ALL SINGING, ALL DANCING

Directors have been putting music on film since the first talking pictures. From *Broadway Melody* to the recent renaissance of the genre, musicals have continued to reinvent themselves. Here’s a peek at what they’ve looked like along the way.
CASHING IN: Herbert Ross trained a well-drilled troupe of chorus girls to recreate the Busby Berkeley style in *Pennies From Heaven* (1981), his adaptation of Dennis Potter’s dark homage to the musicals of the 1930s. Bob Mackie designed the period costumes.

NEW YORK STORY: Adapted from Frank Loesser’s Broadway hit, *Guys and Dolls* (1955) confirmed Joseph L. Mankiewicz’s talent for a variety of genres. Set in a studio re-imagined as Times Square, the film presented a heightened version of a few city blocks.

SHOWTIME: Bob Fosse adjusts the hat of his alter ego Joe Gideon (Roy Scheider) in *All That Jazz* (1979), an autobiographical take on the director’s own life and career. Fosse used abrupt cuts to move the story fluidly between reality and fantasy.

STAYING ALIVE: John Badham rehearses a dance scene with John Travolta and Karen Lynn Gorney for *Saturday Night Fever* (1977). It was one of the first films to use a Steadicam and was shot for $3 million in 52 days in Brooklyn (Badham had never been there before).

HE’S GOT IT: George Cukor (right) directed the most Academy Award winning performances, including Rex Harrison in *My Fair Lady* (1964), here practicing his phonetics lesson. The entire film, including the outdoor sequences, was shot on soundstages in Hollywood.

CULT STATUS: (left to right) Jim Sharman works with Peter Hinwood and Tim Curry on the midnight classic, *The Rocky Horror Picture Show* (1975). Because Sharman insisted on using most of the original stage cast, he had to shoot on a smaller budget than originally offered by Fox.
WAR: Directed by Busby Berkeley, the MGM musical For Me and My Gal (1942) did not have any of his signature large-scale production numbers. Judy Garland and Gene Kelly (in his film debut) played a pair of vaudevillians during World War I who perform their songs on stage.

LOVE STORY: Stanley Donen (center) and photographer Richard Avedon (right) select shots to be used as the work of an Avedon-style fashion photographer (Fred Astaire) in Funny Face (1957) who falls for Audrey Hepburn. The picture was filmed on location in a very soggy Paris.

OLD WORLD: Robert Wise (2nd from right), directing Julie Andrews, spent 11 weeks shooting The Sound of Music (1965) in Austria, before returning to finish the picture on the Fox lot. It was photographed in 70 mm Todd AO, winning five Oscars and a DGA Award for Wise.

CITY OF LIGHT: Vincente Minnelli (right) rehearses a love scene with Leslie Caron and Gene Kelly in An American in Paris (1951). His Paris was created on 44 sets built on the MGM lot. He believed, “The search in films, what you try to create, is a little magic.”

ON KEY: Mark Sandrich (center) directed and produced Holiday Inn (1942) with Fred Astaire and Virginia Dale. It was the perfect marriage of story—Astaire and Bing Crosby fighting for the girl—and songs—Irving Berlin’s compositions, most famously “White Christmas.”
SCHOOL DAYS: Randal Kleiser (right) directs Frankie Avalon as the “Teen Angel” in a scene from Grease (1978). The musical, starring John Travolta, was a celebration of ’50s nostalgia and became a huge hit at a time when the genre was all but dead.

WILD RIDE: Baz Luhrmann drew on the Technicolor brashness of ’50s musicals and the rapid-fire cutting of music videos to create the operatic spectacle of Moulin Rouge (2001) starring Nicole Kidman. The film was shot on a soundstage in Sydney with the Paris landscape added digitally.

REVOLUTION: Julie Taymor orchestrates a peace march staged to a version of the Beatles “Dear Prudence” in Across the Universe (2007). Thirty Beatles’ songs were adapted as a basis for the story that uses actual events of the ’60s as a backdrop to a romance.

NOT KANSAS: The Tin Man (Jack Haley), Dorothy (Judy Garland) and Scarecrow (Ray Bolger) are off to see The Wizard of Oz (1939), directed by Victor Fleming. At first, the yellow brick road looked green in dailies and had to be repainted to look right in Technicolor.