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Cinema Dance: The Development of an art form as defined by Busby Berkeley's work with the Hollywood musical during the Great Depression

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CINEMA DANCE: THE DEVELOPMENT OF AN ART FORM AS DEFINED BY BUSBY BERKELEY'S WORK WITH THE HOLLYWOOD MUSICAL DURING THE GREAT DEPRESSION

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THESIS

Submitted in Partial Fulfillment of the
Requirements for the Degree of

Master of Arts
Theatre and Dance

The University of New Mexico
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Abstract

Dance in entertainment film media, cinema dance, is a hot topic in the current arts world, originating from dance in Hollywood films. Cinema dance developed from the Hollywood musicals of the 1930s, where the camera became a partner in the dance, rather than a piece of equipment that captured dance. The largest contributor to the development of the camera as a partner in the dance was Busby Berkeley. Utilizing technological advancements in film and the growing popularity of the Hollywood musical during the Great Depression, Busby Berkeley clarified the art of cinema dance through the coordination of dance and camera movement.

Connections between camera movement, editing techniques and dance movement are evident when analyzing Hollywood musicals. The progression of technology combined with the creation and use of new social dance styles allowed dance in film to

develop within the context of dance history. The story of cinema dance unfolds when looking at the social aspects of the world in which it existed in along with dissecting the films in it resides. The American social world deeply changed during the Great Depression, affecting the world of dance existing in the United States. Film media allowed dance to prosper and live on. Dance was no longer confined to the dynamic of a static theatrical stage and limited audience size. Development of new social and theatrical dance styles transferred to film media through connection.

Examining the components inherent in cinema dance clarifies the development of dance in film, keeping the art of cinema dance alive in a technological world. Deep formal analysis of specific musical numbers from critical films in Busby Berkeley's work in Hollywood musicals clarifies the distinct form of cinema dance from other types of dance on film. Analysis of specific films from different stages of Berkeley's career is fundamental in defining the elements that cinema dance is based upon. These films are also vital because they are all from the early 1930's, which is when the base for cinema dance was truly formed.

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INTRODUCTION

Introduction

   This essay explores what cinema dance is and how Busby Berkeley defined

cinema dance through the 1930s Hollywood movie. It is an analysis of the basis that

cinema dance is predicated upon and the individual elements that combined to make this

new art form. Analysis of Berkeley's work in terms of the specific elements of cinema

dance by looking at the work itself piece by piece clarify the influence of Berkeley's

innovation in the development of entertaining dance film.

   A clear and strong connection between camera movement and dance movement

defines cinema dance. Cinema dance is also shaped by the dance style performed in the

piece as well as the editing techniques that are used to capture it. These connections

grew and developed throughout the twentieth century. With the progression of

technology, along with the creation of new social dance styles, dance in film developed

rapidly and created its own place, and story, within the context of dance history. By

examining the specific aspects that create cinema dance the development of dance in film

is clarified, allowing the continuation of exploration and expression of the ideas that are

present in cinema dance to be easy. The art of dance is kept alive in a world quickly

approaching purely technological means through the form of cinema dance.

   Because dance is a living art form, present entirely in the moment that it happens,

it is also a dying art form. The instant that moment is gone, so dance goes, too. As

Arthur Knight explains, "film is a medium that can create a sense of immortality for an

art form that dies the very moment it is born." (5) In order to understand the direction that

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dance will continue to carry on, there is a great responsibility to understand the ways that dance formed and progressed during a century inundated with sudden technological advances. The discipline of dance must explore the ideas and topics present in cinema dance in order to continue to exist; the world of theatrical concert dance is gradually fading away from social interest due to the overpowering world of technology. Since dance and technology have already formed a bond, the form can only continue to grow. Scholars in the field of dance studies must develop the critical tools that allow them to relate their work to such changes in technology and form.

Concert dance will continue to be captured on film in documentary form – visual capturing of dance on film in order to provide a record of dance itself as is performed. Documentation of dance on film does not include any type of filmed dance that integrates filming or editing techniques in order to make the dance and film together a work of art, as is the case with cinema dance. Although concert dance will continue to be filmed to an extent, cinema dance will eventually develop to the point of becoming the dominant art form, forcing concert dance to the side. Many people no longer feel the need to get up and go out to a performance when they can easily access one on their television or computer instead. This is greatly due to the amount of technology imbued into the younger generations' lives as opposed to the older generations that grew up during the development of concert dance. When people do choose to go out and see a performance, they would rather follow along with the now social norm of seeing a performance through the feature of a blockbuster movie rather than a formal sit-down concert.

By grasping the concept that performance on film is becoming increasingly popular over the corporal experience, clear social communication (such as that present in concert dance) can still be achieved by understanding how film performance is created. Dance in film is a topic that has become controversial due to the insistence of some writers that a conflict between dance and film exists. Many dances designed for the stage are not suited for film presentation, but to assume that dancing is exclusively a theatrical medium is to have an unnecessary and restricted view of it. People were dancing long before theatres had been built, and people dancing in the movies are simply demonstrating one kind of human activity the camera can capture as well as any other.

The development of cinema dance is found through the examination of Berkeley's life and the experiences which contributed to his artistic ideas and creations. Busby Berkeley's work has been viewed as popular spectacle during the Great Depression. He gave the average consumer a place for disengagement from their world, a world that was not economically sound and was instead falling apart all around them. Berkeley gave them something new that they could dream, think, talk and even learn about. By using specific dance and film techniques, Berkeley jumpstarted a whole new type of dance and film, and was then able to merge both dance and film together to create cinema dance.

In order to understand cinema dance, it is necessary to define the different elements of both film and dance that comprise it. Built on dance choreography, staging of the dancers and cameras, camera angles and tricks, as well as film editing, cinema dance is a style of film in which dance is used solely for its entertainment value. Although there is an element of documentation of dance present within any type of dance

on film (through the simple act of recording dance for any purpose), the sole focus of this work is on the properties that allow dance on film to be purely entertainment. The convergence of dance and film from their singular art forms into one cohesive art form allows cinema dance to exist.

Busby Berkeley utilized the elements that were technologically developing in the world of film to establish cinema dance as an art form. As one of the first among many others in the film industry to do so, Berkeley defined the parameters of the entertainment aspect of dance in film. He narrowed the field directly into just entertainment, just dance as shown through film, not on film like documentary dance films. After looking at Berkeley's experience, as well as analyzing the elements that make cinema dance what it is, it is helpful to closely examine some of Berkeley's films to see how these parts exist together and make up Berkeley's work. By taking an in-depth look at Berkeley's work, the concept of cinema dance becomes clear.

Film provided the first technical means by which the intangible act of dancing could be captured in visual moving form. Moreover, the film medium can effectively direct the viewer's response to dance through the selection, framing, and editing of movement. The joining of dance, sometimes called the oldest art, with film and video, two of the newest, only happened recently in the last century. The intersection of these two forms dramatically expanded the audience for dance, bringing art to people who would never have considered it before. More importantly, it brought new possibilities for seeing and making dance.

Cinema dance defines the concordance of dance movement and camera movement, a completely new art form developed in cinematic phrases and virtually impossible to relocate onto a theatrical stage. (Knight, 6) When it comes to films that include dance, specifically dance meant purely for entertainment purposes, the art of dance changes into the art of dance and film rather than just the art of dance or the art of film. There are several ways that dance and film combine. However, the world of cinema dance lends itself toward a means of creating another form of art, rather than documenting an already existing form of art.

Cine-dance, the form that cinema dance comes from, is choreographed specifically for the camera, unlike documentation of an existing dance. Cine-dance exists only in the film medium. It does not exist on the theatrical stage. By utilizing the abilities of the camera, cinema dance is found in cine-dance. Cine-dance describes those dances built for the camera – dance for film rather than dance on film, or dance documentation. Anything from a film about a dance topic to a film using dance as its principal element is included in the form of cine-dance. It is not just a dance, nor is it a film of a dance or a recording of a dance.

Despite the frequency of inept camera work and direction, there is always something gained from cinema dance. Dance films bring whole worlds of dance to people. They present unique performances by past and current dancers, as well as the dances of people from places that the majority of society will most likely never get the chance to visit. Cinema dance introduces, preserves and extends the art of dance itself.

Although it certainly is vital to see dance in its intended form – live, well performed, on a theatrical stage – a strong case can be made for another point of view. Aside from live performance, cinema dance can be of enormous benefit to the study of dance. Films have the ability to be stopped and started, shown repeatedly, played in slow motion, segmented for analysis, and juxtaposed for pertinent comparison. Also, if handled carefully and correctly when being presented, films that include dance can be used to introduce audiences to the art of cinema dance, much less dance itself. (Mueller, 37) Considering the production inconsistency with which the Hollywood musical, the dance-lover's film repertory has almost stopped growing. Now it will begin to expand when the best of today's directors become good choreographers, too, through the use of cinema dance. (Croce, 1977: 445)

Literature Review

The three main primary sources used in this work are <u>Whoopee!</u> [1], <u>42<u>nd</u> Street</u> [2], <u>Dames</u> [3], and Busby Berkeley choreographed and staged the musical numbers in <u>Whoopee!</u>. The technological developments from the time that the film was created and produced are clearly utilized and visible within the actual material. The material present in <u>Whoopee!</u> shows the early stages of cinema dance. <u>42<u>nd</u> Street</u> and <u>Dames</u> were of the first films that Busby Berkeley was able to direct. His concepts on how dance in film should be created and recorded are presented in each of the musical numbers. By analyzing a few of the key musical numbers in each of these films, the form of cinema dance is clarified. The actual physical work created at the onset of the art form is necessary to understanding cinema dance.

"Reading the Visual Record," written by Elspeth Brown in 2005, provides the main theoretical basis for the construction in formal visual analysis of musical numbers discussed. Brown breaks down how visual culture should be analyzed as well as how that analysis reverts back into the study of the subject. Using Brown's steps in formal analysis helps to break down the musical numbers to their core elements that are used in creating cinema dance.

In order to understand where cinema dance fits into the overall scope of dance in film media, it is necessary to look at the theories and works that were created surrounding

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[1] <u>Whoopee!</u>. Dir. Thornton Freeland. Perf. Eddie Cantor, Eleanor Hunt, Jack Rutherford, Ethel Shutta. Samuel Goldwyn Company, 1930.
[2] <u>42<u>nd</u> Street</u>. Dir. Lloyd Bacon. Perf. Ruby Keeler, Warner Baxter, Bebe Daniels, George Brent. Warner Bros. Pictures, 1933.
[3] <u>Dames</u>. Dir. Busby Berkeley and Ray Enright. Perf. Joan Blondell, Ruby Keeler, Guy Kibbee, Dick Powel. Warner Bros. Pictures, 1934.

cine-dance. <u>Cine-dance</u>, edited by Arthur Knight in 1967, covers the early theories of what cine-dance was and how it was defined. Primarily written by artists who were practicing the art of dance on film at that time, <u>Cine-dance</u> chronicles the development of dance on film after the golden age of the Hollywood musical. Taking a look at the theories provided in <u>Cine-dance</u> shows the direction that cinema dance takes after it started.

Utilizing information available in <u>The 1930s</u> and <u>The Great Depression in America</u>, which were written by William and Nancy Young in 2002 and 2007 respectively, allows for an awareness of what was happening socially in the world that cinema dance emerged from. In combination with social elements that affected cinema, it is necessary to understand what was taking place socially in the dance world during the same time. Such works as <u>Jazz Dance; The Story of American Vernacular Dance</u>, written by Michael and Jean Stearns in 1994, <u>The Dance in America</u>, written by Walter Terry in 1956, and <u>Ballroom, Boogie, Shimmy Sham, Shake; A Social and Popular Dance Reader</u>, a recent comprehensive work edited by Julie Malnig in 2009, define the world of dance surrounding cinema dance's early years.

Considering that the film medium is a dominant part of cinema dance it is helpful to have a basic knowledge of film technology, development, terms and uses. <u>Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913</u>, written by Charlie Kiel in 2001, provides a historical understanding of the film industry prior to the development of the Hollywood musical. <u>Film Style and Technology: History and Analysis</u>, completed by Barry Salt in 1992, gives an overall idea of how and why

technological developments in the film industry were made. Anatomy of The Movies, written by David Pirie in 1981, gives a thorough analysis of movie themes, editing techniques and production. These sources help to provide a base for the elements with which cinema dance is created.

Because cinema dance comes from the Hollywood movie musical genre, it helps to have a general background on that as well. Jane Feuer's The Hollywood Musical, written in 1993, Michael Dunne's American Film Musical Themes and Forms, written in 2004, and Rick Altman's The American Film Musical, written in 1987, overlap in their historical points, definitions of themes and general knowledge of the Hollywood movie musical. Piecing out the similarities and differences between all of them provide a structure of the elements in the Hollywood movie musical that lend themselves to cinema dance.

Since Berkeley's work is key to defining cinema dance, his biography and filmography become pertinent. Martin Rubin's Showstoppers: Busby Berkeley and the tradition of Spectacle is the most thorough and comprehensive biography of Berkeley, thus providing a point of reference for looking at how Berkeley was involved in the realm of performance art. Various other biographies and filmographies found on the internet, which generally provide similar information that could be found in Rubin's work enhanced with various bits of differing information, help to give a sense of Berkeley, how he worked and his contributions to the art of cinema dance.

Goals

  This work is meant to provide an ample overview of the social, artistic, technological and economical aspects that led to the development of cinema dance with analysis of Busby Berkeley's the life and work. The first step in this approach is distinguishing the properties of film that relate to cinema dance. Understanding the terms which are used to describe the physical and visual aspects of dance in film provides a basis of the elements with which cinema dance is built. These aspects include the ways that the camera can move and record movement, along with the ways that the recorded images can be edited to present the final material. A look at the ways that technology developed during the Great Depression is complimentary to knowledge of how the specific film properties of cinema dance were developed. Combining these aspects with a description of the physical properties of the dance material that is being presented creates cinema dance.

  The next step in understanding cinema dance is to look at the world in which it existed. Looking at how the Great Depression affected the film industry is important in consideration of the technological developments that captured and produced cinema dance. Having an idea of the dance styles that were socially available and practiced helps clarify the dance styles that were performed in cinema dance. Also, defining the concepts and forms of these dance styles that were used in the development of cinema dance provides a connection between the social world that cinema dance existed in and the actual products (films) that were made.

The final process in the approach to understanding cinema dance is to look at Busby Berkeley's work in movie musicals. Taking a deep analytical look at three specific films he worked on clarifies the visual and physical properties and elements that are present in the form of cinema dance. Consideration of the first film that Berkeley worked on, a film that made him well known and a film in which he experimented with several new and creative ways to present dance, provides a clear path showing the steps that were taken when defining cinema dance into a distinct form.

Starting at the beginning of the approach to understanding cinema dance, it is necessary to look at choreography. Choreography is classified into the two different forms (dance and film) that combined create cinema dance. In the Hollywood musical, dance movement and camera movement both have to be carefully designed to fit within the scope of the musical number which they are complimentary to. It is necessary to understand dance and film choreography separately before looking at how the two combine together. Clarifying the physical properties of both forms of choreography lays the ground work for what makes cinema dance possible.

CHAPTER 1: THE ELEMENTS OF CINE-DANCE

Film and dance

Understanding what was happening in Hollywood, as well as what was going on nationally and globally in the 1930s, are all parts of defining cinema dance. The most important part, though, is a knowledge of the formal elements that created cinema dance. To fully comprehend how Berkeley's work fits into the art of cinema dance, it is vital to know the elements that comprise it. Knowing what these elements are helps to define the technical aspects of Berkeley's work. This work focuses on dance film purely in terms of cinema dance, which is dance film for entertainment purposes rather than documentary purposes, and emphasizes the cinematic elements most related to cinema dances conceived and constructed for entertainment.

There are certain characteristics that distinguish cinema dance from a documentary dance film. The most obvious affinities between dance and film are that they both exist and evolve in space and time. Space and time become flexible when the dancer is used in filmic terms, rather than dance – theatrically staged – terms. Often to music, space and time both involve the organization of moving images, and they both create what is mostly an emotional rather than an intellectual experience. The viewer generally does not have to think about or analyze what they are watching. They can just take it in and enjoy it.

From the initial developments of film in 1895, it became apparent that dance was particularly compatible with the filmic form: both film and dance are characterized by

motion and the art of editing shares similarities with the rhythmic component of dance. (Dodds, 4) The differences between dance and film in the use of movement in time and through space are essential to any understanding of filmed dance. Film controls and manipulates its own time and space, unlike the live performance of dance which exists in real time and real space. (Delamater, 3)

Film movement makes connections between cinema and dance possible. The dolly shot or tracking shot carries one into or through filmic space, often accompanying the film's performers. Similarly, the change as a result of editing from a long shot to a medium shot or a close-up seems to bring the viewer closer into – or farther from – contact with the objects in filmic space. Many film makers and choreographers have asserted that since dance only has the movement of its subject, film can provide the viewer a heightened sense of participation in the dance. Because the camera moves with the dancer and becomes part of the choreography, the viewer participates "synesthetically" in the movement and becomes a dancer himself. (Delamater, 4)

Staging of a musical number in a film is especially important to cinema dance. Just as musical numbers aid the progression of the plot in the film, staging provides a flow to the musical numbers. Although musical numbers are vital in movie musicals, there are times when the numbers can be "over-staged," causing a rift in the films plot. The song's vocal and aural impact may be powerful enough that the representative dance movement ultimately becomes unnecessary. Choreographers must also take care to maintain the same style of staging throughout the entire film, otherwise each musical number will seem out of place to the viewer. (Berkson, 63) The staging of a musical is

directly impacted by analysis of the song itself. Most songs in musicals are straight forward and obvious in their purpose and meaning. Once these concepts are grasped, the musical number is then staged, filmed, edited and produced. Choreography still manages to be the most important element of cinema dance regardless of how it is or is not used.

Choreography

Cinema dance is defined by two distinct choreography processes. 'Dance choreography' defines the staging of the dances and dancers themselves, while 'film choreography' coordinates the movements performed by the camera in relation to the musical number. While both may have the word "choreography" in them, they are similar in many other ways. They are also very different in their own ways. Understanding them separately will help to understand them together.

In dance choreography, the dancers may face any direction, be at any level that is possible and perform any physical movement that the choreographer decides to place on them. The choreographer, as well as the dancer, is limited to the amount of space of the theatrical stage. They are also limited to the ways in which in the movements can be performed. Although it may be physically possible, it is choreographically, and physically, impossible in most situations to have the dancers perform a high side kick while standing on their head. The characteristics of a live body do not always effectively translate to a screen body, and the capacities of a screen body cannot always be duplicated by a live body. (Dodds, 57)

Film choreography (the camera and editing techniques) provide the elements needed to expand the dance choreography to a whole different level. By filming a chorus of dancers from a birds-eye view the spatial form and pattern of the dance is clarified and emphasized. Theatrical setting of a concert dance does not allow the viewer a clear idea of the exact shapes that the dancing body creates when moving around the space, but with the use of specific camera related 'choreographic' techniques the viewer can visually understand what is physically taking space. By twisting or angling the camera, the dancer is no longer restricted to one direction, but rather is able to exist in any direction that the camera chooses.

As Maya Deren stated, "film is related more closely to dance than to any other form because, similar to dance, it is conveyed in time." (Knight, 10) Film exists primarily as a form in time. When there is the arrangement of matter in time, there is movement. Stylization of this arrangement becomes a kind of choreography. It is conveyed primarily by visual projection and it operates on a level of stylization – it is the quality of a movement that renders the meaning.

Yet there is a major difference between film and dance. The dance choreographer works within a stable and static environment. Once the stage is set, the choreographer is concerned with the arrangement of human figures in it. The choreographer arranges the dancers and the space in which they exist. The film-maker, however, arranges whatever they have within their frame – including the space, the trees, the animate, and even the inanimate objects. Most choreographers, who are generally stage-trained, would choreograph their dances for film as if they were still working with

a proscenium, with the audience in a fixed position out front. The conventions of stage

choreography encourage choreographers to think in terms of a three-dimensional

rectangle to be filled with design and movement.

When it comes to choreography, space plays a significant role in the physical

development of a number. The element of space refers to the area occupied by a dancer

or dancers, and how dancers move in and around this area. This element also includes

the choreographer's choices in how they mold and design the aspects of space. Space can

be divided into aspects of direction, size, level, and focus. (Minton, 24) A movement can

go forward, to either side, and backwards. Dancers can move the body in the directions,

or may simply face the body in any of the directions. In addition, dancers can trace many

different floor patterns by moving and continually changing direction. Choreographers

can play with the possibilities in size by making an action larger or smaller. They can

also change the level – high, medium, or low. (Minton, 25)

Film and dance both exist in space, and the distinct differences between the two

create the 'space' that allows for both to combine in the form of cinema dance. Film

space can be infinite, but dance exists in the clearly defined space of the area it is being

performed and practiced in. Concert dance, as most people understand it, exists on a

theatrical stage in a limited space. While film is in fact two-dimensional and dance is

three-dimensional, in practice of combining the two their roles become reversed. Film

becomes a three-dimensional experience, while dance becomes two-dimensional and flat.

In film the audience will find themselves a part of it, involved, "in it" and "with it." Film

has a virtual depth that is achieved by a "moving into" sequence. This sense of depth

gives the viewer an active participation in film. According to Allegra Snyder, the audience can "actually experience movement, for they are relating to space in depth." (Knight, 75) This concept explains the interaction that the viewer can feel with a dance film when they are watching it. Any choreographer working with the camera must deal with the space defined by the camera's peculiar point of view.

When it comes to choreography, film expands the abilities available that choreographers can explore. Choreographers have much more openness to play with variations in timing when working in the film medium as compared to the theatrical stage. The manipulation of tempo or time is expanded with the use of editing techniques. Understanding how to use the element of time allows strong choreographers to create a number that has the ability to stand the test of time. Accents can be created by making a movement stronger or larger to produce a point of emphasis within a sequence, both physically with the dancer's body as well as with editing or camera movement.

The camera technician must be aware of this aspect of time because the camera's range of vision is limited to what is in the lenses' scope of vision at one moment. In order to replicate on film what the eye and the mind perceive in real life, Snyder provides the idea that "one instantaneous moment must become an image shattered into many parts to be able to break it down and reproduce it." (Knight, 75-76) In filmic terms, time is movement – movement developed from the sequential progression of elements, movement as it is seen or felt. In theatrical dance, the audience tends to experience movement as it happens in the dancer or performer rather than in themselves. The experience is objective. Theatrical dance happens in front of the audience, not directly

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and physically to them. Filmic movement, however, happens to the viewer. It is subjective; the viewer participates in it. Subjective movement happens with camera movement. The camera moves as the audience would. The audience in turn moves with the camera. This concept belongs specifically to cine-dance, which directly transmits to cinema dance. Snyder provides that "if taken to its furthest abilities (which is where it eventually belongs), it results in film where there is, indeed, no need for dancers. Instead, the camera itself dances." (Knight, 76)

In film, the sense of participation is so strong that the observer seems to go through the experience himself. Filmic perception is a physiological or – to be more precise – kinesthetic experience. Through finely tuned awareness of the kinesthetic in film, it may be possible for cinema dance to heighten the kinesthetic experience for the viewer from an art form that is primarily observed by the masses to an art form that functions on a completely new level of experience. The kinesthetic concept is central to the relation of dance and film, central to the idea of cinema dance. It is through this concept that film can bring fresh understanding and insight to concert dance as it continues to exist in an increasingly technological world.

Kinesthetic awareness is the oldest experience associated with dance. Although the dancer experiences the actual kinesthetic, he does not communicate with it. What the audience perceives is the result of the experience, rather than the experience itself. They may have a kinesthetic response to what they see, but it is not the same as the original impulse that exists within the dancer. As Snyder states, "film can make visible what the dancer himself is experiencing. " (Knight, 77) This can be seen in such shots where the

camera is showing a view of the space from the dancer's perspective when they are

spinning or "seeing" something when no one else in the film does.

Dance and film unite with movement through the use of choreography of both

parts. Dance choreography is the physical movement of the actual performer or artist.

Film choreography is the movement of the apparatus and technological methods used to

create the image of the performer. By taking a look at the aspects of film choreography

that correspond with dance choreography, and by considering how the 'movement' of

each connects those aspects, the concept of cinema dance becomes a bit clearer.

Film Choreography

The new increase in camera mobility that occurred in the later half of the 1920s

created a need for change in camera supports to facilitate that mobility. Apart from the

tendency to use more tracking shots, there was also a return to the greater use of the

small pans and tilts to keep actors well-placed in the frame as they moved about. The

improvised camera dollies of earlier years continued to be adequate as far as tracking

movements were concerned though they were supplemented on occasion by such things

like fork-lift trucks with the camera tripod mounted on a platform on the forks. This

type of improvised device made possible limited camera rises and falls combined with

tracking movement.

Although presumably achieved with some improvised arrangement, this

equivalent to a crane shot indicates the kind of interests that led to the construction of the

first true camera crane in 1929. The first real camera crane was built for the Universal

Studios production of <u>The Broadway Melody</u> in 1929. It had a camera platform big

enough to accommodate two cameras on tripods suspended below the end of a twenty-

five foot arm, and this counterweighted arm pivoted on a column mounted on a large

wheeled chassis which could be moved under the power of electric motors. (Salt, 184)

Ordinary tracking shots were done with small steerable dollies developed from

the improvised dollies carrying a camera on a heavy duty tripod common at the

beginning of the sound period. These new dollies were on the general pattern of a low-

slung platform about three feet wide and five feet long with wheels having solid rubber

tires and with the rear pair of wheels steerable. The prototype of a small, extremely

maneuverable dolly was created in 1932. It had a camera mounting with built-in geared

head that could rise and fall beside a central supporting column, and this column was

fixed in turn to a circular base about four feet in diameter. (Salt, 206)

Rather than remaining a passive recording device, the camera became a partner in

the dance. Camera tricks can range from fast motion, slow motion, reverse motion and

even animation. Due to the increasing size of audiences at movies, and the need to

continuously present new material to keep the audiences interested, film producers,

choreographers and editing technicians were forced to experiment with new ways to

present the material, allowing the development of the camera as a partner in the dance.

Inevitably, when flamboyant camera angles are forced upon dance patterns designed for

another medium, such as the theatrical stage setting used in concert dance, the results

tend to be less than satisfactory. Synchronizing shots of the same dance taken at

different times remains beyond the skill of most film editors, simply because most

editors do not possess the same background with physical movement that choreographers or performers have.

Only minor adjustments, such as re-setting the spacing of the dancers or re-positioning the focus (visually or internally), are usually required to take a dance out of a rehearsal studio and put it onto a stage. To translate the dance from a theatrical stage to a film screen is something entirely different. The theatrical stage is fixed. Its dynamics are constant. Upstage is up, downstage is down. The control of theatrical distance and the relationship of the dancer to the audience are in the hands of the choreographer, who can play to any part of the house at will.

On the theatrical stage, the choreographer can have the dancer perform with the assurance that they are as fixed as the stage upon which they perform. The dancer is secure in the knowledge that their head will not suddenly become attached to their right or left arm and replace everything else that is naturally going on, as can be achieved through the use of various editing techniques in film. The dancer is confident that their feet will remain attached to their legs and not start moving independently, that the body connecting their limbs will continue to be connected to them and not be presented separately as an astounding torso at the whim of an instrument with no respect at all for the stage picture.

However, such effects are routine in film, in which, thanks to the movement of the camera, it is not only the performer who moves but the audience as well. The audience may, through the eye of the camera, be perched in the uppermost gallery and, at the next, breathing down the performer's neck (Dance, 5). The agility of the camera on a

track or dolly can make the audience member become a part of the dance. The audience

member is no longer fixed in a single spot. Instead, they can enjoy any part, movement

or moment of the dance by being able to participate from any angle or view that the

camera presents.

When it comes to film choreography, there are several different factors to

consider. The size of the shot establishes the closeness that the audience feels with the

characters. The filming technique used (i.e. camera view, angle, movement or shot)

develops the relationship between the dance movement and the camera, as well as the

film and the audience member. Editing techniques polish out the shots, scenes and film.

Along with various other elements, these factors contribute to and play significant roles

in cinema dance.

There are several different sizes of shot that are available for use when filming

(see figure 1). While there are several different sizes of shot that can be utilized, it is

only necessary to define the basics of each and how they apply to filming dance. The

extreme close-up, focusing on a single facial feature (i.e. lips or eyes), is rarely ever used

in the Hollywood musical, which emphasized the 'bigger picture' instead. The close-up,

which tightly frames an individual or object and is most commonly used with zooming,

works best in conjunction with the slow sections of the musical numbers in which there

is less actual dance movement and choreography happening but instead there is more

film plot and storyline occurring.

Figure 1: Example of shot size in cinematography, created by Johnathon Carr,
http://www.themfish.com/home.php

The two most commonly used sizes of shot in cinema dance are the medium shot

and the long shot. The medium shot shows the majority of an object or individual within

the frame. This is the most commonly used size of shot in any film. This is also the shot

used to focus on standing or upright dance movement. The long shot shows the entire

object or individual in relation to their surroundings. While viewers enjoy seeing the

dancer's faces and expressions, the sight of what their bodies are doing allow the viewer

to have a kinesthetic connection with the dancer. This is what the medium and long

shots provide to cinema dance.

There are several different points that the camera can record action from, but

there is only a handful that appear to be used in cinema dance. The most important of

these angles is the bird's eye shot, where the camera is placed directly above the subject and provides the viewer a god-like position, presenting patterns that the dancers' bodies create in the space. There is also the crane shot, where a camera is placed on a crane and lifted to a height that can encompass a large area, providing the viewer the knowledge of how large the space is that the dancer's are moving in. The high-angle shot, where the camera is facing down across the horizon, is associated with the crane shot, giving a similar idea of the stage size but from a different level. The low-angle shot, however, is typically associated with a hand-held camera and shows the subject from below shooting at an upwards angle. This is the best shot that gives the viewer an awareness of what the dancer's legs are specifically doing.

Naturally, since dance is a physical and moving art form, cinema dance would require the camera to go beyond the stationary abilities it once had. There are a few mentionable types of movement that the camera can perform, one example being the pan shot, which, by rotating the camera around a vertical axis, allows the viewer to feel as though they are in the middle of the action. When a dancer is shown spinning around a camera through the use of a pan shot, the viewer has a sense of the dancer spinning around them as though they were standing right there. In the follow shot, the camera "pursues" the subject or action, either through the use of a dolly, carriage of some sort, and a hand-held camera. This shot also allows the viewer to feel like they are right in the midst of the dancing and movement.

The tracking shot, moving the camera on any type of carriage, vehicle or hand held device, so that it stays in synchronization with the subject and action, allows the

viewer to "keep up" with what is happening in the film, giving them the sense that they are dancing along side the performers. There were few instances of the use of tracking shots, prior to the Hollywood musical, in the period of 1900 to 1906. (Salt, 47) Tracking shots of any kind were still extremely rare, and it was not until 1912 that there was a beginning of a real tradition of their use. Film-makers in the silent era, and to some extent later, made a distinction between those tracking shots that followed people around in some way. Either they would place the camera on a special carriage moving beside or in front of walking actors, or on a powered vehicle moving along with another powered vehicle containing the action. (Salt, 82)

Cinema dance relies significantly on the ability of the placement and movement of the camera in accordance with the dancers. Without these specific elements, there is no genuine distinction between documentary dance on film and cinematic dance on film for entertainment purposes. Along with the placement and movement of the camera, the editing techniques used in the creation of a dance film add the extra "oomph" needed in order to fortify the art of cinema dance.

Editing Techniques

The basic editing technique used in film is the transition used between takes or shots. There are several different types of transition that can be used; cut, dissolve, fade, wipe and iris. The extent to which each different type gets used in a film depends entirely upon the editor's tastes and preferences through the "supervision" of the director. Transitioning between shots highly affects the effectiveness of musical numbers in

cinema dance. The transition can cut the dance movement that is effective and useful to the number causing the shot to fail. It can also cut the dance movement that is excessive, which would otherwise cause the number to not have the impact that it should. Each different type of transition provides distinction within the number that keeps the viewer interested in the action.

The cut as a shot transition uses alternating shots of action taking place in one distinct space, and uses simple cuts in the actual filmed product to join shots together, with action moving directly from one shot to the next. (Salt, 53) The dissolve transition allows for the gradual fading out of shot while simultaneously fading in a second shot to replace it. This type of transition allows for smooth continuation of a film's plot, especially if there is a "hole" in the writing or action, as well as a transition into a dream or flashback. (Salt, 84)

Similar to the dissolve technique, a fade transition is a gradual darkening of the image to complete blackness when fading out or the gradual appearance of the image from complete blackness when fading in. In contrast to fading, the wipe transition ends or begins in complete darkness. The image gradually disappears behind a boundary line that moves over it and erases the image while directly replacing it with another. (Salt, 130) Both iris and fade transitions require actual adaptations to the camera lens. The iris transition involves the addition of an extra-large variable iris diaphragm held a few inches in front of the lens. The fade transition needs a sort of internal adaptation to allow for a complete closure of the internal aperture control diaphragm, especially if a fade to complete blackness is to be achieved. (Salt, 85)

Along with the different ways that shots are transitioned in a film, it is also important to note the length of the shot itself. Shot length defines the interaction that the viewer or audience has with the action and subject in the film. Fast cutting allows for several quick, consecutive shots of action during a brief time. Slow cutting allows for shots to last much longer, giving the viewer a much more defined idea of what is truly happening in "real" time.

The combining of visual elements from separate sources into single images, often to create the illusion that all of the elements shown are part of the same scene or shot, is referred to as Compositing or Keying. This editing technique comes in quite handy for cinema dance by allowing the viewer to perceive what could possibly be the innermost workings of the performers themselves. If a dancer is moving around the space as though they are dancing with their "imaginary friend," for example, editing will allow the viewer to actually see that friend. Compositing/Keying is typically created through the use of special effects such as blue-screen or chroma-key, where the editor mixes two images or frames together.

Other elements that significantly contribute and play a role in cinema dance are the sets and props, or everything that is placed in front of the camera. These elements became especially important for the Hollywood musicals in the 1930s during the increase in technological development. Larger sets and studio stages were created to allow for grander musical numbers because the camera could suddenly film from many more perspectives and angles. Props were also integrated into the use of the larger sets and allowed for development of stylized musical numbers based around the props and sets

themselves. Sets and props play a huge role in the influence that Busby Berkeley had on the Hollywood musical and cinema dance.

Lighting techniques and aesthetics are used in film to help create meaning. For example, in a horror film villains can be set in shadows or veiled to help portray their dark character. Lighting is used in the Hollywood musical to help signify importance or status. The musical numbers and characters that are more important to the plot have more diversity in the lighting used on or in them. There is a larger range of lighting changes and spotlights.

All of these elements combined – transition, shot length, props and set, and lighting – create the visual aspect of film. In order to get the full effect of cinema dance, it is necessary to take into consideration the auditory aspects. Especially with dance, where sound allows for the viewer to identify the realistic physicality of the movement, cinema dance requires distinct and fine-tuned editing in order to make it proficient.

Sound: The Music of the Hollywood Musical

Sound and sound effects are naturally routine effects used for the Hollywood musical. What would a musical be without any music? There are two types of sound: diegetic and non-diegetic. Diegetic sound, part of the narrative sphere of the film and what the 'characters' would hear in the film, is the sound typically heard from the actions seen in the shot. If a character walks across a tile floor, the sound that their shoes make when hitting the floor would be a diegetic sound. Non-diegetic sound, sounds that the 'characters' would not be able to hear in the film, is sound that does not come from

something visible on the screen to the audience member. The best example of this would be a film's soundtrack. Background or soundtrack music for a film would be considered non-diegetic sound.

In the Hollywood musical, both types of sound can be found. Sometimes, though, the two different types of sound overlap in the same scene or shot and can even switch to the other type. Take, for example, when an orchestra can be in specific shots during a scene, but not in others. This is when the sound switches types. The music that the orchestra is shown to be performing is diegetic when the orchestra is actually in the shot, and immediately becomes non-diegetic the moment that the shot switches and the orchestra is no longer visible to the audience.

Sound effects, comprised entirely of artificial or enhanced sounds, add to the emphasis of the type of dance in Hollywood musicals. Sound stages had not been around or used very much before talkies (films with sound as an integral part) came into the bigger picture of the film industry. Silent films, the dominant film type prior to talkies, were filmed and then shown in movie theaters with either a live orchestra or band accompanying the film or with a recording of the sound played at the same time as film.

When the sound stage did become a significant aspect of the film industry in 1928 (Barrios, 41), all aspects of the film could be recorded in one setting. This greatly contributed to the birth of the Hollywood musical as music was an integral part of the genre form. However, this did not happen until a few years after talkies came about.

> "If it seems a paradox that most of the important and influential films of this momentous and terrible year are unknown, it is because the technology of sound film preceded the art by a good distance. The studios

came to grips with sound and made the musical film possible, in a mechanics-mastering baptism by fire. These first talking features, often using music and songs, were not musicals, not just yet. Nor did they possess any genuine quality, such aesthetic merit as occurred being almost always inadvertent." (Barrios, 41)

It took a while before the marriage between the auditory and visual aspects of the film industry would be effective and cohesive.

The first handful of Hollywood musicals were produced on the cusp of sound technology, and it was because of the lack of development in the editing process that a rift was still present between what the audience saw and heard. However, because these films were new to society and gave people hope and an idea of the direction that the film industry was headed, the earliest Hollywood musicals were still successful in their own ways.

"Unintended monuments to the crassness of the American film industry, they were made quickly and poorly and rushed out to beat rivals to the punch. So curious were audiences that initially even the worst of them – and their worst was considerable – earned big profits. Novelty was the drawing card; creativity took a vacation." (Barrios, 42)

The creation of sound technology allowed the industry to take more financially successful risks. Without the need for live musicians to learn and perform the score for a film, as well as without needing individual sound recordings for films with the apparatus necessary to play them, studios could invest more time, energy and money in the visual aspects of films.

The Hollywood musical was a large part of the success that talkies had in the film industry. There was actual singing and dancing for which the audience could hear the sounds for. Technology had not quite developed far enough during the early musicals for the sounds that the dancers made to be able to be picked up by the sound booms. Sound effects grew out of the lack of sound being picked up by the booms. Sound technicians had to record the sounds made by the dancer's feet, body, and breath in a separate studio, after which they would edit them into the tracks, or shots, where needed.

The development of technology was directly affected by the Great Depression and how it changed society. Cinema dance relied largely upon technology in order to be created. The technology used to create cinema dance was created and built by the average American, causing the effect that the Great Depression had on society to be important in understanding cinema dance. Because there was less work available to people, hobbies and interests became increasingly popular as Americans sought to find ways to pass the time. Social dance forms that were present, as well as forms that evolved during the Great Depression, were the outlet that provided room and ability for creativity and growth in the average American citizen as well as those who directly affected the advancement of technology and the Hollywood musical.

CHAPTER 2: THE 1930S, HOLLYWOOD AND SOCIAL DANCE

Hollywood and the Depression

The stock market crash of 1929 triggered not only loss in the United States, but a worldwide depression. During the 1930s, while America was still in the depths of the Depression, many Americans were unemployed and had little or no money. People spent more time at home listening to the radio. Live shows and theatrical performances cost money, and were too realistic for the average Joe to want to participate in or deal with. Concert dance leaned strongly towards performing concepts directly linked to the current issues facing the world (economical, racial, religious, social) and placed them back in front of the people, who would rather escape from those issues. Any little extra money they had allowed Americans to escape to the movies, which were filled with fantasy themes richly imbued with ideas of wealth such as musicals that had elaborate dance performances, thus creating the complete birth of cinema dance.

The Hollywood film industry was able to prosper during the Depression, and millions of Americans went to the movies everyday. The low cost of attendance at a movie coupled with the escapism that could be found provided people with an outlet that they felt was worthwhile. With the advent of sound in 1927 the industry slowed down production in order to accommodate for the new technology. (Young, 2007: 21) However, even though fewer movies were produced at the time that sound entered the industry, movie attendance grew because of the concepts that sound was able to provide.

The quantity of people who attended the movie musicals gave the industry

feedback as to which films worked and which films did not work when considering new

and inventive ways that material was presented. The average weekly attendance to

motion pictures escalated from eighty million in 1929 to an all-time high of ninety

million in 1930. As the Depression wore on, attendance began to dwindle with the

average at seventy million in 1931 and slowly lowering to sixty million in 1932 and

1933. Movie attendance began to grow in 1934 at seventy million and eventually back

up to eighty million in 1935[4]. (Young, 2007: 285) Obviously people went to movies and

wanted to see what was being made. The continuation of audience attendance gave

artists and creators in the field the time needed to be able to present new material and

ways to film and edit dance. Cinema dance as a form had the ability to find its place out

in the world of film and find a way to make a long-lasting impact on the world.

Film, as always, served as a point with which to determine change. Attendance at

movies dropped during the early 1930s, but had already begun to rise in some areas by

1932. Film production was recovering from its lowest point in fifteen years, and both

technical expansion and overall quality of product were increasing. This growth and

development joined neatly with the American nation's increasing willingness to turn its

back on the Depression. The result was a new "vein of escapist entertainment." (Barrios,

371) Escapism was the key factor that allowed cinema dance to exist in the world of film.

Without escapism and the desire to forget the surrounding world, sudden dance and song

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[4] Historical Statistics of the United States, Colonial Times to 1970 U.S. Dept. of Commerce, Bureau of the Census, prepared by. Historical Statistics of the United States: Colonial Times to 1970. New York: Kraus International Publications, 1989.

numbers popping in and out of movies would not make sense and would not have been acceptable to society and movie audiences. Escapism was not exclusive to movie musicals, though. Several forms of escapism can be found in other types of films that were produced during the Great Depression, such as gangster films, horror films and especially comedies and parodies (which had the ability to relieve the audience of the pressure they felt to take everything about the current world crisis seriously).

Like all forms of popular culture, commercial cinema went through cycles, with certain themes predominating each cycle. These cycles of popularity would last only a few months, to be supplanted by something new or different that tweaked the public's changeable imagination. Musicals had their primary reign of popularity from 1933 to 1935. Because they were filled with music and dance, expressed a humorous cynicism towards wealth and showed respect for hard-won success, all the while maintaining snappy dialogue, musicals allowed the general population to feel a connection with them allowing for a three year reign. (Young, 2007: 320) It was during this reign that cinema dance stuck its foot in the door, kicked it wide open, walked into the joint, took over and never left. Instead it continuously evolved and grew with every passing decade, providing new visions of dance to people who would never have otherwise seen it.

When taking performing arts – movies, radio, television, theater, and dance – into consideration during the Great Depression and the popular culture of the 1930s, it must be kept in mind that the two principal areas in this large category were movies and radio. Theater and dance were complementary to movies and radio, rather than being direct competitors. (Young, 2002: 185) The forms of theater and dance contributed to the

direction that movies and radio took, so the industries joined together to create an even larger impact on society. However, film was directly related to the development and growth of cinema dance because of its obvious visual aspects.

While radio was able to contribute to the world of dance by being able to make announcements regarding performances, classes available and stories on prominent figures in the field, it was not able to actually show dancing to the audience. Anything that was voiced over the radio was ultimately left up to the imagination of the audience listening, which led many people to attend movies instead so that they could actually see dance or action instead of pretend to know what it looked like. Seeing dance caused many people to want to learn how to dance, which led to an increase in the amount of people who actually became socially involved with dance in one way or another.

Throughout the Great Depression, along with the growing changes involved in the film industry, American people were dancing as they never had before. Rather than being simple observers they increasingly became eager participants. As Young describes, "the jitterbug, the Lindy, the Camel Walk, the Shorty George, the Susie-Q, the Sabu, the Toddle, even the old Lambeth Walk – along with waltzes, fox-trots, congas, sambas, and rumbas – brought millions onto the floor." (Young, 2002: 228) During the 1930s and the Great Depression the style of swing (derived from jazz) was king, dominating all others. Big bands performed everywhere possible, and what they played was dance music.

The more people who danced and helped cause styles of dance to have popularity, the more those popular styles of dance were integrated into dance numbers that were

shown in movie musicals. The factors that defined those specific dance styles were also integrated in the ways that dance numbers were filmed and edited. Popular social dance forms went hand in hand with the material that was being presented in movie musicals.

Dance in the Depression

In the 1930s and during the Depression, organized dance did not fare well, at least in terms of public recognition. Few Americans were even aware of any of the movements that happened in modern dance; it was not well publicized, and Americans had their attention focused elsewhere. With the combination of the Depression and declining audiences, dance companies found themselves facing dire times. A few pioneers – Martha Graham, Hanya Holm, Doris Humphrey, Charles Weidman, Ruth Page – worked tirelessly throughout the 1930s, but with little or no acclaim. Exciting things might have been happening, but there was no audience to truly appreciate them apart from a handful of aficionados who continued to support the art. For the average American, serious concert dance was elitist culture and foreign to their own experience or particular interest. Concert dance style did not directly affect cinema dance, which lent itself more to trendy styles and forms.

Because modern dance was not considered a popular art, it might seem that dancing was not a highly regarded art form during the 1930s. This is far from the truth. While the high art of terpsichorean dance continued on in near obscurity, the popular art of dancing flourished. Broadway musicals were redefining staged choreography, while Hollywood's "All Talking! All Singing! All Dancing!" films visually presented dancers

as they had never been seen before. (Young, 2002: 228) The movie camera discovered

new angles, new shots, and new methods of presenting action. Ruby Keeler did not just

tap-dance, but had dozens – or hundreds – of other dancers synchronized with her, all

thanks to Busby Berkeley's critical eye and talent for positioning and moving dancers in

front of the all-seeing camera. However, the ability to perform in movies was not for

everybody, so most people had to find other ways to help further their dancing desires.

As the Depression wore on, dancing served as a means to help alleviate the stress

of economic uncertainties, as well as a relief from worry and as a way to pass time, for

people who had any background or desire in performing. Those desperate for any means

to earn money entered dance marathons. A competitive form of dance, marathons

awarded the couple who remained out on the dance floor for the longest total time a

prize, which generally ended up being cash, as it was the most valued commodity at the

time. The concept that dance marathons presented of dancing endlessly in order to

survive in a world that was failing can be found in several movie musicals from that time.

In 42<u>nd</u> Street, the chorus of dancers is shown practicing constantly while editing tricks

are used to move them around the screen, duplicate them and keep the dancing

continuous. This idea of 'endlessness' lends itself to cinema dance by giving the musical

numbers an opportunity to last as long as possible.

Another type of dance that was greatly affected by the Depression was formal

training of social dance styles available in dance studios. Depending on the type of dance

that studios offered, the Depression either forced people to close their doors or allowed

them to find creative ways to keep their business alive. At the onset of the Depression,

schools that provided dance training were hit hard and dwindled greatly. As the Depression wore on, and more people saw ballroom and social dance styles presented in movies, the interest in learning those styles grew again. This gave schools which offered training in those styles the ability to survive and provide people with one of the greater influencing forms of dance that directly inserted itself into cinema dance. Young kids across the nation who wanted to try to get into films tried to master tap and ballroom techniques. (Young, 2007: 88) This was greatly due to the recent increase in the production of Hollywood musicals which featured young or child aged stars, such as Shirley Temple and Judy Garland. Schools located closer to Hollywood or Broadway had a better success rate than those that were out in the middle of the country. Opening a studio in a location close to the area which were high in show productions allowed for a greater chance of there being a higher interest in learning, creating a higher demand for students.

After 1932, social dancing slowly regained its popularity at resorts, hotels, and commercial dance halls. The lack of money combined with the greater amount of time that people had available, dancing became an inexpensive form of entertainment that could alleviate the anxiety of the depression. The great number of Hollywood musicals filled with social dance styles also created a higher interest in the general public to learn dance. People wanted to dance the way that their new-found idols and heroes did. During the late 1930s, as the depression subsided, dance studios, halls and ballrooms once again prospered.

Social Dance

Social dance style, as compared to formally trained and elitist dance forms such as ballet, was dominant during the 1930s and the Great Depression. Many people were out of work and had a great amount of time on their hands. Dancing and going to see movies about dance or that included dance were easy ways for most of society to be able to toss aside the troubles of their daily lives and to have something to look forward to, regardless of where they stood in the ranks of society. Ballroom had been a very popular craze during the 1920s, and with the onset of swing music, new dance forms and styles bloomed during the 1930s.

The 1920s boasted such social dance styles as the Black Bottom[5] and the Charleston[6]. These styles eventually evolved into new steps, and the 1930s displayed such styles as the Lindy Hop, the Shag[7], the Suzy Q[8], and Truckin' – an entirely new and contemporary collection of dances that could be summed up into a style defined by one word: jitterbug. Whether fast and furious, improvised or practiced, the jitterbug and its numerous variations had people dancing like never before. This new fast-paced form of cultural expression can be found in cinema dance when looking at the increase in how editing techniques play a role in the flow and format of presentation. Transitions between shots became shorter, quicker and more numerous. The different physical locations performed in swing (lifted high above the head, swung low between the legs,

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[5] A solo challenge dance performed on the off beat of the music which featured the slapping of the backside while hopping forward and backward, stamping the feet and gyrations of the torso and pelvis, while occasionally making arm movements to music.
[6] A dance performed with a simple twisting of the feet to the rhythm of the music in a lazy sort of way, which eventually became a fast kicking step, kicking the feet both forward and backward.
[7] A swing dance that uses a 'slow, slow, quick, quick' rhythm while hopping between feet
[8] Also known as the heel twist, a dance performed by crossing one foot in front of the other.

dancing close together) affected the places and ways that the camera was in order to visually show all those aspects.

There were many aerials involved with the style of swing dance. Dancers would continuously try to outdo each other with new and exciting ways to jump, leap, lift and travel through the air. The 'height' that was created in swing dance found a way to exist in the film world. Crane shots and dollies gave the camera the ability to imitate this concept of height when recording dance, which translated into creative ways to produce cinema dance. The idea of challenge found between dancers was not new to the performing arts, but it was new to the realm of social dance and thus cinema dance. Artists and creators in the field of cinema dance were constantly trying to outdo the other studios' productions in order to survive economically.

Dance challenging in American social dance forms originally came from the distinct style of hoofing, which made its breakthrough into popular culture with the growth of the Hollywood musical. Another very common and popular dance style during the 1930s was tap, which was derived from hoofing. The Nicholas Brothers were the first to really popularize the style when they began to star in Hollywood films and on the Broadway stage. Although tap had an African American following, it did not prevent performers of other ethnic backgrounds in using it to their own benefit in Hollywood films. Fred Astaire, Ginger Rodgers, Shirley Temple and Gene Kelly all had prosperous careers due to their use and styling of tap dance in film.

The general style of tap was based on placing metal plates on the bottom of the shoes at the heel and ball (or toes) of the foot. The dancer would then move their feet to

create rhythms and sounds based on different ways that the feet and legs could move.

Tap was a very percussive style of movement, easily transported into the movie musical.

Because tap dance provided a 'sound' that the viewer could 'see' made the transition of

including tap in musical numbers necessary to the ability of dance on film to be widely

accepted.

The use of tap in cinema dance provided the viewer with not only one sensory

stimulation (visual), but included another stimulation (auditory) that gave the viewer

more to interact with. Also, because tap was auditory and required specific sound

presentation, it found a place in the movie musical with the advent of sound integration in

films. The technological development of sound in films created an outlet for tap to reach

the general public.

The variety of social dances available to the general public during the Great

Depression allowed people to try out new things constantly, which was a great relief from

the everyday struggles that they faced. They were no longer restricted to having concert

dance be the only form of dance accessible. The film industry caught onto the growing

interest in social dance, and began to incorporate several styles into various films,

contributing to the existence of cinema dance in the Hollywood musical.

The Hollywood Musical

Dance has been a part of film since the very earliest days of movie production.

Movement was a major interest in the early years of film making. Film makers, seeking

subjects who specialized in movement, looked among the various New York stages for

performers who were willing to appear and do their acts in front of the camera. (Delamater, 11) Dance continued to play a part in films even with the development of the narrative film. Dance sequences representing current popular social dance were often used in fictional films.

Occasionally the film medium turned out some highly distinguished dance work. A film involving dance was at its strongest when the lead actor/actress was a trained dancer, making them not just a stage artist or imitation artist but a genuine movie musical star. Such artists were Fred Astaire, Ray Bolger or Gene Kelly. In Fred Astaire's or Gene Kelly's films, dancing was not merely a decorative supplement, "which could be deleted or cut or otherwise tampered with, but instead it was the main ingredient, the star's material." (Terry, 207)

At the end of the silent era, a whole new genre of dance on film emerged. The 1930s can be marked as the beginning of Hollywood's domination in the film industry, and with this came the creation of the 'musical' which is where cinema dance was born. From the 1930s to the beginning of the 1950s there was a rise in film musicals produced by major Hollywood studios such as MGM, RKO and Warner Brothers. Such films can be distinguished by their elaborate song and dance routines, performed by star names such as Fed Astaire, Ginger Rogers, Gene Kelly, Eleanor Powell, Cyd Charisse and Ruby Keeler. Other distinctive dance skills contributed immeasurably to the development of cinema dance. Since the days of the early sound pictures, dance interludes were based upon hordes of pretty girls arranged in geometric patterns or upon the individual dancing solo experts. (Terry, 208)

Born a mere two years shy of 1929, the Hollywood musical was the definitive

leisurely hobby that allowed people to escape from the doldrums of the Depression. It

allowed them a new way to see and consider the world. It gave them hope, and the actors

and actresses who performed in them became national idols, urging the nation to believe

that there was still some good to be had. It became hard to ignore the effect that the

musicals had on society. If they were All-Success, they were just as surely All-Singing,

All-Dancing, and All-Talking. They were escapist – the nation could drown its sorrows

in images of legs, glitter, plumes, smiles, and sweet harmonizing. (Bergman, 63-4)

The Hollywood musical not only showed singing and dancing; they were about

singing and dancing, about the nature and importance of that experience. Musicals

showed the general population how much hard work and effort went into being a

performer and the toll that singing and dancing took on the human body. But musicals

were not just singing and dancing the entire time. There was a plot in a musical, though

it was usually weak compared to the amount of time and energy put towards the musical

numbers in the films. In the Hollywood musicals, dance and music are the primary

components while the narrative takes a secondary position. (Dodds, 5) This primary focus

of dance in musicals gave cinema dance the attention it needed to develop as a form.

The technique of playback had been mastered early on, freeing sound stages from

the perils of direct recording. These types of perils were parodied in the infamous

microphone incident in <u>Singin' in the Rain</u>[9] when the location of the microphone not only

picked up several unwanted sounds (i.e. a heartbeat, clothing movement) but also created

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[9] <u>Singin' in the Rain</u>. Dir. Gene Kelly and Stanley Donen. Perf. Jean Hagen, Gene Kelly, Donald
O'Conner, Debbie Reynolds. Metro-Goldwyn-Mayer, 1952.

a lack of ability in movement that could be allowed. However, this brought about new difficulties when films hit the cutting room. Film editors were entirely unfamiliar with the task of cutting a dance sequence to a prerecorded musical track and would frequently unite dance accents (sounds) with the wrong beats or moments in the film. Dances that were simple in their relation to music made postsynchronization easier. Tap dances were generally not included in the easier postsyncronization category. (Croce, 1977: 432-33)

The 1930s began and ended on disturbing notes. The Depression impacted cash strapped Hollywood studios at the beginning of the decade, delayed the profitable production of movie musicals, and World War II took a toll on the lighthearted format as the forties neared. However, between those bookends, the format of the Hollywood musical flaunted its stuff in high style. The backstage musicals, in all their lavishness, were still related to facts of life in 1933. (Bergman, 65) The fantasy world that was present in the Hollywood musical made way for cinema dance. While there were a few artists who worked on the development of cinema dance early in the process, there was one man who made it his life work to define cinema dance and make it a distinct art form.

The man who made it a spectacle

Busby Berkeley was a great progenitor of the fantasy world and fascination with the Hollywood Musical. Whether artistic or cheesy, the Berkeley sequences in Hollywood musicals were firmly grounded in Depression America. Berkeley was brought to Hollywood to stage dances for the film version of the Ziegfield show Whoopee! (1930), which he did with such skill that they almost seem too short when

measured against the established standard. It was in that film that he also began the practice of bringing each of his chorus girls into a closeup, a variation on the Follies showgirl parade that remained a feature of his style throughout the thirties.

Berkeley made it clear that his dancers were members of the chorus, sweating and straining for minimal pay. They were not elitist members of a ballet troupe, and working-class plots addressed the very real issues of unemployment and "getting by" as best as one could. (Young, 2002: 193) Berkeley's chorus girls were also not conspicuously well-trained dancers, and he seldom presented them to make the public believe that they were. Ruby Keeler, his dancing lead throughout several of his films, tapped with such intensity that she made up for the chorus of women who not only did not dance but who often also disappeared into kaleidoscopic spectacles choreographed entirely by the camera movement as it roved through space. (Croce, 1977: 433)

Though Berkeley's films often featured the same kind of predictable "backstage" dramas that were widely popular at the time, he was nonetheless a film pioneer who pushed the musical format forward with his unique understanding that the movie frame was not merely a stage. He comprehended that it was not enough merely to grab a Broadway show and restage it number-for-number, eye-level, onto a strip of celluloid. In the big movie revues that preceded him, that was often just what occurred. (Muir, 22) Instead, Berkeley frequently incorporated innovative camera movement and established unique camera placement, effectively going where no camera had gone before, and in that way interpreted dance numbers in a revolutionary fashion that began to define cinema dance.

One of the most interesting aspects of the musical genre is that dance routines were choreographed specifically for the film medium, and Busby Berkeley was one director who filmed dance in a new way. Berkeley's dance routines drew on a tradition of Broadway revue in that they featured grand stairways, revolving platforms, thrust walkways and choruses of dancers, and tended to privilege visual experience over physical expression. As a choreographer, Berkeley can be summed up to his simplest routines and still come out in the front rank overall, but he was probably the only choreographer who has worked primarily with the processed effects, at an exceptional ability, that are possible only in the movies and film industry. (Croce, 1977: 434)

Berkeley was known for choreographing complex geometric dance routines that were filmed to create abstract, mobile patterns. In Berkeley's work the camera was very much a participant in the dance. He often used tracking shots to move along the lines of women and sometimes employed close-ups to show off each woman's face. His signature attribute, however, was the "top shot". He regularly placed the camera overhead so that his circular designs could be viewed as elaborate, kaleidoscopic effects. (Dodds, 5-6)

Although Busby Berkeley was not a dancer on the screen or stage he is considered one of the originators of the art of cinema dance. His films were some of the first to use the camera as a way to make the dance a spectacle and not just a simple performance of movement. Berkeley envisioned his dances as visual screen designs. He used large choruses of dancers, generally female, along with several camera angles and editing techniques in order to develop the grandest possible musical numbers.

Berkeley was famous for complex geometric patterns that used a large amount of showgirls and props as extraordinary elements in kaleidoscope-style on-screen performances. The American Thesaurus of Slang contains, as a lower-case noun, the entry "busby berkeley," defined as "any elaborate dance number" (Rubin, 1). This definition shows that Berkeley had a distinct effect on the medium of cinema dance as well as the Hollywood movie musical. In order to comprehend the full effect that Berkeley had on the Hollywood movie musical, it is necessary to take a look at his background and the road that led him to the Hollywood show business scene.

Born William Berkeley Enos on November 29, 1985, in Los Angeles, California, he came from a family devoted to entertainment. With both parents being actors, Berkeley made his stage debut at five years old with his performing family's company, but he was not raised to be a performer. Unfortunately, Berkeley's father died when he was a small boy and his mother sent him to boarding schools and camps to accommodate her own touring schedule as an actress. At the age of twelve, he transferred to the Mohegan Lake Military Academy outside New York City, graduating in 1914. When the United States entered World War I in April 1917, Berkeley enlisted in the Army.

From War to Hollywood

Following a brief assignment to the 312th Field Artillery's 79th Division, Berkeley was assigned to train troops to perform for military exhibitions and parades in Chaumont, France. It was during this training that he learned the intricacies of drilling and disciplining large groups of people. While Berkeley was a Lieutenant in the Artillery and

conducted and directed parades, he also staged camp shows for the soldiers. When the war ended, Berkeley was re-assigned to Coblenz, Germany, as an Assistant Entertainment Officer for the U.S. 3rd Army of Occupation. In retrospect, Berkeley regarded his military experience as a form of apprenticeship for his later work as a dance director for film productions (Busby).

Back in the United States, Berkeley became a stage actor and assistant director in small acting troupes, returning to his performance roots. After taking over the dance direction of the musical Holka-Polka[10], he discovered his talent for staging extravagant dance routines and became one of the top Broadway dance directors (Busby). During the 1920s, Berkeley was the dance director for nearly two dozen Broadway musicals. As a choreographer, Berkeley was less concerned with the terpsichorean skill of his chorus girls as he was with the ability to form them into attractive geometric patterns. His musical numbers were among the largest and best-regimented on Broadway, no doubt a tribute to his time spent in the army. The only way that they could get any larger was if Berkeley moved to films.

Berkeley's earliest movie jobs were on Samuel Goldwyn's Eddie Cantor musicals, where he began developing such techniques as the "parade of faces" (individualizing each chorus girl with a loving close-up) and moving his dancers all over the stage (and often beyond) in as many kaleidoscopic patterns as possible. Berkeley's legendary top shot technique (the kaleidoscope again, but shot from overhead) showed

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[10] Holka-Polka. By W. Walzer. Adaptation by Bert Kalmar, Harry Ruby. Chor. by Busby Berkeley. Perf. Thomas Burke, Francis H. Cherry. Lyric Theater, New York. 14 Oct. 1925

the elaborate designs of his circular patterns (Malnig, 251). This shot appeared multiple

times in the Cantor films.

When Berkeley was first in Hollywood, he was unsatisfied with the opportunities

of his job. During this time the dance directors trained the dancers and staged them,

while the director chose the position for the cameras and the editor chose which of the

takes were shown to the audience. Berkeley wanted to direct the dances himself and

convinced the producer, Samuel Goldwyn, to let him. Berkeley started out as a

choreographer and then moved to being a theatrical director, just like many other movie

directors. When he arrived in Hollywood, Berkeley knew nothing about filming dance,

yet he was dissatisfied with the types of dance that had been evident in early musicals,

particularly the lack of respect for the unity and integrity of the staged number. He made

it his business to become acquainted with the equipment and to learn all he could about

the use of the camera. (Delamater, 29)

The distinctive qualities of Berkeley's musical numbers are essentially cinematic,

representing a form that has its roots in the evolution of the early musical and the

concurrent evolution of Berkeley as a film choreographer. In the first rush of talking

pictures, a huge number of Broadway musicals were transposed to the screen with very

little attempt to make them cinematic. The musicals were still the same theatrical

performances, only performed in front of the camera instead of a theater audience.

Berkeley appeared on the scene and almost single-handedly lifted the movie

musical out of its fixed and stage-bound state. Berkeley's contribution was that he could

make "the camera dance" (Rubin, 2) which immediately made the number a part of

cinema dance. Rather than passively recording musical numbers that were presented

much as they would be on a theatrical stage, Berkeley rearranged and created musical

numbers that were specifically for the camera through the use of staging the

choreography, elaborate crane shots, unusual camera angles, and various editing tricks.

Berkeley's contribution to cinema dance

The distinctive qualities of Busby Berkeley's production numbers are essentially

cinematic, representing a critical break from the stage-bound camera style of early talkie

musicals. Equally important, and often overlooked, is the continuity between Berkeley's

film style and preceding theatrical forms – particularly those forms deriving from a

certain stage tradition, designated here as the "Tradition of Spectacle." This was a

primarily nineteenth-century tradition of popular entertainment which derived from the

traditions of P.T. Barnum's American Museum, the minstrel show, vaudeville, burlesque

and the three-ring circus. It is a tradition based on creating feelings of abundance, variety

and wonder. It offers a fundamentally different approach to entertainment from those

more modern forms that were oriented toward unity, continuity, and consistency. (Rubin,

53)

However, this does not mean that the numbers present in the Warner

Brothers/Berkeley musicals were realistically aligned in relation to the discourse of the

narrative, and that these films fell into the category of films with music rather than those

of full-scale generic musicals. The major shift in these films occurred not in the

transition from narrative to performance but within the performance itself. Although the

introduction of the numbers into the narrative in the Warner Brothers/Berkeley muscials created no impossibility, the numbers themselves were obviously impossible in terms of the theatrical space in which they were supposedly taking place. (Rubin, 58)

Berkeley took the chorus line from the stage revue and put it on camera, creating effects that were only possible with the use of film techniques (Odom, 17). Because he had the background of working with the chorus line on stage, he knew how it functioned. He understood what worked well within the dynamic of a large group of dancers performing the same movement, as well as what worked to transpose that style from the stage to the camera setting. Changes in scale with trick photography, editing which manipulated time and space, along with cameras moving through vast settings, all played a part in the process that helped to create the effects used to transform the musical numbers into spectacles.

By knowing exactly what was most important to focus on in each scene or musical number, Berkeley analyzed the scenes and made the necessary adjustments needed to keep the viewer attentive. Presenting the numbers in a specific way by adjusting the camera's angle, focus and position created the form of cinema dance which gave the viewer a different perspective of dance.

One of the first decisions Berkeley made when defining cinema dance was to use only one camera. By using one camera, Berkeley controlled exactly what was filmed, as well as how many times it was filmed, which limited material for the editor. By controlling the way that the scenes were filmed, Berkeley was able to stop the editor from being able to cut out key parts of each musical number. Another decision that Berkeley

made was the close-ups of the chorus girls, which is how the "parade of faces" became one of the staple elements that helped to create and define Berkeley's unique style.

Berkeley felt that a camera should be allowed mobility, and he framed shots carefully from unusual angles to allow movie audiences to see things from perspectives that the theatrical stage could not provide. This is why Berkeley played an enormous role in establishing the movie musical as a category in its own right and developing cinema dance into a highly regarded art form. Berkeley did not just cut away the other parts of the scenes or musical numbers, such as the rest of the cast or scenery. He was able to place the more important parts in the center of the shot, while zooming in and panning out as needed. He also determined exactly when to cut to another angle or position through analyzing the dance choreography and how it fit with the music in order to keep the piece interesting.

The distinctive aesthetics of Berkeley's work were particular to the current social climate in the United States. The large choruses of women, who resembled more of the average woman rather than a "ballerina," allowed most Americans to feel that they could connect with them on a physical level. They looked like the girl next door; they could be anyone in the country and they did not have to be particularly famous. The "parade of faces" put those women directly into the viewer's line of sight and directly into their thoughts. Using large choruses of these average looking women provided a sense that anyone in the United States who was also suffering from the Great Depression could still survive in some way.

Berkeley was a prominent player in the realm of cinema dance. He knew what the end product should look like and he created and used all of the necessary tools and elements to make it happen. Taking a deeper look at a few key moments in his career helps clarify how his contributions to dance film solidified the existence of cinema dance. Combining knowledge of the elements of cinema dance with an understanding of the world and people that created it lays the ground work for the analysis of the actual work itself. By analyzing a few of the films that defined Berkeley's career, the field of cinema dance becomes clear.

CHAPTER 3: THE ART FORM

Importance of analysis

Having defined the elements of cinema dance, along with the world from which it grew, the next step is to examine how those elements were utilized in Berkeley's films. Although Berkeley was involved with several movie musicals, either as a director, choreographer or other type of crew member, it is only necessary to analyze a few of the films in order to understand his effect on the art of dance film. Because most of his films were very similar in style and production value, analyzing a few key movies allows us to understand the majority of Berkeley's work.

Breaking down cinema dance through a formal analysis is vital to the continuation of the art form in modern time. It is important when analyzing cinema dance and understanding its meaning to actually *see* the properties that are indicative of the art form. Viewers have a tendency to quickly process visual information and relate it to or turn it into cultural meaning which may or may not be reasonable given the visual evidence. It is necessary to process the information first for its tangible properties. By following a specific method, creating a formal analysis of cinema dance is easily accomplished.

The first step in analyzing cinema dance is dissecting the images in each shot and describing what is seen, using only the visual evidence present in the image. Taking note of and describing the physical and material aspects of the image provide the base that cinema dance is built upon. Examples of this would be the quantity (two, three, four...), size (large or small), shape or pattern (square, round, rectangular), and placement (top left

corner, centered) of a dancer, stage or prop. Once these elements are established, the

next step is describing the content or subject matter. Where is the location? What was

happening during that time? Questions like these are necessary to the development of

analyzing cinema dance for what it means. (Brown, 362-63)

By using this formal analysis technique on specific films throughout Berkeley's

career, the origin of cinema dance can be clearly found. Mapping out the continuous

ways in which camera work was integrated with dance movement through the progress of

Berkeley's films shows the process of how cinema dance emerged. An artist of any

expertise has to grow, develop and evolve with the world surrounding them in order to be

a true artist of their craft. Berkeley went through the same trials and tribulations.

Because he worked with different aspects of the film industry (dance director,

choreographer, theatrical director), the different ways in which he approached his work

are evident in his films that.

The first film Berkeley worked on in Hollywood was Whoopee! (1930) As dance

director, he set the numbers on the dancers, rehearsed with them and provided direction

as to how they needed to perform. Although he was only the dance director and did not

determine how the numbers would be filmed or edited, his adept awareness in

choreographic style is clearly visible in the dance sequences. As can be seen in the

second musical number of the film, "Stetson," it is also clear how his staging created a

need for specific filming elements that contribute to the concept of cinema dance.

<u>Whoopee!</u>

Created and produced at the advent of sound, <u>Whoopee!</u> (1930) is a folk musical,
placing itself somewhere within the realm of American history and the West. Sheriff
Bob Wells is preparing to marry Sally Morgan, who loves part-Indian Wanenis. Because
Wanenis is part-Indian his race becomes an obstacle with Sally's father. Sally flees on
her wedding day with hypochondriac Henry Williams, who only thinks he's giving her a
ride to the train station to meet the sheriff so that they can elope. However, Sally left a
note saying they've eloped, and the sheriff, his men, Sally's father and Henry's nurse all
chase after them to try to resolve the situation. In the end, it is revealed that Wanenis is
in fact a white man, and that Sally and Wanenis can be married. Along with witty
dialogue, comedic situations and a couple of musical numbers, <u>Whoopee!</u> exemplifies
cinema dance in its earliest stage.

There are a few moments in the film that are strictly related to the form of cinema
dance. The first moment is the musical number at the beginning of the film, "Cowboys".
The surrounding townsfolk, consisting of cowboys and cowgirls, are all gathering for
Bob and Sally's wedding. One young cowgirl, portrayed by Betty Grable, performs a
piece during which the rest of the cast joins in. In what might have been considered
typical adaptations of Western social dance movement, similar to square dancing and
rodeos, the women perform for the majority of the piece with the occasional assistance of
the men. During the piece, the chorus of dancers creates several spatial patterns that are
presented in the legendary top-shot for which Berkeley became famous.

The second musical number, "Stetsons," is the number in the film that noticeably shows a development of dance choreography in true cinema dance form (see Appendix A; Table 1). The piece begins with Mary (Etta Shuttel) singing to the cowboys. She eventually breaks into a dance routine, and the cowboys join in. The movement quality and steps that she performs are filled with moves from the Charleston and similar dance styles of the same time. When the cowboys join her, the movement develops more of a western quality, with kicks and direct facing to each direction all while keeping a hold of their pants. Immediately after Mary and the cowboys exit the screen shot, cowgirls appear above the courtyard. The choreography placed on the cowgirls, and their Stetsons (hats), requires a great deal of camera choreography and editing in order to keep the piece flowing as a dance number.

There is a lot of play with the western hats, or Stetsons, that the cowgirls are wearing; they pass, lift, flip and fan themselves with the hats. The dance choreography for the cowgirls is the same footwork repeated throughout the entirety of their performance; tap dance mixed with Western square dancing. The large amount of footwork in the film required the sound editors to make sure that the auditory and visual elements of the number were combined properly. Upon closer analysis, however, it is clear that the sound and the movement are not synched. The footwork is in fact ahead of the sound.

A large amount of the choreography and movement was created specifically for filming and editing advancements. When the cowgirls are hopping along the courtyard and open their legs out into second order of the line that they are in, if the movement had

been filmed direct front of the cowgirls there would not have been any emphasis on the movement and the viewer would not have been drawn into the piece. By placing a camera on the floor for the cowgirls to hop over (see figure 2), the effect that was created allowed the supposed viewer to feel as if they were right in the midst of what was happening, rather than simply sitting in a theatre, watching a performance and imagining in their own minds what the dancer was possibly thinking or feeling as they moved.

Figure 2: Production still from "Stetsons" musical number in <u>Whoopee!</u>

The final number is the supposed Native American piece performed in combination with a typical Ziefield Follies parade of girls in lavish costumes with extravagant headdresses. Scantily-clad girls wearing Indian headdresses are arranged in a pattern: about fourteen girls form the outer rim of a circle, bending forward toward the

outer edge of the circle, arms intertwined behind their backs; ten girls form the inner

circle, bending forward into the center, arms also intertwined; all are standing on a floor

patterned with a sixteen-pointed star, itself inside a dark circle. The movements of the

girls inside the patterns on the floor provide the kaleidoscopic display of the number

itself. (Delamater, 32)

After working on Whoopee!, Berkeley's work in films became much more

intricate. The amount of choreography required of the camera as well as editing was

significantly emphasized in each number. The style of cinema dance became solidified

during the next few years. The most socially influential film that Berkeley worked on is

42nd Street (1933).

42nd Street

Due to its success, 42nd Street (1933) became a symbol of national renewal, and

just as with the one film that had embodied the development of sound, it came from

Warner Brothers. The studio was thought to have almost singlehandedly brought back

musicals with 42nd Street. Given such a symbolic force as powerful as that of 42nd Street

it is an easy generalization to make, and while there is obviously much more to the story,

Warner Brothers did deliver as promised, after which they returned to the showmanship

of the early Vitaphone days in a polished package of mythmaking that has lasted for

almost a century.

The film is categorized as a "backstage musical" because it gave the audience an

insider's view into the activities of the cast. It also contributed to the creation of the myth

of the gutsy chorine, a young woman who fights overwhelming odds for her big chance in an upcoming show. (Young, 2007: 186) While most musicals produced prior to 42nd Street lacked realism or any awareness of the passing scene, this low-budget, black-and-white film possessed a grittiness and knowledge of adversity. Set in the ongoing Depression, it is of and about the Depression. Jokes alluding to the harsh times were included, and the all-American quality of gumption, the ability to see a difficult situation through to a successful conclusion, helped give the picture its tone. (Young, 2007: 187)

The successful release of 42nd Street signaled the renewed popularity of the musical, and its tough but not hard characters allowed for some social commentary not often found in popular films of that time. From the opening scenes of tryouts for the chorus line and the knowledge that not everyone will make it, to the team effort to put together a superlative show, 42nd Street supported President Franklin D. Roosevelt's statement that the only thing the nation needed to fear was fear itself. The show did go on and the team spirit triumphed – providing an ideal message for a nation caught up in economic problems. (Young, 2007: 187)

Berkeley was the dance director for 42nd Street and the film is a strong example of his ability to work the camera as part of the musical number instead of separate from it. By analyzing the elements of cine-dance present in the film, it becomes clear how Berkeley transformed the Hollywood movie musical into the spectacle of cine-dance. There is a great amount of movement, as well as camera work, in 42nd Street. The film itself follows the production of a new show, *Pretty Lady*, and the cast and crew members that are involved in it.

One of the first scenes in the film that requires camera editing is during the long rehearsal sequence. The number goes from the middle of a rehearsal of one dance piece through several other rehearsals during the process of building the show *Pretty Lady*. In order to keep the film going, along with keeping the viewer interested in the movement, the film overlaps sequences of the rehearsal process. As one sequence is set over another, the sequence on the bottom slowly fades out as the sequence on top pans out to fill in the screen. This process continues for a couple of sequences, allowing the film to cover a few different rehearsals of the show in a short amount of time without losing the viewer's interest.

The entire end of the film is continuous dancing or movement of one type or another due to the way that it was choreographed and staged. The final scene of the film, the set of musical numbers that make up the show *Pretty Lady* itself, required a great deal of camera work, along with editing techniques and tricks. Nearly twenty minutes are devoted to three Busby Berkeley production numbers: "Shuffle Off to Buffalo," "I'm Young and Healthy," as well as the main title song "42nd Street". All of the numbers in the full piece flow together, leaving little space and time for plot.

Berkeley had an abundance of material available to work with in the film. Choreography, vast amounts of performers, and large sets gave Berkeley the ability to create as he fancied. There was also a large amount of editing tricks used that helped with the changes between scenes, or sections, of the storyline. The editing tricks used in

the film[11] also helped to define Berkeley's work in this specific film as a cinematic work of dance. The final set of numbers show Berkeley's ability to turn the stage revue chorus line into a spectacular show of dance and film techniques.

The camera has to keep up with all of the entrances, exits and set changes in order to keep the plot moving during the final musical numbers. There are several moments where the camera cuts from one position to another, as focus changes multiple times in the same scene (see Appendix B: Table 2). There is some zooming in or panning out. Instead, the camera cuts from shot to shot in order to shift quickly from one focus to another and keep the audience interested in the scene or musical number.

During "I'm Young and Healthy" and "42nd Street" there is a large chorus of performers on stage. The choreography is based largely on spatial patterns, or the kaleidoscope effect. The expansive nature associated with a huge chorus creates a need for the camera to switch positions constantly. The camera changes from front and straight on to birds-eye to side and either low or high, along with other position variations. The camera shots allow the viewer to obtain a better idea of how the choreography works to encompass and shape the space that the performers are in rather than simply showing the musical number from one static position and missing the majority of the movement.

One of the most significant shots is in the number "I'm Young and Healthy" when the camera shows a view of the circle of chorus girls through their legs (see Appendix B;

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[11] Although Berkeley did not directly determine the editing techniques used in 42nd Street, as was also the case in Whoopee!, his choreography would have forced the editing technicians to consult him for advice as to what would be best for the overall outcome of the film.

Table 2). The women are in a large circle around the outer level of the stage. Their legs

are apart in second position and their arms are straight out with their hands on the ladies'

shoulders next to them. They are facing out from the center of the stage. It is a medium

shot 2 from the thighs down of the women who are directly in front of the camera, while

keeping the women who are in the background in a full shot. The stage begins to rotate

the dancers around to the supposed viewers left, and the women pass by the stationary

camera. Because the women's legs are apart, the supposed viewer is able to see through

the first level of women to the women on the other side of the circle, thus giving the

presumed viewer a two-dimensional sense of the scene (see figure 3).

Figure 3: Production still from "I'm Young and Healthy" musical number from 42<u>nd</u> Street

There are no changes in how the camera operates during this scene. There is also a similar sequence in the last shot of "I'm Young and Healthy" where the chorus line is standing in a circle with their feet apart. The camera travels through their legs, most likely with a handheld camera technique, showing only the lower half of the chorus line's body, creating a sense for the viewer of being right there and traveling through the dancer's legs. This filming of legs echoes the "parade of faces." Just like the "parade of faces," this "parade of legs" became a similar effect that Berkeley would continue to use throughout his career.

Another significant step that Berkeley took in developing cinema dance is his legendary top shot, which can be seen multiple times throughout "I'm Young and Healthy". It can be seen during this timeframe in his films that Berkeley found new ways to make the top shot work in a way that was varied just enough from his predecessors who had already used the top shot that made him stand out. The large quantity of dancers that Berkeley used (see figure 4) in filming a top shot produced a much more spectacular view of movement; the larger the number of performers there were, the greater effect the physical movement had as a whole.
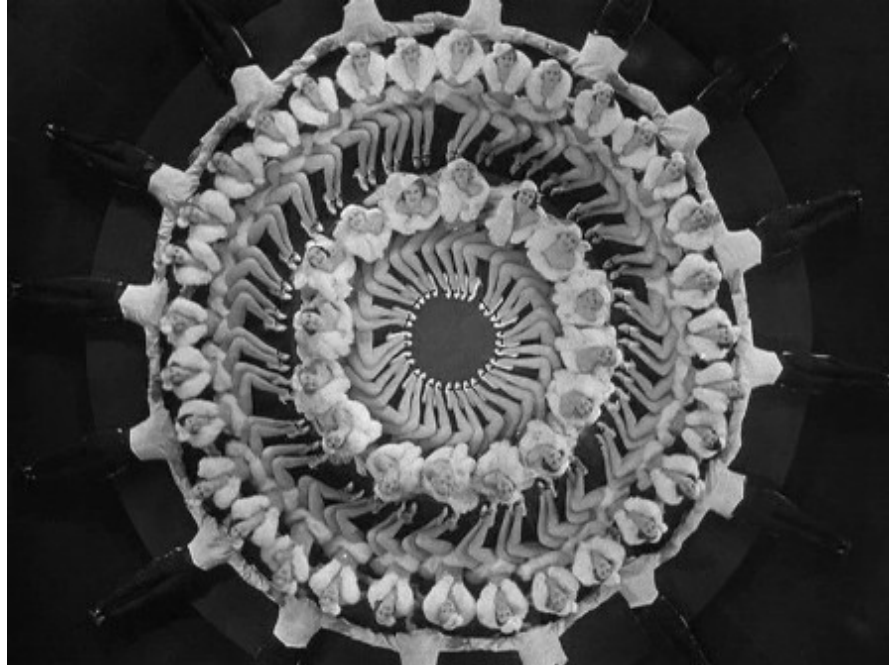
Figure 4: Production still from "I'm Young and Healthy" musical number from 42$^{\text{nd}}$ Street

This style of top shot choreography can also be found when the entire chorus is not only moving within the set space, but also controlling a third element that contributes to the overall image and effect (see figure 5). The material that the dancers manipulate adds an entirely new dimension to the concept of cinema dance. Not only is the choreography of the dancers and camera vital to the art form, but sets and props become an integral element as well.
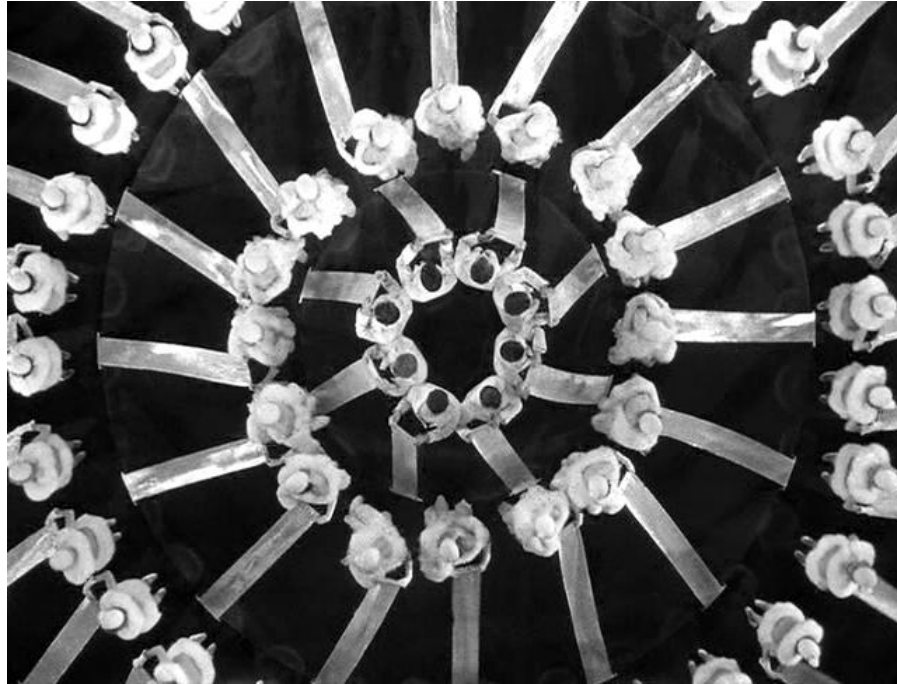
Figure 5: Production still from "I'm Young and Healthy" musical number from 42ⁿᵈ Street

The amount of camera work and editing techniques that are used throughout the film force the film to become a cinematic spectacle rather than remain a simple performance. The filming techniques used for the production of the number heighten the dancing to a completely new level. Through the use of movement choreography along with camera techniques and editing, 42ⁿᵈ Street is a film that captures the creation and production of dance film. As Berkeley continued on, his work in film clarified the extent of the art of cinema dance, as can be seen in Dames (1934). It is during Dames that Berkeley literally creates a dance almost entirely dependant upon the "parade of faces."

Dames

Dames (1934) is a musical that, though at a mid-point of Berkeley's career, was a major contribution to the form of cinema dance. Because the film includes a plot that is about putting on a show, Dames is considered a typical Depression-era backstage musical. Multi-millionaire Ezra Ounce wants to start a campaign against "filthy" forms of entertainment, like Broadway shows. He visits his cousins, making them members of his morale-boosting campaign. However, Jimmy, another cousin is in the process of producing a show on Broadway, starring Ezra's niece Barbara. After having back luck with his backer, who has given him an invalid check, show-girl Mabel has the idea of blackmailing Horace, Barbara's father, whom she has met before in a slightly compromising situation to get the money needed for the show.

There are two pertinent musical numbers in Dames that are worthwhile and important for cinema dance, "I Only Have Eyes for You" and "Dames". It was in the number "Dames" that Berkeley played not only with human placement and shape but also with optical mazes/illusions and illogical transitions in scale, reaching the Nirvana of sheer abstraction. (Croce, 1977: 434) In "I Only Have Eyes for You," Berkeley's manipulation of the parade of faces is forced upon the supposed viewer in an inventive way. The movement choreography is literally a dance of faces, one face in particular, which are manipulated by other dancers (see figure 6). The spatial patterning, levels and slight movement of the head image creates a dance entirely created from the "parade of faces" concept.

Figure 6: Production still from "I Only Have Eyes for You" musical number from <u>Dames</u>

The dancing head images appear several times throughout the number (see Appendix C: Table 3). Because the head image is in fact a prop that the dancers are holding and manipulating for several shots, the concept of the prop as an element of cinema dance becomes fundamental. The concept of the stage, or set, as an element of cinema dance also becomes essential due to the sheer amount of effect that the stage has on the ways in which the dancers are allowed to move around the space (see figure 7).

Figure 7: Production still from "I Only Have Eyes for You" musical number from <u>Dames</u>

Also, the length of each musical number was increasing with each new film that Berkeley worked on, as can be found in table 3 (see Appendix C). Each number became a work of art, and thus required a great amount of time. What had typically only required twenty to thirty shots for a musical number was now taking anywhere from forty to fifty shots per number. Taking into consideration that a shot averages at about seven to ten seconds each, the amount of time that was being added to movie musicals gave the Depression weary viewer an even longer escape from reality. Combine the amount of time that the viewer was 'escaping,' along with the concepts and ideas presented in each musical number, and the term escapist fits right into the puzzle.

The elements of cinema dance that were presented and solidified in <u>Dames</u> help confirm Berkeley's influence on the creation of a genre. The amount of time spent on

emphasizing the properties of cinema dance allowed the art form to firmly stand its

ground and define its own time in the history of dance, film and dance on film.

Berkeley's keen eye and sense for the spectacular helped him to contribute to the lasting

form of cinema dance that still can be found in today's entertainment industry.

CONCLUSION

Providing an overview of the social, artistic, technological and economical

aspects that led to the development of cinema dance with analysis of Busby Berkeley's

the life and work defines cinema dance. Distinguishing the properties of film that relate

to cinema dance and understanding the terms which are used to describe the physical and

visual aspects of dance in film provides a basis of the elements of cinema dance.

Looking at the ways that technology developed during the Great Depression shows how

the specific film properties of cinema dance were developed. Combining these aspects

with a description of the physical properties of the dance material that is being presented

defines cinema dance.

The movie musicals created by Busby Berkeley are an important ingredient for

any artist who feels the need or desire to insert themselves into the world of cinema

dance. The direction that dance is headed in the current world of social entertainment

creates a revitalized need for cinema dance. Busby Berkeley clarified the art form of

cinema dance through the use of combining dance and camera movement with the help of

technological advancements that occurred in the film industry during the Great

Depression and by capitalizing on the growing popularity of the Hollywood musical. The

rising development of reality dance shows, blockbuster films featuring dance, the

comeback of the movie musical along with re-makes of older movie musicals instills an

interest in dance among the general population that has not been strong since the golden

age of the Hollywood musical in the 1930s. Younger generations are finding new ways

to look at and perform dance. Older generations have new found respect for the more "modern" styles that they simply could not understand or connect with previously. The United States as a whole is on a "dance kick."

Having an understanding of the properties of film that relate to cinema dance provides the first step needed for modern day artists to work within the art. Knowledge of the physical and visual elements of cinema dance is a stepping stone that artists can use, while moving along with knowledge of the ways that the camera moves and records movement, along with the ways that editing techniques are used to present the final material. Also, taking a deep look at the world that the art exists in allows the artist to continue, evolve and progress the form itself, whether in the past or present time. Considering the technology that is available allows artists to keep developing the direction that cinema dance can go and keep up with a constantly evolving world. Integrating ideas and concepts that surround current social dance styles provides new and inventive ways to present cinema dance.

The background of cinema dance provides an understanding of the tools and elements that can be used to provide a solution to the new found rising need for dance on film. Important to any progression in cinema dance is the history of the form itself. Looking at where it came from, who created it and why it came about gives new artists in the field a way to look at what has been done and figure out what can be done.

Table 1

Deep formal analysis of "Stetsons" from <u>Whoopee!</u>

Whoopee! "Stetsons"		
Shot Number/ Time Counter	**Action**	**Camera**
1 1:04:15	• Mary sits on wall and sings to Cowboys	• Medium shot
2 1:04:24	• Mary continues singing, stands up and puts on Stetson	• Medium full shot • Pans left
3 1:04:34	• Mary walks in front of cowboys	• Full figure
4 1:04:39	• Mary takes off Stetson and holds it to her chest	• Medium shot 2 • Pans right
5 1:04:48	• Mary turns around and dances in front of cowboys • Cowboys clap, sway and wave Stetsons around • Cowboys join in dancing with Mary	• Long shot
6 1:05:21	• Cuts to front view of Mary and cowboys dancing	• Wide long shot
7 1:05:33	• Mary and cowboys dancing • All turn toward stage right	• Long shot from high angle
8 1:05:42	• Cowboys start to exit screen • Mary gets in line behind cowboys and exits behind them	• Full figure • Pans right
9 1:05:52	• Stetsons being placed on railing/wall one at a time	• Medium shot • Pans left and down
10 1:06:01	• Cowgirls pop up one at a time with Stetsons on their heads in the same order as the Stetsons were placed on railing/wall	• Medium shot • Pans left
11 1:06:07	• Cowgirls stand up, take Stetsons off and hold them straight up in the air • Cowgirls hop forward and down the stairs and form single-file line in courtyard while waving Stetsons	• Long shot from high angle
12 1:06:17	• Cuts to side view of cowgirls hopping in line	• Long shot
13 1:06:21	• Cuts to front cowgirls hopping towards camera	• Full figure
14 1:06:25	• Cuts to cowgirls' legs opening and hopping as they pass over the camera	• Medium shot 2
15 1:06:32	• Cuts to cowgirls in courtyard in four lines • Cowgirls in front line passing Stetsons between them	• Long shot centered

16 1:06:38	• Cuts to closer shot of cowgirls in front line passing Stetsons between them • Front line opens out to sides and next line moves forward to move Stetsons around themselves • Second line opens out to sides and next line moves forward to move Stetsons between their legs and pass them to each other	• Full figure centered
17 1:07:05	• Cuts to wider view of cowgirls moving Stetsons between their legs and passing them to each other • Cowgirls move into two lines	• Long shot
18 1:07:13	• Cowgirls place their Stetson on the girl next to them	• Medium shot • Tracks left to maintain
19 1:07:26	• Cowgirls take back their own Stetsons from other girl and place it on their heads • Front line opens to sides while back line moves forward	• Long shot
20 1:07:32	• Center four cowgirls pass Stetsons between each other	• Full figure from high angle
21 1:07:38	• Center four cowgirls continue passing Stetsons while remaining cowgirls fall in behind them circling their Stetsons	• Long shot from high angle
22 1:07:47	• Cowgirls form four unison lines of passing Stetsons between each other	• Full figure
23 1:07:55	• Cuts to single file line of cowgirls putting on Stetsons while moving towards the camera and dropping down	• Close shot
24 1:08:14	• Cuts to cowgirls in single file line holding Stetsons in front of them, leaning forward and spinning in place • Single file line breaks into three lines	• Long shot
25 1:08:20	• Cowgirls continue to spin while the three lines rotate at same time • Cowgirls face front and place Stetsons back on their heads • Lines get closer together	• Long shot from high angle
26 1:08:31	• Cowgirls in front line take off Stetsons and bow forward while cowgirls in middle line place Stetsons in front of their faces and cowgirls in back line hold Stetsons straight up • Cowgirls move Stetsons side to side in opposite directions as they travel off screen	• Full figure from stage right

Table 2

Deep formal analysis of "Young and Healthy" from 42<u>nd</u> Street

	42<u>nd</u> Street "Young and Healthy"	
Shot Number/ Time Counter	**Action**	**Camera**
1 1:17:52	• Billy enters from stage right to centerstage • Begins singing • Arm gestures	• Long shot from audience perspective • Tracks in to full figure centered
2 1:18:09	• Billy continues singing with arm gestures • Song slows down for emphasis • Billy looks stage left, turns and walks off screen/out of shot	• Full figure centered • Tracks in to medium shot 2
3 1:18:20	• Cut to Ann sitting on bench • Billy enters from Stage right and sings to Ann • Ann responds with gestures • Billy sits down next to Ann and leans in	• Full figure centered • Adjusts left slightly to keep centered
4 1:18:32	• Focus on Ann • Billy continues singing	• Medium shot 2 shot from stage right
5 1:18:39	• Billy gets up from bench and moves around to back side, kneels down towards Ann • Ann puts her hands in mitt in her lap, bouncing to rhythm	• Medium shot from stage left centered • Adjusts slightly down to keep centered
6 1:18:50	• Billy gets up and walks around Ann to left end of bench • Ann slides to other side to face him • Billy sits down next to Ann	• Long shot centered
7 1:18:56	• Billy and Ann lean into each other	• Medium close shot
8 1:19:00	• Billy opens up towards camera while singing • Bench begins to lower into stage, Billy and Ann lift legs up • Billy swings around to face back while looking at Ann and leaning in to her • Ann puts her head on Billy's chest • Stage starts to rotate	• Medium full shot centered • Pans down as bench lowers
9 1:19:09	• Billy and Ann laying on their sides looking up • Stage rotating Billy and Ann around the screen	• Medium close shot • Top shot
10 1:19:15	• Billy and Ann face each other while still rotating • Chorus of men pop up laying on their stomachs on the lower level in a circle rotating around Billy and Ann in opposite direction • Billy and Ann end with backs to camera	• Full figure
11 1:19:26	• Chorus of men move heads left to right in tempo, on elbows • Billy and Ann still rotating • All stand up	• Medium full shot from high angle • Pans up

12 1:19:35	• Ann is swept away by chorus of men forming two lines , Parade of Faces • Billy circles around to the back of the line • Ann is moved to second tier of rotating stage • Chorus of men exit screen after passing by Ann	• Long shot • Remains still to create medium close shot while chorus passes by
13 1:19:45	• Chorus of women appear in circle with Ann • Billy remains in place • Chorus and Ann rotate past Billy on stage while swaying to song • Billy gestures toward women passing by	• Medium shot
14 1:20:11	• Billy puts his arm around Ann, leans in and kisses Ann, pulls away from Ann • Chorus of women entering in background in single file line • Billy and Ann separate and back away from each other out of the shot • Two lines of chorus enter sideways from stage right and left	• Medium close shot • Pans to opposite side • Zooms in to close-up shot • Zooms out to medium close shot
15 1:20:26	• Chorus of women split apart, turn and move forward from top two levels of stage down into one circle on bottom level • Arms are linked and feet open in second position • Stage begins to rotate left	• Full shot from high angle tilted down
16 1:20:33	• Chorus passing in front of screen from right to left while holding position • Women in back of shot are visible through legs of women in front of shot	• Medium shot 2
17 1:20:40	• Chorus of women turn to move up to middle level as chorus of men follow onto the lower level • One group of women turn to face men while rest continue up to top level • Men lift women who are facing them and put them down on lower level, men jump up onto middle level and turn to face other direction	• Full figure centered
18 1:20:45	• Women move right to left while men move left to right • Dance around each level while different levels of stage rotate in same direction as they are facing, turn and run in place while stage continues rotating • All form groups of four with arms around each other's backs while rotating in lines backwards	• Long shot from high angle
19 1:21:02	• Women run into center stage, chorus of men lay down on lower level of stage • Additional women run onto stage, all women sit down in two circles, twisting knees from side to side in opposite directions with heads tucked into their chests on one side and lifted to look up on the other side	• Top shot
20 1:21:07	• Chorus of men laying face down on lower level with arms linked and legs straight, heads toward women • Chorus of women continue twisting knees	• Long shot from high angle
21 1:21:14	• Chorus of men stand up and run up levels • Chorus of women stand up and shift down to lower levels • All reach down to touch stage	• Long shot from audience perspective at stage right
22 1:21:19	• All pull up rolls of reflective material and step back holding material at chest level • Shift material from side to side with each level going different directions	• Long shot from high angle
23 1:21:27	• All are still shifting material side to side • Each level of stage rotates with the direction of the material • All put material back into stage	• Top shot

24 1:21:37	• Chorus of women run down to lower level of stage, turn to face camera in one circle and jump into second position	• Medium-full shot from high angle at stage left
25 1:21:43	• Women remain in place while camera tracks through their legs • Billy and Ann laying on their stomachs at the end of the chorus line looking through their legs	• Medium shot 2 • Tracks forward to close-up shot

Table 3

Deep formal analysis of "I Only Have Eyes for You" from <u>Dames</u>

	Dames "I Only Have Eyes for You"	
Shot Number/ Time Counter	**Action**	**Camera**
1 1:05:11	• Orchestra playing introductory music • Audience members returning to seats • Curtain begins to open	• Long shot from audience perspective
2 1:05:13	• Curtain fully opens to street scene • Pedestrians passing by on sidewalk • Vehicle pulls up to curb blocking view of sidewalk, pulls away and reveals Barbara primping on sidewalk	• Full figure from low angle
3 1:05:30	• Barbara finishes primping and turns towards crowd behind her • Barbara crosses crowd to a certain spot and turns to wave/motion at someone	• Medium shot 2 centered • Tracks to maintain
4 1:05:40	• Cuts to Jimmy waving back to Barbara while he sells tickets	• Medium close-up
5 1:05:42	• Cuts back to Barbara nodding in response	• Medium close-up centered
6 1:05:45	• Cuts back to Jimmy motioning to her while singing, whistling and continuing to sell tickets	• Medium close-up
7 1:05:55	• Lady asks Jimmy for a ticket • Jimmy's distracted, eventually sells a ticket to the lady • Jimmy's still motioning to Barbara	• Close-up
8 1:06:00	• Barbara giggles and nods in response	• Medium close-up centered
9 1:06:03	• Jimmy's still distracted • Gentleman asks Jimmy for tickets who gives him the last two • Jimmy puts up "sold out" sign and closes booth	• Medium close-up • Zooms in to sign
10 1:06:11	• Cuts back to Barbara waiting for Jimmy	• Medium close-up centered
11 1:06:13	• Cut to theater entrance • Jimmy exits out of ticket booth door and walks across crowd towards Barbara • Jimmy takes Barbara's hand in his and they leave the theater walking down the busy sidewalk • Jimmy stops and turns to hold Barbara	• Medium shot from high angle • Tracks to maintain
12 1:07:01	• Cuts to wider shot of Jimmy holding Barbara as people pass behind • People are slowly fade edited out of shot	• Medium full shot • Tracks back to wide long shot from high angle centered
13 1:07:20	• Cuts to closer shot of Jimmy holding Barbara	• Medium close-up

14 1:07:26	• People are fade edited back into shot • Postal worker cuts into Jimmy's song and sings about Jimmy and Barbara • Jimmy and Barbara cross the street	• Medium full shot • Pans right to maintain
15 1:07:41	• Jimmy and Barbara step up onto sidewalk and interact with street vendors who sing along with them • Jimmy and Barbara continue on to subway entrance	• Medium full shot • Pans left to maintain
16 1:07:53	• Fade to train platform • Jimmy and Barbara begin to get onto train	• Medium full shot
17 1:07:59	• Jimmy and Barbara step into train and sit down • Passengers are moving with the motion of the train • Passengers are slowly fade edited out of shot	• Full figure
18 1:08:22	• Cuts to Jimmy and Barbara sitting • Barbara puts her head onto Jimmy's shoulder	• Medium shot
19 1:08:41	• Barbara begins to fall asleep • Jimmy looks around and gets distracted by an advertisement on the opposite wall of the train	• Medium close shot • Quick pan to opposite side of train
20 1:08:53	• Lady's face in advertisement turns into Barbara's face	• Medium close-up centered
21 1:08:57	• Cuts to another advertisement that changes into Barbara's face	• Close shot • Zooms in to close-up
22 1:09:07	• Cuts to Jimmy intrigued by "changing" ads	• Medium close-up
23 1:09:12	• Cuts to another advertisement	• Close shot • Quick zoom into close-up
24 1:09:16	• Lady's face in advertisement changes into Barbara's face • Image of Barbara's head continues to multiply and move in spatial patterns around the screen, tilting side to side • Some of the images drop forward to reveal smaller version of the images tilting side to side	• Close shot
25 1:10:05	• Single image of Barbara's head travels up the screen on a wheel revealing more images of Barbara's head on wheel • Images of Barbara's head surrounding wheel, tilting side to side	• Close shot • Zooms out
26 1:10:18	• Images of Barbara's head surrounding wheel drop down to reveal women in white	• Close shot • Zooms out to wide long shot from high angle
27 1:10:28	• Cuts to larger image of Barbara's head on wheel, image drops down to reveal Barbara in white • Women holding skirts out and swaying/tilting side to side as wheel circles • Women on three sets of stairs (one right through middle of wheel, one on each side of wheel) and around wheel • Center section of stage rotating	• Extreme close-up 3 • Zooms out and tracks to rotate around stage to long shot
28 1:10:59	• Cuts to center section of stage rotating with women swaying and wheel circling	• Long shot

29 1:11:04	• Cuts to women on stairs looking down while swaying with center section of stage shown rotating in background under set of stairs in foreground • Women start to travel around the stage while twirling skirts	• Full figure from low angle • Pans down
30 1:11:15	• Cuts to Barbara singing and twisting skirt in front of set of mirrors creating multiple images of her • Barbara spins in place	• Medium close-up • Zooms out to full figure
31 1:11:26	• Cuts to women traveling in pattern around stage while going up and down stairs and twirling skirts	• Long shot
32 1:11:33	• Cuts to one staircase • Women still traveling around stage • Wheel circling with women on it	• Long shot • Pans down and tracks back and up to long shot at high angle
33 1:11:49	• Cuts to staircase in background with women passing in front of camera on circling wheel	• Long shot • Tracks down to right
34 1:11:54	• Cuts to underneath staircase going through wheel circling with women on it • Women traveling around stage twirling skirts	• Full figure
35 1:12:03	• Cuts to entire stage with women still traveling around stage and wheel circling with women on it	• Long shot at low angle • Tracks left
36 1:12:17	• Women traveling around stage and wheel circling with women on it	• Long shot at high angle • Tracks left
37 1:12:27	• Cuts to bottom of wheel • Barbara walks straight off of wheel towards camera • Barbara walks directly over the camera (under glass) as a transition into next shot	• Medium full shot at low angle • Tracks left
38 1:12:38	• Women sitting on floor with skirts circled out around them swaying arms side to side over their heads	• Long shot at high angle
39 1:12:47	• Cuts to side view of women sitting on floor swaying arms side to side • Women reach back and grab skirts behind them and stand up • Women begin to lift skirts up to pull over their heads	• Full figure
40 1:12:50	• Women pull skirts over their heads and create an image of Barbara's head	• Top shot • Zooms in to extreme close-up 1
41 1:13:04	• Iris transition into the left iris in the image of Barbara's head • Center of iris opens up and Barbara emerges through and up onto the stage	• Close top shot • Pans up to medium close shot • Zooms out to medium shot
42 1:13:12	• Barbara sings and walks forward into oval frame that becomes picture frame above women sitting on sofa tilting their heads side to side • Women stand up and walk forward into single-file line as sofas are pulled off stage to each side • Turns into still image of hand-held mirror • Woman walks up and looks into mirror • Woman turns mirror around	• Full figure • Zooms out
43 1:13:40	• Turning mirror reveals Barbara and Jimmy asleep on train	• Medium close-up
44 1:13:45	• Cuts to silhouette of Barbara and Jimmy waking up and looking at each other	• Medium close-up

45 1:13:52	• Jimmy sings to Barbara and then kisses her • Barbara and Jimmy look around and realize that there is no one else on the train and look back at each other, turn and open blind on train window to reveal 'end of line' sign • Barbara and Jimmy look at each other in surprise	• Medium close-up centered • Zooms out to medium shot
46 1:14:08	• Cuts to Barbara and Jimmy standing up and leaving train • Jimmy hops out of train and lifts Barbara down and out of train • Jimmy puts his jacket around Barbara and sweeps her up into his arms	• Medium full shot • Tracks back
47 1:14:26	• Cuts to Barbara looking at Jimmy as he carries her across train tracks	• Medium close-up at high angle • Zooms out to wide long shot

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