In two different scenes the musical parodies the painting *American*

Gothic by Grand Wood (See appendix 4). This painting represents one of the most familiar images in the history of American art.[106][107]

Furthermore, the film parodies another icon of American art called *Arrangement in Grey and Black No. 1* better known under its colloquial title *Whistler's Mother* by American painter James McNeill Whistler (See appendix 5).[108] In the scene where the criminologist speaks about Eddie who "caused his mother pain" there is a close shot on the painting of *Whistler's Mother.*[109]

Popularity of *The Rocky Horror Picture Show* among young audiences demonstrates the fact that the classic song-and-dance number "The Time Warp" appeared in the Wii – a home video game console by Nintendo. The video game is called *Just Dance 4* and enables enthusiastic teenagers to dance along with their favourite character in front of the television.

4.3.3 The musical in a wider context

The Rocky Horror Picture Show brilliantly ridicules both American film industry and American culture in general. The musical parodies frequently used Hollywood's film patterns and clichés in a unique and unexpected manner. Moreover, since the original stage version was written by the British, it openly and more objectively projects the image of American society undergoing the sexual revolution of the 1970s. On the other hand, *The Rocky Horror Picture Show* may seem dangerously irresponsible due to overt sexuality, promiscuity and sexual experimentation that the film projects. Through the decades *The Rocky Horror Picture Show* still speaks to young contemporary audiences, and thus may have negative impact on their actions.

It is evident that the musical caused a great sensation when originally released in 1975 because at that time the society was somewhat more conservative. However, the musical remains appalling to audiences up to this day. There exist several reasons of its long-standing success with contemporary audiences. Firstly, the midnight screening encourages the very core of American nature to show one's off and at the same time establishes the close relationship with participants. Secondly, the screenplay includes a large number of quotable lines; furthermore, songs' lyrics are easily memorable and extremely catchy. Finally, *The Rocky Horror Picture Show* promotes sexual freedom and celebrates sexual liberation.

4.4 Grease (1978)

The film musical *Grease* released in the late 1970s resurrected the genre which was assumed to be no longer attractive to cinemagoers. The director Randal Kleiser adapted long-running Broadway stage musical for screen and created its film version which proved to be an immense success and the highest grossing film musical up to that time.[110] Strong love story of the two high-school students Danny and Sandy delighted audiences and meant a turning point not only for the genre of film musicals but for American pop-culture as a whole.

4.4.1 The musical versus reality

The musical is set in the year of 1958, and thus reflects the era of the 1950s together with its characteristic cultural features. Therefore, *Grease* arouses feelings of nostalgia and sentiment by assembling a great amount of 1950s' clichés. The visual impression of the 1950s given by the musical evokes "the good old times" of affluence and prosperity in the American society. Fashion and style of the *Grease* characters, such as their dressing, hairstyles, or favourite popular icons – Marilyn Monroe, James Dean or Elvis Presley, it all corresponds with the mainstream culture of the 1950s.

However, the same cannot be said about the *Grease* original songs. Song composers Jim Casey and Warren Jacobs ignored the fifties time period embodied by rock and roll music and instead of 1950s tunes they wrote catchy popular songs which were more likely to succeed in the pop charts. Therefore, the soundtrack album ranked in the United States the second best-selling album of 1978.[111]

Finally, several authentic 1950s stars appeared in the film in order to create and maintain the atmosphere of that era. Thus, the producers of *Grease* casted popular television and film "veterans" of the 1950s such as Sid Caesar, Eve Arden, or Joan Blondell.[112]

Despite the facts described above a viewer cannot expect an accurate illustration of life in the 1950s period. Rather than reality, *Grease* depicts the common idealized picture about the era while using a large number of clichés and predictable patterns. Moreover, attractive singing and dancing actors who play high-school students in a musical is Hollywood simple formula for success. Apart from *Grease* this fact has been

proven by film musicals, such as *Babes in Arms* (1939), *Fame* (1980), *High School Musical* (2006), *Hairspray* (2007), or by successful television show *Glee* (2009).

4.4.2 Musical's contribution to popular culture

The musical gave birth to a cultural icon – John Travolta. *Grease* and Travolta's previous film hit *Saturday Night Fever* (1977) meant a major landmark in his career. His singing and dancing performance in these two popular films became Travolta's own trademark and went down in the film history.

The main male character Danny played by Travolta has its role model in 1950s musical star Elvis Presley. Danny's singing and dancing style as well as his dressing and hairstyle strongly remind Presley. Moreover, Presley's famous song "Hound Dog" from 1956 sounds during the scene of dance competition held in Rydell High School. In this scene where Travolta dances to "Hound Dog" song the resemblance between him and Presley is nothing less than very apparent.

The main leads John Travolta and his female partner Olivia Newton-John play a pair of rebellious high-school students who are in love. They have become one of the most notorious couples in the Hollywood film history. The romantic story conveyed by their musical numbers is timeless. For example the performance of "Summer Nights" or "You're the One That I Want" remains among the classics of the genre. In addition, these songs from the *Grease* soundtrack gained the popular hit status.

The musical projects a mainstream picture of America and American teenagers in particular. It reveals a great amount of real cultural phenomena associated with not only young Americans of 1950s but with American teenagers in general regardless the time. It is for example a membership of a high-school club or gang which determines a student's status during high-school years. In *Grease* such a prominent group is boy gang called *T-Birds*, and girl club *Pink Ladies*. Their members distinguish themselves by wearing special jackets which give them unique position among other students.

Furthermore, cars play very significant role in the lives of American teenagers. *Grease* vividly demonstrates the importance of having a car. One entire song "Greased Lightnin'" from the *Grease* soundtrack is dedicated to American car phenomenon. The musical also shows another phenomenon directly connected with possession of a car –

drive-in cinemas where young students spend evenings watching films in the privacy of their own cars.

As stated above the musical was an immediate success and the film studio Paramount Pictures planed to produce three more sequels. However, after a failure of the first sequel called *Grease 2* (1982), these ambitious plans were cancelled.[113]

Nevertheless, enduring popularity of *Grease* led into producing similar musical films with successful soundtracks, such as *Rock 'n' Roll High School* (1979), *Fame* (1980), *Footloose* (1983), or *Dirty Dancing* (1987).

In the year of 2010 the Paramount Pictures re-released *Grease Sing-A-Long* version with the songs' lyrics on the screen. Therefore, zealous *Grease* fans have an opportunity to come to the cinema and sing-and-dance along to the lyrics on the cinema screen while dressed as their favourite character in a leather or pink jacket.

4.4.3 The musical in a wider context

Even though *Grease* lacks high artistic quality and its form bears a resemblance to low budget films, it is rather to musical's benefit. Somewhat low-cost look and weak storyline create a comic effect which distinguishes *Grease* among other light comedy musicals. Thus, not only the plot but also the form of *Grease* serve as a gentle satire of teenage life and represent a young naive spirit of high-school students.

Every aspect of *Grease* from its story to performers' acting is greatly exaggerated. The actors in the roles of high-school students are apparently overage, for example actress Stockard Channing casted in the role of Betty Rizzo was thirty tree years old in the time of shooting.[114] Casting of actors older than the characters they are playing is one of the Hollywood's frequently used pattern. In the television series *Glee* (2009) there are some actors playing high-school students who are older than the ones playing their teachers. However, these overage actors who are trying to play seventeen year-olds emphasize the film's comic effect.

In one of the film's scene the headmistress announces in a school intercom the news about the national television show which is to be held in Rydell High School: "It is our chance to show the entire nation what fine, bright, clean-cut, wholesome students we have here at Rydell".[115] The overall picture depicted by the musical, however,

differs from the headmistress' statement. *Grease* deals with several realistic themes from high-school students' lives, such as teenage pregnancy, bullying of weak and unpopular students, heavy smoking, drinking alcohol, or gang violence. For example teenage smoking on screen is nowadays considered to have such a negative impact on underage American population that the cigarettes from the new *Grease Sing-A-Long* version (2010) were digitally removed.

4.5 High School Musical (the sequence of three films)

High School Musical (2006)

High School Musical 2 (2007)

High School Musical 3: Senior Year (2008)

Disney's High School Musical franchise started in 2006 when the first television musical imaginatively titled as *High School Musical* was released. It has immediately become both a cultural and marketing phenomenon. During the following years the Disney Channel filmed two more instalments *High School Musical 2* and *High School Musical 3: Senior Year.* The third sequel was even released to cinemas instead of the cable television and therefore had already the features of the film shot for the big screen.[116] However questionable the quality of High School Musical may seem, it familiarized young audiences with the genre and presented the film musical once again as an embodiment of popular culture.

4.5.1 The musical versus reality

The plot is set in a contemporary high school in Albuquerque, the USA. It is a story of two high-school students from different school clubs who fall in love despite the disapproval of their friends. The plot distantly reminds the classic story of *Romeo and Juliet* and the musical as a whole gives the impression of a modern adaptation of this somewhat cliché but popular storyline.

Unlike other film musicals set in a high school, *High School Musical* appears more authentic due to the teen cast who may seem awkward in front of the camera but their own embarrassment and naive look capture the reality of being a teenager. These high-school students are trying to find themselves and to define their position among

others through song and dance. Certainly, *High School Musical* does not reflect the real life of typical American high-school students; the musical rather represents an ideal world without serious issues where the biggest dilemma is whether to focus on playing in the basketball team or rather join the school's musical.

Nevertheless, despite its simplicity, *High School Musical* is still able to reveal several teenage difficulties the students have to deal with. One of them is a constant effort to pretend to be somebody else, most importantly not to stand out, do what everybody else does and "go with the flow". This approach of a large number of teenagers is well expressed by the song from the first musical *High School Musical* (2006) called "Stick to the Status Quo" (See appendix 6). Here is one strophe of the song which summarises the song's main message:

"No, no, noooooooooooo
No, no, no
Stick to the stuff you know
If you wanna be cool
Follow one simple rule
Don't mess with the flow, no no
Stick to the status quo."[117]

The social position is very significant for high-school students, and therefore they are willing to suppress their actual interests in order to look "cool" in front of others.

For example playing in the school's musical show is not acceptable for Troy, a captain of the basketball team, because it does not correspond with his image of a popular sporty boy. In *High School Musical* (2006) Troy's best friend Chad tries to dissuade Troy from acting in the musical:

CHAD: Look, you're a hoops dude. Not a musical singer person. Have you ever seen Michael Crawford on a cereal box?

TROY BOLTON: Who's Michael Crawford?

CHAD: Exactly my point. He was the "Phantom of the Opera" on Broadway. Now my mom, she's seen that musical 27 times and she put Michael Crawford's picture in our refrigerator. Not on it. IN it. So my point is, if you play basketball, you'll end up on the cereal box. If you sing in musicals, you'll end up in my mom's refrigerator.

TROY BOLTON: Why would she put his picture in your refrigerator?

CHAD: I don't know, one of her crazy diet ideas. Look, I don't attempt to understand the female mind, Troy.

CHAD: [Mrs. Fallstaff, the librarian appears] It's foreign territory.[118]

Moreover, Troy is not supposed to be in love with a shy girl who is interested in math and science and participates in the scholastic decathlon team. These are some of the examples of deep-rooted prejudices held by a large amount of high-school students. However, the *High School Musical* trilogy primarily celebrates positive values, such as friendship and team spirit.

4.5.2 Musical's contribution to popular culture

As described in the chapter concerning analysis of the film musical *Grease*, musicals are very often set in American high schools where students express themselves through music. High school setting is attractive for audiences and closely connected with popular culture. For example American icon of popular music Britney Spears had her popular music video "...Baby One More Time" set in high school. The song was her debut single; nevertheless, it has become an embodiment of mainstream American pop music. The high school used for filming the music video is the same school in Los Angeles where the musical *Grease* was shot a generation before.[119] This interesting fact demonstrates the long-lasting popularity of high-school students expressing their emotions while singing and dancing in the school's halls.

In the first part of the *High School Musical* trilogy Chad shares his opinion on musicals with his best friend Troy:

Chad: Look, that music in those shows isn't hip-hop, okay, or rock, or anything essential to culture. It's all show music. It's all costumes and makeup... oh, dude, it's frightening.

Troy Bolton: Yeah, I know. I just thought it would be a good laugh.[120]

However, the reality differs from Chad's opinion. The *High School Musical* films are very essential to American popular culture. They have become a cultural phenomenon and introduced the genre of film musicals to mainstream audience who started to demand for further production of similar school-set musicals.

As a result of the new high demand for teen musicals Walt Disney Pictures responded by creating successful franchise including two more sequels of *High School Musical*, spin-offs, concert tour, stage musical, book series based on *High School Musical* and even several video games.

Additionally, television musical series *Glee* (2009) aired on the Fox network is widely assumed to be a direct descendant of the *High School Musical* films. Unlike the *High School Musical* trilogy, *Glee* series seems more elaborated. The choreography of its musical numbers is brilliant and comparable with contemporary music videos of popular music performers. Furthermore, the *Glee's* plot is somewhat more complex and realistic. *Glee's* characters face a wide scale of serious issues, such as bullying, teen pregnancy, homosexuality, anorexia, social exclusion, and etcetera.

Finally, the *High School Musical* trilogy enriched the film industry with multitalented teenage stars – especially teen idol Zac Efron proved his talent in other more complex roles. He played male lead in film musical *Hairspray* (2007) together with another musical stars – John Travolta (*Grease, Saturday Night Fever*) and Michelle Pfeiffer (*Grease* 2).

4.5.3 The musical in a wider context

The *High School Musical* trilogy is supposed to be light family entertainment aimed on very young audiences. Thus, the story is set in a fantasy dream world where negative aspects of life do not exist. This lack of reflection of a real life is widely criticized by musical devotees. However, *High School Musical* should not be compared with other film musicals which provide original quality content, such as *Chicago* (2001), *Rent* (2005), or Nine (2009). Furthermore, the two first films of the *High School Musical* trilogy were produced with lower budget as television films; therefore, their quality is not comparable with feature film musicals. These facts should be taken into consideration before writing a critical review.

Many a film review of *High School Musical* ironically criticized the musical because of its simplistic platitudes and forgettable pop tunes. Film reviewer Peter Travers wrote for *Rolling Stone magazine*: "If you are gay/or eight years old, HSM3 is the movie event of the year."[121] With a trace of irony Travers very well expresses a potential viewer because the aimed audience of the *High School Musical* trilogy is

likely to be in their early teens. Unlike film critics, young viewers appreciate the trilogy despite its lower quality standard.

4.6 Summary of film analysis

Analyzed film musicals discussed in the previous chapters were selected to represent the stages in the development of the genre. The musicals differ not only in the year of their release but also in their quality or public reception, however, they all contributed to American popular culture and are referred to as "culturally significant".

Singin´ in the Rain (1952) was filmed during the musical's golden age and remains among classic of American film musicals.

West Side Story (1961) is a musical of exceptional quality which surpassed its stage version. Despite its grim theme, it is one of the most appreciated musicals in the film history.

The Rocky Horror Picture Show (1975) differs from other film musicals because of its open ridicule of American culture. Nevertheless, it grew exceedingly popular due to its audience-participation midnight screenings which continue across the United States up to this day.

Grease (1978) meant a turning point not only for the genre of film musicals but for American pop-culture in general. The musical resurrected the genre that was assumed to be no longer attractive for cinemagoers.

The *High School Musical* trilogy (2006, 2007, and 2008) has immediately become both cultural and marketing phenomenon introducing a teen audience to the whole concept of the film musicals. After the decades of decline, film musical is once again presented as an embodiment of popular culture.

5 CONCLUSION

Film musical is very specific film genre that has become traditional American type of entertainment. Poignant storyline advanced by singing and elaborated choreography creates an ostentatious display and a great spectacle that is widely enjoyed by American nation. The addition of music has the power of heightening emotions both pleasant and displeasing, and thus the film genre speak to its audiences more openly and the experience of watching a musical is somewhat more complex and profound.

As discussed in 3.1, the evolution of this distinctive film genre reflects the historical and cultural development of the United States, and therefore, may serve as sources of cultural information. Some of the key milestones in American history such as *The Great Depression* or the *Second World War* meant an important factor in shaping the form and image of American film musical. Furthermore, as stated in 3.2, American popular culture as a whole was significantly influenced by the genre. Film musical has enriched the American pop-culture with popular songs, widely recognized choreography moves, stage adaptations, or musical film stars who have become American icons of popular culture.

Many an American film musical has gained a cult status, and thus these "culturally significant" film musicals may be described as an embodiment of American popular culture. As demonstrated in the chapter 4 concerning the analysis of five selected film musicals, commercially successful American screen musicals *Singin´ in the Rain* (1952), *West Side Story* (1961), *The Rocky Horror Picture Show* (1975), *Grease* (1978), and The *High School Musical* trilogy (2006, 2007, 2008) contributed to American popular culture. Moreover, they contain cultural references to a large number of typically American phenomena, such as the importance of possession a car or the necessity of membership to a particular social group.

As discovered during the research and more detailed analysis of selected film musicals, the content of American film musical often corresponds to a national ethos of American dream life. Beautiful actors, engaging songs, smooth attractive dance moves, and lavish costumes, all assembled together in one great ostentatious spectacle. American film musical depicts what embodies America, Americans and Americanism,

but rather than a real picture, audience actually see on the screen the construction of a collective idealised sense of "America".

Provided that American film musical will remain a growing genre, the research concerning film musicals may continue further. The genre responds to new and always changing public preferences. Film musical based on contemporary popular music will continue to develop and comply with American mass pop-culture in order to satisfy a great amount of mainstream viewers. Therefore, a large number of well-liked film clichés and cultural references will be included in future American film musicals.

6 ENDNOTES

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8 ABSTRACT

The topic of the Bachelor's thesis is American film musicals and their impact on American pop culture in the 20th century post-war era. Its objective is to present film musical as an equal film genre which both enriches American popular culture and provides relevant cultural information about the United States of America and American nation. The introductory part of the thesis explains a brief history of the genre from the very beginnings in the 1920s up to the recent years and outlines the possible future of the film musical. The main body of the thesis deals with the impact of film musicals on American culture and describes the influence of significant historic and social breakthroughs on the film genre itself. The original research is supported by the analysis of five film musicals selected with regard to American popular culture.

9 RESUME

Tématem této bakalářské práce jsou Americké filmové muzikály a jejich ovlivnění americké popkultury v poválečném období 20. století. Cílem práce je představit filmový muzikál jako rovnocenný filmový žánr, který obohacuje americkou kulturu a zároveň poskytuje informace o americké kultuře a národu. Úvodní část bakalářské práce stručně popisuje historii žánru od jeho počátků ve 20. letech minulého století až po současnost a nastiňuje další možný vývoj tohoto specifického filmového žánru. Hlavní část práce je zaměřena na vliv amerických filmových muzikálů na americkou kulturu a na odraz významných historických a sociálních událostí v amerických muzikálech. Poznatky jsou podloženy analýzou pěti konkrétních amerických muzikálů, které byly vybrány s ohledem na jejich kulturní význam.

10 APPENDICES

Appendix 1

The complete list of the top 100 songs from American films released by American Film Institution in 2004.

#	SONG	MOVIE	YEAR
1	**Over the Rainbow** PERFORMER Judy Garland MUSIC/LYRICS Harold Arlen/E. Y. Harburg	WIZARD OF OZ, THE	1939
2	**As Time Goes By** PERFORMER Dooley Wilson MUSIC/LYRICS Herman Hupfeld	CASABLANCA	1942
3	**Singin' in the Rain** PERFORMER Gene Kelly MUSIC/LYRICS Nacio Herb Brown/Arthur Freed	SINGIN' IN THE RAIN	1952
4	**Moon River** PERFORMER Audrey Hepburn MUSIC/LYRICS Henry Mancini/Johnny Mercer	BREAKFAST AT TIFFANY'S	1961
5	**White Christmas** PERFORMER Bing Crosby MUSIC/LYRICS Irving Berlin	HOLIDAY INN	1942
6	**Mrs. Robinson** PERFORMERS Paul Simon, Art Garfunkel MUSIC/LYRICS Paul Simon	GRADUATE, THE	1967
7	**When You Wish Upon A Star** PERFORMER Cliff Edwards MUSIC/LYRICS Leigh Harline/Ned Washington	PINOCCHIO	1940
8	**Way We Were, The** PERFORMER Barbra Streisand MUSIC/LYRICS Marvin Hamlisch/Alan and Marilyn Bergman	THE WAY WE WERE	1973
9	**Stayin' Alive** PERFORMER The Bee Gees MUSIC/LYRICS Barry, Robin and Maurice Gibb	SATURDAY NIGHT FEVER	1977
10	**Sound of Music, The** PERFORMER Julie Andrews MUSIC/LYRICS Richard Rodgers/Oscar Hammerstein II	SOUND OF MUSIC, THE	1965
11	**Man That Got Away, The**	STAR IS BORN, A	1954

	PERFORMER Judy Garland MUSIC/LYRICS Harold Arlen/Ira Gershwin		
12	**Diamonds Are a Girl's Best Friend** PERFORMER Marilyn Monroe MUSIC/LYRICS Jule Styne/Leo Robin	GENTLEMEN PREFER BLONDES	1953
13	**People** PERFORMER Barbra Streisand MUSIC/LYRICS Jule Styne/Bob Merrill	FUNNY GIRL	1968
14	**My Heart Will Go On** PERFORMER Céline Dion MUSIC/LYRICS James Horner/Will Jennings	TITANIC	1997
15	**Cheek to Cheek** PERFORMERS Fred Astaire, Ginger Rogers MUSIC/LYRICS Irving Berlin	TOP HAT	1935
16	**Evergreen (Love Theme from A Star is Born)** PERFORMER Barbra Streisand MUSIC/LYRICS Barbra Streisand/Paul Williams	STAR IS BORN, A	1976
17	**I Could Have Danced All Night** PERFORMER Audrey Hepburn (voiced by Marni Nixon) MUSIC/LYRICS Frederick Loewe/Alan Jay Lerner	MY FAIR LADY	1964
18	**Cabaret** PERFORMER Liza Minnelli MUSIC/LYRICS John Kander/Fred Ebb	CABARET	1972
19	**Some Day My Prince Will Come** PERFORMER Adriana Caselotti MUSIC/LYRICS Frank Churchill/Larry Morey	SNOW WHITE AND THE SEVEN DWARFS	1937
20	**Somewhere** PERFORMERS Natalie Wood (voiced by Marni Nixon), Richard Beymer (voiced by Jimmy Bryant) MUSIC/LYRICS Leonard Bernstein/Stephen Sondheim	WEST SIDE STORY	1961
21	**Jailhouse Rock** PERFORMER Elvis Presley MUSIC/LYRICS Jerry Leiber, Mike Stoller	JAILHOUSE ROCK	1957
22	**Everybody's Talkin'** PERFORMER Harry Nilsson MUSIC/LYRICS Fred Neil	MIDNIGHT COWBOY	1969

23	**Raindrops Keep Fallin' on My Head** PERFORMER B. J. Thomas MUSIC/LYRICS Burt Bacharach/Hal David	BUTCH CASSIDY AND THE SUNDANCE KID	1969
24	**Ol' Man River** PERFORMER Paul Robeson MUSIC/LYRICS Jerome Kern/Oscar Hammerstein II	SHOW BOAT	1936
25	**High Noon (Do Not Forsake Me, Oh My Darlin)** PERFORMER Tex Ritter MUSIC/LYRICS Dimitri Tiomkin/Ned Washington	HIGH NOON	1952
26	**Trolley Song, The** PERFORMER Judy Garland MUSIC/LYRICS Hugh Martin, Ralph Blane	MEET ME IN ST. LOUIS	1944
27	**Unchained Melody** PERFORMER The Righteous Brothers MUSIC/LYRICS Alex North, Hy Zaret	GHOST	1990
28	**Some Enchanted Evening** PERFORMER Rossano Brazzi (voiced by Giorgio Tozzi) MUSIC/LYRICS Richard Rodgers/Oscar Hammerstein II	SOUTH PACIFIC	1958
29	**Born To Be Wild** PERFORMER Steppenwolf MUSIC/LYRICS Mars Bonfire	EASY RIDER	1969
30	**Stormy Weather** PERFORMER Lena Horne MUSIC/LYRICS Harold Arlen, Ted Koehler	STORMY WEATHER	1943
31	**Theme from New York, New York** PERFORMER Liza Minnelli MUSIC/LYRICS John Kander/Fred Ebb	NEW YORK, NEW YORK	1977
32	**I Got Rhythm** PERFORMER Gene Kelly MUSIC/LYRICS George Gershwin/Ira Gershwin	AMERICAN IN PARIS, AN	1951
33	**Aquarius** PERFORMERS Ren Woods, Ensemble MUSIC/LYRICS Galt MacDermot/Gerome Ragni, James Rado	HAIR	1979
34	**Let's Call the Whole Thing Off** PERFORMERS Fred Astaire, Ginger Rogers MUSIC/LYRICS George Gershwin/Ira	SHALL WE DANCE	1937

	Gershwin		
35	**America** PERFORMERS Rita Moreno, George Chakiris, Ensemble MUSIC/LYRICS Leonard Bernstein/Stephen Sondheim	WEST SIDE STORY	1961
36	**Supercalifragilisticexpialidocious** PERFORMERS Julie Andrews, Dick Van Dyke, Ensemble MUSIC/LYRICS Richard M. Sherman, Robert B. Sherman	MARY POPPINS	1964
37	**Swinging on a Star** PERFORMER Bing Crosby MUSIC/LYRICS James Van Heusen/Johnny Burke	GOING MY WAY	1944
38	**Theme from Shaft** PERFORMERS Isaac Hayes, Chorus MUSIC/LYRICS Isaac Hayes	SHAFT	1971
39	**Days of Wine and Roses** PERFORMER Chorus MUSIC/LYRICS Henry Mancini/Johnny Mercer	DAYS OF WINE AND ROSES	1962
40	**Fight the Power** PERFORMER Public Enemy MUSIC/LYRICS Carlton Ridenhour, Hank Shocklee, Eric Sadler, Keith Shocklee	DO THE RIGHT THING	1989
41	**New York, New York** PERFORMERS Gene Kelly, Frank Sinatra, Jules Munshin MUSIC/LYRICS Leonard Bernstein/Betty Comden, Adolph Green	ON THE TOWN	1949
42	**Luck Be A Lady** PERFORMERS Marlon Brando, Ensemble MUSIC/LYRICS Frank Loesser	GUYS AND DOLLS	1955
43	**Way You Look Tonight, The** PERFORMER Fred Astaire MUSIC/LYRICS Jerome Kern/Dorothy Fields	SWING TIME	1936
44	**Wind Beneath My Wings** PERFORMER Bette Midler MUSIC/LYRICS Larry Henley, Jeff Silbar	BEACHES	1988
45	**That's Entertainment** PERFORMERS Fred Astaire, Nanette Fabray, Jack Buchanan, Oscar Levant	BAND WAGON, THE	1953

	MUSIC/LYRICS Arthur Schwartz/Howard Dietz		
46	**Don't Rain On My Parade** PERFORMER Barbra Streisand MUSIC/LYRICS Jule Styne/ Bob Merrill	FUNNY GIRL	1968
47	**Zip-a-Dee-Doo-Dah** PERFORMER James Baskett MUSIC/LYRICS Allie Wrubel/Ray Gilbert	SONG OF THE SOUTH	1947
48	**Whatever Will Be, Will Be (Que Sera, Sera)** PERFORMER Doris Day MUSIC/LYRICS Ray Evans, Jay Livingston	MAN WHO KNEW TOO MUCH, THE	1956
49	**Make 'Em Laugh** PERFORMER Donald OÕConnor MUSIC/LYRICS Nacio Herb Brown/Arthur Freed	SINGIN' IN THE RAIN	1952
50	**Rock Around the Clock** PERFORMERS Bill Haley and the Comets MUSIC/LYRICS Bill Haley and the Comets	BLACKBOARD JUNGLE	1955
51	**Fame** PERFORMER Irene Cara MUSIC/LYRICS Michael Gore/Dean Pitchford	FAME	1980
52	**Summertime** PERFORMER Diahann Carroll (voiced by Loulie Jean Norman) MUSIC/LYRICS George Gershwin/DuBose Heyward	PORGY AND BESS	1959
53	**Goldfinger** PERFORMER Shirley Bassey MUSIC/LYRICS John Barry/Leslie Bricusse, Anthony Newley	GOLDFINGER	1964
54	**Shall We Dance** PERFORMERS Deborah Kerr (voiced by Marni Nixon), Yul Brynner MUSIC/LYRICS Richard Rodgers/Oscar Hammerstein II	KING AND I, THE	1956
55	**Flashdance...What a Feeling** PERFORMER Irene Cara MUSIC/LYRICS Giorgio Moroder/Keith Forsey, Irene Cara	FLASHDANCE	1983
56	**Thank Heaven for Little Girls**	GIGI	1958

	PERFORMER Maurice Chevalier MUSIC/LYRICS Frederick Loewe/Alan Jay Lerner		
57	**Windmills of Your Mind, The** PERFORMER Noel Harrison MUSIC/LYRICS Michel Legrand/Alan and Marilyn Bergman	THOMAS CROWN AFFAIR, THE	1968
58	**Gonna Fly Now** PERFORMERS DeEtta Little, Nelson Pigford MUSIC/LYRICS Bill Conti/Carol Connors, Ayn Robbins	ROCKY	1976
59	**Tonight** PERFORMERS Natalie Wood (voiced by Marni Nixon), Richard Beymer (voiced by Jimmy Bryant) MUSIC/LYRICS Leonard Bernstein/Stephen Sondheim	WEST SIDE STORY	1961
60	**It Had to Be You** PERFORMERS Frank Sinatra, Harry Connick, Jr. MUSIC/LYRICS Isham Jones/Gus Kahn	WHEN HARRY MET SALLY	1989
61	**Get Happy** PERFORMER Judy Garland MUSIC/LYRICS Harold Arlen/Ted Koehler	SUMMER STOCK	1950
62	**Beauty and the Beast** PERFORMER Angela Lansbury MUSIC/LYRICS Alan Menken/Howard Ashman	BEAUTY AND THE BEAST	1991
63	**Thanks for the Memory** PERFORMERS Bob Hope, Shirley Ross MUSIC/LYRICS Ralph Rainger/Leo Robin	BIG BROADCAST OF 1938, THE	1938
64	**My Favorite Things** PERFORMER Julie Andrews MUSIC/LYRICS Richard Rodgers/Oscar Hammerstein II	SOUND OF MUSIC, THE	1965
65	**I Will Always Love You** PERFORMER Whitney Houston MUSIC/LYRICS Dolly Parton	BODYGUARD, THE	1992
66	**Suicide is Painless** PERFORMER Johnny Mandel MUSIC/LYRICS Johnny Mandel/Mike Altman	M*A*S*H	1970
67	**Nobody Does it Better** PERFORMER Carly Simon	SPY WHO LOVED ME, THE	1977

	MUSIC/LYRICS Marvin Hamlisch/Carole Bayer Sager		
68	**Streets of Philadelphia** PERFORMER Bruce Springsteen MUSIC/LYRICS Bruce Springsteen	PHILADELPHIA	1993
69	**On the Good Ship Lollipop** PERFORMER Shirley Temple MUSIC/LYRICS Richard A. Whiting/Sidney Clare	BRIGHT EYES	1934
70	**Summer Nights** PERFORMERS John Travolta, Olivia Newton-John, Ensemble MUSIC/LYRICS Jim Jacobs, Warren Casey	GREASE	1978
71	**Yankee Doodle Boy, The** PERFORMER James Cagney MUSIC/LYRICS George M. Cohan	YANKEE DOODLE DANDY	1942
72	**Good Morning** PERFORMERS Gene Kelly, Debbie Reynolds, Donald OÕConnor MUSIC/LYRICS Nacio Herb Brown/Arthur Freed	SINGIN' IN THE RAIN	1952
73	**Isn't it Romantic?** PERFORMERS Maurice Chevalier, Jeanette MacDonald MUSIC/LYRICS Richard Rodgers/Lorenz Hart	LOVE ME TONIGHT	1932
74	**Rainbow Connection** PERFORMER Kermit the Frog (voiced by Jim Henson) MUSIC/LYRICS Paul Williams, Kenny Ascher	MUPPET MOVIE, THE	1979
75	**Up Where We Belong** PERFORMERS Joe Cocker, Jennifer Warnes MUSIC/LYRICS Jack Nitzsche, Buffy Sainte-Marie/Will Jennings	OFFICER AND A GENTLEMAN, AN	1982
76	**Have Yourself a Merry Little Christmas** PERFORMER Judy Garland MUSIC/LYRICS Hugh Martin, Ralph Blane	MEET ME IN ST. LOUIS	1944
77	**Shadow of Your Smile, The** PERFORMER Chorus MUSIC/LYRICS Johnny Mandel/Paul Francis Webster	SANDPIPER, THE	1965
78	**9 To 5**	9 TO 5	1980

	PERFORMER Dolly Parton MUSIC/LYRICS Dolly Parton		
79	**Arthur's Theme (Best That You Can Do)** PERFORMER Christopher Cross MUSIC/LYRICS Burt Bacharach, Carole Bayer Sager, Christopher Cross, Peter Allen	ARTHUR	1981
80	**Springtime for Hitler** PERFORMER Ensemble MUSIC/LYRICS Mel Brooks	PRODUCERS, THE	1968
81	**I'm Easy** PERFORMER Keith Carradine MUSIC/LYRICS Keith Carradine	NASHVILLE	1975
82	**Ding Dong the Witch is Dead** PERFORMER Ensemble MUSIC/LYRICS Harold Arlen/E. Y. Harburg	WIZARD OF OZ, THE	1939
83	**Rose, The** PERFORMER Bette Midler MUSIC/LYRICS Amanda McBroom	ROSE, THE	1979
84	**Put the Blame on Mame** PERFORMER Rita Hayworth (voiced by Anita Ellis) MUSIC/LYRICS Doris Fisher, Allan Roberts	GILDA	1946
85	**Come What May** PERFORMERS Nicole Kidman, Ewan McGregor MUSIC/LYRICS David Baerwald	MOULIN ROUGE!	2001
86	**(I've Had) The Time of My Life** PERFORMERS Bill Medley, Jennifer Warnes MUSIC/LYRICS Frank Previte, John DeNicola, Donald Markowitz/Frank Previte	DIRTY DANCING	1987
87	**Buttons and Bows** PERFORMER Bob Hope MUSIC/LYRICS Jay Livingston/Ray Evans	PALEFACE, THE	1948
88	**Do Re Mi** PERFORMERS Julie Andrews, Ensemble MUSIC/LYRICS Richard Rodgers/Oscar Hammerstein II	SOUND OF MUSIC, THE	1965
89	**Puttin' on the Ritz** PERFORMERS Gene Wilder, Peter	YOUNG FRANKENSTEIN	1974

	Boyle MUSIC/LYRICS Irving Berlin		
90	**Seems Like Old Times** PERFORMER Diane Keaton MUSIC/LYRICS Carmen Lombardo/John Jacob Loeb	ANNIE HALL	1977
91	**Let the River Run** PERFORMER Carly Simon MUSIC/LYRICS Carly Simon	WORKING GIRL	1988
92	**Long Ago and Far Away** PERFORMERS Gene Kelly, Rita Hayworth (voiced by Martha Mears) MUSIC/LYRICS Jerome Kern/Ira Gershwin	COVER GIRL	1944
93	**Lose Yourself** PERFORMER Eminem MUSIC/LYRICS Eminem, Jeff Bass, Luis Resto/Eminem	8 MILE	2002
94	**Ain't Too Proud to Beg** PERFORMER The Temptations MUSIC/LYRICS Eddie Holland, Norman Whitfield	BIG CHILL, THE	1983
95	**(We're Off on the) Road to Morocco** PERFORMERS Bing Crosby, Bob Hope MUSIC/LYRICS Jimmy Van Heusen/Johnny Burke	ROAD TO MOROCCO	1942
96	**Footloose** PERFORMER Kenny Loggins MUSIC/LYRICS Kenny Loggins, Dean Pitchford	FOOTLOOSE	1984
97	**42nd Street** PERFORMERS Ruby Keeler, Dick Powell, Ensemble MUSIC/LYRICS Harry Warren/Al Dubin	42nd STREET	1933
98	**All That Jazz** PERFORMERS Catherine Zeta-Jones, RenŽe Zellweger MUSIC/LYRICS John Kander/Fred Ebb	CHICAGO	2002
99	**Hakuna Matata** PERFORMERS Nathan Lane, Ernie Sabella, Jason Weaver, Joseph Williams MUSIC/LYRICS Elton John/Tim Rice	LION KING, THE	1994
100	**Old Time Rock and Roll** PERFORMERS Bob Seger and The Silver Bullet Band (lip-synched by Tom Cruise)	RISKY BUSINESS	1983

	MUSIC/LYRICS George Jackson, Tom Jones III		

Appendix 2

The opening credits of the film *Singin' in the Rain* (1952) where the main leads in yellow raincoats dance with black umbrellas in their hands.

Appendix 3

The compete lyrics of the song "America" from *West Side Story* (1961).

AMERICA

ROSALIA
Puerto Rico,
You lovely island . . .
Island of tropical breezes.
Always the pineapples growing,
Always the coffee blossoms blowing . . .

ANITA
Puerto Rico . . .
You ugly island . . .
Island of tropic diseases.
Always the hurricanes blowing,
Always the population growing . . .
And the money owing,
And the babies crying,
And the bullets flying.
I like the island Manhattan.
Smoke on your pipe and put that in!

OTHERS
I like to be in America!
O.K. by me in America!
Ev'rything free in America
For a small fee in America!

ROSALIA
I like the city of San Juan.

ANITA
I know a boat you can get on.

ROSALIA
Hundreds of flowers in full bloom.

ANITA
Hundreds of people in each room!

ALL
Automobile in America,
Chromium steel in America,
Wire-spoke wheel in America,
Very big deal in America!

ROSALIA

I'll drive a Buick through San Juan.

ANITA
If there's a road you can drive on.

ROSALIA
I'll give my cousins a free ride.

ANITA
How you get all of them inside?

ALL
Immigrant goes to America,
Many hellos in America;
Nobody knows in America
Puerto Rico's in America!

ROSALIA
I'll bring a T.V. to San Juan.

ANITA
If there a current to turn on!

ROSALIA
I'll give them new washing machine.

ANITA
What have they got there to keep clean?

ALL
I like the shores of America!
Comfort is yours in America!
Knobs on the doors in America,
Wall-to-wall floors in America!
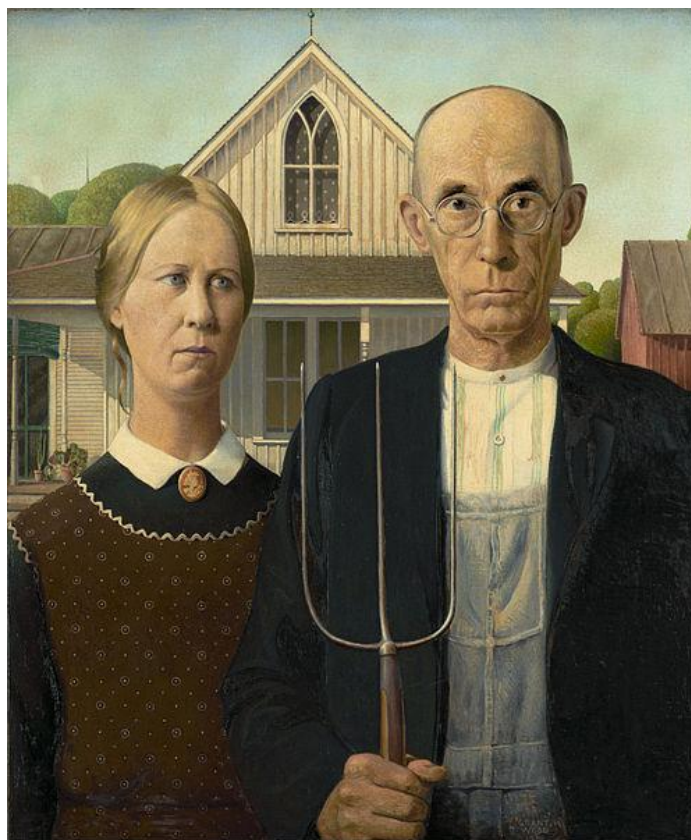
ROSALIA
When I will go back to San Juan.

ANITA
When you will shut up and get gone?

ROSALIA
Everyone there will give big cheer!

ANITA
Everyone there will have moved here!

Appendix 4

American Gothic by Grand Wood parodied by the film *The Rocky Horror Picture Show*.

Appendix 5

Arrangement in Grey and Black No. 1 by James McNeill Whistler.

Appendix 6

The compete lyrics of the song "Stick to the Status Quo" from *High School Musical* (2006).

STICK TO THE STATUS QUO

[Zeke]
You can bet
There's nothin' but net
When I am in a zone and on a roll
But I've got a confession
My own secret obsession
And it's making me lose control

Everybody gather around

[SPEAKING]
If troy can tell his secret
Then I can tell mine
I love to bake!

[Jocks]
What?

[ZEKE]
Scones, struedel, even apple pandowdy.

[JOCKS]
Not another sound!

[ZEKE]
I hope to make the perfect crème Brule

[Cliques]
No, no, noooooooooooo
No, no, no
Stick to the stuff you know
If you wanna be cool
Follow one simple rule
Don't mess with the flow, no no
Stick to the status quo

[Martha]
Look at me
And what do you see?

[braniacs]
Intelligence beyond compare

[Martha]

But inside I am stirring
Something strange is occurring
It's a secret I need to share

[All]
Open up, dig way down deep

[MARTHA]
Hip-hop is my passion
I love to pop, and lock, jam and break!

[Krarnoff]
Is that even legal?

[All]
Not another peep

[MARTHA]
It's just dancing
And sometimes, I think it's even cooler then homework!

[Cliques]
No, no, noooooooooooo
No, no, no
Stick to the stuff you know
It's better by far
To keep things are they are
Don't mess with the flow, no no
Stick to the status quo

[Ripper]
Dudes!

[Cliques]
Not you too!

[Ripper]
Listen well,
I'm ready to tell

[Rebels]
About a need that I cannot deny

[Ripper]
Dude, there is no explanation
For this awesome sensation
But I'm ready to let it fly

[All]
Speak your mind you'll be heard

[Ripper]
If troy can be in a show
Then I'm coming clean
I play the cello

[Mongo]
Awesome! what is it?

[Ripper]
*DOES A AIR CELLO SOLO, THE MUSIC CATCHES FIRE THROUGHOUT THE
CAFETERIA *

[SKATERDUDE2]
Do you have to wear a costume?

[SKATERDUDE1]
Coat and tie.

[SKATER PEOPLE]
That's uncalled for!

[Cliques]
No, no, no
Stick to the stuff you know
If you wanna be cool
Follow one simple rule
Don't' mess with the flow, no no
Stick to the status quo

[Cliques]
No, no, noooooooooooo
No, no, no
Stick to the stuff you know
It it's better by far
To keep things are they are
Don't mess with the flow, no no
Stick to the status quo

[Sharpay]
This is not what I want
This is not what I planned
And I just got to say
I do not understand
Something is really

[RYAN]
Something's not right

[SHARPAY]

Really wrong

[SHARPAY AND RYAN]
And we gotta get things
Back were they belong
We can do it

[Skater dude1]
Gotta play

[Cliques]
Stick with what you know

[Rebels]
We can do it

[Martha]
Hip- hop hooray

[Braniacs]
She has got to go

[Ryan and sharpay]
We can do it

[Zeke]
Crème Brule

[Cliques]
Keep your voice down low

[Cliques]
Not another peep
Not another word
Not another sound

[SHARPAY]
Everybody quiet!

[Spoken]

[Gabriella]
Why is sharpay staring at you?

[Taylor]
Not me, you

[Spoken by gabrella]
Because of the call backs?

[Taylor]
Lets face it, no one has beaten out sharpay for a part in a musical since kindergarten.

[Cliques]
Noooooooooooooo, no, no, no
Stick to the stuff you know
If you wanna be cool
Follow one simple rule
Don't' mess with the flow, no no
Stick to the status quoooooooooooo

[Cliques]
No, no, no
Stick to the stuff you know
It it's better by far
To keep things are they are
Don't mess with the flow, no no
Stick to the status
Stick to the status
Stick to the status quo

[All]
Quooooooooooooooooooooo
Quooooooooooooooooooooo
Quooooooooooooooooooooo
Quooooooooooooooooooooo
Quooooooooooooooooooooo
Quooooooooooooooooooooo