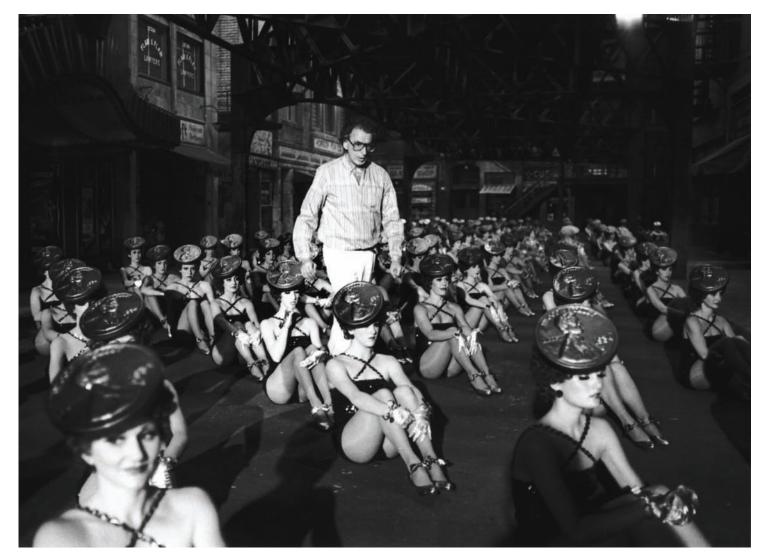
ALL SINGING, ALL DANCING

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.



THAT TODDLIN' TOWN: (above) *Chicago* (2002) director Rob Marshall (left) and choreographer John DeLuca work with Renée Zellweger, who had no singing or dancing experience. The movie's success helped revive interest in musicals. (opposite) With *42nd Street* (1933), a big hit for Warner Bros., director Lloyd Bacon and choreographer Busby Berkeley gave new life to musicals, which had been struggling at the box office since 1930.





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.



HE'S GOT IT: George Cukor (right) directed the most Academy Awardwinning 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.



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.





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.



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).



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.

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WARTIME: 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.



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."



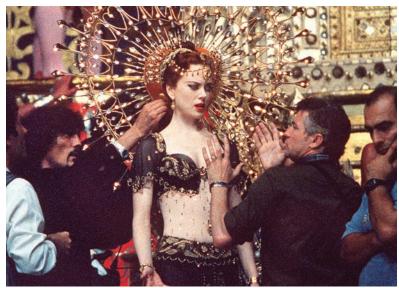
OLD WORLD: Robert Wise (2nd from right), directing Julie Andrews, spent 11 weeks shooting *The Sound of Music* (1965) in Austria, before returning to finish the picture on the Fox lot. It was photographed in 70 mm Todd-AO, winning five Oscars and a DGA Award for Wise.



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.



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 land-

scape 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.

