

# 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.



Photos: David James/Miramax Film Corp.; (opposite) Everett Collection, Inc.



**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.



**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.



**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).



**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.

Photos: (top) AMPAS; (bottom left) AMPAS; (bottom right) Photofest

Photos: (top) Warner Bros.; (bottom left) Paramount Pictures; (bottom right) AMPAS

**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 same girl—and songs—Irving Berlin's compositions, most famously "White Christmas."



**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.

Photos: (top row) Warner Bros.; (bottom row) AMPAS; (opposite) AMPAS



**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.