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Dance aesthetics in music video : 1981-1994

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DANCE AESTHETICS IN MUSIC VIDEO
1981-1994

A Thesis

Presented to

The Faculty of the Department of Theatre Arts
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by

Tanya Louise Hogg

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ABSTRACT

DANCE AESTHETICS IN MUSIC VIDEO 1981-1994

By Tanya Louise Hogg

Music video, an essentially commercial enterprise using dance to promote sales, has attracted little scholarly attention. Critics and theorists have focused on video's commercial, technical and moral issues. Its aesthetic dimension and dance application have been neglected.

Accordingly, as a way of discovering new possibilities for dance, this thesis: 1) traces the historic association between music, dance and media; 2) asks what is a music video, what are music videos saying, and what meanings do they construct; 3) develops criteria for examining the aesthetic signifying practices of representative videos which employ dance; 4) studies the rhythmic relation between the image of the dancing body (bodily rhythm), the images that dance (visual rhythm), and the music (aural rhythm), and in the process reveals the complexities involved in the idiom's use of dance; and finally 5) discusses the implications of its findings both for video dance and live dance.

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CHAPTER 1

Introduction

Dance's association with the motion picture has been a congenial aesthetic phenomenon. Though the Hollywood musical still exists, its impact as a monetary staple for the industry has declined.

Following the period for musicals—1945-1955—many of the creative personnel were forced to work apart from each other as the studios declined. Money for expensive productions became harder to justify, and the musical itself began a long, gradual decline. . . . The era of the musical as a significant staple of the industry ended, oddly enough, with four of its biggest hits—*West Side Story* (1961), *My Fair Lady* (1964), *The Sound of Music* (1965), and *Mary Poppins* (1964). Despite record-breaking grosses for most of these films, the cost of production, including the film-rights purchases, simply became too expensive (Bohn and Stromgren 249).

While opportunities for dance in film have receded, music videos have become the new prevalent medium for dance. Music videos utilize dancers as a background support for the singer. In addition, singers with little or no dance training can easily participate within the dance scene. This is because in music videos much of the art is in the assembly of images and not in the performers. As a result, music

videos create an illusion that the star is a competent dancer as well as a singer.

Interestingly, while music videos employ dance to help achieve sales, research on the aesthetic dimensions of music videos and its dance applications has been neglected. Instead, critics and theorists focus on video's technical, commercial and moral issues. Accordingly, this research will examine the aesthetic signifying practices of specific music videos which employ dance. For instance, what are these music videos saying and what meanings do they construct? By examining the aesthetic dimensions of music videos, new possibilities in dance can be better understood.

The popularity of music videos is on the rise according to Newman (1991), columnist for *Billboard* magazine. "Music retailers are expanding their horizons and aisles to make the most of the configuration" (112). In this same article Marilyn Ramsay, video and audio buyer, states, "It's going to be the year for music video" (Newman 112).

Although there appears to be an uprise in the music video market, caution is needed not to over-generalize music video's retail impact. Newman's article covers only the impact of music videos in music stores. The "average" customer in these stores is more music-minded and therefore may be more inclined to indulge in the music video product. Unknown is how these music videos rate in video stores, in which a variety of video classifications (e.g., dramas, comedies, self-improvements, etc.) exist. Is there an increased

demand for the music video in these stores, and how does the music video market expand and accommodate diverse sectors of the public? Thus, Newman's statement regarding music video's growth concerns only a small percentage of the video consumer population. Nevertheless, music videos have grown to the point of being recognized as an existing part of the video idiom.

Interestingly, while there has been a rise in music video awareness, music videos have still not received much scholarly attention. Thus, research in this area indicates a lack of scholarly criticism in defining or analyzing the components inherent to music videos. Or, in more blunt terms, what exactly is a music video? The following music video "definitions" exemplify this lack of in-depth analysis.

Media expert Perree (1988) brings to mind music video's ability to become a new means for extending the unique aesthetic possibilities of hi-tech art by "becoming the primary vehicle today for refined, experimental, and avant-garde design" (47). Colfin (1991), columnist for *Music Independent*, associates music videos with a new means of marketing by describing them as "a promotional tool to help sell records" (10). Both of the above descriptions focus on the significance and the result or impact of the quicksilver phenomenon. Perree illustrates music video's potential contributions to video art, and Colfin illustrates music video's potential to sell. Still puzzling, however, is what exactly are the inherent codes in music videos that result in these contributions?

Professor Kinder (1987) acknowledges that various definitions have been used to describe a music video "depending on which mass media reports you read" (230). One of these definitions includes music videos being "a new source of violent sexist sadomasochistic images infecting the minds of our children" (230). Gunther (1991), columnist for the *Chicago Tribune*, also addresses such moral concerns.

What a male adolescent fantasy! Women, scads of young, beautiful women ready for sex. Eye-catching beauties stripped to their bare essentials. Women who mean yes even when they say no. And the music never stops. That, in essence, is the world that's pretended, 24 hours a day, on cable TV's top video station, according to Sut Jhally, a media critic at the University of Massachusetts. Call it MTV—misogynist television (11).

Music columnist Farley (1994) suggests that even some musicians are critical of the music video industry.

Indigo Girls aren't made-for-video babes. They are not about belly buttons or cleavage or appearing on the *Late Show with David Letterman* chewing cigars and spouting four-letter words to get attention. Although their CDs have sold consistently well—their self-titled debut album went platinum—both Girls harbor acid feelings about the image-conscious video age. "MTV has hurt music in one sense because people now judge a song by more than just the song," says Ray [one of the duo Indigo Girls]. But, she concedes, "in

the sense of having another art form around—
video—MTV is probably a good thing" (70).

These descriptions or so-called definitions take on a judgmental moral tone and, once again, omit from their "definitions" what music video is. Kinder senses this need for a more meaningful description and attempts to achieve this with her own definition.

In most rock videos what we see is a chain of
disparate images, which may involve the
musical performers, but which stress
discontinuities in space in time—a structure
that resembles the forms of dreams (231).

Although Kinder's definition comes closest to identifying the components inherent to the music video medium, problems still exist. To begin with, Kinder's definition is limited to rock videos and precludes those which present "live" performances or which narrativize the song. Second, rather than exploring and identifying these components further, Kinder follows a different path. Her essay concerns itself with the likeness of music videos to dreams and with their impact on the subconscious as they evoke specific visual images in the mind of the spectator. Because Kinder's definition is left too general, it is still unclear what these disparate images are. Without question, a more detailed, incisive analysis and further research are needed on this idiom. Not only has there been little research on

music videos from video and music theorists, little research and analysis have been conducted by dance artists as well.

The intention of this thesis, therefore, is to explore and develop criteria for judging music videos and to understand better the complexities involved in this idiom. This understanding will result from the identification and the analysis of the performance code (the signifying practices that are common to music videos in general), and the performer code (the signifying practices that are unique to a specific music video artist). The performance code is necessary to grasp what the norm is in this medium, and the performer code allows for a more specific analysis as it concentrates on the choices made by a given artist. By considering the two codes together, contrasts or similarities become more evident. The focus, therefore, of this research is based on the rhythmic relation between the image of the dancing body (bodily rhythm), the images that dance (visual rhythm), and the music (aural rhythm) in music videos. Prior to this analysis, however, the previous research and history of the problem needs consideration. The lack of scholarly criticism is due in part to the following reasons.

Music videos displayed on MTV (Music Television—a 24 hour cable channel devoted entirely to this programming on a continuous basis) follow a format which at the beginning and end of each music video song appears the name of the artists, title, album, and record company. Only the information a consumer needs to buy the record/tape/CD is given. No mention is made, for example, of who the

choreographer, director, creator, or graphic designer is. Hence, the creative source is left out, making designers subordinate to producers and artists. 1) This device gives the illusion the artist is not only an entertainer but a creative genius as well, thus enhancing the artist's sellable image; and 2) the lack of designer credits encourages a noncritical perspective for the purpose of promotional sales.

In part, this is a carry-over from the early days (early 1980s) of music videos when "the company's rationale for producing videos was to help sell records" (Colfin 10). That rationale still exists as TV programs and cable channels, such as MTV, continue successfully to offer their viewers these promotional video clips. Lewis (1990) illustrates the influence MTV has on its viewers.

Six weeks after MTV went on air in selected test markets . . . record sales rose for certain musical artists getting heavy play on the channel. Retailers in these areas received requests for music which had not had radio airplay in their communities. By 1983, a Nielsen [sic] survey showed MTV to be influencing 63% of its viewers to buy certain albums (3).

Lewis fails to mention, however, who these certain artists are and specifically what albums have increased in sales. Although MTV's chief purpose is to sell records/tapes/CDs, to what extent has dance been successful in selling the music it is promoting?

Additionally, caution is needed not to assume too quickly the high success of music video's selling ability. Why were 37 percent of viewers still not being influenced to buy MTV-played albums, and how does MTV and its airing of music videos rate with radio stations and their airing of songs? Lewis mentions the requests for music which had not yet had radio airplay, but how much of the sales were a result of exposure and not of the source responsible for that exposure? Would these same requests have been made if these songs were on radio airplay prior to MTV, and would the requests for the particular music have increased if both the song and video were aired simultaneously on both radio and MTV? Thus, could the amount of exposure be the dominant factor, not the source? Moreover, to the extent that music videos sell songs, then what is the difference in selling power, if any, between those videos that use dance images and those that do not?

Apart from these considerations, music videos continue to be a powerful selling tool for records along with their ability to promote a sellable image of the artist, one that is desired by the public. Although records were sold prior to the advent of MTV, it now appears the music industry assumes the song alone cannot sell itself. Instead, the song needs images to increase sales. Furthermore, the music video idiom is utilized to sell the artist. Thus, promoting the musician again illustrates the music industry's lack of confidence in the music selling itself. Gutman (1992), music video columnist for

Pulse, quotes other associates in the business regarding music video's promotional ability.

Many successful country artists would likely be nowhere without video. The Kentucky HeadHunters, on Mercury, wouldn't have seen the light of day without their video success. . . . The video images that Dwight Yoakam's had are almost as important to his continued growth in popularity as the music, because his records are not embraced by all of country radio. He reaches a much broader audience because of the exposure he's gotten on TNN and CMT; in addition, he's had some shots on VH-1 (86).

Hence, some major artists have had their "big breaks" result from their music videos. This promotion of the artist, according to Kinder, also helps to "strengthen the viewer's motivation to consume all products affiliated with the performer (other albums, tickets for live performances, T-shirts . . .)" (238). Curiously, what about those artists who appear on music videos that do not "hit it big," and is there any study of artists actually losing popularity because of their music videos?

As a result, music videos have been promoted or stigmatized as a means to sell the product (artist and record) rather than considered to be an artistic approach worth critical attention. Even scholarly writers have let the commercial stigma justify their lack of interest and research on the subject. For instance, Heiferman and Phillips (1989)

mention very little on the subject of music videos, except to state their lack of significance.

Music Television uses film and video's history as a selling tool for the record industry. Although such alternatives should be pursued within the mainstream, these commercial conflations tend to be superficial, designed as they are to sell a product rather than to create a significant vision for the future (111).

In addition, the nonserious attitude is especially evident in the skimpy reviews dance music videos receive. For instance, the following reviews on dance music video artist Tara Kemp and her video "Hold You Tight," as reviewed by two different music magazine columnists, exemplify this lack of in-depth analysis. Shepherd (1991) states in her article on Tara Kemp in *Dance Music Report* :

The video for "Hold You Tight" was directed by Kim Dempster. . . . The clip was shot in a studio, making use of shadow and bright colors, as well as a lot of freestyle dancing (12).

Freedberg (1991), columnist for *Music Independent*, also reviews Tara Kemp's "Hold You Tight" in his article, "Dance Music: The Urban Dance Floor:"

Tara Kemp, "Hold You Tight" (Giant/Warner Bros.): She's a white girl, the voice is transparent pop, and oddly enough so's the

rhythm and how it pictures Kemp in the act of being held tight. Deep bass frames her curves, delicate snares impersonate her feet raised on tiptoe, high-register rhythm guitar riffs show her thighs quivering (18).

These reviews, along with *Billboard* magazine's record sale charts of the top 100, rate the dance music video in regard to the music and video's overall popularity. The reviews describe rather than analyze in a critical fashion what happens in the video. Overlooked, for instance, are the specific choices used in making the video. In addition, there is very little discussion of the dances themselves, their effectiveness, and their relation to the other video components, music and image. Instead, only a short description of dance, if at all, is mentioned.

Music videos have progressed technically since their presentational existence in the sixties, in which the focus was on the performer (Kinder 231). Now a hi-tech design is displayed with broken images which may or may not include the musical performer. Not only has the technique progressed, but so has music video's popularity. *TV Guide*'s listing of stations reveals the widespread surge of music videos. These videos are now popping up on other cable stations such as Video Hits 1 (VH1), Country Music TV (CMTV), and Black Entertainment TV (BET). Furthermore, even the mainstream networks have programmed music videos on late night TV. Music video's rise in popularity and its progression into a hi-tech

idiom give reason to take this commercial art form seriously, as a phenomenon worth a critical view.

Limitations of previous methods undercut the complexity of dance music videos. Previous research ignores the importance of how a critical perspective can be beneficial to the understanding of this unique idiom. Previous research downplays these videos' potential and seriousness as a credited art form to be challenged with ideas and formats for future portrayal in dance music videos. This lack of critical interest inhibits rather than encourages dance music video growth as an art form.

Before moving forward, a definition is needed. Music videos, in general, are a montage of images coexisting with a specific artist's music. These video presentations, which for the most part include the musical performer, deliver action-packed media imagery with maximum effect from visual and aural spectacle.

Various music video genres exist within this idiom. These include such genres as country, classical, pop (dance music), and rock. While these various music video classifications share the basic characteristics noted above, further distinctions can be made. The music associated with the video determines its classification. Basically, the performer and performance code remain conventional as the image coincides with the music. These combined elements are contributory in specifying a particular music video genre. For example, country western music is supported with performers in

"western" attire. Rarely does the music video performer upset the norm.

The less obvious distinction of the presentation within the video-making process also indicates classification. For instance, unlike many rock videos in which the body frequently emphasizes the beat by pulsating to the music in a concert-like setting, dance music videos frequently use specific choreographed dance sequences as a way to push forth the two common music video devices. Lewis identifies these devices to be where the vocalists lip-synch the lyrics while visually featured as musical performers, and second, the musicians appear in on-screen roles as "they also act in the video's narrative" (3).

Since dance music video makes the most use of dance, it is the category chosen for analysis. Thus, the relation of visual and kinetic imagery will be specific to pop or "dance music." According to Goodwin (1992) "dance music" refers to the "making [of] records aimed at 'clubs'—where the audience goes to dance rather than listen" (93). Dance music is generally in 4/4 time with the accents often occurring on the two and four (downbeat). The majority of these videos is done with an upbeat tempo in which the driven beats are made very obvious to the listener. This clarity of rhythmic beats is a major element of dance (pop) music. On occasion, a ballad is introduced as the melodic line gives way to a lyrical and less driven sound. All these dance music videos use lyrics as part of the video text, which often is interrupted by a brief instrumental section. None

of the dance videos viewed was a solely instrumental piece, as is often the case in classical music, and none of these videos used silence as a means to break up the predictable beat. Additionally, the lyrics in these videos were often repetitive as the refrain is sung repeatedly. This differs from rap music videos in which the progression of the fast-spoken story is only briefly interrupted by the refrain. The refrain in rap videos, therefore, acts as a means for continuity within the text. In dance music videos, the reverse is true. The refrain is used as the dominant vocabulary which is briefly interrupted by additional lyrics. Thus, for the sake of specification, the term "music video" will be used when referring to music videos in general, and "dance music video" when referring to the specific dance music video genre.

Popular singers in the 1980s and 1990s were chosen to be analyzed. Among those selected were Paula Abdul, Janet Jackson, Madonna, and Michael Jackson. These specific artists were chosen for their association and success with the dance music video idiom. By analyzing the above performers' actions, one can begin to find differences and/or similarities in their presentations. The signifying practices unique to these artists were revealed by identifying what happens in their dance music videos and what choices they made in regard to their videos' use of body, image, and music. This analysis was accomplished through articles written on this subject in books, magazines, and journals, as well as through extensive viewing of dance music videos by artists, some of whom were chosen randomly

and some specifically. The videos were viewed in the following fashion: a straightforward approach intended by the artist, in silence, and to different sound tracks. In the viewing approach that is estranged from the norm, such as with silence, the music and images were taken out of context, making clearer the signifying images that would otherwise be hidden in the text.

Prior to establishing the criteria (Chapters 3 and 4) for evaluating dance music videos specific to this study, it is important to acknowledge the theoretical and historical perspective of dance and media. This perspective includes a comparison between film and music video techniques, and their association with images to music as a promotional tool. Schwichtenberg (1992) states, "Some critics locate August 1, 1981—the day that MTV Music Television was born—as the founding moment of music video" (118). Schwichtenberg, however, believes the contrary. "Music video was not an unprecedented innovation," for "music . . . has always been represented visually in one form or another" (118). This historical association of visuals and music will be further examined in Chapter 2, "Music, Dance and Media: an Historical Perspective."

The remaining portion of this thesis investigates the role of dance in dance music videos. Chapter 3, "Image of the Dancer," emphasizes the significance of the dancing body and Chapter 4, "Dancing Images," involves the technical aspects which emphasize the significance of the visual text. This thesis concludes (Chapter 5) with a summary based on the findings of the research and suggestions for

their application to dance. This final chapter also proposes further ways to extend research in this area of study.

CHAPTER 2

Music, Dance and Media: an Historical Perspective

Though musical sound and its association with visual art gained in popularity in the early eighties with the advent of Music Television, Perree (1988) connects music's association with visual art back to the time of the silent film.

In the first decades of this century a piano player as a rule took care of the accompaniment of the images or existing music was played in the cinemas. From some film distributors it was possible for theater owners to order musical pieces which fitted certain kinds of images (43).

Apparently, a standard based on the relation between music and image was already established. For instance, the same music could be used for different images as long as "appropriate" relations (the norm) between music and image were maintained.

Unlike Perree, who finds similarities with music's association between the days of silent film and the modern-day music video, the two media can also be viewed with a difference. In silent film, the music coexisted as a separate entity, whereas in the music video, the music is incorporated into the music video package. Even when the talkies appeared, music played a different role than in the music

video. Sparshott (1985) emphasizes the visual as the primary element in film.

We have been discussing film in visual terms. But for rather more than half its history film has been fully an art of sound as well as sight in the sense that the associated sound has been determined by the same celluloid strip that carries the image. The justification of our procedure is that sight remains primary. It is the requirements of the visual image that call for the elaboration of equipment and the circumstances of display that are fundamental to cinema. Film sound has no distinctive qualities in itself, and can be meaningfully discussed only as an adjunct to the visual (297).

Sparshott continues to discuss the function of sound in film as an element used to enhance the visuals.

. . . sound can be and properly is used not merely to add another dimension to the film experience but to add an extra perspective to the visual experience itself (298).

While in film the visuals dominate over the music, the reverse is true in music videos. Even though video images are used to help sell the song, the image alone (without the music) does not generate sales. On the other hand, music alone via radio does contribute to sales. Thus, in music video the sound (music) dominates over the visuals. Because the song and musician are what drive and determine

the dimensions in music videos, the dance and image remain limited. This is understandable given the motivation behind music videos. 1) Music videos were developed as a promotional tool for records/tapes/CDs, thus placing an emphasis on the music; and 2) the music is made prior to the video, thus images are used to fit the already existing song. This point is further explained by Bruce Hinton, President of MCA Nashville.

We take a pretty long, hard look as to which single out of that album we want to have a video with, and for what purpose. Do we want to show the pensive, sober side of an artist in a ballad situation? Or do we want to show them in their fun, good-time, uptempo [sic] kind of mode (Gutman 86)?

Film, on the other hand, adds music to fit the image and plot of the script. Thus, in film, music accompanies the image; while in music videos, image accompanies the music.

Further differences between film and music videos are evident in their use of the spoken text. While the spoken text, which helped to determine the narrative structure traditionally demanded in film, takes precedence over other added sounds, music videos are not hindered by that same code. This is because of the fragmentation of images in video, which may or may not include a narrative structure. Those videos which do have a narrative structure depend more on the singing of the lyrics and the visual text than on the spoken word or dialogue to carry out the theme. In addition, the performance code

of music videos gives greater emphasis to music than to the spoken word. As a result, more uninterrupted space is available to music in videos than in film. Though a dialogue is often at the beginning of dance music videos which use a narrative format, the spoken text is used only as a setup for the song and dance that follows. Generally, the spoken text does not reinstate itself to help in carrying out the narrative structure. Although the setup for the song and dance number is similar to that of the Hollywood musical, the song serves as the narrative in the dance music video while in the musical, the song is inserted within the narrative script and interrupts the larger spoken text. The following examples of popular dance music video artists Janet Jackson and Paula Abdul illustrate video's use of the spoken text.

Jackson often sets up her motivation to sing and dance with a narrative dialogue in the beginning of her videos. For example, in her video "Nasty" (compiled 1986), Janet and two other girls walk in line to get into a movie theatre and are harassed with "pickup lines" from nearby boys who follow the girls into the theatre. One of the boys, sitting next to Jackson, asks, "What are you doing after the movie?" When he places his hand on Jackson's thigh, she yells, "Stop!" Afterwards, she does a back flip into the movie screen, which has an already existing action narrative. Jackson then begins her song "Nasty," which refers to nasty boys.

Another example of Jackson's use of narrative as a lead into the song is her video "What Have You Done For Me Lately" (compiled

1986). In a diner filled with people, Jackson and her girlfriend talk about the inappropriate behavior of Jackson's "boyfriend." Jackson justifies his behavior by recalling what he used to do for her. The girlfriend bluntly asks Jackson, "But, what has he done for you lately?" Jackson follows this cue with the song, titled with a similar question.

Jackson's videos are filled with spoken text, but unlike the norm, she also includes spoken words within the song. The singing is interrupted with spoken words or short phrases. Often she uses the sound, "uh," as a way to highlight a strong accent in the music. Also casual phrases are used, such as "Come on guys let's go," as Jackson beckons other performers to follow in her video "When I Think of You" (compiled 1986). This is a big contradiction to the norm, for the spoken phrase aids in the narrative text of the video. Unlike the video version of Jackson's "When I Think of You," the spoken text is not on her record/tape/CD. Thus, the inclusion of the spoken text separates this particular music video from the record/tape/CD product.

A unique signifying practice common to Jackson is the inclusion of her name within the interrupted spoken text. For instance, after getting out of a car in her video "Nasty," Jackson tells the guy she is with, "My first name ain't baby, it's Janet. Miss Jackson if you're nasty." In addition, in "When I Think of You," a cello player refers to Jackson as "Miss Jackson" as he smiles to her. Not only is Jackson's name mentioned in the text of the song, but also in the beginning

narrative which precedes the song. In "Miss You Much" (compiled 1990), one of the guys in the pool hall jokes about Jackson's love life and asks, "Come on Janet, seriously, where have you been?" Jackson indirectly answers the question as she and her chorus break into a song and dance number. In the same video, this personal touch is exemplified further as Jackson refers to, by name, the person she jokingly tells is nosey. Perhaps the motive for using Jackson's name in her videos is to heighten consumer awareness and marketability. Reiterating Jackson's identity, not just visually with her video presence but verbally as well, reinforces the connection of the artist (Jackson) to the song.

Unlike Jackson, Paula Abdul's videos are less frequent in their use of a spoken narrative as a setup for the song and dance. While Jackson participates and is the focal point in her narrative structure, Abdul is less involved, as others dominate the narrative scene. For example, in "Cold Hearted" (compiled 1989) the executives entering the studio ask among themselves if anyone has seen the dance number. One of the executives answers "No," but said he heard the dance was "a Bob Fosse kind of thing," and that "it's going to be really, really hot." When the executives arrive to where the dancers are, Abdul, matter-of-factly, just tells the dancers to take their places, and the song and dance begin.

Like Jackson, Abdul also uses a spoken word or phrase within the song's text. In her first video, "Knocked Out" (compiled 1989), Abdul says "Hi" to one of the male dancers. The same sound, "uh,"

Jackson uses to highlight a musical accent is used for the same reason in Abdul's video "(It's Just) The Way That You Love Me" (compiled 1989). Also in this same video, Abdul speaks some short sentences: "That's right," and "I like that." Again, a casual tone is taken in the songs but unlike Jackson, these sentences carry no weight in the narrative structure. Hence, these sentences act as "fillers" to the instrumental or non-lyrical sections of the song. Furthermore, Abdul's fun-spirited and outgoing personality is elevated as she addresses these casual and positive statements to her ensemble. Thus, these friendly attitudes market Abdul as a likeable persona.

Abdul stays with the norm in the repetition of the lyrical refrain but, different from others, she incorporates the sounds of taps into many of her videos. For instance, in "Straight Up" (compiled 1989) is the sound of tap dancing as a prelude to the song and music. Finally, like many other artists, both Abdul and Jackson add the sounds of hand claps and finger clicks in their videos. Jackson sets herself apart, however, by using this technique in her videos more frequently than others. These hand claps and finger clicks accentuate the rhythmic impulses within the music, thus heightening the danceability associated with these artists' videos.

Not only did the correlation of visuals with music originate long before the birth of music video, but so did the use of images as a promotional tool. According to Witmark and Goldberg (1939), in 1892 George H. Thomas invented the "song slides" which were used to present "a story in pictures that moved individually, from incident

to incident" (116). Frith (1992) refers to Witmark and Goldberg in regard to the promotional aspect in which these "song slides" were used.

"New things" are rarely as novel as suggested. In 1892, for example, "song slides" became a promotional craze for sheet music publishers. Pictures telling the story were, for years, a necessary sales aid for a new song sheet—they survived the coming of radio and talkies and had a measurable effect on the types of songs marketed and sold (51).

Films, too, have heightened the sales of certain music. According to Bohn and Stromberg (1987), a sideline of the musical film "was the rapid increase in the sale of film songs as records and sheet music" (184). In the following statement Bohn and Stromgren continue to describe film's impact on music sales.

As *Photoplay* noted in 1929, within a month of a film's release the average motion picture song was selling almost 100,000 sheet copies and records. For example, *Fox Follies* opened in late 1929, and within three weeks, "Breakaway," "That's You, Baby," and "Walking with Susie" each sold 100,000 sheet copies and records. This tremendous economic potential was not lost on the studios, and Warner Brothers quickly spent \$5 million to acquire Witmark, Inc., one of the oldest firms in the country. Virtually every major studio imitated the move (184).

In addition to "song slides" and film, the 1930s jazz shorts also precede video promotion. Byler (1984) refers to jazz collector John Baker's desire to obtain the early treasures of "Whiteman/Beiderbecke promotional shorts" (4). Examples of Baker's jazz shorts collection include: a six-minute Vitaphone short of the Nicholas Brothers in the early 1930s, and a Vitaphone 10-minute short of 1930 with Ted Lewis, Jack Teagarden and Red Nichols in "Happiness Remedy" (5). Jazz shorts are short film clips which feature jazz musicians accompanied by their music. For instance, in *Hi De Ho*, an 11-minute black-and-white sound film of 1937, Cab Calloway does the four songs "I got a Right to Sing the Blues," "Miracle Man," "Some of These Days," and "Hi De Ho" to a story. This short starts with Calloway practicing his conducting to a clay model band as he sings "I got the Right to Sing the Blues" to his "mom" who is washing laundry. Calloway then visits a fortune teller and discovers through her crystal ball his dream of becoming a successful jazz band conductor will come true. The camera takes the viewer into the crystal ball which creates the scenes for the remaining songs. The short finally ends with Calloway conducting a professional jazz band. Calloway sings these four songs as he sways his body and at times engages in a little "soft-shoe" routine. He does not do any traveling movements as the camera alternates between showing his torso and his full figure.

Byler indicates that the 1940s soundies also associate music with image.

Soundies were films that featured many great jazz musicians and bands, lasting about three minutes each, for showing on the Panoram, a video juke box in a six-foot cabinet manufactured from 1940-1942. It cost ten cents to play one title, and since the films were in a sequence of eight, a viewer would have to wait until all others were played before seeing a favorite again. . . . About 1,500 Panorams were manufactured, and some 2,200 soundies were produced (3).

Soundies, which were "reverse-image films, projected by a mirror onto the back of a translucent screen" (Byler 3), reflect similarities with the 1960s video juke box, the Scopitone.

. . . the Scopitone was invented in France about 1963 and was popular in Europe during the 1960s. . . . Scopitone films were front projectable, were in color, cost 25 cents each to play, had high quality magnetic sound rather than optical sound tracks, and could be accessed individually. They were more oriented toward popular singers, including many European stars, than toward jazz as were Panoram soundies (Byler 3).

Furthermore, editing techniques were utilized in these Scopitone films "permitting several changes of clothes by Lou Rawls during one song" (Byler 3).

Like music, dance too has been associated with the medium of film. An historical perspective of dance in music videos dates back to

the early association dance had with film. According to Delamater (1981), "Dance has been part of film since the very earliest days."

[I]ndeed, the first commercially projected screening in the U.S., at Koster and Bial's Music Hall, New York City, on April 23, 1896, included two dance sequences. Two girls did a parasol dance in which their dresses were hand tinted pink and blue, and Annabelle the Dancer performed one of her dances in the concluding film of the group. . . . Dance sequences had been filmed even earlier, however, and were, in fact, among the most common filmed events in the early years of the kinetoscope (11).

A lack of appreciation of dance in Hollywood film existed despite the success of numerous dancing musical films released in the 1930s and early 1940s. Lynes (1985) mentions some critics believed "Hollywood trivialized whatever it touched artistically and intellectually" (291). Lynes, however, fails to mention specifically who such critics were. While Hollywood gave new vistas for dance artists to explore, some were left frustrated by the so-called "trivializing" medium. Prevots (1987) exemplifies this frustration:

In 1937, when the idea emerged for a Los Angeles Ballet company, there was no longer the optimism among the choreographers about the creative potential of dance in the movies. They were most anxious to have a stable creative outlet in the form of an organization that would have artistic opportunities for them. The movies had not

been very open to the work of concert choreographers. Most of the dances that Adolph Bolm created for the movie *The Mad Genius* were left on the cutting room floor. One of the women who worked with Benjamin Zemach on the movie *She* remembered that anything good or interesting that Zemach did in film was eliminated; the directors kept asking for shots that were more sensational than artistic (253).

Prevots continues with Agnes de Mille's frustration when choreographing for Irving Thalberg's version of *Romeo and Juliet*.

When it came time for filming *Romeo* the set was large and magnificent, the costumes exquisite, the music enchanting, and the time for shooting, eight days, more than adequate. . . . But although Cukor had seen the dances, he had no plans for photographing them. Thalberg was not interested at all, and the cameras were simply halted. The dances were either not filmed at all or in bits, the directors and producers feeling stubbornly that the story must be maintained even at the cost of the choreography (253).

Consequently, such opposing views between dance artists and film directors created mixed feelings, especially for the "concert" choreographer, as to whether movies were the proper medium for dance. Such views and standards were grounds for mitigating the value of dance when it entered the medium of film and left the live theatre. Film dance, however, has added rather than detracted from the art dance world. Thus, there is a need to illustrate the ability and

power of dance to adapt to different media, here specifically from film to video.

During the pre-Berkeley era (prior to the 1930s which includes both silent and early sound films), dance in film and stage was treated as essentially the same medium even though film and stage are quite different media.

All the dances for films, for instance, were designed for the stage and photographed as though they were within a proscenium arch. In fact, the films of many of the early dances actually included proscenium, footlights and curtain, and the dances were designed for a live audience, shown applauding and responding as any real audience sitting in the theater would (de Mille 82).

In essence, filmmakers felt a need to make the song and dance believable. Thus, the already familiar live stage format was incorporated into the way dance was filmed. Even with film tricks along with refinements and enlargements, the dances continued to remain basically the same as for stage. It was not until much later that any attempt was made to compose film dances for effects not possible in a live performance. Prevots indicates that Ernest Belcher, dance director of 200-odd movies, thought "there was an enormous difference in the placement of the dancers within the dancing space for movies in contrast to live performance" (99). For instance Belcher observed the following:

The ensemble lines in film had to remain in the foreground of the picture for a total effect. On the stage more depth was available and the soloist could be brought forward, leaving the ensemble in various groupings in the background. Certain movements that were good for the stage had to be eliminated for films, since they would cause a flickering or jumping effect in the early movies (Prevots 99).

Though early film dance assimilated the stage, film gave dance a bigger than life image in which details of dance gestures could be seen more clearly no matter where the audience sat. This is unlike theatre where the dancer can appear smaller than life in the back rows where details of gestures are lost. Thomas Armat noted that "the audience went wild and cheered when the dancer Annabelle appeared life-size on the screen" (Delamater 11). In addition to introducing the dancer's larger image, these early film dances also introduced the possibility of seeing dance on a new canvas, the screen, and in a new dimension, two dimensional, as if in parallel with the visual artist's painting on canvas.

Part of dance's slow start in film might be due to "the last human activity to be successfully filmed with vitality and meaning. This is because dancing has not been considered interesting or important to most makers of film" (de Mille 81). Curiously, however, de Mille's statement contradicts Kracauer (1985) in his essay "Basic Concepts." "In the primitive era when the camera was fixed to the ground, it was natural for film makers [sic] to concentrate on moving

material . . ." (14). Thus, it would seem appropriate for early filmmakers to show an interest in filming dance since it is an art based on motion. In addition to the filmmaker, the dance director was also partly responsible for dance not being integrated into films immediately.

As with most of the dramatic films of the period, the musical had difficulty getting away from its stage ancestors. This was true of the dance too. The dance directors, almost all from New York stage backgrounds, seemed to have very little interest in developing dance for film (Delamater 26).

Unclear, however, is why such a lack of interest existed. Thus Busby Berkeley was significant in seeing the importance of dance design in film. "[I]t is not a contribution to dance; it is a contribution to the use of movement, a contribution to the musical . . . and, finally, a contribution to film in general" (Delamater 27).

Busby Berkeley, an innovator of the dance film musical, achieved his popularity while working with Warner Brothers in the 1930s. His work on *42nd Street* (1933) helped to restore the declining interest of the movie musical as audiences grew tired of what became a stagnant and repeated filming procedure (Delamater 27). Interestingly, Berkeley had no dance or film training but was a success in arranging a popular package of spectacle among moviegoers. He became known for long lines of dancers, elaborate geometric patterns, and camera effects. Additionally, Gene Kelly

credits Berkeley for eliminating the proscenium arch from dance film (Martin and Pike n. pag.). Though Berkeley has been acknowledged for his contributions to film techniques, he does not hold this same reputation in dance, as attested to by the dance artist Jack Cole in a 1973 interview.

Busby Berkeley had no involvement with dancing. I don't know why one would want to talk about dancing when talking about his films. He was interested only in photographing designs and doing long travel shots, which he did very well. He had the patience to build up a long crane shot forever and then really rehearse it and keep rehearsing it until he got it exactly the way it was supposed to be. He never looked at what the girls were doing. He was just watching for marks of the camera in relation to musical bars. He was just creating wallpaper (Delamater 31).

Berkeley's lack of dance training, his innovative focus on film development rather than dance, and his failure to integrate his dance spectacles into the story line were "cause" for much criticism. Caution is needed, however, to note that such criticism did not derive from the analysis of the dances themselves. Therefore, it is important not to automatically assume a dance is weak or "limited" because the creator of the dance had no dance training. Additionally, Berkeley's films featured only previous dance styles such as tap, softshoe, and rhythmic running. Furthermore, in his films he abandoned physical expression for visual experiences. Due to these practices, Cole like

others did not take Berkeley's dance contributions seriously and perhaps resented Berkeley's title as dance director.

Cole truly wanted to see musical pictures directed by dance directors so that the whole picture would have movement to communicate and be an integral part of the structure rather than a decorative embellishment (Delamater 30).

Perhaps because motion picture technology was new and this drew attention to itself, dance in film was secondary to the medium it was in. Thus, a skeptical approach was taken as dance entered into a new technology. This lack of response was also true of even the critics themselves. Robert Alton, who choreographed for Gene Kelly in the musical *Pal Joey* in 1940, stated that show dance received insufficient coverage and criticism in the press. Alton discussed the problem:

The dancing in a musical often takes up more than half the time of the entire performance, it represents days of hard work and grueling rehearsals for the boys and girls and, nowadays, is an important asset to any show. But somehow recognition is slow in coming and I do believe straightforward criticism and recognition of this work would help the dancers as well as the director. There is nothing quite so good as criticism to improve the work of the artist (Kislan 67).

Curiously, previous research criticized film dance without regarding the limitations dance directors had to face. Instead, much focus was toward the limitation of the film medium alone with the conclusion that film was the dominating factor for the standstill views of dance in the films. The dance directors (at this time the term choreographer was not yet in use) who were hired to audition and train the chorus dancers as well as provide exciting dance backgrounds and costumes and special effects, confronted handicaps that put limitations on their product and methods. Early audiences had little dance technique knowledge and thus little expectation of dance as an expressive medium. The "widespread conviction that beauty and talent alone qualified the dancer for the chorus" (Kislan 67) conditioned dance directors to work with limited dance skill.

Several considerations accounted for the low quality of the chorus dancers of 1925. Girls were picked almost entirely for face and figure, and Broadway's criterion of pulchritude was extremely standardized. Professional training, moreover, was generally on a low level, for the present high caliber of dance instruction in the United States is largely a development of the last 20 or 25 years (Smith 58).

While these remarks focus on dance in a theatrical context, they were similar to the problems of dance in film, for film was merely imitating theatre in these early years (1920-1930).

These handicaps were overlooked as the dance director manipulated commercial ingredients bought by the producers into attractive packages. Commercial success was assured by utilizing popular stars, beautiful women, comedy, memorable songs, and dance numbers that stopped the show (Kislan 41). In doing so some dance directors "strove for new ways to present old routines" (Kislan 41). It was not until Jack Cole created the first dance workshop environment for Columbia Studio that more and better trained dancers became available. With higher technical dancers, Cole was able to increase the use of the "serious" dance forms in the musical with use of ethnic, modern and jazz.

In addition to the limitations of dance training among the dancers, filmmakers themselves were also limited by their lack of enthusiasm, as expressed by frustrated Jack Cole when working in Hollywood. According to Burdick (1988), Cole told Arthur Knight in a 1956 *Dance Magazine* interview:

You have so much freedom [in the theatre]. In Hollywood you're always running up against the attitude, "We've done it this way for over 20 yrs., and we're not going to change things now." It's almost hopeless to fight against that sort of thing (Burdick 36).

In analyzing the pre-Berkeley (prior to the 1930s) contributions to the movie musical it is interesting to note that their rearrangement of dance steps was considered limiting while stage

ballet, though not seen as limiting, also only rearranges its dance steps within its own code. Thus, the creativity in the early film dances as well as in stage ballet comes in the interpretation and combination of specifically chosen steps.

Berkeley contributed to creating a new perspective on choreographic design. This he achieved through camera angles other than just the frontal theatre view. Moreover, though there are accusations of Berkeley breaking up continuity of the dance through use of close-up shots, a continual flow does exist through his use of camera technique.

You see, I claimed that a number is no good unless you watch it from beginning to end; and my numbers have always carried continuity. If, at one angle I showed all the girls running over here, the next angle would pick them up over here, but it would be a different effect with the camera; and it would all carry continuity (Martin and Pike 32-33).

Additionally, Berkeley has been accused of having "no sense of individual dance gesture, emotional communication, rhythm or line. All he achieved was spectacle" (de Mille 86). While Berkeley may not have had a sense of the dancers' individual abilities, he did have a great sense of dance. He showed that wonderful dances did not depend on individual talent of the dancers. His rhythm was evident in his pieces as each dancer had to move in perfect rhythm to

achieve the effects Berkeley wanted to achieve. Also there was the rhythm used within the various camera techniques.

Although Berkeley's dances, according to his peers, lacked individual emotional communication, he humanized his designs through the use of close-ups. Unlike theatre where the emotion is often shown through gesture and body stature due to the face being too far to see, Berkeley adds human elements to his dances by focusing on the dancers' faces. While the use of the close-up was not intended by Berkeley to be used for individual communication of a particular idea, it did, however, identify his dance designs as really being made up of humans.

He says he was the first director to use close-ups of chorus girls in production numbers. . . .
 "I worked with human beings," he told a British interviewer, "It's from that you get the exhilaration. I'd always splash in a close-up to show that those lines of girls, those designs, were really human beings" (Delamater 32).

Film is not the cause of lost emotions, because theatre too has its lack of emotion in dances created for the purpose of design, as in some of George Balanchine's abstract ballets.

Berkeley's stigma of just achieving spectacle is also the case with some stage dance artists, for instance Alwin Nikolais. He in fact removes the human form from view of the stage as the dancers are placed in outfits to conceal them in favor of abstract designs in the

midst of showy lighting displays. Dance is a visual art and creating visual experiences is not in itself wrong.

Berkeley was accused by Jack Cole of having his dances lack integration with no relation between the number and plot. This does not necessarily negate the value of dance. In fact when focus is placed on the dance itself rather than on the story, the importance of dance as an independent art form is heightened. Berkeley's choices rather than the medium were responsible for the lack of integration. This swing between dance for dance's sake and the unification of the arts existed in the live theatre well before Berkeley's days in film. Consider the two schools of thought: *danse d'école* (dance for dance's sake) versus *ballet d'action* (dance for the art).

Berkeley has been also criticized for his use of simple running steps as though this lacked technical skill in his dance numbers. This statement is contradicted by complicated tap steps in his film musical *Gold Diggers of 1935*, when the women and men appear to challenge each other. Berkeley's use of close shots on the dancers' feet demonstrated the need for virtuosity as the dancers not only had to sound accurately in their tap shoes but now more than ever had to be visually accurate as they danced in unison. Film technology, however, could also be responsible for creating an illusion of virtuosity. For example, close-up on feet of one set of bodies could match with close-up of faces of another set of bodies; yet the viewers think feet and heads belong to the same bodies.

Finally, Berkeley simulated a likeness to theatre in his rehearsing procedure. The musicals are not made from editing but rather he prepared his numbers and rehearsed them with exact demands before filming them so as never to have to reshoot anything (Delamater 30). Thus his dances were not based on editing as opposed to the present techniques used in music videos.

Fred Astaire and Gene Kelly contributed to the development of dance in films and to the conviction that dance can successfully exist in a medium other than the theatre. Both were originators, both devised dance material for movies, and both were showmen (T. Thomas 8). Both had experience in front and behind the camera and both had experience on the Broadway stage. Thus both were well rounded but both, interestingly, seemed to favor film. Tony Thomas (1974) illustrates their importance:

A conspicuous peculiarity in the history of Hollywood is the emergence of only two male dancers as major stars. Through all the decades of high productivity and the popularity of thousands of players of every kind only Fred Astaire and Gene Kelly among the song and dance men have scaled the heights of film and fame and stayed there (8).

For a well-rounded perspective of both stars, studies were made via books and articles of their own words and of others speaking about them. Additionally, the film documentaries *That's Dancing* (1985) and *That's Entertainment* (1974), also about the two

artists, were studied as well. Finally, scenes from *Royal Wedding* (1951—Astaire) and *Anchors Aweigh* (1945—Kelly) will be discussed here to help justify the role of dance in film. Both of these movies have dances that show trick effects that are beyond the scope of live theatre presentation, thereby developing new ways of viewing dance.

Astaire and Kelly were similar in their desire to change dance in film and they shared a mutual problem in "trying to make dances come alive before the camera as a 'bored' crew stood and watched" (T. Thomas 9). Because they used different approaches to accommodate film to their specific style, each will be examined separately with a following analysis of both.

Fred Astaire's dancing career led to his appearance on Broadway and finally to many films in Hollywood.

During the 1930s and 1940s Fred Astaire, with his debonair and unusual ease, grace and technical skill, made the greatest contribution by far to dance in the movies. According to Rudolf Nureyev, his films are well known even in Russia (Reynolds 42).

Between 1933-1957 Astaire created 150 dance numbers for film. His noted start was at RKO (Radio Keith Orpheum) as he partnered with Ginger Rogers 1933-1939 and later expanded with other partners and different studios. Astaire's preference for solos or duets is prevalent throughout his many movies. This preference helped to create an intimacy with the camera. He worked closely

within the camera frame so that the dancer/dancers were still close enough to be seen. This is not possible when trying to film a whole chorus in one image. His revolution in Hollywood stems from his insistence on the "integrity" of dance. "Either the camera will dance or I will" (Mueller 132). In other words, the "integrity" of dance depends on exposing or recording the unique identity of the dancer.

Astaire was also concerned about the fluidity of his dances. This was achieved by following shots that entailed very few cuts and by full body shots rather than chopped body parts. Thus there was a flow in the total dance as well as in the movement itself. "In every kind of dancing the movement of upper body is as important as legs in keeping the whole body in action with the camera" (B. Thomas 126). With his concern for dance fluidity, he preferred no interruptions to the dance. He also used multiple cameras for fluidity: one camera straight on and one on each side, right and left.

He carried this process into the importance of having a dance cue to flow naturally "in and out of the story" (B. Thomas 127). Astaire was consistent with his integration of flow all the way to the end of the dance sequences. The camera he insisted, "must not cut away from the dancers at the end of the dance" (Mueller 132).

Astaire's knowledge of film audiences derived from his work in theatre. His experience in theatre helped in determining the need to sense the moment when the "audience reaches its peak of exhilaration and feels like applauding—then the dance is over" (B. Thomas 127). Astaire made great use of special effects as he took

advantage of the genre that, unlike theatre, had unique possibilities for endless creations.

In *Royal Wedding* Astaire's solo, "You're All the World to Me," was "revolutionary." After he returns to his hotel room and realizes he is in love, he dances up walls and across the ceiling. This is acceptable in the sense that a man crazily in love is so exhilarated, that he can do the impossible. The trick portrayed his exuberance. The scene was made possible through the use of a set called the Iron Lung constructed of steel which rotated 360 degrees along with the set, lights, and camera man. Amazingly, it was done in only one take. Though the rolling set made the illusion possible, it was Astaire who made it believable. Mueller (1984) states that "what makes the number work so well is the way Astaire dances through transitions as the floor rotates under him. The illusion chiefly is made by the man, not the machine" (134). Astaire's influence on the film dance idiom prevailed for a generation in Hollywood from his early RKO days in the 1930s to the late 1950s, and not surprisingly this was also the era the Hollywood musical attained its greatest popularity.

Astaire thought the medium should be of service to the dance. The dancing came first. He took dance seriously and did not let it become trivialized by its Hollywood association. He avoided arty tricks that were not primarily based on the dancer's talent and emphasized that a dance could stand soundly on its own.

In addition, his use of prerecorded music for his numbers on stage eliminated the need to remain with the stage convention of

having to sing before dancing (so not to be too winded). Thus singing could come before, during, or after dancing, and this meant there could be more complex and varied movements.

Though Kelly and Astaire were working for the most part simultaneously in creating and dancing in films, they appeared together only once in a portion of MGM's *Ziegfield Follies* (1946) in "The Babbit and the Bromide."

Unlike Astaire who combined the elegance of ballroom to his tap style to give a light, airy, aristocratic appearance to his form, Gene Kelly was more earthy and gregarious in his dancing as he utilized energetic acrobatics. Thus each made different contributions to film dance as they both demanded elements unique to their own needs of film dance portrayal. For instance, Astaire's use of the camera in front for a full figure was not suitable for Kelly's big sweeping and stronger kind of dancing. The frontal camera alone would not be able to capture Kelly's full movement phrases.

Kelly's grand style is the result of his training in acrobatics and being a star athlete in ice hockey along with his studying tap, ballroom and jazz dance in his teens. After a hit success on Broadway in *Pal Joey* in 1940, he made his transition into Hollywood in 1942 in *Me and My Gal*.

Kelly, like Astaire, had concerns when working in film. Kelly believed that dance and film should be integrated within the narrative as well as between the performer and the camera. Aware that dance and film existed in different dimensions, Kelly became

interested in how to "reconcile these different dimension-related art forms into a single entity" (Delamater 135).

Thus, intellectual considerations were consciously used during making his films as he experimented with the camera in ways "specifically aimed at capturing some cinematic equivalent to the sense of kinetic energy inherent in live dance performance" (Delamater 135). Kelly believed, therefore, that the camera's movements and/or dancer's movements must provide some of that same kinetic force which the viewer would appreciate when seeing dance on stage.

[T]he more you can go into the camera the more force you'll get, the more impression of a third dimension. . . . You won't get three-dimension, but you'll get force. The more the dancer moves into the camera, he'll build up force. As he goes away he decreases that force. So he should go away from the camera as little as possible, but he should construct a dance so that if he doesn't move, the camera is making a move (Delamater 136).

Kelly remained concerned with avoiding a stunted line appearance in his films by not placing the camera too high. Kelly's concern with movement also was evident as he made use of panning shots in a way to give off a sense of "speed and movement" (Delamater 136). He did so by using vertical props in the background or foreground and as the camera panned, it gave this illusion of sense of speed.

Kelly's interest was to do something impossible to any other medium "in a way so as to express an emotional struggle" (Delamater 137). Therefore he experimented with dance in contexts available only on screen through use of special effects, double exposures, split screen and animation. Such use of special effects can be found in *Anchors Aweigh*. Created in 1945 by MGM, this film represented a breakthrough in film choreography and its dancing animation was successful.

In the number "The King Who Couldn't Dance," Kelly and the King (animated mouse) are seen dancing in a well-thought-out duet like that of two real people. The dance is the key development in changing the animated character's mind. Also the dancing makes the mouse appear, not animated, but alive. Additionally, the dance creates a warm and emotional tie to the animated mouse and Kelly, and thus successfully extends human emotions to nonhuman forms. This animated dance sequence came out of Kelly's desire to do something that had not been done before.

The four-minute screen time took ten thousand painted frames to synchronize with Kelly's movements. Kelly was photographed first and then the mouse was animated frame by frame. This sequence took two months to complete. "Gene Kelly [in *Anchors Aweigh*] does a highly expressive duet with his reflection and another with an animated mouse" (Hungerford 144).

His innovations did not detract from his film presence because Kelly created a dance film personality both in the dance numbers as

well as in the narrative portion of the movie. Kelly, as stated by Delamater, "develop[ed] an eclectic dance style which . . . became adaptable to movements unique to the camera and to the screen in general" (135).

Kelly enlarged the possibilities of dance by having it viewed in real life locations as well as with animated backgrounds. The dance's relationship to its environment was broadened by the reality of street locations. The cartoon-like set added to its fantasy image even more than in stage ballet fairy tales, in which the animation stops with the sets. The fantasy element on stage is not as heightened as in film, which has fantasy figures dance.

Kelly also created a total moving package in his use of panning shots. Not only did the dancers move but so did the set. Dance, therefore, is seen simultaneously against another kinetic relationship, a moving rather than a stationary set.

As this chapter suggests, an historical thread links present-day music video to the past. Like music videos, images were used to heighten the marketability of certain music through the use of song slides, film scores, jazz shorts, and soundies. Furthermore, dance, too, has an historical tie with media since the early days of film. Music videos demonstrate a progression on just how far such an association of music, dance and media have come. The remainder of this thesis explores these idioms through their modern-day association with the popular medium music video.

CHAPTER 3

Image of the Dancer

Dance music video is a medium not only of sound but also of the human body. Before moving forward into an in-depth analysis of the dancing body as used within the dance music video idiom in general and of the artists associated with this medium, criteria for analysis are needed. Since no previous criteria have been established, the following criteria for the image of the dancer have been developed for this study. These criteria derived from the need to answer the following questions: Who is dancing (star or group)? What are they doing (movement-type and choreographic material)? How are they presenting it (instrumentation and time) and in what form (compositional structure)? Thus, six specific categories were used in the analysis of the body's presentation in dance music videos.

The first category, star versus group, is based on the identification of the dancing done by the "star performer" as a soloist and/or in conjunction with a partner. This criterion also includes the identification of the dancing done by a group or groups which support the "star." The star-system, which is vital as a promotional tool to the music video phenomenon, not only analyzes who is doing the dancing (star or group) but also focuses on the relationship between the bodies seen in these videos. For example, does the star stand out by his/herself or does the star blend into the group? Do the

star and group make physical contact or do they stay within their own space? Does the star perform the same dance steps/sequences as the group and, furthermore, do the members of the group perform the same steps among themselves? Who actually dances more, the star or the group? Does the use of a group or soloist have an impact on the choice of movement?

The second category, movement-type, is based on the two main divisions in dance. These include staged and choreographed movement phrases. Staged movements consist of nondance realistic everyday gestures such as walking, standing, sitting, and pointing. Choreographed movements can be divided into two sub-categories: 1) stylized movements of high technical skills such as ballet, jazz, tap, and modern dance; and 2) popular dance styles of contemporary social dance steps such as the Roger Rabbit, Robo Cop, Run n' Man, Voguing, and other street/funk dance forms. Do dance music videos predominantly use one movement-type over the other and do the lyrics and music determine the type chosen?

The third category, instrumentation, is based on the body parts in which isolated movements take place. This includes the identification of body parts illustrated or emphasized by the dancer(s) such as the face, limbs, torso or full body. Do choreographed movement sequences consist of more full body shots while staged movements consist of more partial body shots? Are specific body parts often used to emphasize a word or music accent and if so how are these body parts used? Are body parts or the full body more

readily seen of the star or of the group? Are body parts highlighted through use of repetition and/or sharp percussive movement sequences or are they shown in a smooth and controlled fashion?

The fourth category, choreographic material, is based on the manipulation of a body or bodies to create a desired design or movement pattern. This original motif can then be further developed and enriched through the manipulation of choreographic devices. Blom and Chaplin (1982) describe choreographic devices as "ways of developing nuggets of movement, thereby enriching and extending an initial movement in order to build a greater body of choreographic material" (92). Examples of such devices include: repetition (repeat exactly the same), retrograde (backwards), inversion (upside down), size (condense/expand), quality (sharp/sustain), force (strong/weak), planes/levels (horizontal or vertical/high or low), and body placement (facing front, side, back, diagonal). Do these dances use long or short phrases and do they have a thematic sequence? Do these dances repeat a gesture or a whole phrase? Are these movement sequences grounded or airborne? Do these dance phrases incorporate or omit the use of transitional steps?

The fifth category, compositional structures, is based on the shaping of the presented material into a structure. Blom and Chaplin identify these structures as "classical frameworks used to determine the overall structure of an entire dance piece" (93). Examples of various structures include: AB (a theme and a contrasting theme), ABA, narrative (story), and collage (bits and pieces of assorted

material which create a whole). Within these structures variations can occur such as unison (a theme or an entire phrase executed at the same time), and canon (a single theme executed at different times—overlapping). Which structure dominates in dance music videos? Are themes consistent or are thematic variations evident? Is dancing in unison the predominant form used among a large group?

Finally, the sixth category, kinetic time, is based on the manipulation of rhythm and tempo of the body. Rhythm refers to the pattern of the beats (even/syncopated) and the placement of the accent. Tempo refers to the speed of the beat (fast/slow/stop). Hence, this criterion focuses on both the speed and the rhythmic impulses of the movement sequence and dancer. For example, does the beat of the music determine the beat of the movement or do they contradict each other? Do dance music videos emphasize fast or slow sequences more? Are various rhythms utilized within the same music video or do these videos maintain a consistent rhythmic sequence?

Star Versus Group

Films can be linked with music videos in their ability to generate star status. The following exemplifies how film (specifically during the height of the studio system, 1930s-1940s) aided in the glorification of the star.

Star status led to superstardom for some.
With the superstar it was no longer a question
of recreating [sic] a familiar role, perhaps with

some variation to lend a touch of freshness and surprise. Rather, the films themselves became showcases and vehicles in which the superstars performed as themselves with little pretense at characterization. What narrative formula remained served only to perpetuate the star's image (Bohn 229).

Like the early film musicals, dance music videos also act as showcases to promote the stars and their songs. Most often the stars perform as themselves in their videos. In some cases, the star's identity is even mentioned in dance music videos which employ a narrative structure. As mentioned earlier in Chapter 2, Janet Jackson introduces herself to an on-screen character in her music video "Nasty" (compiled 1986). Music video artist M.C. Hammer, who contributed to the mainstreaming of rap music into the pop culture, is referred to by name in the beginning of his music video "Turn This Mutha Out" (compiled 1991). Furthermore, M.C. Hammer's name is included in the title of his music video "Here Comes the Hammer" (MTV 1991). His name, therefore, is repeatedly heard in the video song. Madonna's identity is inscribed in her dance music video "Open Your Heart" (1986). Near the end of the video song a subtitle in a foreign language appears on the screen which includes Madonna's name. The name of the music group Barrio Boyzz is written on a wall as graffiti and is printed on a license plate in their dance music video "Crazy Coolin' " (CMC 1992). Superstar Michael Jackson has his name mentioned several times in the full-length version of his music video "Smooth Criminal" (compiled 1988). Regardless of any "characters"

these artists may portray such as Michael Jackson dressing and simulating the role of a gangster in his video mentioned above, it is still Michael Jackson starring in a Michael Jackson music video. Thus, the emphasis in music videos remains on the identity of the star.

The identification of the star in dance music videos is similar to the structure from which classical ballet is based. The emphasis in classical ballet is on the star (prima ballerina) which is supported by the ensemble or corps de ballet. The emphasis in dance music videos is also on the star (singer) which, too, is supported by an ensemble of dancers. Modern dance on the other hand, was formed in part by the elimination of the star status by placing equal value on all the dancers or group within a piece. Dancer/choreographer Doris Humphrey (1959) expounds on the relationship between participants in modern dance as opposed to classical ballet.

Modern dance had an entirely different conception of relationships. Groups were not anonymous, nor were they the humblest and least talented dancers at the command of a director. Strenuous efforts were made to train and develop personality in a company because the role of the group had become vitally important. Sometimes the whole weight of the dance was on the shoulders of the group; individuals were comparatively unimportant, acting more as a focus and as a contrast than as kings and queens worshipped by their subjects (91-92).

While dance music videos follow ballet's emphasis on the star, differences do exist. The prima ballerina earned her rank as the star by achieving a high technical skill in dance. The dance music video artist, on the other hand, earned star rank by his/her marketability and ability to sing. In other words, the star in ballet is determined by the level of dance skill while the star in dance music videos is determined by who the lead singer is. Consequently, the dance music video artist does not necessarily have to have a high technical dance skill. However, many dance music video artists (e.g., Madonna, Janet Jackson, Paula Abdul, Michael Jackson, M.C. Hammer) are just as or even more skilled in some form of dance, whether in technical or urban contemporary styles, than their ensembles.

Other dance music video artists (e.g., Gloria Estefan, Bananarama, Mariah Carey, En Vogue, Wilson Philips) are not as talented in dance. Hence, the implementation of dance becomes heavily dependent on the ensemble or group. Depending on the artist and video, the level of dance skill among the participants in dance music videos may surpass the dexterity of the star because the star lacks sufficient dance training, or camera shots may inhibit or restrict the star's ability to dance. Early films (1920s-1930s) faced similar situations when dance director Ernest Belcher was called upon "to show a nondancing star coping effectively in a show business setting. For supporting dancers Belcher could draw on the advanced students from his school and in front of them arrange steps that the star could do effectively" (Prevots 86).

Three basic dance options are prevalent when presenting the star and group in a dance music video. The first option shows the star as the dominant dance figure. Madonna's dance music video "Open Your Heart" shows her dancing solo in a peepshow as several men watch her. While at the end of the video a young boy is briefly shown dancing, the majority of the dancing is done by the star (Madonna). Madonna's solo is essential in carrying out the narrative aspect of this dance music video. In addition, the dance music group En Vogue consists of four women, all of whom are "stars." No one singer is more important than the others. Thus, the group itself is the star of the dance music video "Don't Go" (compiled 1990). The male and female extras do not dance but rather are used to project a stormy relationship. Furthermore, no dance ensemble is present in this video and, therefore, only the stars (En Vogue) are seen dancing in unison a lyrical sequence based on peripheral movements. Because of the song's slower tempo, the energy from a dance ensemble is not as much in demand for this video. Also four dancing stars create more distinct options for the camera person to videotape as opposed to only a single dancing star. Another example shows Michael Jackson as the dancing figure on a concert stage in his music video "Man in the Mirror" (compiled 1988). He alone competes enough with other video images of people such as John F. Kennedy, Gandhi, Martin Luther King, and hungry children of Third World countries. An ensemble of dancers would almost overcrowd the star and the music video itself would look too cluttered.

The second dance option shows both the star and group equally skilled in some form of dance. This includes two categories: well skilled and less skilled dancers. As mentioned earlier, well skilled dance music video artists who utilize trained dancers include Michael Jackson, Janet Jackson, Paula Abdul and M.C. Hammer. Less skilled dance music video artists which utilize less developed dancers include Gerardo and Londonbeat. A dance group utilizing skilled movements next to a well skilled dance music video artist gives the impression the star is really talented in dance. On the other hand, a dance group presenting less skilled movements next to a less accomplished dance music video artist does not outshine the star. In this option the star and group often perform similar dance steps and sequences.

Finally, the third basic dance option shows the group dancing more than the star. This often occurs when the dance music video artist is not highly trained in dance, yet wants to employ dance in his/her music video. For instance, Gloria Estefan does an easier version of the dance sequence done by a group of cat characters in "Bad Boy" (compiled 1990). Mariah Carey mostly just pulsates her body to the music and does only a few dance funk steps in her dance music video "Someday" (compiled 1991). It is more the group of children in this video who break out into a dance funk sequence. Another example is the Bingoboy's dance music video "How to Dance" (1991). The featured artist Princessa is not involved in any of the dance sequences. Two groups of three and a couple do all the

dancing. Overall, the groups do the more complicated dance steps while the star does an easier version or just some stage movements.

Generally, the group performs in unison. The star often joins the group by dancing with it. Janet Jackson for instance, dances in unison with both a small group of two dancers as well as with a larger crowd in her dance music video "Escapade" (compiled 1990). Janet Jackson sets herself apart from the group by always placing herself center front. Otherwise, the star stands out from the unified group by doing something different, whether it be staged movements, gestures or lip-synching. The star may or may not mix with the crowd. As a general rule, the star mostly stays in his/her own space in concert or abstract/conceptual-type music videos and often mixes with the crowd in a party atmosphere or narrative-type music videos. For the most part, no physical contact is made while dancing except during a duet. Paula Abdul makes physical contact with her dancing partner as well as another couple who also perform a duet in Abdul's dance music video "Blowing Kisses in the Wind" (compiled 1991). Overall, the use of a group or soloist does have an impact on the choice of movement. Soloists tend to pulsate their bodies to the music and incorporate stage movements into their routine. A duet (male and female) often partner together to a lyrical and often sensual dance piece which usually includes some type of dance lift. A trio or more, including the star who is placed in front, virtually always dances in unison.

While the focus (whether in a ballet or a dance music video) is primarily on the star, the focus on dance itself is more evenly distributed between the star and ensemble in dance music videos. A high percent of dance shots in dance music videos are generally just as dependent on the group as on the star. Unlike ballet, it is unusual for the dance music video star to dance, if at all, a challenging full length solo without any support from the ensemble or without the presence of any on-screen characters. In most cases, solo shots of the star in dance music videos are geared to capturing the "art of lip-synching."

As with the Hollywood musicals, the notion of the star standing out from the chorus persists in music videos. Dance music videos highlight the artist or "star" by placing a higher percent of the camera focus onto the star. For instance, the star is identified by lip-synching either parts or the majority of the song's lyrics within the video text. Lip-synching, therefore, creates a natural motivation for the camera person to focus on the star who dominates the video with his/her "singing." Thus, the lip-synching becomes a justification for the camera to videotape predominantly the star over others in the same video.

Lip-synching to the lyrics of the song indicates the norm for the music video star. Exceptions from this standard, however, do exist. For instance, the music video "Tom's Diner" (compiled 1991) by DNA, featuring Suzanne Vega shows no lip-synching from any of the participants present in the video. In fact, if the viewer was not aware

of who Suzanne Vega was, there would be no identifiable star. The camera does not emphasize one image or person over another. Still, a choice was made to show the featured artist, Vega, in this video, with the assumption that fans familiar with the artist would have no difficulty distinguishing Vega from the others in the same music video. This almost acts as a "semi-private club," separating Vega fans from the rest of the public. While the song and artist are listed on the videotape, the subdued effect of blending rather than highlighting the star from the other video images acts as a code to fans that Vega identifies herself more with them than with the elite star population. Unlike most music videos which have a tendency to blatantly show which person is the star (passive viewer response—told or given to the viewer), "Tom's Diner" leaves this distinction to the viewer (active viewer response).

For the norm, several options are available when presenting the lyrical portion of the video song. The first option shows only the star lip-synching in the dance music video. For instance, Madonna's dance music video "Like a Virgin" (1984) is one example of how the star captures the viewer's full attention on only him/herself. The man in this video is there only to aid in the video's romantic implications. He does not lip-synch in the video for, like the true music recording, there are no singing parts for him. Thus, this option is often used in dance music videos which consist either of only the star singing on the song's actual recording or only with the help of a little back-up singing. In this category these back-up singers do not

stand out on their own, but rather blend into the star's voice. Because the back-up singers are used for enhancement purposes only, consumers are less aware that other singers are really involved in the song and, therefore, are not at all shown in the video.

The second option also shows the star dominating the lip-synching in the dance music video. This option differs from the first in that it also includes other members of the band lip-synching at some point during the video song. An example is the dance music video which portrays a concert-like setting (the popular choice among rock music videos). Basically, the star lip-synchs his/her "part" (wherever the star sings on the actual music recording), and the back-up singers join the star by lip-synching their "parts" (often the refrain section). This does not mean the entire video song is lip-synched. For instance, the lip-synching is often interrupted by other images (e.g., crowd scenes). The back-up singers are mostly just shown in spurts as if the camera just happened to get a quick glance of the background action. Thus, the star continues to stand out over others on the same stage.

Michael Jackson's concert-like music video "Man in the Mirror," for example, shows only a quick glimpse of his back-up singers lip-synching. The excitement created for Jackson's video mostly derives from him, the crowd, and the political footage. Hence, little video time is left for trivial shots of his back-up singers. These singers do not contribute to the energy level of the video, but rather they are only briefly shown to help enhance the concert-like image. On the

other hand, Gloria Estefan's concert-like music video "1-2-3" (compiled 1990) includes more camera shots on the band members as they lip-synch to the refrain. The energy from the band is vital in this video due to the use of fewer types of images (i.e., star, band and crowd only). Not all concert-like dance music videos fall into this category. Gloria Estefan's "live" concert recording for her video "Words Get in the Way" (compiled 1990) only shows her "singing" and the band members "playing" their instruments. This video song is a ballad and like the music recording does not require the energy or the help from the back-up singers. As a result, this concert-like music video is actually an example of the first option mentioned earlier of only the star being seen lip-synching.

Finally, the third option shows dance music video extras, not related to the band or when no band is present, lip-synching phrases of the refrain. An example is the dance music video which implements characterization. For instance, Gloria Estefan's dance music videos "Dr. Beat" (compiled 1990) and "Bad Boy" both display lip-synching characters. In "Dr. Beat" two women playing the role of nurses are shown lip-synching parts of the refrain in several shots. First the camera focuses only on the two nurses lip-synching, then they are shown lip-synching with a non-lip-synching doctor character. Next the camera focuses only on the star lip-synching the refrain which is then quickly followed by the nurses joining the star. The camera continues the sequence by showing the two nurses lip-synching in the company of the non-lip-synching star and doctor.

"Bad Boy" also shows characters dressed up as cats lip-synching at times during the refrain.

While the norm for the above options show the star lip-synching to the majority of the lyrics, other methods are evident as the song at times continues to be heard in the video without the star lip-synching to the lyrics. Most often this occurs in dance music videos which employ a narrative structure. Often at some point in narrative-like dance music videos, the action or story line continues to the lyrics without any lip-synching taking place. For example, in Paula Abdul's "Rush Rush" (compiled 1991) a 1950s story line of boy meets girl/boy wants girl often interrupts her lip-synching. Even though the star lip-synchs less in these videos, this does not change the position of the star. The star remains in the limelight as the camera still predominantly focuses on the star. The star is now also the "star" of the narrative within the video text.

Furthermore, one of Madonna's signifying practices (personal artistic traits) is her sporadic use of lip-synching in her dance music videos. "Borderline" (1984) has several succeeding lines left untouched by the use of lip-synching. Instead, Madonna is caught in a narrative structure during the following lyrics.

Finish what you start
 When you make my love come down
 If you want me let me know
 Baby let it show
 Honey don't you fool around
 Just try to understand

Madonna and a man appear in front of a door which opens onto a rooftop. Next Madonna is on a ladder which is attached to the roof's structure. Madonna and the man hug, walk around, lie on the roof's pavement, kiss and then the camera cuts to the inside of a building where a photo shoot of Madonna is taking place. Madonna dances by pulsating and swaying her body to the music. Her face is not seen clearly for she is in the background and her head faces down. A distant glimpse of her mouth moving shows only when her head flicks back. Her vague lip-synching is definitely not the camera's focal point. Madonna does a single turn as the camera cuts into a close-up of her face, which then leads into her lip-synching again. As the video continues, Madonna goes back and forth between lip-synching and not lip-synching. The video even shows her at one point not lip-synching as the camera shoots a close-up of her face.

Madonna's dance music video "Like a Virgin" also illustrates the amount of lyrics Madonna does not lip-synch to at one given time.

[not lip-synched]	I'll be yours til the end of time
	'Cause you made me feel
	Yeah, you made me feel
	I've nothing to hide
[lip-synched]	Like a virgin, hey
[not lip-synched]	Touched for the very first time
	Like a virgin
	With your heartbeat next to mine
	Like a virgin, ooh, ooh
	Like a virgin
	Feels so good inside

"Papa Don't Preach" (1986) is another dance music video of Madonna's in which the absence of lip-synching is readily seen. Mostly the video narrativizes the lyrics of the song as Madonna's relationship with her on-screen father is displayed. The video shows Madonna from being daddy's little girl to being daddy's grown-up daughter and the tension that arises from daddy's disapproval over his daughter's boyfriend. In other words, there is little lip-synching in this video because Madonna confines her lip-synching mainly to the refrain. At the end of the video, however, Madonna does not even lip-synch a large portion of the refrain.

Like her outspoken persona, this approach allows Madonna to appear in total control as she gives the impression it is she who dictates when and what she will lip-synch or do in her music videos. Madonna's sexuality is her most important marketing tool. Thus, her videos concentrate less on the song than on showing her off. In the dance music video "Cherish" (1989), Madonna does not lip-synch a whole verse, but prefers instead to flirt with the camera as she looks straight into its lens.

Curiously, why do dance music videos which employ narrative or conceptual-like images strive to be realistic by showing the star lip-synching to any of the lyrics when the band/musicians are often left out entirely except when creating a concert-like setting? Thus, lip-synching is more plausible in a concert-like music video which shows a more realistic performance of the star on stage "singing" into a microphone. The following may explain why lip-synching is a

common phenomenon among all music video types. Lip-synching reinforces the song aspect of the music video, emphasizes the star, and gives the star simply something to do in his/her music video.

Interestingly, none of the dance music videos viewed displayed the removal of the star's presence entirely from his/her video. Why do the creators of such videos feel the need to always include the star and why must the star always be in a recognizable form (i.e., showing the face)? Why not cut up the star and show the body disengaged into pieces and then rearranged (e.g., a close-up of the star's feet dancing inside the mouth)? Music videos follow the format similar to most TV commercials in that the product must be shown in order to promote sales (i.e., must hear the song to sell the song; must see the star to sell the star). Hence, since sales are the motive behind the creation of the music video, the star and song remain the key ingredients. Accordingly, music videos, overall, continue to include the star in standard human form and hesitate to depart from the norm. Consequently, the artistic freedom or the idea of using other sounds, images or messages to promote the star and song remains limited. Since the creators of music videos heavily emphasize the presence of the star, why not accentuate the star by showing only the star and nothing else (e.g., eliminate all other characters, dancers, graphics, scenery)? Supposedly, the star alone is not able to sustain the viewer's attention solely upon him/herself for the full duration of a video song.

Unlike film, music videos have not extended the star system to the people behind the camera, namely the director. For instance, film directors such as Steven Spielberg and the late Albert Hitchcock are just as if not more important to the audience as are the actors (stars) in their films. As a result, some film viewers value movies made by these directors more than by who is starring in them. The movie, therefore, becomes identified as a Spielberg or Hitchcock film. Even though writers such as Stephen King have influenced moviegoers into seeing films based on their books, the music video songwriter's status is undermined because only the star receives noticeable credit. Consequently, the consumer chooses the music video in regard to the star or a specific song sung by the star. Even though some music video stars like Michael Jackson and Paula Abdul contribute to the work behind the camera (e.g., choreographing, editing), these artists still remain known as the star in front of the camera. It is their on-camera presence rather than their work behind the camera that is acknowledged by the public. Film directors Hitchcock and Spielberg, on the other hand, are known solely for their off-camera talents. For example, a music video is identified or referred to as the star's video while a movie is referred to as the director's film. This exemplifies the lack of behind the camera acknowledgments in the music video idiom. Once again it is evident that the industry gives little or no public recognition to those who create music videos. Instead, the establishment of the star system in music videos is set up so the viewer assumes the star

in front of the camera is also the star behind the camera. The star, therefore, becomes viewed as multi-talented.

The following sections in this chapter will continue to explore other distinct methods in which the dance music video artist continues to stand out as the "star."

Movement-Type

This criterion, "movement-type," along with the remaining criteria discussed in this chapter, pertain more directly to the implementation of dance in dance music videos. Similar to the musicals of both Broadway and Hollywood, music videos also utilize the same two basic movement categories, staged (everyday gestures) and choreographed (dance movement).

Staged movements include stage directions done to a song which resemble everyday movements and gestures. For example, a common occurrence in dance music videos is the pointing of the index finger, either at another performer or to the camera when lip-synching the word "you." The significance of this along with other illustrative-type gestures is somewhat explained by Sunderland (1990).

Gesture can be used to emphasise [sic] or draw attention to lyrics. It can be a way of ensuring that the spectator takes notice of the words. It is almost as if though [sic] they are spoken twice—verbally and physically (16).

Not only does pointing reiterate and emphasize the word "you," but this gesture also creates an inclusive environment, especially when the artist points to the camera and refers to the spectator. Thus, the relationship between star and viewer is further heightened.

More generalized gestures such as one hand opening and closing or other abstract expressive gestures taken from everyday conversation "may simply convey," according to Sunderlund, "that the singer is feeling strongly about something at that moment in time" (17). Furthermore, gestures simply give the singer something to do other than just stand in a stiff unnatural pose. While gestures need to be clearly perceived from great distances on the live stage, in video there is no need to exaggerate or to perform the gesture far bigger than in everyday life. This is because the camera (which will be further explored in Chapter 4) can zoom in on the performer.

Hand and arm gestures dominate over leg movement, as the hands and arms frame the face, caress the body, make a fist, and flex with fingers spread open. Such gestures are ideal for the mid and close-up shots often used in dance music videos. Moreover, some video artists clap their hands and click their fingers to further accentuate the rhythm and danceability of the music. Janet Jackson is one such artist who sets herself apart by using this technique in her videos more frequently than others. As a result, these gestures become a personal trait of Jackson as she instinctively reacts to the beat of the music in this fashion.

Thus, gestures can become the star's unique trademark. For instance, in addition to Janet Jackson's more frequent use of hand claps and finger clicks, her trademark gesture is a V-shape (victory or peace sign) made with her index and middle fingers. She often holds this gesture near her face. Apart from the video song "Love Will Never Do" (compiled 1990), Jackson rarely caresses her body in her music videotapes *Control* (1986) and *Rhythm Nation Compilation* (1990). Instead, she slaps or places her hands directly to the point of target. More gesture trademarks are evident among other dance music artists. Unique to Paula Abdul is the shaking of her hands, as well as the holding up of her finger (in the number one formation). Blatant movement gestures, such as placing the hand over the crotch, heighten the sexuality of Prince, Michael Jackson, Madonna, and rock star Axl Rose of Guns n' Roses.

Because the acknowledgment of the choreographer is lacking in many music videos, it is difficult to determine whether such persistent gestures or trademarks are: 1) the signifying practices unique to a single choreographer who is repeatedly used by the same video artist; 2) various choreographers are used and, therefore, such traits are the signifying practices peculiar to the particular star; or 3) different artists use the same choreographer which would help to explain why the same trait is evident among various artists as indicated above by Prince, Michael Jackson, Madonna, and Axl Rose. Or does the use of the same gesture just represent a trend among the pop culture these artists are all identified with? In other words, do

such artists and/or choreographers imitate from other music videos presented by their peers?

Staged movements such as running, especially common among the concert-like music video, help to generate energy. Other everyday movements, walking and driving, are prevalent among narrative-type music videos. Walking is a naturalistic way for the body to move from one place to another. This action gives the viewer a sense of transition to the otherwise quick edit shots. Rather than doing a string of *chaîné* turns and *grand jetés*, walking is a more believable choice for the narrative character, and yet still generates a sense of movement activity. The use of a car and driving scenes signify status, freedom and romance, all of which are especially pertinent to the youthful consumer to whom these videos are geared.

While natural everyday movements such as these are common features in dance music videos, so are the short dance sequences seen throughout the video song. In this particular classification, the norm shows the body dancing at some point within the dance music video. These dances range from just pulsating the body to the beat of the music, as is often the case in concert-like videos, to specific choreographed sequences.

For instance, Madonna just sways her body freely as she sings into a microphone in her video "Crazy For You" (MTV 1991). Moving the body in this manner creates a more natural appearance for the star compared to just standing still. In addition, Madonna's contained movement is better suited to her use of a stand-up microphone due

to the restriction of movement it imposes on the body. Thus, heavy dance scenes basically remain microphone-free. Janet Jackson sometimes incorporates freestyle dancing, which creates a party-like atmosphere, at the end of her videos entailing a mass group. Paula Abdul upholds a strict sense of choreographed dance sequences in her dance music videos. A combination of both choreographed and freestyle dancing is also evident as dance music video artist Mariah Carey mostly pulsates her body as she lip-synchs in "Someday" while the children in the same video dance specific contemporary "street funk" movements (newest trends done in the streets and nightclubs).

Choreographic movements include two types: stylized social dance forms and highly technical or codified dance movements. Popular dance styles of contemporary social dance steps are most common along with elements of jazz dance. The common dance movements consist of: falling down to the knees, bending at the waist with the arms wrapped around the body (one behind the back and one on the stomach), and contracting the upper body to the beats of the music. These movement choices either help to reinforce the rhythm of the music or result in interesting edited shots for the camera.

Jazz dance incorporates various social dance forms, or what Stearns (1968) refers to as "vernacular dance." Jazz, over ballet and modern dance, appears to be the preferred technical dance form in music videos. This is possibly because jazz is best suited by its eclectic nature to blend with or be most complimentary to "street

funk" dance styles, whereas ballet and modern dance remain more removed from the popular dance culture. As a result, jazz dance is often combined with urban contemporary dance movements which work well to camouflage the star's technical limitations as a dancer. In fact, this combination of "funk" with the disciplines of traditional jazz dance technique is referred to as "technifunk" (Bronco Step, Funky Twist, Roger Rabbit, Run n' man, Robo Cop, The Pump, Windmill, Voguing, etc.) as described by fitness expert Victoria Johnson and choreographer/dancer Robert Gilliam in their dance fitness video *Technifunk 2000* (1991).

Janet Jackson exemplifies this combination of "funk" and jazz technique. Her dance sequences consist of both a robotic hit-a-pose dance style, her most obvious signifying practice, and jazz dance movement. Some of Jackson's favorite movements include: a wide second position with feet in parallel or turned in, single and half turns, and a knee drop with one hand on the ground. Multiple turns, leaps, splits and other technical or acrobatic dance movements are also displayed in her videos but are performed by other highly trained dancers.

Tap dance, although less common than jazz as it requires a specific skill, also has a "street flavor" and energetic feel as it heightens the star's danceability. Those stars with technical dance backgrounds, such as Paula Abdul, make use of such training. Abdul tap dances in "Forever Your Girl" (compiled 1989), dances a "Bob Fosse style" jazz combination in "Cold Hearted" (compiled 1989), and

does a lyrical jazz piece which incorporates ballet and modern dance techniques in "Blowing Kisses in the Wind."

Consequently, although a blend of "street funk" and jazz dance are commonly used, emphasis on one dance form or another depends on the artist. Jackson's dance style is mainly "street funk," whereas Abdul's dance style contains more technically skilled dance forms. Furthermore, artists have their own particular or favorite movements associated with them. For instance, unique to Paula Abdul is her various high technical dance forms and she favors a wide stance, knee drops to the floor, a raised vertical arm, a hip thrust to the side, and multiple turns. She, like Janet Jackson, however, mostly leaves the acrobatic movements to other skillfully trained dancers.

Michael Jackson helped to popularize urban contemporary dance movements into a fashionable theatrical dance form with his "moonwalking" in which his feet appear to glide across the stage. Also M.C. Hammer's dance style in *Hammer Time* (compiled 1990) became a part of the urban contemporary dance craze. Music videos have helped to make the dance music artist more readily available to millions and, therefore, such dance crazes spread more rapidly among the pop culture. Moreover, because videos can be viewed over and over again, the dance can be studied more easily by the consumer. Once the steps are learned, the consumer may be more motivated to buy the music associated with the particular dance step.

Another interesting phenomenon is the correlation between dance and lip-synching. The relationship between the two is also dependent on the artist. Generally, in Janet Jackson's "lighter" or "less serious" videos she lip-synchs and dances less than in her "heavier" videos, which portray Jackson with a "cool" and serious attitude. In "Nasty," for instance, Jackson actively participates in the high energy or intense dance sequences, and in all the clips that include her, the majority, she is lip-synching. Overall, Jackson lip-synchs more during fast dance sequences (a technique less probable on the live stage in which a star who actually sings would otherwise be out of breath) and less during minimal body movements. This parallel between dance and lip-synching works to either heighten or diminish the energetic impact of her videos. Like many other dance music video artists, the opposite is true for Paula Abdul. Abdul differs from Jackson in that Abdul does not lip-synch as much in her heavy dance numbers but rather lip-synchs more during minimal body movements and close-ups. For instance, in "(It's Just) The Way That You Love Me" (version 1 compiled 1989), Abdul is seen close-up "singing" into a microphone (creating a more believable "singing" performance) and not lip-synching when dancing with the chorus. This alternation between dance and lip-synching creates a constant excuse for the star to perform as he/she either dances or "sings" for the camera.

In summary, although the use of stage movements is prevalent among music videos in general, dance music videos on a whole

employ choreographed dance sequences on a larger scale than other music video genres. One possible explanation for this occurrence is the more frequent use of synthesizers in dance music and the notion that some pop music artists are "studio-made," relying on voice enhancers, whereas rock musicians come from a deep-rooted system of raw music talent which most often includes the use of "real" musical instruments.

The televised *1993 MTV Video Music Awards* highly illustrates this point. In between the awards presentation, featured music artists performed in front of a live crowd. Interestingly, while rock groups, such as Aerosmith sang and played their instruments live into the microphones, dance music artists, such as Janet Jackson, appeared to have lip-synched into their microphone headsets. To fill the space of a band, Jackson was accompanied by a stage full of dancers. Is this any indication that rock stars as a whole can sing well enough to hold their own in live situations while dance music artists (with the exception of superstar talents such as Prince and Michael Jackson) depend more heavily on studio help? But why, then, do such dance artists sing at their own concerts. Possibly, some pop artists bring along their own hi-tech filtering equipment to enhance their voices during live productions or, perhaps, some do not really sing but lip-synch also during their live concert tours. Furthermore, some pop artists may do only a few, if any, live concert appearances. The following review on dance music artist Mariah Carey in *Entertainment Weekly* (1993) supports this issue further.

It can be argued into the next century whether or not it was fair that Carey paid virtually no dues in her career. Yet what was truly annoying was the sense of entitlement that pervaded her music, not to mention arrogance: Last year's *MTV Unplugged EP*—essentially a premature hits album—was primarily an excuse to show that the sequestered and tour-resistant Carey could perform in front of a live (though hand-picked) audience. It was clearly friskier than its predecessors, but even on stage, Carey's rendition of the Jackson 5's spirit-lifting "I'll Be There" was so anemic that it needed a transfusion.

Music Box takes it for granted that Carey is a beloved multiplatinum star, and instead concentrates on skillful pop record making. In that regard, it may be her best album (Browne 108).

Hence, with the exception of some, is dance in part employed more by dance music video artists because the talent of the star is weighted more heavily on the total production package of dancers and spectacle and less on raw musical talent? Thus, should dance music artists be regarded more as general entertainers instead of just musicians? Regardless of the reason, contemporary and technical dance movements are used as a way to express physical energy and skill. The late dancer/choreographer Doris Humphrey believed dance stemmed from a motivation, even if for no other reason but to show off oneself.

A movement without a motivation is unthinkable. . . . Even the technical dance has a motivation, of course. It says, "I am an expert with my body and I will dazzle you with physical prowess" (110).

Instrumentation/Choreographic Material

Movement, whether staged or choreographed, can be further divided into two sub-categories: isolated movements (involving specific body parts) and full movements (involving the entire body). According to Sunderland, isolated movement "involves placing one particular body part out of its usual position so that the effect is to isolate it from the rest of the dancer's body and therefore to draw attention to it" (12).

The importance of isolated movements in music videos is due to the camera's ability to zoom in on the particular body part/s which may otherwise be "lost" or have less of an impact when viewed from a distance on the live stage. For instance, on the live stage the whole body (with the exception of special effects and costume tricks) is basically always present to the viewer's eye even during isolated movements, such as the head moving while the rest of the body remains still. In music videos, however, the significance of body parts is crucial to the choreographer because the camera can be focused on only the body part that is engaged in the particular movement to be emphasized. For example, only Janet Jackson's forearm and hand appear for an instant as she clicks her fingers in

her video "Black Cat" (compiled 1990). Thus, the motion of clicking becomes the point of target to be emphasized. In fact, isolated movements are not just restricted to the human body. While too small to see on the live stage, a tiger's tongue pulsates three times to the specific musical beats in Madonna's dance music video "Like a Virgin."

Urban contemporary rap/dance group Monie Love further illustrates this isolated movement technique throughout its video "It's a Shame (My Sister)" (MTV 1991). During the lyrics "time-out," neon-green-colored-gloved hands are apparent as they also gesture a "time-out" sign (one hand in a horizontal position on top of the other hand in a vertical position—like the letter "T"). Also against a black background, a pair of neon-orange-colored feet are the only body parts visible as they sway side to side with the soles of the feet facing the camera. Other partial shots of the dancing body in this same video include: the upper torso (waist to head), the whole torso (neck to hip), upper legs (hip to knees), and lower legs (knees to feet). As a result, the camera becomes a means to display the body cut into parts which in turn creates a unique distinction between live and video dance presentations.

Furthermore, the dance is also displayed in parts. The trio in "It's a Shame (My Sister)" dances across the TV screen from left to right (viewer's perspective) with only waists and upper thighs showing. Immediately following, the same trio dances back across the TV screen, this time from right to left, now with only chests, arms and

heads visible. Because the same rhythmic pattern and turn of the body occur in both mid and upper body dance shots, it appears that the same movement sequence is used. Thus, instead of needing two or more movement phrases for variety, a single movement phrase can take on different appearances depending on the camera's focus. Variations on the thematic movement or step, therefore, are not solely dependent on the choreographer. In music videos the thematic movement can also be varied or manipulated by the camera.

The same trio as mentioned earlier is also displayed dancing in full body at the beginning of the video, and again later with just lower legs visible. These dance shots also appear to be a part of the same thematic movement as previously discussed in the trio's upper and mid body dance shots. This assumption is due to the same swinging of the dancers' arms in both the full and upper body shots, as well as the familiar rhythmic pattern common to all these particular dance scenes.

Unlike the trio's mid and upper body dance shots which occur back to back, the full body and lower leg dance shots do not. Instead, these shots are separated from one another by other video images. Although these specific body shots of the trio consist of the same movement, it becomes less obvious when the dance presentation is spread out throughout the video text. When viewing quickly, the viewer believes the same particular group of dancers he/she is watching is doing a variety of movement sequences instead of just a limited short dance phrase.

Because of this usual spacing between dance presentations along with quick editing shots, it is difficult for the viewer to remember exactly what the previous movement was. In addition, with the different body parts presented by the camera, it is also difficult to distinguish whether an isolated movement is really the same as the full body movement vocabulary. A single movement phrase in music videos, therefore, can produce more options than the live stage. Basically, a thematic movement phrase on the live stage can be made to look different only by developing and manipulating the dance itself through the use of choreographic devices (repetition, inverson, quality, force, size, placement, levels, etc.) placed directly onto the body. In music videos, however, once the original movement phrase is videotaped, camera and other high-tech equipment make it possible for the dancer not to be directly involved in the manipulation process. Rather, the thematic phrase can be altered by technical devices which will be further explored in the following chapter. Futhermore, music videos can combine both choreographic and technical devices, which is often the case, to further develop the original thematic phrase.

While partial body shots are inherent to the music video idiom, the importance of the full body must not be underestimated. Like the live stage, isolated movements also occur with the entire body visible to the viewer. Bingoboy's dance music video "How to Dance" shows the trio of ladies, at one point, standing in a line leaning back on each other with emphasis only on arm movements.

In "Straight Up" (compiled 1989) Paula Abdul's full body is apparent as she does sharp shoulder and chest isolations both in place and during a basic side traveling step. She, like Janet Jackson, favors head flips to the back or side when accentuating a strong musical beat. In this same video, Abdul presents head isolations as both a body part as well as in full body form. For instance, during a stationary pose, with one knee on the ground and the other leg extended to the side, Abdul flicks her head back along with her right arm to the side. In a previous dance shot, however, only Abdul's upper body shows as her head does a half circle to her right. Later, a closer shot on just Abdul's head captures its flick to the side.

Moreover, Paula Abdul stands in place with both her feet and arms in a wide second position with only her knees engaged in movement. This knee isolation happens again, but this time with her left hand on her torso and the other hand touching her forehead. Thus, repetition of movement not only occurs consecutively as Abdul's knees repeat immediately an inward action two times, but repetition also occurs within the dance whole as the same movement is repeated later within the video text.

Thus, the use of repetition in dance music videos differs from rap music videos which employ little dance. The repetition in such rap videos comes from the repeated use of the visual text rather than from the body. In other words, the same imagery recurs in rap videos, whereas in dance videos the body performs the same movements in different visual contexts or images.

The significance of combining body parts with full body shots helps to confirm the dance and the danceability of the performer. The partial body shot forces the viewer to focus specifically on the isolated movement while the full body shot reinforces the connection between isolated and full dance movement sequences. If a dance is solely represented by body parts, the viewer does not get a sense of the total dance picture as he/she does by seeing full movement shots periodically injected into the video text. Most often, at some point within the dance music video, isolated movements are intermixed with full body movements when it comes to the dance presentation.

As indicated above, isolated movements are displayed both as body parts and full body shots. For instance, several of Paula Abdul's dance music videos show her tap dancing which concentrates heavily on footwork and less on the upper body. These tap numbers are presented by both just Abdul's lower legs and feet as well as her full dancing body. The closer view of the dancing feet allows the viewer to appreciate the intricacies and rhythmic power of tap dance while the full body shot helps to identify the feet as belonging to the star. This technique is similar to the tap number "The Lullaby of Broadway" in Busby Berkeley's Hollywood musical *Gold Diggers of 1935* and the tap solo of Ruby Keeler in Busby Berkeley's *42nd Street* (1933). Although the close-up of the tap dancing feet are not necessarily the same feet as in the full body shots, the full bodies of the tap dancing stars prove Keeler and Abdul can tap dance as well as

help to confirm the viewer's assumption that it is likely Keeler's and Abdul's feet that are also presented in the close-up shots.

While isolated movements often occur in both full and partial body shots, gestures generally dominate partial body shots whereas full dance movements dominate a larger percent of the full body presentations. This generality only represents the norm. Full body shots, although less frequent, are also used for gestures, and partial body parts are often intermixed within dance sequences. Consequently, there are no absolute rules regarding the display of movement-types (gestures or dance) to the viewer. This room for creative freedom breaks up predictable patterns of body and dance presentations (i.e., gestures always presented as an upper body shot and full dance movements always as full body shots) as well as allows variations on the same movement through camera techniques. The following examples represent the norm when presenting movement-types in dance music videos.

Full body shots are prevalent among big dance group productions, especially when the dance, in addition to the star and song, is the video's focal point as opposed to other types of imagery. For example, Janet Jackson's "Rhythm Nation" (compiled 1990) frequently shows the complete view of Jackson and the many dancers moving tightly together in a militant fashion.

Paula Abdul, another dance-oriented video artist, also makes use of frequent full body shots in her big dance group sequences. A dance audition is the subject of her video "Cold Hearted." Thus, this

particular video centers around the dance presentation of Abdul and her group of dancers. Michael Jackson's large dance scene in "Thriller" (compiled 1983) also utilizes full body shots as a means to show the dance. The movement sequence is crucial in establishing the goblin characters as they come to life through the dance.

Seeing the dance group as a whole provides the viewer with a better sense of the total dance picture and choreography. The presence of the many full dancing bodies makes the dance appear large as it generates a sense of energy onto the viewer. Presenting the dance on a grand scale also further heightens its importance within the video text. Overall, the full body shot emphasizes the big dance picture or choreography while the close-up shot emphasizes the little picture or details. Both devices are advantageous to dance as they create more visual possibilities, and both are available to the music video industry.

Even in videos where the star is less driven by dance, the little amount of full dance movements are also specifically captured in full body form. Mariah Carey's "Someday" mostly shows only her upper body as she basically just lip-synchs, gestures and caresses her body with her arms throughout this video. Because only the arm gestures and face are the focal point, the upper body shot eliminates the concern about what to do with the rest of her body as is often the case on the live stage where the entire body is in plain view to the audience. Carey's full body shots are, therefore, less frequent as they are basically limited to her strutting down the hallway, entering a

room, and performing her two very short dance steps. Thus, once again the dance reigns over gestures in regard to full body shots. The full body dance shots heighten Carey's danceability even though they only "prove" she can do two dance steps.

Following one of Carey's quick full body dance shots is an upper body shot of Carey still dancing. Since the viewer first saw the whole body in action, it is assumed that Carey's upper body movement shot is a closer view of her same previous dance step. Hence, Carey appears to be dancing more than she in fact is, for Carey can repeat the same footwork as the camera focuses only on her upper body. These close-up shots eliminate the need for Carey to dance more than a single step for each of her quick full body shots and, therefore, she does not need to learn a whole dance combination.

In Bingoboy's' "How to Dance," featuring Princessa, the full body shots are also mostly reserved for the dancing bodies such as the disco duo and the two trios. Except in the beginning to establish that the elderly couple is sitting on a couch in front of a TV set listening to the announcer's instructions on "how to dance," the video shows just the couple's upper bodies. This couple is again presented in full view, however, when the elderly man stands up and starts to dance near the end of the video as his wife looks on. Again, the dance justifies the full body presentation.

Furthermore, like Carey, the video's star Princessa mostly gestures with her arms as she lips-synchs. As a result, she is

presented for the most part from waist up. Again, this eliminates the need for specific footwork and brings the star's face closer to the viewer, especially while lip-synching. Princessa's very few full body shots show her at one point doing a jump as she sings "stomp your feet." Thus, once again a full body shot is used to capture a dance movement, even a basic jump step.

This illustrates yet another point relevant to music videos. As movement-types (dance or gestures) somewhat determine the choice between partial or full body shots, specific dance steps or movements also have an influence on the type of body shot the director chooses.

Other jumping actions displayed in full body form include: the group's jump to second position in C&C Music Factory's "Gonna Make You Sweat (Everybody Dance Now)" (MTV 1991), the attitude jump by the group in Paula Abdul's "Knocked Out" (compiled 1989), Madonna's kick jump in "Lucky Star" (1984), and the two male dancers' "feet-tucked-in" jump in Janet Jackson's "Escapade." Jumps, regardless of the type, are best presented with full body shots because the relation between the floor and legs and the full body being up in the air creates a greater jumping impact for the viewer. For instance, if only the upper body is apparent as the performer jumps, it could be due to the camera moving up and down rather than the body.

Like jumps, other airborne movements such as back flips and dance lifts also often follow the full body format. Paula Abdul's

lyrical duet in "Blowing Kisses in the Wind" often captures her dance lifts in their entirety. The presence of the full body gives a better dramatic impact of the lifting action or pose. Viewing only a body part would diminish the effectiveness of this particular dance movement, if it at all would even be apparent to the viewer. For example, an upper body shot would not determine the lift, for the dancer could be standing on a chair and the camera angled upward to give the illusion of the body being higher up off the floor. The image of the actual lift, however, would be lost.

Interestingly, floorwork, the direct opposite to these airborne movements, is also treated with the same full body presentation. Like airborne movements, floorwork relies on the body's relationship to space. For instance, it makes a difference seeing Madonna sitting and lying on the floor in "Lucky Star" rather than floating in the air in these same "floor positions." Floating would create a surreal effect which is not the intent of this video. Other floorwork movements include the full bodies of Abdul and her dancers sliding on their knees in Abdul's "Cold Hearted." A dancer in C&C Music Factory's video "Gonna Make You Sweat (Everybody Dance Now)" is presented in full body form as she drops backwards from a standing position, ending with her back lying on the floor. Another dancer in this same video is also in full view as he begins a back roll with his legs in the air spread out to the side. In Monie Love's "It's a Shame (My Sister)" the relationship between a dancer's body and floor is crucial as the dancer uses the floor to support his two low-to-the-ground break

dancing moves. Earlier in this same video, a close-up shows just a performer's lower legs upside down, suggesting the rest of this dancer's body is on the ground. This partial body shot, however, is less effective in demonstrating movements consisting of floorwork. Thus, this less popular choice in body presentation was most likely for visual variation as opposed to capturing the dance.

Perhaps because of music video's inclination to break the body into parts, dance movements consisting of airborne and floorwork presentations are less frequent compared to the standing position. The relation to space is "less relevant" in the standing dance position because the specific dance movement phrase or step is the focus, regardless if floating in the air or on the ground, while a dance jump is determined from the body leaving the ground and how high it gets up in the air in a specific pose before landing. Thus, with airborne and floorwork movements the relation to space is crucial in defining the dance movement.

While the consistent body level is standing, level changes, in addition to airborne and floorwork movements, are utilized in dance music videos to create interest. The trio ladies in Bingoboy's "How to Dance" do the same movement sitting as they do standing. Mid-standing positions also act as a means to vary the body's level. Although still standing on the feet, the body is commonly lowered by deep second position pliés and by upper body contractions which curve the torso forward and downward. Furthermore, grounded movements (the feet being into the ground as opposed to being up on

the toes) are also more prevalent among music videos. This is likely due to jazz being the preferred dance technique choice compared to ballet which strives to defy gravity.

Another very significant aspect of music video dance is the infrequent need for transitional steps. A dance transition is defined as "a movement or set of movements whose purpose is to act as a bridge between two different movement events, themes or phrases" (Sunderland 13). In "Rhythm Nation" Janet Jackson hits a string of poses with little in-between movement other than a "1-count" move into the next pose. This "choreographed-posing," according to Jerry Evans (1992), a music video choreographer, is referred to as "whacking." For instance, Jackson's attention-getting movement of falling to the knees creates an interesting position for the camera to capture. As a result, the choreographer often needs to keep "positions" in mind when doing a dance music video and place less emphasis on transitional steps which are so evident in live dance presentations.

The use of editing eliminates the need for transitional steps as the camera takes over this choreographic element traditionally reserved for the body on the live stage. In "Lucky Star" Madonna does a jump kick as her head goes down and in the next shot her head continues to go down before she flicks it back, but she now is on the floor. While she shows a smooth head transition, her body position is a result of editing. The video does not show how Madonna got to the floor. The body's transition from the kick jump to the floor

was omitted from the video text. The challenge for the choreographer, therefore, comes in deciding which movements best create interesting "poses" for the camera.

Traveling movements, "movements which move across the floor as opposed to staying on the spot" (Sunderland 13), can either move greatly, especially forward, with the use of a mobile camera, or the movements can be greatly limited to fit into a stationary camera's lens. In "Thriller" the camera follows Michael Jackson and his "girlfriend" as they playfully strut down the street and the camera pulls back as Jackson and the goblins do large forward traveling dance movements.

Most often, however, the dance remains confined to a small place as the camera remains stationary. To combat this problem, Janet Jackson's dance scene in "Escapade" creates the sense of traveling by having the chorus switch sides on the set as Jackson remains in place, center front. Consequently, even though travel steps were needed for the dancers to switch sides, it did not require a wider camera lens because the dancers' end positions still remained within the original blocking blueprint.

The placement of the dancers is determined by both the needs of the camera and of the star. A chorus trio often stands in a horizontal line so no one dancer stands out. The chorus remains secondary to the lip-synching star. A trio is still a small enough group to fit into the camera's lens while a larger group needs to form more into a clump. If the star, however, is also dancing with the

group, or makes up part of the trio, the star generally remains in front. Thus, a triangle formation with the star in front rather than a horizontal line is used when the star is part of the dancing trio. For instance, the trio ladies (excluding the star) in Bingoboy's "How to Dance" stand in a line while the trio (which includes the star) in Madonna's "Lucky Star" is positioned in a triangle formation with the star at the apex. In other words, Madonna stands center front while the two other dancers remain diagonally behind. In addition to the star status, the two dancers placed behind Madonna also help to create a three dimensional feel to an otherwise two dimensional medium.

Curiously, with the frequent use of body parts in music videos, why do such video creators remain so intent on blocking patterns similar to the live stage in keeping the performers visible to the audience? The director, on the other hand, does not always perfectly fit the dance into the camera's lens. At one point, one of the Bario Boyzz in "Crazy Cooln' " is left out of the dance scene as only part of his body is apparent along with the other dancing Bario Boyzz. Although it is rare to cut out the star, it is more probable when the star consists of an entire group as opposed to a single person. Thus, like close-ups, this is an example of how technical devices are given more creative freedom to explore ways to make the medium more apparent to the viewer. Dance, however, remains at a standstill as the video artist relies heavily on the technical devices for freshness

and variety instead of exploring new means of choreographic devices.

Compositional Structures

Like the most common choreographic devices (repetition and body placement) utilized in dance music videos, the most common compositional structure (unison and ABA form) also remains very simple. While a duet almost always dictates a partnering act, a trio or more usually performs in unison. Since the editing chops the dance enough, the dance structure must remain simple in order for it to register to the non-attentive viewer. Other structures of multiple and complicated forms such as a canon (a single theme executed at different times) would be lost and perhaps confusing within the short editing shots.

In addition to being placed up front, the star is also, at times, made to stand out by dancing differently, one against the unison group. Regardless of whether the dance is a solo, duet, trio, or large group, an important factor remains common to dance music videos. Each specific dance grouping stays within its own dance space and does not cross over into another group within the entire video text. In other words, each dance sequence for a specific group or soloist remains separate and unrelated to the other group's dance sequence in the same video. This would be as if several independant dances took place within a total dance piece on the live stage as the dancers

remain oblivious to dancers outside their immediate group. Why must the video dancers remain separate and not physically mingle with other dance groups in the same video? Furthermore, why is the video medium not made more apparant by superimposing one dance group onto another, creating a double dance image effect?

One possible explanation for this occurrence is due to another distinct factor common to music videos. While music videos create visual interest through quick editing shots and multiple images (including dance groups), music videos use visual repetition to create some sense of normality for the viewer. Thus, images are limited and not limitless (more on the visual text will be explored in Chapter 4) and, therefore, the dance group, also a part of the visual text, remains separate and visually simple so to be recognized by the viewer.

For variation, each dance group in the same video progresses or repeats phrases specific to it with slight varations such as facing sideways instead of front or by the camera presenting the same movement with different body parts. Videos which emphasize the dance and choreography by showing more consecutive dance shots such as the big dance scenes in Michael Jackson's "Beat It" (compiled 1983) and "Thriller" clearly use an ABA structure. In these types of dance videos the dance theme and movement grouped in the first part "A" can be seen in the last part as well. The middle section "B" usually will be a new movement concept.

On the other hand, dance videos which cut the dance phrase into smaller segments, use the other in-between visual text to represent the "B" phrase, whereas the brief return of the same dance group acts as the recognizable "A" phrase for the viewer. Since these dance segments appear so quickly, it is difficult for the viewer to identify a same movement "A" phrase. Thus, the same recognizable visual text (a specific dance group) and not necessarily the movement creates the feeling of a repeated "A" phrase.

Finally, the beginning and ending of the dance are other specific factors in which music videos differ from the live stage. Both of these elements help to complete the overall dance design or compositional structure. Unlike the live stage, however, the start and end of the dance in music videos are less evident and often lacking.

Again, this is dependent on whether the video employs big dance scenes of consecutive dance shots or not. In Michael Jackson's "Thriller" the beginning of the big group dance is evident as Jackson signals the start of the "goblin dance" with shoulder isolations. The camera's view is then widened to capture the chorus of goblins also dancing and this leads into a short full-fledged dance routine. Madonna's "Open Your Heart," a peepshow in which men watch Madonna dance, also shows the beginning of the dance. Madonna poses in a chair with her head angled downward, and this signals the start of her dance routine.

In most cases, however, dance music videos show the dance in quick segments. Thus, a broken dance form is the norm for these

music videos as opposed to a complete compositional structure which includes a beginning, middle and end. Consequently, no definite starting point of the dance is evident, but rather bits and pieces of dance shots are mixed in with the rest of the video text. As a result, the sequential dance sequence or the order of the movement phrase projected in the end video product is not necessarily the true sequential order of the choreography. Instead, in dance music videos the sequential order is composed of a possible mix of movement fragments strung together by editing devices to create a new video dance movement order.

Unlike the dance, the music remains consistent. The music upholds its entire form and is not fragmented. In other words, the original sequential musical order composed by the music artist remains intact and undisturbed by the visual editing process. The beginning, middle and end of the music continues straight through regardless of the video image. Thus, the music dominates whereas the dance is subordinate. This is because the dance is frequently interrupted by other visual text while the music is not. Even the star is periodically interrupted by additional video footage. Nevertheless, a relationship exists in dance music videos between the music and the dance. Ballads often utilize softer, slower lyrical-type movements whereas upbeat music generally utilizes strong, quick movement-types.

Furthermore, in-action dance shots override specific poses or entrances which would otherwise indicate the start of the dance on

the live stage. Because the dance does not take up the entire video text, the video director possibly uses in-action dance shots as a means to project onto the viewer that the performers are already involved in a dance scene. The video, therefore, is set up so the viewer is allowed only a quick glimpse of the dance. This technique gives the illusion that the dance, like the music, remains continuous. The difference, however, is the music remains uninterrupted and is always heard while the dance is frequently interrupted and not always seen. This notion of the dancers appearing to continue to dance even when not always present to the viewer, due to quick in-between editing shots, supports the music's "nonstop energy."

Although video dancers may at times dance past the camera lens, out of view to the consumer, and then re-enter later into the camera's viewing space to create a sense of travel, such as in Monie Love's "It's a Shame (My Sister)," entrances and exits are not as pertinent in dance music videos. For instance, the opening position or start of the dance is incidental in music videos because the beginning of the video itself usually consists of other nondance images (i.e., on-location scenes, the star, the start of the narrative action, graphics, and objects) as opposed to starting with the dance.

In conjunction with the usual lack of a dance beginning, a definite dance ending is also often missing from these music videos. Madonna's *Ciao Italia: Live from Italy* (1988 version), an entire videotape which captures Madonna's live concert performance in Italy, shows her consistently ending some of the songs with a specific

hit-a-pose end movement which corresponds with the last musical beat. Madonna's nonlive music videos, however, which represent the typical music video ending, do not signal the end of the dance. The following exemplifies the contrast between Madonna's live versus nonlive video footage endings.

For instance, the songs "Open Your Heart" (1988) and "Like a Virgin" (1988) in Madonna's live video footage from her concert tour in Italy shows her "hitting" an end position. In "Like a Virgin" Madonna and the three ladies distinctly end with the music as they stand in a pose with their right arms at their waists and their left arms held straight up as their heads tilt upward. Shortly before "Open Your Heart" ends, Madonna's back is toward the audience. She then slowly turns around with her right arm above her head before she sharply contracts her arm close to her body in a fist as her head flips back.

The same songs, however, in her videotape *Madonna: The Immaculate Collection* (1990) (a video compilation of her various greatest musical hits in which the visual text is not derived from live concert footage), end with a fade on Madonna in "Like a Virgin" (1984) and similarly fade on Madonna and a boy skipping and running away from the camera in "Open Your Heart" (1986). Not only do many dance music videos end with a fade on an action or image, the dance which occurs throughout the video text usually does not arrive to a conclusive ending at any point within the video.

Unlike the live concert presentation of "Like a Virgin" and "Open Your Heart," which ends sharply on the last musical beat, the nonlive video version of these songs does not end with the dance. Moreover, the music in the nonlive version does not end with a sharp note as in the concert performance. Instead, the music fades out like the video image.

Interestingly, this brings up another observation which distinguishes video and live concerts in general, and that is the tight relationship music videos have with the musical recording product (i.e., records, tapes and CDs). Often these pop artists end their songs with a sharp distinct sound during their live concert presentations, but often the same song recorded onto a record/tape/CD ends with a fade-out. This possibly explains why music video creators choose the same method, a fade-out, for the end video image so as to correspond with the recorded music. Exceptions to this observation, however, are evident. For example, during live concerts pop artists also use musical fade-outs both as a diversion for a quick costume change and for blending the end of one song with the start of the following song to create a continuous musical track.

Exceptions are also evident among the nonlive music videos. For instance, a distinct ending musical beat of Gloria Estafan's recorded song "Dr. Beat" matches the video's sharp ending action with the cutting of an electrical cord. The musical ending in Madonna's "Papa Don't Preach" also coincides with the video's hug-pose ending as Madonna is embraced by her on-screen father.

Nevertheless, the visual ending usually matches the musical ending, a strong ending sound with a pose or with a musical and visual fade-out. Thus, the music often dictates the methodology used to end the video's visual text.

Furthermore, unlike the live dance stage, the use of bows to indicate the end of the production is rare in music videos. Madonna's "Like a Prayer" (1989) is a rare exception in which the video ends with a curtain call, a show within a show.

Basically, dance music videos do not carry to the ending the same energetic quick tempo movements and dance shots demonstrated in the core of the video. The norm shows none of the dancers ending with the video in a quick "hit it" pose and often the text itself of the final video image does not end in a strong "freeze hold." Instead, these videos most often end with a fade on the video text. This contradicts the methodology recommended by Sunderland when choreographing for a stage musical or Broadway show.

It is important to finish on the last note of music rather than before. Some numbers may end with a fade out [sic] of the music, but this does not give license for the choreography to fizzle out. A sudden stop is far more impactful (47).

Music video's lack of an impactful ending could be due to several reasons. 1) Without a distinct dance ending, the dance appears ongoing which perhaps motivates viewers to keep the music and its danceability also ongoing in their minds. This, therefore,

eliminates the need for a specific beginning, middle and end compositional structure. 2) In some videos, the notion of the rehearsal process in studios and the nonrehearsal image of the streets are common themes used for the video text. Therefore, the ending also remains more casual and natural looking without the use of a sharp presentational or polished show biz ending. Perhaps videos with these themes are what contribute to the unpolished ending in both the visual text and in the dance presentation. 3) Or, as previously discussed, the image follows the fade-out of the music. This relationship between music and movement will be further explored in the next category, "kinetic time."

Kinetic Time

"Kinetic time" is based on the relationship between music and dance. This consists of the tempo (speed of the beat) and the rhythm (pattern of the beats and placement of accent) of the dancing body. Basically, the beat of the music determines the beat of the movement for they usually do not contradict each other. In other words, a slower musical tempo is not paired with a fast movement phrase or vice versa.

Most dance music videos operate at a fast speed. Thus, upbeat music and movements are emphasized more than ballads and slower sustained lyrical movements. Perhaps the significance of the up-tempo music and dance according to Sunderland is that "fast

movements can generate energy and excitement" (104) and this in part is the intention of the music video industry. Doris Humphrey further explains the significance of the dancers' quick movements by stating, "The more speed and bounce they have, the more youth and vitality are suggested and remembered" (106). Perhaps this also explains why younger rather than older dancers are used in these music videos. This acts as another marketing tool which is geared toward the youthful consumer who is generally more attracted to pop music and contemporary dance styles.

For the most part, music video dances are high energy movement sequences done to high energy music. High energy refers to the intensity or dynamics of the movement and musical beat. The dynamics of the movement, which are closely related to the music, pertain to the contrasting size of movement (large or small), the quality or force of the movement (smooth or sharp), and the tempo (slow or fast). The preferred movement choice is sharp, quick, contained movements. Humphrey describes the combination of using sharp dynamics with speed as a means to create a stimulating effect (98), and this is a desired effect for dance music videos. Moreover, the upbeat music and movement along with editing achieves a sense of speed and, according to Sunderland, "the smaller the confines of space, the faster the motion will seem" (104). Thus, quick movements are suitable to the camera's limited viewing space.

While the norm for these videos utilize up-tempo movement sequences and music, ballads are occasionally included in the star's

video repertoire. Because ballads are slower in tempo, the dance is also "less energetic." Again, Humphrey describes the combination of using smooth dynamics with slow or moderate tempos as a means to create a soothing effect (98).

For example, curved arm movements are demonstrated in En Vogue's slower tempo video song "Don't Go." The dancers in Gloria Estefan's ballad "Don't Wanna Lose You" (compiled 1990) also make use of this softer effect as they round their torso downward and then roll up with their arms in a curved position. They continue to roll up until their sternums are arched upward. At another point in this same video a dancer circles her arms around her partner's neck. Again, the emphasis is on the curved outline of the body as opposed to the sharp angular lines often found among dance videos which utilize up-tempo music.

Since ballads are based on sentimentality and less "energy driven" than up-tempo dance music videos, the dance is used as a means to display intimacy (e.g., a lyrical duet between a man and woman) or is used as a beautiful showcase similar to the way ballet is viewed. In ballads, the dance is less pertinent in pushing forth the video's energetic qualities. This is somewhat in keeping with the idea that "much" music is better balanced with a big dance number, and "less" music or a solo instrument is better suited for a small dance number or a dance solo (Sunderland 100).

Nevertheless, a natural selective movement process exists as soft circular motions gravitate toward large sustained qualities and

strong angular motions gravitate toward small sharp qualities. This natural movement grouping is further explained by Humphrey.

Big circular designs of the arms, legs or body are almost impossible to sharpen. In general, thrusting movements and those of the smaller parts of the body are the most practical (101).

It is not surprising that these dance music videos, which rely heavily on jazz technique, follow the same choreographic mentality inherent in commercial dance forms. In other words, jazz dance keeps the same (slow/large/smooth or quick/small/sharp) movement quality groupings. Jazz, unlike modern dance, rarely intermixes these qualities (i.e., fast large movements or slow small movements) and, therefore, remains more predictable as does the pop music these dances accompany.

These videos also do not mix music types, such as a ballad, with an opposing movement quality within a particular video. Instead, a ballad continuously uses lyrical movements while fast music uses more "energetic" movement qualities. Again, this is because the music always remains constant. A ballad remains a ballad and upbeat music remains upbeat. Therefore, since the dance follows the music, the dance qualities also remain constant throughout a given dance music video. The dance parallels the motives behind the music. Upbeat music and dance are used to heighten energy and excite the viewer whereas ballads and lyrical movements soothe and arouse sympathy. In summary, the musical qualities determine the

dynamics of the dance. While the music dominates the medium, the dance is used as a support for the music. For instance, a quick head accent is used to highlight a musical beat.

Dance movements are often done in an 8-count sequence. Syncopated rhythms, such as pauses and double time, are used to act against the steady beat of the music. Sunderland defines syncopation as "accentuating the usually unaccented beats, omitting some of the down beats or strong beats, and accentuating some of the up or weak beats" (103). For example, Paula Abdul clearly uses syncopation as she introduces an 8-count dance phrase in her video "Forever Your Girl" with a rhythm of "&1 &2 &3 &4 &5__&8."

While the norm emphasizes constant motion, whether through the dance or through editing, a brief pause occasionally may occur within the rhythm of a dance sequence and this acts as a contrast to an otherwise active video footage. For instance, a 4-count movement pause is demonstrated by the four men in London Beat's "I've Been Thinking About You" (MTV 1991). A sense of energy is still achieved even with a brief pause in the movement because the music remains continuous. A long dance hold or freeze, however, is not apparent within the dance video idiom. A total standstill in motion for a long period of time would disrupt the jarring impact that characterizes these videos.

Although the tempo and rhythm of the music generally dictate the dynamics of the dance, another factor, the technical aspect, also contributes to the overall dynamics of the end video product. This

technical aspect includes smooth dissolves versus abrupt blackout transitional shots and the time allotted for each of these various shots. The exploration of such technical devices and how they support the music, dance and star will be covered in the next chapter, "Dancing Images."

CHAPTER 4

Dancing Images

Motion is inherent not only to the dancing body but also to the music video. Pellegrino (1983) describes video as having its own inherent motion as visual elements are "moved, exchanged, superimposed, inserted, substituted, and transformed into numerous yet-to-be discovered dynamic visual states" (147). Hence, the image or visual text becomes the focus and vortex of signification. Since no previous standard has been established, the following criteria for the dancing images (video text) have been developed for this study.

These criteria were also derived from the need to answer the following questions: What images are being used and what is the content of these images (visual text)? What forms do these images create (visual structure) and how are these forms achieved (visual time and video techniques)? Thus, four specific categories were used in the analysis of the technical presentation in dance music videos.

The first category, visual text, describes the images portrayed in the selected videos and includes two sections: "visual material" and "quoted material." As with choreographic material, these original images can then be further developed through the manipulation of visual devices. Examples of such devices include: repetition (repeat the exact same image), coloration (color/black and white), retrograde (reverse the image), inversion (overturn the image), size

(condense/expand), and quality (clear/blurry). What is the range of images or how many different images exist per song? Are original images repeated often in the visual text or are variations used? Do these images appear mostly in color? Are these images ever seen upside down or shown backwards? "Quoted material" analyzes the use of images taken from such sources as old movies, documentaries, TV shows, and still photographs. Are the thematic images original creations or imitations from borrowed sources? Are quoted materials displayed differently (e.g., in black and white) than the rest of the visual text?

The second category, visual structures, consists of the images being linked together to create an overall form. According to Frith, the three main forms typically employed by record companies are: performance, narrative, and conceptual (Schwichtenberg 122). "Performance" resembles a concert-like setting in which a band or vocalist sing to an enthusiastic crowd. "A concert atmosphere is re-created stylistically by the visuals. While the performance may be intercut with the image fragments, the musical performance itself and the 'live' excitement it generates are central to the form's success" (Schwichtenberg 123). "Narrative" resembles a story which relies on a logical sequence of events. These "events unfold in a linear, cause-effect sequence that presents a problem" (Schwichtenberg 123). "Conceptual" refers to the juxtaposition of images which often creates a discontinuous sequence of events. This form is based on associative thinking in which the relationship

between images evokes a new idea (Schwichtenberg 124). Do dance music videos utilize one form over another? If so, is the dominant choice of form different from those in other music video genres? Does the form aid or deter in delivering the video's message? This category also analyzes the theatrical environment or the scene of the performance, such as an interior versus an exterior setting, associated with each of these specific video forms. Does the performance take place in a controlled studio or on location? Do the lighting, costumes, and set design enhance the mood and create the scene? Does the set support the music and dance and help to narrativize the lyrics or does the environment take on an abstract form? Does the scene, message, or mood portrayed by the artist determine the movement-type?

The third category, visual time, refers to the manipulation of rhythm and tempo of the images. Rhythm is based on the modes of synchronization and/or anti-synchronization between the cut and the beat (of music). Tempo is based on the speed (fast/slow/stop) at which these images are shown. This includes both momentum (tempo of image presentation consistently increasing or decreasing) and shot duration (how long each image is shown). Is the rhythm of the image opposing or consistent with the musical beat? How long are these images seen within a single take? Does the duration of takes create a consistent rhythmic pattern or are they shown in a haphazard fashion?

Finally, the fourth category, video techniques, includes two main sections: "editing" and "camera movement." "Editing" is based on the arrangement of shots "so they appear in a desired sequence" (Ford 108). This category studies the relation between long and close shots as well as the relation between cuts (abrupt transitions), dissolves (one shot blending gently into another), superimpositions (laying an image over another), windows (a separate image being shown simultaneously within another), fade-out (slow removal of an image), and blackout (abrupt removal of an image). Which is the dominant choice of ending, blackouts or fades? Which is the dominant choice between images, dissolves or cuts? Do long shots gradually lead into close shots via medium shots, or is the middle transition omitted?

"Camera movement" considers the type of camera movements within and between songs. These movements include: pan (swinging the camera head horizontally), tilt (sweeping the camera head vertically), truck (changing camera location by moving the camera sideways), dolly (changing camera location by moving the camera forward or backward), zoom (change of focal length of the camera lens), and crane shots (physical raising and lowering of the camera from the ground). Does the camera mostly remain in a stationary position while the "subject" moves or vice versa? Which is the dominant movement-type utilized in dance music videos? At which level is the camera most commonly placed (below, above, or at eye level)?

Visual Text

While movement is crucial to dance, image is vital to video. Thus, this category explores the importance and significance of such images and how they are used in relation to dance music videos.

Basically, music videos contain only a handful of distinct thematic image-types, and are not a relentless display of irrelevant images haphazardly strung together in which no relation between the various shots exists. For example, Gerardo's dance music video "Rico Suave" (MTV 1991) is composed of approximately 85 total shots. These shots, however, are not 85 completely different thematic images, such as the star performing in front of a constant array of various backdrops. Nor are they the display of nonrepeating objects or computer graphics. In other words, not every shot in the music video is a newly introduced thematic image completely different from the rest of the visual text.

Instead, the images in music videos are composed of several specifically chosen themes and their variations. Country star Dolly Parton's video "Light of a Clear Blue Morning" (1992) has close to 90 total image shots, yet these various shots are composed of basically three main image themes: Dolly Parton lip-synching in a white dress, Dolly Parton lip-synching in a black outfit, and scenic landscape views.

Interestingly, this same song "Light of a Clear Blue Morning" was made for the movie soundtrack *Straight Talk* (1992), and plays

during the show of credits near the beginning of the movie. Although music videos from movie soundtracks sometimes include movie clips (which work as a promotional tool for both the movie and the soundtrack) within the video text, the images in this particular music video differ greatly from the movie. Curiously, was the video completed before or after the section of the movie which makes use of this song?

In Parton's video the themes are repeated throughout the video text, but varied through camera techniques. The movie version consists of only approximately 40 total image shots (quite a bit less than the video), yet the movie has more distinct image-types and none which includes lip-synching: Dolly Parton's character packing, a shot of just the car, Parton's character in the car driving, two gentlemen acknowledging her as she passes by, the landscape, a school bus she rides next to, the long stretch of highway, day versus night shots, a close-up of the car's Arkansas license plate, a Chicago freeway sign, the Chicago skyline, and finally ends with Parton's character standing on a bridge. Although the movie alternates between shots of the car and scenery, the images change as Parton's character drives from Arkansas to Chicago. While the movie images move the narrative forward, the video images remain irrelevant to any place in time.

In music videos the practice of using only a few selected thematic images allows the viewer to grasp some form of visual continuity to an otherwise bombarding visual display. In other

words, the viewer can still sense a recognizable pattern of images even though the quick show of clips through the use of editing creates the illusion of "infinite" jarring images "recklessly" strung together.

Music videos do not wander far from this practice of using several distinct image-types. Not only did none of the videos viewed display an endless assortment of image-types, none of the videos presented the opposite extreme of showing only a single image throughout an entire video song. In other words, why not show only one image throughout the same video but vary its impact by flashing the same image on the screen to various visual rhythms, or even to the same constant rhythm for a hypnotic effect? Perhaps it is assumed that a single image, regardless of how it is presented, would lack visual interest and would therefore lose the viewer's interest. This somewhat follows the "dreaded talking head" theory practiced in TV news (LeFever 1994). The idea is to cut away from the news broadcaster as soon as possible by presenting the TV viewer with other images related to the news story. Just a "talking head" would visually bore the viewers. Although this format is acceptable in radio because the listener does not see anything, TV relies on varied images. Thus, the medium dictates the format used, and since music video is a part of the TV medium, it also aims toward visual interest.

Whereas only one image may bore the viewer, too many different image-types may be too confusing for the viewer to comprehend the theme, narrative or message of the video. Thus, a

balance between not using too many different image-types and not using too few remains to be the popular practice or standard in music videos. The combination of several recognizable image-types presented through quick takes creates the bombarding effect of many images and yet, at the same time, is not too overwhelming for the viewer. A controlled set of images, therefore, is what make up the "visual text."

The "visual text" can be divided into two main sections: 1) visual material which describes the images and how they are used in the selected videos, and 2) quoted material which recognizes images taken from borrowed sources.

"visual material"

Variations of the thematic images are created through the manipulation of visual devices which share some of the same characteristics (repetition, size, quality, etc.) as the compositional elements discussed in the preceding chapter under "instrumentation/choreographic material."

Although both dance and video share these common devices, the difference is that compositional devices are a means to manipulate the body and dance directly, whereas visual devices are used to manipulate the images portrayed in the video as a whole. The focus, therefore, is not solely on the dance within the visual text as in the preceding chapter, but rather on the overall implementation

and presentation of all image-types within a given dance music video.

Repetition and coloration are two of the main visual devices used in dance music videos. Most frequently, repetition is used in a more general sense in which slight variations of recognizable image-types are repeated intermittently throughout the video text. Exact replications of images are not only hard to detect due to video's nonstatic nature, but also because each image-type is juxtaposed next to a different image-type. This makes it difficult to remember whether the new image is exactly the same as a similar previous image. Due to the constant motions of the body and varying camera techniques, music videos appear to rely more heavily on variations of given image-types rather than on their exact duplication.

Because videos mostly utilize moving images instead of still frames, each image-type is ever-changing. For instance, an otherwise stationary tree appears in motion through the movement of the camera in Paula Abdul's "The Promise of a New Day" (compiled 1991). First, the camera moves so the tree appears to go from screen right to screen left; second, the camera shows a closer view of the tree moving in the same direction; and third, the camera shows the tree now on screen left to be moving in what appears to be in the opposite direction as the preceding tree shots. This single image-type of the tree and falling leaves repeats intermittently between other image-types in the beginning of the video. Although not the exact same perception of the tree is given, so similar are these images that

they look like an exact replication. This is especially the case when they are viewed quickly and distantly apart rather than back to back or side by side like comparing photographs.

Another similar image theme in this video is the singer's arms placed near her face. Again, due to camera techniques and body angles, variations of image-types are much more prevalent among videos. Repetition in variation form is also demonstrated by the image of three extras swinging on ropes which later reappears, but this time showing only two of the extras in action. Music videos are peculiar in that the illusion of repetition is encouraged, and yet the norm is not to repeat images exactly the same. Perhaps the variation of rope shots instead of its exact repetition in Abdul's video goes back to the notion, as mentioned in the beginning of this category, that familiarity is important so as not to overwhelm the viewer while slight variations prevent viewer boredom.

Dance music group Londonbeat provides an example of combining repetition by variation with repetition by exact duplication (a less common form). For instance, in "I've Been Thinking of You" (MTV 1991) three men, including the lead singer, crouch over in profile as the guitarist, facing front and with feet apart, points to the trio with one hand as he leans away from them before sliding his feet together. This same trio and guitarist later repeat a variation on this theme, as the trio now stands in single file facing this time away from the guitarist. At last, the video ends with the repeat of the "exact" image of the trio and guitarist as first

described. Questionable, however, is whether this "exact" repetition of image-type is a repeat of the movement phrase (common among dance) or a repeat of the video clip in which the movement phrase was done only once but the shot was reused for the video text. Again, repetition by variation still appears to be the norm as opposed to the less frequent example of exact duplication of image-types.

Although less common, repetition can also be used as a way to reintroduce recognizable image-types from other videos. In other words, image-types from several different videos of a given artist are made into a single video song. For example, Paula Abdul cleverly makes use of her previously made dance music video images by including them in her video "Knocked Out" (1990 dance remix version). While the main video text is composed of a boxing match, on the screen behind the boxing action is Abdul and images taken from her other music video sources. Repeats of such recognizable images taken from her other preceding videos include: "Straight Up" (Compiled 1989), "Forever Your Girl" (compiled 1989), and "Knocked Out" (compiled 1989 version 1).

Abdul also uses repetition as a way to recapture themes. For instance, repetition is used at the end of her video "Rush Rush" (compiled 1991) as a means to summarize the narrative events. As Abdul's character reflects back on the events which bring the two leading characters together, so can the viewers. Furthermore, Abdul uses repetition of image-types not only at the end of a video song to recapture specific events, but also at the end of a whole videotape

from which various video songs are compiled together into one tape. At the end of the videotape *Paula Abdul Captivated: The Video Collection '92* (1991), parts of the several video songs which make up this tape are repeated during the show of credits. The reuse of images at the end helps to establish the tape as a single unit which expresses several video songs. In addition, this also works as an easy visual filler by creating an interesting backdrop for the credits.

At times, the use of multiple images, such as of the star, is repeated simultaneously, simulating an Andy Warhol painting. Michael Jackson's "Man in the Mirror" (compiled 1988) is an excellent example with its impressive use of multiple imagery, and is described on the video jacket as "a multi-image live performance spectacle." While the video repeats through variation general image-types of the crowd, Jackson on stage, on-tour shots, and documentary clips, the most impactful imagery is through the exact repetition of multiple images. As Jackson moves into a pose of outstretched arms, a close-up of his profile in this same position is captured in still frame and is displayed a total of four times on the top of the screen. At the same time, the bottom of the screen shows Jackson twice in full front view moving in this same position. A "checkerboard" effect is also used in which Jackson is cloned many times between a repeated documentary image. Another example of this same multiple visual effect is a close-up of Jackson (in every other square) with a microphone facing screen left, juxtaposed with a long mid shot of Jackson facing screen right in the remaining checkerboard-like

squares. A different multi-image effect also occurs as six repetitions of Jackson's full body share the screen with five multiple close-ups of the late singer John Lennon.

Multiple imagery is very suitable to the star system as it highlights the star's presence, as well as any other important theme the star or video creator wants to communicate to the viewer. Interestingly, therefore, is why the use of multiple imagery is not utilized more among dance music videos. Abdul also takes advantage of this effect which shows off her star power in her video "The Promise of a New Day." In a black dress, Abdul's identical self is repeated three times. Even more phenomenal is the suspicious use of double images of the dancers positioned behind Abdul. It appears the six dancers are really two identical sets of three people, and later the four dancers appear to be a duplicate of two people. Due to these dancers appearing in the background along with the quick nature of video watching, it is difficult to determine for certain this "identical twin" effect. If true, however, this procedure would eliminate the need to hire many dance extras since the use of multiple imagery can now turn a few dancers into many.

Although repetition means repeating exactly the same, it is not the dominant practice among music videos. Repetition in this strict sense is especially infrequent, if done at all, with the showing of two exact images twice in a row (back-to-back shots) as opposed to the side-by-side repetition of multiple imagery. "Cherish" (1989), for example, shows three back-to-back shots of Madonna looking into

the camera. These shots, however, are slightly different as each cut progressively becomes a closer view of Madonna. Thus, while the facing of Madonna is exactly the same, the presentation of her through varying focal lengths creates a different perception for the viewer. Madonna, therefore, can no longer be perceived exactly the same. The varying degree of close-ups forces the viewer to focus on different aspects or body parts of Madonna.

Possibly the lack of identical back-to-back shots would detract from the bombarding image effect highly desired by music video creators. The idea is not to make the specific number of image-types appear less through back-to-back repetition, but to make these recognizable image-types appear more through variations of the original image, and by placing these similar image-types intermittently throughout the video text. In other words, while videos are composed of many individual shots, these shots represent only a handful of different thematic images. Therefore, if a single thematic image was often repeated exactly the same back to back, the video would not give the illusion of an ongoing display of various image-types. On the other hand, back-to-back variations of specific thematic images or exact duplications spread sporadically throughout the video text would less hinder the illusion of multiple image-types.

Coloration is the most apparent visual device shared among all music video types. Unlike the subtleties of repetition by variation, the distinction between color and black and white is much more obvious to detect. For the most part, color is utilized in music videos,

whether by portraying the entire video in color, as is frequently the case, or by mixing colored with black-and-white images.

Basically, five forms of coloration are evident among music videos: 1) a regular all-colored text; 2) a combination of a colored and black-and-white text, separated by different shots; 3) a solely black-and-white text; 4) an intensification of color through the use of neon images; and 5) a combination of color and black and white within the same shot.

The most common form is the use of an all-colored text. In this regard, music videos simulate the same codes found in present-day films and TV shows. Color partly represents the modernization of media technology, to the point in which turning old black-and-white films into color has become a target of controversy. It is no wonder that the music video industry (which strives toward innovative media techniques) also predominantly favors color, in keeping with the "modern-day media look." Music videos, however, set themselves apart from film and TV by more frequently straying away from this built-in standard. While color is the standard showcase in which the visual text is displayed in music videos, black and white acts as a variation to this norm.

The next most popular forms of coloration are separate colored and black-and-white shots within the same music video, and an all-black-and-white video text. Madonna's "Borderline" (1984) plays back and forth between colored and black-and-white images. Here, the use of color and the lack of it helps to distinguish between the

narrative (color) and her portrayal as a model (black and white). Furthermore, the use of both color and black and white also separates her "acting" in the colored narrative versus her lip-synching in the black-and-white "modeling section." Not until near the end of the video, after Madonna quits her "modeling position" (black and white), is she briefly lip-synching within the colored narrative. Madonna's "Lucky Star" (1984) also makes use of black and white, but only at the very beginning and ending as a way to frame the colored middle.

Paula Abdul uses both a colored and a black-and-white text in her video "Forever Your Girl" to distinguish between "rehearsal" (black and white) and "performance" (color) images. These flashes between color and black and white also heighten the bombarding impact of the many other opposing images within this video: children in contrast to adults, boys in contrast to girls, instrumental in contrast to lyrics, and dancing in contrast to natural movement. Combining black-and-white and colored images is not new with the advent of music videos. The Hollywood musical *Wizard of Oz* (1939) used both black-and-white and colored footage in its text as a way to distinguish between reality (black and white) and fantasy (color). Paula Abdul uses this same technique to distinguish between rehearsal (black and white) and performance (color). A more in-depth analysis on this particular video and its use of color versus black and white will be explored in the next category, "visual structures."

Sometimes the injection of black and white acts simply as a diversion to an otherwise mostly colored text. For instance, Londonbeat does not combine color and black and white in its video "I've Been Thinking About You" for any logical reason but rather sporadically includes black-and-white images as a means to add contrast and visual variety to the video text.

While color was a novelty to explore in film in the 1930s, the use of black and white, in an age of color, is the novelty being explored today in music videos. The inclusion of black and white acts as "a means of diversion from the too richly colored rest" (Perree 39). Not only do music video makers experiment with black-and-white shots amidst a colored text, video makers also emphasize this "refound novelty" by presenting the entire music video solely in black and white. For instance, Madonna's entire video "Cherish" is videotaped in black and white. Janet Jackson also utilizes the black-and-white image as a common tool for her videos "Miss You Much" (compiled 1990) and "Love Will Never Do" (compiled 1990). Unlike Abdul, who follows more the norm, Jackson does not inject colored footage into her black-and-white text. Instead, these entire videos remain colorless. The use by Madonna and Jackson of an all-black-and-white text has no apparent significance other than to add variety to their music video repertoire. In other words, their videos could have just as easily been taped in color without affecting their content.

Less common forms of coloration are the intensification of color via neon, and the combination of colored with black-and-white images within the same video shot. Modern-rock group Inxs incorporates both color and black and white within a single shot throughout their video "Bitter Tears" (MTV 1991). For the most part, the performers remain in black and white while colored designs simultaneously share the same video scene. Color in this particular video acts to highlight an otherwise black-and-white text. For example, specific words of the lyrics are spelled out in color while the artists perform in black and white. In turn, this visual device helps to place the emphasis on the song and its message.

In this same video, the use of color and black and white together also works well as a way of introducing the band. For instance, colored film matting highlights the individual band members: a blue heart is "drawn" around the keyboard player who is in black and white; another band member in black and white draws the viewer's attention by being encircled with flashing colored shapes; and both the drummer and the lead singer, also in black and white, are presented separately with a colored design of flowers in star shapes above their heads. The coloration of two band members also acts as their introduction to the viewer. These two performers, at separate times, come to the foreground of the screen in color while the other band members remain in black and white. Thus, the specific musician in color stands out from the otherwise black-and-white text. The use of both a colored and black-and-white text

establishes visual variety which is easily recognizable to the viewer. It is surprising, therefore, that the mixing of color with black and white is not more frequently used or further manipulated. Other such possibilities may include: presenting the first half of the visual text in color and the second half in black and white, alternating a repeated image back and forth between color and black and white, and splitting up a single object or person in color and black and white.

At times, the use of neon colors are implemented in music videos and this, like black and white, also acts as a way to vary the visual text. Neon bright colors are found in the rap/dance music video "It's a Shame (My Sister)" (MTV 1991) by Monie Love. The use of neon next to a black background not only emphasizes the specific images and costumes, but also creates a fun "not-so-serious" playful environment. While the "rap section" is presented in this fashion, the smooth "melodic section," in contrast, is conservative. This division represents a larger trend within the music video idiom. Rap and modern-rock music videos appear to have a greater impact in making the characteristics of the medium apparent as opposed to dance music videos which often stay within the norm and tend to shy away from computer graphic images and neon colors. A possible explanation for this difference is that dance music videos appear to place more emphasis on the dance and performance aspects while rap and modern-rock music videos appear to be more image and message oriented. Therefore, rap and modern-rock videos are free to

experiment more readily with the various visual devices offered by the medium. Modern-rock and rap push forth their "modern" image through "modern" video techniques, while pop pushes forth its driven beats and danceability through performance.

Less common visual devices, if evident at all, are: retrograde (reverse images), inversion (overturn images), size (condense/expand images), and quality (clear/blurry images).

The standard among music videos is to move the visual text forward and not in reverse. In other words, images are not played backwards as if pressing the reverse button on the VCR (video cassette recorder). Instead, the music video idiom maintains the same forward viewing pattern as found in film and TV. Thus, viewer comprehension as well as some sense of visual continuity is also an important factor in the video industry.

As the lyrics progress forward, so does the action. For instance, Madonna's "Papa Don't Preach" (1986) takes the viewer on a chronological journey of events which has led to her character's present predicament of how to tell her on-screen father that she is pregnant.

Even during lip-synching and dancing sections the visual text continues in a forward direction. The lyrics are ongoing and do not wait for the lip-synching star to catch up after he/she has been interrupted by another image or action shot. Thus, when the star reappears on screen lip-synching to perfectly matched lyrics, he/she appears to be progressing forward with the song. It is as though the

star never stops performing even when interrupted by other image shots.

A key factor in music videos is never to interrupt the music, and because of this consistency a sense of order is automatically projected onto the visuals. Because the music dominates and plays in a straightforward path, the star and visuals also move in the same direction to support the music. Not until the visuals, star and dance supersede the music, will these other artistic elements be free to act independently from the music. For example, instead of the visuals and lyrics always moving in a parallel forward direction, the visuals could be in reverse, or displayed in a mixture, using both forward and backward directions. Music videos remain conservative as they stick to the normal viewing practice (seeing images progress forward and not backwards) established by film and TV. Due to the objective to sell records/tapes/CDs, the video song must remain true to the album. Hence, the music in the video cannot deviate from the norm as it must be heard in a normal forward pattern. Similarly, the visuals also do not deviate from the norm as they continue to parallel the forward momentum of the music.

Although music videos use several thematic image-types, each specific theme moves forward and gives the impression of continuing from where it left off prior to its being interrupted by other in-between shots. This methodology is somewhat similar to the way soap operas work on TV in which several main themes occur as one story line interrupts another. Each story line is then later picked up

again from where it left off. Music videos keep coming back to the various visual themes which continue in progress, whether it be the lip-synching star picking up the ongoing lyrics or picking up a new scene in the narrative action.

While retrograde is not used to play a sequence of images in reverse, this visual device does occur in another form, similar to the way it is implemented in dance. Paula Abdul uses reverse movement shots to show continuity of similar image-types in her video "The Promise of a New Day." A close mid shot shows Abdul lying on the ground first looking toward screen-left and then to the front. Later another close mid shot of Abdul in this same position starts where the previous shot of this same image left off, thus, reversing her head action as it now starts facing front before moving back to screen-left.

Madonna uses reverse actions in "Lucky Star" to create a slight variation to an otherwise same beginning and ending video image. Basically, the beginning and ending video images are the same except in reverse, a common tool utilized among dance. Madonna starts the video in silence with a close-up of her sliding her sunglasses down the bridge of her nose, and ends the video in silence, but this time pushing her sunglasses back up on her nose. Not only do these actions symbolize her coming and going, but work well in tying the image composition together with a definite beginning, middle and end.

Finally, reverse role-playing is another way in which this visual device is utilized in music videos. In "Papa Don't Preach" Madonna's character does a role reversal with her on-screen father. For example, the father takes care of Madonna as a little girl by serving her dinner. Afterwards, a little Madonna helps her father with the dinner dishes as he washes and she dries. Later, the roles are reversed as a grown-up Madonna now cares for her father, this time with her serving dinner and her washing the dishes while her father dries. The use of role reversal in this particular video helps to clarify the text as it depicts the nurturing relationship between father and daughter. Also in this same video, the use of reverse image positions takes place near the end after Madonna tells her on-screen father that she is pregnant. The tension is strong between the two characters and this is indicated by showing them both on screen in different rooms. First, Madonna is placed in the foreground as she listens for her father (in the background) through the wall which divides the two. A middle transition shows both characters placed near the middle of the wall before the father moves to the foreground. He then listens through the wall for Madonna who is now in the background. The use of reverse positions creates a back-and-forth feeling which coincides with both characters contemplating on how to approach the other and make up. In summary, the use of retrograde is minimal in music videos and is definitely lacking in its obvious sense such as in playing image sequences or even a whole video text in reverse order.

Inversion, in which an image is completely turned upside down, is a rare occurrence among the music video idiom in general, and is especially so among dance music video types. Thus, dance music videos continue to rate behind rap and modern-rock videos in making the characteristics of the medium apparent. The images in dance music videos appear more "real" than they do in the two music video genres mentioned above. For instance, the body and environment coexist in a more "natural" setting in dance music videos, as the performers' feet and the scenery generally remain true to the forces of gravity.

Rap video Nikki D's "Daddy's Little Girl" (MTV 1991) eliminates any focus on the performers' feet and allows objects, such as a bed, to float in the middle of the screen. This in turn creates a surreal visual effect. Rap videos free themselves from the conventions of film and TV by more commonly displaying buildings, and the like at an angle in contrast to the upright performer. Showing an image differently from the standard presentation draws more attention onto itself and makes the medium more apparent. According to Zettl (1973), the tilt is used to "signify or intensify extreme physical or mental stress or simply to make a scene appear more dynamic, more energetic" (120 subtext 6-34).

Even more rare is the display of the performer sideways or upside down, possibly due to the importance of the artist remaining in recognizable form. An exception to this norm is dance video "Tom's Diner" (compiled 1991) by DNA featuring Suzanne Vega. Two women

dancers are presented sideways and upside down, and a man and woman couple are also overturned. Additionally, a close-up of an eye rotates around the screen. This odd visual presentation imparts a surreal on-screen environment.

Generally, such novelties, if done, are more apt to be found among videos which employ less conventional images (i.e., computer graphics, bright colors, etc.), thus paralleling "far-out" images with "far-out" video techniques.

A change in the normal size relationship between images is also not commonly practiced among music videos. In other words, size, a reduction or expansion of an image, such as a person or an object, rarely deviates from the "normal" size ratio between people, buildings, and so forth. As with film and TV, keeping with the standard visual perception again remains to be the norm among music videos. Thus, the industry favors "real" size relationships as opposed to "unnatural" size ratios.

Curiously, why do video creators rarely take advantage of the medium's ability to explore various abnormal size relationships? This would draw the viewer's attention onto the medium itself in contrast to the standard size ratio which is automatically expected by the viewer. Furthermore, altering the size ratio between the star and chorus so that the star stands out would heighten the star system, an important factor to the industry. Instead, a normal size ratio between the star and group continues to be the norm.

Bell Biv Devoe and Paula Abdul exemplify how size can be manipulated to create new visual perceptions. Bell Biv Devoe's "Poison" (compiled 1991) shows, at one point, two miniature size male performers in full body moving about two regular size pairs of women's lower legs. Thus, the two male performers are tiny compared to the women's legs. This abnormal size ratio correlates with the song's message which suggests that women are "poison" so men should beware and not become captivated by the sensuality of women or they will "step all over you."

Paula Abdul's "The Promise of a New Day" distorts the size of her and two other dancers so they appear taller and leaner. Choosing to elongate the size of these performers as opposed to "squashing" them into heavy short body types is not surprising since dance and the entertainment industry heavily emphasize a lean body type.

While abnormal size ratios between performers and objects are infrequent, the manipulation of a single item is much more common. For instance, the close-up of an eye or a mouth, which solely occupies the entire screen, is obviously made "bigger than life," but does not appear odd since the magnified body part is not compared to any other on-screen image. Therefore, individual body parts are often varied in size through close-ups. Again, the use of size remains conservative, for different body part sizes (all of a single performer) are not assembled together to create a "freak" human being, such as a large head and feet on a tiny body. Instead, the video industry relies more on close-ups rather than odd visual displays to

emphasize a body part. A change from the "normal" size relationship between people and objects remains limited. This is because the industry aims more toward reality with this particular characteristic than to purposely look unbelievable by making the medium more apparent.

The quality (clear versus blurry images) of the visual text also rarely deviates from the norm. The standard display of video images simulates the same clarity found in film and TV. Only in very rare incidents, such as in Madonna's "Material Girl" (1985), is the visual text purposely made blurry. As Madonna leans backwards with the support of her male dancers, she appears out of focus. This blurriness creates a dreamy or introspective effect as a "materialistic" Madonna reflects on the emphasis of the lyrics: "a material, a material, a material, a material world."

In summary, the characteristics of the medium in this section, visual material, are made apparent predominantly through the manipulation of repetition and coloration. For some reason, the manipulation of the other visual devices (retrograde, inversion, size, and quality) remain minimal. Perhaps the influence of film and TV's standard of imitating "real life" images has curbed video's ability to set a viewing standard of its own which would allow more innovative approaches. If video was truly an independent medium it would not have to restrain itself from exploring deeper into the endless visual opportunities made possible by such visual devices.

"quoted material"

Quoted material is the second section which falls under the "visual text." This section analyzes image choices and the use of quoted material. While video makers aspire to create original image-types, they also draw from borrowed sources. Two basic types of quoted material exist: 1) the inclusion of actual prerecorded footage, and 2) a takeoff or an imitation of an original source.

At times, films, documentaries, and photographs become a part of the visual text. For instance, singer Natalie Cole's videotape *The Unforgettable Concert* (1992) includes old black-and-white filmstrips and photographs of her famous father, the late Nat "King" Cole. In this videotape, Natalie Cole sings the Nat "King" Cole classics. Thus, the inclusion of Natalie's father is relevant to the video's concept.

Sometimes video songs from movie soundtracks also include film footage and become part of the visual text. Videos with film clips are interspersed with other video images such as the lip-synching star. Thus, the use of both film and "video" footage ties together the correlation between song and movie. Consequently, this helps to promote both the film and its star as well as the song and its artist. This procedure is, therefore, advantageous as it markets two products at once. Because film is already a visual medium, it makes sense to use some of its imagery in the video song. Often another version of the same song from a movie soundtrack occurs without the inclusion of any film clips. For instance, the group UB40 does a

short promo with film clips of its hit song "Can't Help Falling in Love" in the beginning of the movie videotape *Sliver* (1993). "Can't Help Falling in Love," which is included in the movie's soundtrack, is again played on the videotape after the movie is over, this time in its entirety and without the use of film clips. Perhaps the different music video versions are a result of the video song being made prior to the film; or the music video artist's major hit song is worth its own visual interpretation, which in turn results in more public exposure for the musician.

Documentaries are also incorporated into the video text as a means to enhance the song's message. Both singers Billy Joel and Michael Jackson use actual documentary footage to make political statements. Billy Joel's video song "We Didn't Start the Fire" (compiled 1990) includes war photos to suggest problems among mankind existed long before our generation, as is indicated by the lyrics: "We didn't start the fire, it was always burnin' since the world was turnin'." Black-and-white documentary film clips also set the political tone for Joel's video "Leningrad" (compiled 1990).

Michael Jackson's "Man in the Mirror" includes footage of Gandhi, former presidents (Reagan, Carter and Kennedy), malnourished children of Third World countries, the late rock star John Lennon, Mother Teresa, and Martin Luther King who mouths the words "I have a dream." These documentary images are a political message of change and are juxtaposed with Jackson performing in concert.

Quoted material may or may not be displayed differently than the rest of the video text. Old film clips and photographs such as in Natalie Cole's and Billy Joel's music videos previously mentioned are displayed in black and white compared to the colored "nonquoted" text. In these videos, color represents the present while the "old" black-and-white footage obviously indicates the past.

Sometimes the quoted material is displayed both in color and in black and white such as in Jackson's previously discussed video "Man in the Mirror." While the other part of the video text of Jackson performing on stage remains in color, the quoted material is dependent on how the original footage was filmed or videotaped. For instance, documented footage taken later in history, such as of the former presidents Reagan and Carter, are in color while earlier documentaries, such as of Martin Luther King and the late President Kennedy, are in black and white. Although the colored documentary clips blend more with the rest of the visual text, they do not impose a problem for the viewer. This is due to the use of identifiable political personalities who are easily recognized by the public.

The second type of quoted material relies on imitations rather than exact footage. For instance, Paula Abdul's music video "Rush Rush" is a re-enactment of the 1955 movie *Rebel Without a Cause*. Instead of actual film footage, Abdul and her co-star simulate the movie's stars, James Dean and Natalie Wood. A dialogue (not directly from the movie script) occurs prior to the start of the video song, and this helps to set the tone for the rest of the video. In a short

amount of time, "Rush Rush" recaptures the main idea of the movie, troubled teenagers proving their worth through a drag race. Consequently, the movie seems long in comparison to the music video's version. Like music videos which use actual film footage, "Rush Rush" (which makes reference to a pre-existing film) also intersperses the lip-synching star within the video text.

Furthermore, the reintroduction of previously established styles and techniques are also evident among music videos. Choreographer Bob Fosse's sensual jazz style is recaptured in Paula Abdul's video "Cold Hearted" (compiled 1989) which was made as a tribute to Fosse. Moreover, Abdul borrows the same technique used in the Hollywood musical *Anchors Aweigh* (1945). Like Gene Kelly who dances with an animated figure (a mouse) in the number "The King Who Couldn't Dance," Abdul dances a duet with an animated figure (a "hip street" cat) in her video "Opposites Attract" (compiled 1991).

Camera techniques which resemble the works of film dance director Busby Berkeley are also incorporated into the present-day music video idiom. Dance music group Bananarama uses an overhead camera to create a kaleidoscopic effect in its music video "I Heard a Rumour" (compiled 1988). The position of the three female performers on a rotating platform encircled by more dancers also recaptures a typical Berkeley trademark. Throughout this video, a backdrop used as a screen shows actual film footage of old Hollywood musical dance numbers. Thus, this video not only imitates previous

methods but also includes actual film footage which pertains to the style of the visual text. Another example concerning the kaleidoscopic effect are the human figures traveling in space during the song "Can You Feel It?" in Michael Jackson's videotape *Making of Thriller* (1983). A close-up of a face "inside a ring of fire" also resembles the close-up technique prevalent among Berkeley's Hollywood musicals.

Finally, takeoffs or spoofs of original sources are also apparent among music videos. In Paula Abdul's "Forever Your Girl" three little girls (holding instruments) glamorously made-up and wearing formfitting black dresses and hair slicked back off their faces, simulate the five grown women in Robert Palmer's earlier music video "Addicted to Love" (1986). These little girls in Abdul's video are outfitted in the same fashion as the grown women in Palmer's video. Evidently parodies of other music videos exist in this medium which may suggest a recognizable visual language is readily acknowledged by music video creators and spectators. A level of visual literacy is assumed as images specific to this idiom are reinstated as they cross over from one music video to another.

While quoted material (whether actual footage or imitations) is just one more source for video makers to choose from when deciding on the visual text, other factors also contribute to this process. For example, video-types, such as narrative and concert-like structures, also influence image choices, and this will be explored in the next category, "visual structures."

Visual Structures

"Visual structures" refers to the different music video forms. These forms are determined by the theatrical environment and format in which the image/performer is presented. The ambience in music videos is established by the set. Dance music videos share some of the same characteristics with the Hollywood musical in creating the scene. The overall video structure and environment in which the dance music video star and dancers perform fall into several categories: performance documentation (rehearsal/performance), narrative, minimal, and conceptual.

"performance documentation"

The first category, performance documentation, promotes the show biz aspects of dance music videos which include the rehearsal (the behind-the-scenes or the making of a dance music video) and the performance (a live or simulated concert setting). This format was also common in the backstage Hollywood films.

However, with the marvellous exception of *Roman Scandals* (1933), most of the early musicals were of the back-stage drama trend. This did not preclude splendid numbers like "Shuffle off to Buffalo" on the train in *42nd Street* (1933), or "Dancing on the Ceiling" in *Evergreen* (1934), or the completely abstract dance-sequences of Busby Berkeley. Yet even in the very successful Astaire-Rogers

musicals, it is rare that the song and dance is unconnected with show-biz [sic] somehow (Jarvie 172-173).

Paula Abdul's dance music video "Forever Your Girl" follows the backstage format as the music video projects images taken during the rehearsal. In actuality, however, these images most likely were purposely staged for the video text. The video begins with a take of Abdul teaching a step to a young girl. "All right Joanne, ready? Okay, watch me this time. The step goes like this &1 &2 &3 &4 &5__&8. Here we go 5, 6, 7, you're on." The young girl does nothing but timidly look into the camera and then at Abdul. This leads into the start of the video song. The video shows the stage crew making the set, putting up lights, and the performers getting made-up. A little boy is shown holding his "mom's" hand as he is brought to the set and is shown once again with his "mom" leaving the set at the end of the video. The image of the boy coming and going gives the viewer a sense of time. His actions suggest a full day of work ranging from rehearsal to performance.

"Forever Your Girl" plays back and forth between "rehearsal" and "performance" images, for the dance rehearsal is interspersed with shots of the dance performance. The lighting helps to distinguish between the two. Rehearsal images are shown in shadowy black-and-white grainy pictures suggesting that lower quality film is being used. This "home video" quality gives the impression a side person just happened to bring his/her video

camera and randomly shot various parts of the rehearsal. The rehearsal section, therefore, appears as if it was not purposely taped for the actual video text. The videotaping technique used for the rehearsal portion makes it seem as if the viewer is not really "supposed" to see the performers practice. Images videotaped for the performance section, on the other hand, are clearly shown in color and for the most part are lightly lit. The performance is what the viewer is "supposed" to see and the color gives the full impact of this performance. While Abdul's video uses black and white during different sections, her video does not mix color and black and white within the same image. For instance, to further heighten the star's impact why not show Abdul in color while her costume is in black and white?

During the rehearsal section, Abdul appears "cool" in her casual attire of pants, an oversized T-shirt, and a leather jacket. Nicer clothes such as a white blouse, vest and pants are worn by Abdul during parts of her dance performance. In this particular outfit Abdul does a tap number in front of what looks like a steel structure. This part of the set creates a more interesting backdrop of horizontal lines for her solo than just a white empty background. Instead of incorporating the grid into the dance combination by holding and climbing onto it or dancing behind it, Abdul remains in front of the steel structure during her tap dance routine. It is difficult to determine why this choice was made. Various reasons may apply such as mechanical difficulties, editing restrictions making it

inadvisable, or the idea never occurring to Abdul. Whatever the reason of not using the grid, the dance remains independent of the set. Consequently, the tap number could have as likely been choreographed prior to as after determining the dance setting.

At times the costumes worn for the performance part are also shown for an instant in black and white, possibly to illustrate a dress rehearsal. For example, after a young lady in a semi-formal dress approaches a youthful boy sitting at a bar, Abdul dances in a fuchsia halter dress and in long formal gloves. This outfit is presented in both black and white and in color. Abdul is seen in this dress only after the well dressed young lady appears in the video text. Does Abdul, therefore, represent the young lady even without Abdul looking or dressing like her except that both ladies are dressed in semi-formal attire?

Abdul appears at times wearing a pair of glasses which gives her a more authoritative look as she directs the dancers from her seat next to the camera. In addition to Abdul's role as the director, she also appears as the choreographer in this particular dance music video. Both of these roles, director and choreographer, simulate job positions behind the camera. Thus, once again the emphasis is on the video making process. Furthermore, this video is an excellent example of how the star (Abdul) is projected as a multi-talented artist. Abdul takes on the roles of director, choreographer, singer and dancer. Hence, this becomes the star's music video as the star is

shown in charge of what takes place both behind and in front of the camera.

The dance scenes occur in a controlled atmosphere. Abdul shows some of the children a tap sequence outside in a back lot near parked cars and a wire fence. Again, while Abdul teaches the steps, she and the children are videotaped in black and white compared to the dim blue lighting used when just the children perform their tap steps. The blue lighting creates a nighttime "jazzy-street-corner" look which is appropriate for the casual and playful style of the movement. Abdul also shows three little girls in a studio setting how to sway their bodies as they hold instruments in their hands. These instruments, never played, add to the dramatic effect by heightening the girls' roles as performing musicians. As with the tap dancing children mentioned above, the girls' "practice" routine is also videotaped in black and white while their "performance" routine is in color.

Like the Hollywood films, the show business environment justifies why the performers sing and dance. Curiously, some film and music video makers have difficulty breaking away from the need to appear "realistic" when presenting a song and dance number. Rather than feeling free to present the song and dance without a logical explanation, such creators continue to use the show biz setting as a motivation or as an excuse for singing and dancing. The surprising factor is finding some of these same attitudes in some music videos such as Abdul's backstage video "Forever Your Girl" and

in numerous concert performances such as Janet Jackson's music video "Black Cat" (compiled 1990) and Vanilla Ice's "Play that Funky Music" (compiled 1991).

The need for any music video to appear logical when featuring singing and dancing is somewhat odd. Music videos are simply for the purpose to promote the star, song and dance. Thus, the music video idiom alone is the justification for the song and dance. Another possibility for the show biz appeal could be the natural fascination audiences have for the behind-the-scenes. For instance, *Time* magazine has included articles on the making of particular movies. Such articles include "Aladdin's Magic" (Nov. 9, 1992) and "Behind the Magic of Jurassic Park" (April 26, 1993). Even a major television station, ABC, aired "A Menace Called Dennis" (June 22, 1993) during prime time (8:30 pm/PT). The TV show was based on the making of the movie *Dennis the Menace* (1993). Getting an inside glimpse of the process is just as much a part of the Hollywood mystique as the actual finished product.

Prince and the Revolution (1985) is a live concert recording of Prince and his band performing on stage in front of a large crowd. This video also consists of a show biz atmosphere. However, unlike the backstage scenes of Abdul's dance music video "Forever Your Girl," the emphasis in Prince's music video is solely on the performance. Prince's entire video exemplifies music videos which derive from a live concert setting. Basically, the lighting in this video is the same as the lighting used for the actual live performance. At

times, it is evident the camera has difficulty in picking up the performance when the stage is dark or dimly lit. The overall stage lighting is in the cool color family. During the first video concert song "Let's Go Crazy" the apparent blue lighting and the use of steam create a cloud of mystery around the artist. This setting occurs as Prince is first seen by the crowd rising from the stage pit. During this same song, the climax which occurs at the end is further heightened by the warm color of amber lights.

The video song "Delirious" in this same live concert music videotape shows Prince using his microphone for more than just its functional purpose. The microphone and stand become a part of Prince's dance and stage presentation, for the prop is incorporated into his act. For example, Prince turns his body and gives a flirting eye to the crowd before he pulls the microphone and stand (which is attached as one unit) down with his right hand. Prince continues to hold onto the microphone as he slides to the floor landing on his back with his left leg pointing straight up. Then Prince switches the microphone and stand to his left hand as he starts to get up from the floor. However, he purposely returns to the floor to do a half split before he finally stands totally up and sings into the microphone. The sequence looks very rehearsed, for the whole transaction appears smooth.

Prince also uses the structure of the set for more than just its functional purpose. He runs up and down the different levels of the set and periodically pauses to direct his attention to the crowd.

Running around the set builds a sense of energy and gives Prince something to do when he is not singing. He continues to twist around a steel pole and then runs to the microphone just in time to sing. This time his left hand makes the microphone and stand fall as he sings into it on his knees. Standing up with the microphone and then releasing his grip, he does a couple of turns. Continuing to appear "cool," quick and in control, he raises his leg up enough for his hand and forearm to swing under before he catches the microphone in his hand.

Like his name, Prince's outfits are designed to emphasize his regal image. He wears necklaces, including a strand of pearls, over a high collar shirt with ruffled cuffs. At times, Prince is in a long purple coat or a waist length jacket and wears lightly sequined formfitting pants and tights. The band members complete "the look" by wearing similar attire. Prince adds a feather boa or subtracts his jacket and even his shirt from his basic outfit between numbers for a quick costume change. During the video song "Delirious," Prince wears the same tight pants from the first and previous concert number, "Let's Go Crazy." Additionally, Prince continues to wear his necklaces in "Delirious" but this time without his jacket and with his frilly shirt unbuttoned. This costume, tight pants and an unbuttoned shirt, highlights Prince's sensuality.

The Go-Go's dance music videotape *Wild at the Greek* (1984) is also compiled from a live concert recording. Unlike Prince's dramatic and elaborate concert setting, the Go-Go's concert is a basic

production which takes place at an arena in Los Angeles. As in the video song "Turn to You," the lighting structure is apparent over the exterior stage which is lit in what appears to be blue and amber. Again the lighting during the song on the videotape looks the same as that in the live production. While the lighting for Prince's concert enhances his cool mystical persona, the same colors when shown vibrantly together contribute to the youthful energetic atmosphere which parallels the "hip-hop" upbeat music produced by the Go-Go's.

The cute appearance of this all-female group also supports this "bebop" image. Lead singer Belinda Carlisle wears a pink fur coat and pumps as she first starts the concert with the song "Head Over Heels." Shortly after Carlisle's entrance on stage she removes her coat revealing a formfitting black dress with a frilly pink chiffon overlay which rests on her shoulders and drops to her hips. For comfort and movability, Carlisle also eventually removes her high heel shoes. Carlisle's attire along with her being barefoot coincides with her youth-like, playful stage movements. For instance, during the video song "Turn to You," Carlisle frequently runs across the stage as well as in place as she flicks her heels to her buttocks.

The women in the band also support this fun, youthful image with their choice of attire. For example, the drummer wears a lively geometric patterned jumpsuit. A second band member wears a green oversized T-shirt over black patterned pants. Another is in a black T-shirt dress with bold pale orange stripes. Still another is in a blue sequined-trimmed leotard with yellow pants which have a strip of

sequins on the outer side of each leg. She also wears a matching yellow jacket during the first part of the concert.

Unlike Prince's big theatrical production and his ornately designed costumes, the Go-Go's presents a more casual atmosphere. While Prince alters his attire throughout his concert for a new visual experience, the Go-Go's for the most part remains the same. Except for Carlisle's grand entrance in a pink coat, the other costume variations such as the elimination of the yellow jacket by one of the Go-Go's appear to be due to practical reasons. The heavy perspiration on her face and the lack of consistent costume changes by the other Go-Go's suggest this particular band member was uncomfortably warm as the concert progressed and, therefore, removed her jacket.

Furthermore, the microphone is primarily used for only its functional purpose, as an audio enhancer. Belinda Carlisle sings either into a hand-held microphone which serves well for her locomotive running steps or places the microphone in its stand when she remains stationary. The rest of the band members use stand-up microphones which free their hands to play their instruments. The Go-Go's, unlike Prince, does not incorporate any fancy movements with the microphone.

At one point during the concert Carlisle uses a pair of sunglasses as a way to lead into the song "Forget That Day." While putting on the glasses she explains to the crowd that she always cries when singing this particular song. Midway into the song, however, Carlisle takes the sunglasses off during a very short lyrical break,

places them down onto the drummer's platform, and then walks back to the microphone in time to resume her singing. Evidently it appears no tears were shed. Instead, the sunglasses were a symbol of sentiment or a representation of the song's nostalgic tone. While Prince's high budget and carefully rehearsed performance concert magnifies his superstar status, the Go-Go's projects a carefree attitude hyping its uniqueness as an all-woman band. Its gender is further enhanced by its use of accessories such as bold earrings.

The simulated concert setting is another variation in which the music video projects a performance atmosphere. Like the live concert footage of the music videos mentioned earlier, the simulated concert also takes place on a stage (or performance area) in front of a crowd. While the live concert footage is derived from real life settings and crowds, the simulated concert is derived from a make-believe concert setup. For instance, Gloria Estefan and the Miami Sound Machine's dance music video songs "Conga" (compiled 1990) and "Rhythm is Gonna Get You" (compiled 1990) demonstrate a "fake" music performance to a "fake" crowd.

In the video song "Conga" a staged crowd, including an actor who portrays an ambassador, is seated in front of a stage under the sign "Copacabana Welcomes Ambassador." A man is playing mellow classical music on a white baby grand piano. The audience which includes Gloria Estefan and her band, the Miami Sound Machine, appears bored. Estefan nudges one of her band members stating, "I can't believe how boring this is. Why did we come here?" After the

pianist is finished the MC introduces the Miami Sound Machine. Gloria Estefan acts startled as she asks one of the gentlemen with her, "Us?" Estefan continues to state, "This is not the right place for this." The gentleman responds, "Sure it is, come on, they'll love it, come on, come on." When the Miami Sound Machine first starts to perform the audience is shocked, especially a gaudy middle-aged overweight platinum blond woman in white who seems to represent the ambassador's wife. She leans back in shock as the horn section first blares at the start of the song. The contrast of classical music played by the pianist in the beginning of the video emphasizes even more the danceable upbeat music played by the Miami Sound Machine.

As Estefan sings:

Everybody gather 'round now
Let your body feel the heat
Don't you worry if you can't dance
Let the music move your feet

the audience crowds around the platform stage. Looking as though they are having fun, the audience members pulsate their bodies and clap their hands. Even the ambassador's wife eventually joins in the fun as she jiggles her body to the music. The dance music video ends with the staged crowd applauding as Estefan takes a bow.

Characteristic of the performance setting, whether live or simulated, is the inclusion of the stage setup and the use of the microphone. Estefan sings while holding a microphone and the band

members play their instruments on stage (a performance setup). Estefan wears a sequined white satin jacket which adds to the glittery show biz look. For a quick costume change, similar to the live concert performers, Estefan swings off her jacket toward the crowd revealing a light blue strapless bodysuit. While Estefan and the band basically represent themselves, the audience projects particular character-types ranging from Las Vegas show girls, who manage to lure the ambassador into dancing with them, to typical everyday people dressed in conventional clothing.

Both dance music videos "Conga" and "Rhythm is Gonna Get You" take place in a controlled interior studio setting. "Rhythm is Gonna Get You," also a simulated concert setting, shows Estefan on a stage playing back and forth between representing herself as a singer and taking on an animalistic trait. When playing herself as a singer, Estefan sings into a hand-held microphone as her band members play their instruments. Estefan wears a black ruffled dress which flounces as she moves and which adheres to the festive music and mood.

In this same video, Estefan also portrays an animalistic tribal character. She wears natural color clothing and a streak of bluish green paint across her face. During these character sections, Estefan removes herself from the concert setting norm as she lip-synchs without a microphone. By means of prerecorded sound, film, TV, and video, the need to show a singer using a microphone is eliminated.

Inclusion of the microphone, however, is still a common occurrence among music videos which portray a live or simulated concert setting. The use of the microphone in music videos, which are actually compiled from live concert footage, is shown for obvious reasons. Even music videos which imitate the live performance setting, such as Estefan's "Conga," have a logical explanation for the use of a microphone since the band performs in front of a predetermined crowd. On the other hand, Estefan's dance music video "Rhythm is Gonna Get You" plays back and forth between realistic and unrealistic images. As a result, this video also goes back and forth between showing the star lip-synching both with and without the microphone. Peculiar, however, is the likeness in which such music videos simulate a performance setting in their use of a realistic stage setup, including the use of a microphone, when additional use of unrealistic images or characterizations suggest anything but the concert norm.

Estefan portrays both herself and an animalistic figure in "Rhythm is Gonna Get You." Some members of the video crowd who stand below the platform stage wear face paint to represent also an animalistic tribal character. Unlike Estefan, these selected few in the crowd remain in this attire throughout the entire video. The performers, Estefan and the band, are separated from the crowd by being higher on a stage. Thus, it becomes easier for the viewer to distinguish between the entertainers and the crowd. The line between audience and performer becomes blurred as the animal-like

figures in the crowd step onto the stage and lip-synch several growl noises by the drum set. Furthermore, other exotic dancers, who start dancing in the crowd and then separately in their own space, finally end up also on stage alongside Estefan and the band. As these exotic dancers appear on stage dancing, they also become performers to the rest of the crowd who remain in conventional clothing and make-up. Thus, the ritualistic or tribal appearance becomes the other distinguishing factor between performers and the crowd.

Also in this video bamboo sticks are used for the stage setting to create a tropical flavor. The overhead lighting structure is obvious when it beams down on Estefan and the band as they perform to the crowd. This concert performance lighting differs from the lighting used for the dancers' section. Here the lighting structure is not actually shown but serves as a backdrop for the dancers who dance by themselves away from the concert stage. The amber light creates a warm tropical background behind the dancers while the blue border (a digital video effect), which frames the top and bottom of the TV screen, draws the focus onto the dancers. Thus, the use of both "concert" lighting and "nonconcert" lighting further helps to distinguish between the characterization of the video text (fantasy) versus the performance aspect of the concert setting (reality).

These two distinct image-types in "Rhythm is Gonna Get You" project two major messages to the viewer. 1) As the song title implies, the music will instill its rhythm into the listener, and since rhythm can be equated with the drums in the video, the tribal

connotations such as the face paint are understandable. 2) Estefan's portrayal as herself singing to a crowd in a concert setting becomes the justification for Estefan to sing in this video. Since an illusory environment is one factor inherent to the music video idiom, "Rhythm is Gonna Get You" could be completely videotaped in the "tribal" mode. This same music video, however, could also be composed solely of simulated performance shots which is also a common characteristic of music videos, specifically those portraying a concert setting. The combination of both image-types (tribal and concert) adds more variation to entice the viewer's interest. The simulated concert dance music video is similar to the rehearsal or backstage and live concert performance videos in that they all focus on the performance as an excuse for the singer and band to perform.

"narrative structure"

The second category for "visual structures" consists of dance music videos with a narrative. Such videos employ characterization to further enhance the plot of the video text. These videos range from extreme stereotypical characters, such as Gloria Estefan's "Dr. Beat" (compiled 1990), to dated characters representing a time period, as in Paula Abdul's "Rush Rush" and, finally, to more mundane characters to whom viewers in the same predicament can relate, as in Madonna's "Papa Don't Preach."

The dance music video "Dr. Beat" utilizes a basic plot in which a distraught woman, Estefan, is rescued from a building top by the character Dr. Beat. This video projects a hodgepodge of extreme character-types. For instance, Dr. Beat himself, a comic book-like figure, wears a white airplane hat with a blue propeller and wings. Like Superman's cape, the hat enables Dr. Beat to arrive at his rescue destination. The video depicts Dr. Beat landing among a crowd that is gathering in the streets to watch the distraught woman hovering at the edge of the rooftop. Dr. Beat's zany character is obviously fictitious as he is dressed in a printed Hawaiian-like shirt and a red bow tie under a doctor's white coat. His nose and cheeks are covered with red make-up and he has oversized drawn eyelashes. Moreover, the doctor's name itself is not the norm for a serious doctor-type.

"Emergency" by voice and a sign along with siren lights emphasize the urgency of the situation. As a result, the video instantly sets a dramatic mood. The bright red silver sequined pantsuit and silver belt and high heels of the damsel in distress, Estefan, draw immediate attention. Although the red suggests danger and arouses apprehension, the flashy silver is theatrical and diminishes the seriousness of the situation.

Furthermore, the crowd composed of contrived characters lends a light comical and absurd atmosphere which further undermines the belief in the genuineness of Estefan's plight. For example, character-types in the crowd scene include: King Kong (a person in a gorilla outfit carries a lady dressed in white), a

policeman, a fireman, a street dancer (a young Afro-American boy in a white cap, yellow wrist bands and a T-shirt, jeans, white socks, and sneakers), a softball player in a blue uniform, a pimp (in a white hat, a wide collar striped shirt under a red suit reminiscent of the 1970s polyester disco look), and two prostitutes (one wearing a tight purple mini dress and tights with a boa draped around her neck and the other wearing a black sequined halter top and a yellow mini skirt with belts draped low over her hips). Each of these costumes emphasizes a standard stereotypical image associated with each specific character-type. The viewer, therefore, can quickly identify the crowd even during the quick editing shots. This recognizable crowd is a cluster of individuals rather than just a blurry mob. This, in turn, creates more confusion to the viewer's eye because of more distinct images or people to watch. The crowd, therefore, contributes a chaotic structure and a sense of urgency to the video text.

In addition, this varied crowd gives the impression that many city dwellers are witnessing a scene of distress. The costumes aid in the exaggeration of character-types by making the crowd appear "too perfect." As a result, the viewer instantly recognizes the video's pretentious characters and story line. Like the song, the environment adheres to the music's intention to be a spoof off of Hollywood-like images and situations. In other words, the crowd scene, made purposely "too obvious," appears, therefore, even more ridiculous. This scenerio, however, goes well with the lighthearted upbeat tone used to sing the song.

Estefan is safely rescued and placed on a gurney. This in turn creates an excuse for two white-gloved nurses in red-belted, formfitting white bodysuits with a red cross on their sleeves to bounce in and aid Dr. Beat. These nurses, however, are not taken seriously in their sexy outfits. Their presence adds sex appeal to the video, a common marketing tool in the industry. Acting perhaps as Dr. Beat's sidekick is another comic figure costumed in a purple mask and top, yellow trunks and gloves, and green tights and cape. The clashing combination alone of purple, yellow and green further projects an unbelievable environment.

As the ambulance heads toward the hospital, the crowd follows behind dancing in the street. The lighting is dim creating a shadowy silhouette on the dancers which further emphasizes the appearance of night. While the rescue mission is videotaped on location, the hospital or emergency clinic takes place in a controlled studio setting. Estefan lip-synchs and beats her feet to the music as she is brought into the building on a gurney. A male transvestite with a dark mustache in a nurse's uniform with matching white stockings and a blond wig files his nails. Additionally, a flasher in a trench coat and hat exposes himself to some women nurses. Once again, the characterization transforms what would normally be a serious situation into a farce. Although Estefan leaves the original scene in her red pantsuit, she arrives at the "hospital" in a different outfit. It includes a black skirt and sheer black stockings with specks of rhinestones and a seam running up the back. This is probably done

to create a visual change for the star. Inasmuch as no other recurring figures in the scene have noticeable changes in their costumes, Estefan's illogical costume change further heightens the video's farcical element.

The props used for dramatic purposes also heighten the comical aspect of the video. For instance, Dr. Beat looks through a magnifying glass to examine Estefan. Moreover, as he checks her reflexes, the magnifying glass makes his teeth appear exaggerated. Dr. Beat simulates a surgery as his aids hand him old, rusty tools rather than proper sterilized surgical equipment. The video ends with Estefan "giving birth" to a portable cassette player and Dr. Beat cutting the electrical "umbilical" cord. Thus, what ailed Estefan's character was the cassette player, and her condition now becomes resolved. Furthermore, the removal of the cassette player adds yet another comical twist as the video ends.

Dr. Beat is not only the name of a character but also depicts his specialty, a doctor dealing with rhythmic disorders. "Dr. Beat" is an example of narrative derived from lyrics. The refrain:

Doctor, doctor, Dr. Beat
 Won't you help me
 Dr. Beat

instantly portrays a Dr. Beat character as well as someone needing help. This essentially is the basic plot of this video.

Paula Abdul's dance music video "Rush Rush" is based on the romanticism of the song's lyrics. This video centers around two main

characters, a young man and a young woman. Both are drawn together by their mutual attraction for each other. The plot of this video follows the story of the movie *Rebel Without a Cause* (1955) and the video's two main characters personify the film's stars, James Dean and Natalie Wood. Like the movie, the narrative action and set emphasize the 1950s time period. The video itself is divided into two major components: 1) the narrative action which also includes some behind-the-scenes footage and 2) the lip-synching, separate video footage inserted between the narrative.

As the song begins, Abdul has a brief but pleasant encounter with a young fellow who later is challenged to a drag race by Abdul's "bad influencing" boyfriend and his gang. Not only do the cars and the drag race typify the 1950s but so do the costumes. During the day scene, Abdul wears a black crocheted sweater, black gloves and a black skirt. While the color black helps to associate her with a rougher crowd shown at times in black leather jackets, her hair pulled back with a scarf into a ponytail and a white top showing under her sweater portray a sense of youthful innocence.

Later for the night scene, Abdul wears a white halter dress, pumps and a shawl which she uses as a flag to indicate the start of the drag race. Once again, a balance between the innocent and the experienced Abdul is reflected by her attire. Whereas the color black in the earlier day scene emphasized Abdul's toughness, the color white in the night scene emphasizes her innocence. The revealing

style of her dress, on the other hand, still connects Abdul with the tougher crowd.

Lip-synching does not occur within the narrative but instead remains a separate entity inserted between the narrative scenes. Lip-synching during the narrative action would look unrealistic if the character sung. On the other hand, lip-synching is acceptable to the viewer as long as it occurs as a separate entity apart from the narrative. Although the narrative takes place on both inside and outside locations, the lip-synching occurs only inside an empty building. A wall acts as Abdul's backdrop and the lighting helps to set a romantic mood. This is done by a lighting effect in which street lights shining through an arched window cast their shadow upon the backdrop. This in turn provides a soft candle-like glow. The lip-synching section also contains two other obvious effects: 1) eliminating the light behind Abdul so with the blackness only Abdul stands out and 2) projecting on the wall a close-up image of Abdul lip-synching. This image of Abdul is, at times, juxtaposed with Abdul herself also lip-synching as she stands in front of her own image which is projected onto the wall. Hence, these two images (projected and "real") of Abdul shown simultaneously create a double image of herself which further heightens her presence as the star. These various effects: the street lights illuminating through the window, the black background and the projection of Abdul onto the wall add more visual interest to an otherwise basic backdrop.

Not only do the environment and special effects distinguish between the narrative and the lip-synching but so does the framework in which the video is displayed. While the narrative portion is framed with a black border as a result of fitting the picture into the TV screen, the lip-synching section has no frame as it takes up the entire TV screen. The black border works well to remind the viewer that he/she is watching a "film narrative" within the video text. On the other hand, utilizing the whole screen during the lip-synching de-emphasizes the medium, so in turn the viewer concentrates on the images (the star) more than the medium in which these images are displayed. Abdul's role as herself, the star, during the lip-synching section is, therefore, "less removed" from the viewer than the character role she plays in the narrative within the video text. Thus, the hierarchy of the star status once again dictates the relationship and position of the artist to the viewer. This standard is evident whether the star is placed in center front or is "less removed" from the viewer by the type of framework (no border) used to present the star.

Furthermore, the costumes also act as a means to distinguish between the narrative and the lip-synching text. Abdul wears three different outfits in her lip-synching scenes. One consists of a red dress with a sheer shawl which, when she dances, she uses sensuously to caress her body. Red shows her passionate romantic self as she reminisces about the young fellow she is attracted to. Another is a silver sequined dress with rhinestone spaghetti straps

and many bracelets. This portrays her glamorous and perhaps materialistic self. A third is a fur-trimmed black bra-like top, black pants and mid-length black gloves, representing her sexy "naughty" self.

Although Abdul is shown in these costumes only during her lip-synching text, she does not always lip-synch throughout this section. Thus the set and costumes not only act as a means to distinguish for the viewer between the narrative and the lip-synching but they also add variety to the music video as a whole. Furthermore, because these three costumes are ambiguous, that is, can represent either the 1950s or the present day, they add more dimensions to the character Abdul plays and yet, at the same time, personify three distinct images of Abdul, the star.

Basically, it is the set and costumes which make "Rush Rush" a period piece, for the same characters dressed in contemporary clothes could turn this music video into one depicting a present-day situation. For instance, the leather jacket worn to represent a 1950s gang could easily be replaced with a dark hooded sweatshirt to suggest a present-day 1990s gang. While the look of the 1950s gives a romantic aura to the street gangs of the time, that same video depicting a street gang of today would convey a much more violent and negative image. This could be because the sense of reality recedes with time. The viewer feels distant from a situation which takes place in the 1950s but not from one which takes place in his/her own time. Hence, the impact a video makes can be affected

not only by the actions it portrays but also by its choice of set and costumes.

"Papa Don't Preach" shows Madonna in a contemporary environment. The video starts with on-location shots of the Battery section of New York City covering such aspects as the Statue of Liberty, the waterfront, the skyline, and a park. Extras chosen for the park scene include an elderly lady, children at play, and a baby in a stroller. These particular characters are indicative of the wholesome environment associated with family parks. Madonna briskly walks through this park as the beginning instrumental section of the video song continues to play.

Then, as the lyrics are sung throughout the video, two distinct aspects are evident: 1) the dramatization of the lyrics and 2) the identification of the star with the lyrics. The first aspect is divided into two parts, the present and the past. Madonna walking through the park and neighborhood takes place in the present as she contemplates how to tell her father she is pregnant and wants to keep her baby.

Madonna has short straight blond hair and wears a light shirt with dark horizontal stripes, jeans, minimal jewelry (a thin bracelet and a necklace that goes under her shirt), subdued natural-looking make-up in the earthtone colors, and holds a leather jacket over her shoulder. The leather jacket Madonna carries gives a sense of time to the viewer. Not wearing the jacket implies she will be or has been out for a while. Either the temperature was chillier when Madonna

first left her house and/or she plans on being out late enough to need her jacket in the cooler evening temperatures.

Madonna then further connects the narrative with the lyrics of the song. As she reflects aurally through her song about her upbringing, the images displayed are of "Madonna's" past as a young girl. During the following lyrics:

Papa I know you're going to be upset
 'Cause I was always your little girl
 You should know by now I'm not a baby
 You always taught me right from wrong
 I need your help Daddy please be strong
 I may be young at heart
 But I know what I'm sayin'

a little blond girl wears a dark shirt with light stripes, the reverse of the shirt worn by the contemporary Madonna. Furthermore, the girl's denim overalls correspond to the grown-up Madonna's jeans.

Consequently, the similar attire between the younger and older Madonna helps the viewer to tie the two together as the same person.

The little girl holds a stuffed animal which heightens the innocence of her childhood. She plays in the yard with her father and dances with him by placing her feet on his. Both the little girl and her father wave and playfully stick out their tongues to the camera. Hence, this "home video footage" symbolizes a close father/daughter relationship. The father is conservatively dressed in a brown cardigan sweater, over a white undershirt, subdued grayish-blue pants and a chain with possibly a cross around his

neck. The father's attire suggests he is a hardworking man with traditional values. Thus, his moral outlook gives reason for Madonna's apprehension in telling him about her "immoral" situation.

Again, the lyrics and the scene are closely knit. As the lyrics continue:

The one you warned me all about
The one you said I could do without
We're in an awful mess
And I don't mean maybe

the video portrays a time in Madonna's recent past when she meets the boyfriend who is to lead to her present predicament. Madonna appears in a black T-shirt and pants, emphasizing her youthful city toughness. She is hanging out with two of her girlfriends when she "catches the eye" of a young fellow walking by. He is wearing a sleeveless dark T-shirt and a pair of light blue jeans with holes. His attire, like Madonna's in this scene, accentuates his "cool urban look."

Interspersed with the dramatization of the lyrics is the second aspect, the identification of the star with the lyrics. As the refrain interrupts the verses, Madonna interrupts the narrative with her lip-synching during the refrain:

Papa don't preach
I'm in trouble deep
Papa don't preach
I've been losin' sleep

But I made up my mind
I'm keepin' my baby

Because the refrain is repetitious and does not carry a story line like the verses, it is the most suitable section in the song to introduce Madonna, the star. The costumes and set make the lip-synching noticeably distinct from the rest of the video text. For instance, while the narrative takes place on location, the lip-synching takes place inside a studio. In contrast to the busy on-scene backgrounds used for the narrative, Madonna lip-synchs and dances in front of a black backdrop and gray floor. Moreover, unlike the "natural" lighting of the narrative portion, a bright theatrical white light shines on a Madonna who appears very different from her less glamorous narrative counterpart.

Whereas Madonna plays the starring role in the narrative, she is the star in the lip-synching section. Here she portrays her "real" star persona to the public. She is glamorously made-up with red lipstick and her short platinum blond hair is curled to look fuller. Furthermore, Madonna wears a sexy formfitting black strapless bodysuit which ends over her knees, a black belt which emphasizes her hour-glass figure, and black low heel pumps. This outfit heightens Madonna's sex appeal as she plays "herself" to the public. The black belt and shoes, however, appear to be the same ones she wears when dressed in striped shirt and jeans in her present-day narrative role. Either the use of the same belt could be to tie the lip-synching Madonna to the narrative Madonna or, most likely, the belt

and shoes were readily available and so were used just because of this.

As a new verse continues:

He says that he's going to marry me
We can raise a little family
Maybe we'll be all right
It's a sacrifice

the video again goes back in time to the events which lead up to the present. Madonna in her black leather jacket, a black skirt and white blouse visits the job site, a car repair place, of the young fellow to whom she earlier gave a "flirting eye." A co-worker mechanic sees Madonna coming and nudges the "boyfriend" who is working on a car and has his back towards Madonna. The friend mechanic is in a stained, long-sleeved coverall. The boyfriend also wears a coverall but with its sleeves ripped off. This identifies the fellow with the one Madonna met earlier in a sleeveless T-shirt and distinguishes the "coolness" of the boyfriend from the "ordinariness" of the friend mechanic. The sequence of events continues as the boyfriend in his same outfit, perhaps suggesting a lunch break or the end of his work shift, rests his head on Madonna's lap who now has her jacket off. Her crisp white blouse and black skirt accentuates her clean fresh feminine self in contrast to his greasy mechanic masculine self.

Madonna then appears back in her striped shirt, representing the present, with the girlfriends mentioned in the lyrics:

But my friends keep telling me to give it up
Sayin' I'm too young, I ought to live it up
What I need right now is some good advice
Please

The video continues in this fashion going back and forth between present and past, interspersed with lip-synching during the refrain, until the video ends.

As the video nears its end, Madonna pulls out from under her striped shirt the same necklace she has been wearing all along and looks at it. The necklace appears to be something meaningful, something her father or her mother gave her, perhaps a cross. Looking at the necklace gives her courage. After pausing, she continues to walk home, this time wearing the leather jacket she started out holding in the beginning of the video. She finally tells her father of her predicament. After having time to regain his self-composure, the father gives Madonna a hug and the video ends. Since no dialogue takes place in this video, the narrative is told, with the help of the set, through the lyrics of the song and the actions of the characters.

While the examples above represent three distinct variations among narrative-type music videos, not all such videos are as clear cut. For instance, Gloria Estefan's "Bad Boy" (compiled 1990) blends the use of extreme characterization such as cat characters with Estefan and her date dressed in conventional attire. Michael Jackson's "Thriller" (compiled 1983) also mixes the two extremes as he is shown first as an ordinary young man and then as a werewolf. Thus,

the three categories given are to serve only as an analytical tool in the study of narrative-type videos.

"minimal"

The third category, minimal, encompasses dance music videos which utilize just the bare necessities. Unlike videos with a concert-setting, no stage, microphone, or light fixtures are evident in Madonna's dance music video "Lucky Star" (1984). In this, it is similar to lip-synching sections discussed earlier within the narrative category. Here, the minimal format or close variations of it help to contrast the lip-synching text with the busier narrative set.

Additionally, in "Lucky Star" no video crowd is present to represent the audience. Instead, Madonna and the two other dancers perform to the camera and, in turn, to the viewer. Thus, the viewer becomes the justification for Madonna to sing and dance in "Lucky Star." This is in contrast to the video crowd which justifies the performance of the artist in the concert-setting.

In "Lucky Star" the viewer/performer relationship exists from the beginning. The song starts and Madonna lip-synchs to the camera:

You are my lucky star
Because you shine on me
Wherever you are

"You" in the lyrics, camera eye contact, along with home viewing, make the minimal format more conducive to an intimate relationship between viewer and star. Consequently, the ambiguous "you" in "Lucky Star" seems to the home viewer to refer to him/her personally. The development of this relationship in narrative videos is hindered due to the star focusing, not on the viewer, but on the other interacting characters and, in concert-like videos, weakened due to the star performing to a crowd which excludes the viewer. Additionally, the personal relationship between viewer and star is also undermined at real live concerts as a person is only one of many in the audience.

Different from the narrative, the minimal structure eliminates the need for plot, costume changes (which are not as relevant to the viewer's understanding of the video text as they are in narrative), and any on-location scenes. Instead, the preferred choice is the studio setting. For instance, the entire setting in "Lucky Star" takes place in front of an all-white backdrop and on an all-white floor. The white is in contrast to the all-black costumes worn by both Madonna and the two dancers.

Since the video is videotaped in color, Madonna's red lipstick and blond hair stand out against the black-and-white motif. Madonna's "trashy" gaudy style is further emphasized by the black eyeliner around her eyes and her choice of attire. She wears over a black cropped tank top a see-through fishnet-like black short sleeve top, which at times falls sexily off her shoulders. Contrary to

convention, her black bra straps show as does her bare navel. She further challenges conventional standards with her unmatching and multiple dangling earrings, fingerless black lace gloves, and an excessive number of silver and black bangles. These unconventionalities symbolize to the viewer Madonna's strong-willed "I don't care what you think" mentality.

Not only does her black costume, which also includes black silver-buckled booties and black, leg-revealing, knee-length tights, accentuate her sexy and tough image, it also accentuates the dance. Over her tights, Madonna wears a black skirt in which black scarfs tucked into a silver-buckled black belt hang over each side. These scarfs plus another belt, a silver chain which hangs low over her hips, sway with, and so exaggerate, every body move she makes.

While Madonna's costume emphasizes her presence and personality, the costumes worn by her two accompanying dancers, a man and a woman, blend in with hers. Thus, the dancers do not stand out but rather serve as supporting background. They, both dark-haired, wear outfits that carry out the look of Madonna but in a much more subdued way. For example, the man wears a black crop tank cut low under the armpits, which shows a grayish-white T-shirt underneath, black shoes and black pants. Similar to Madonna's silver-buckled belt the man wears the same type of belt around his waist. In addition, and contrary to the norm, he wears beneath it another belt.

The woman wears black shoes and pants, and an oversized tunic top which is belted at the waist. Like Madonna, the woman also wears a black belt with a silver buckle along with a silver chain belt which droops lower. The viewer sees the two dancers but because they do not stand out compared to Madonna with her center front position, more elaborate costume, and blond hair, there is no interest to follow them in the video. This is made even more so by limiting the close-ups to Madonna. The use of these various contrivances is in keeping with the star versus group principle in which the only person to stand out in the video is the star.

Throughout "Lucky Star" no other images, story or special effects are present. The lights and backdrop are there only to the degree necessary to clearly present the star to the viewer. Even costume changes to sustain the viewer's interest are lacking. The emphasis, apart from editing which is a common factor among all types of music videos, is on the moving bodies and the star's presence. It is, therefore, Madonna's "flirting" with the camera and her dancing that push forth the video text. As a result, the minimal structure is geared more to function than to dramatization. In reducing the set to its bare essentials, the basic set has the advantage of possibly being cheaper to produce. Considering "Lucky Star" was one of Madonna's earlier videos, perhaps that is one of the reasons she chose this format.

"conceptual"

Besides the three "visual structure" categories already mentioned: performance documentation, narrative and minimal, there is yet another, conceptual. This term refers to the juxtaposition of images displayed in a discontinuous fashion. In this category various images are used to visualize the lyrics. These dance music videos illustrate the lyrics with "real" images (e.g., a glass of champagne tipping over, a strand of pearls) and/or with abstract images (i.e. computer graphics, animation). In this category, the set is incidental compared to the various images splashed in front of the viewer.

Paula Abdul's "(It's Just) The Way That You Love Me (version 2, compiled 1989) exemplifies how various images are used, such as an expensive car, a watch, a camera, and a Visa Gold credit card, to visualize the lyrical text. The display of materialistic goods reiterates the song's message:

It ain't the money
Or the diamond rings
Honey I ain't impressed
With your material things
It's just the way that you love me

Along with the use of various objects, this same video interjects close shots of Abdul both lip-synching and not. Because the shots of Abdul and the various images are close, the need for a set or background is

unnecessary. Hence, this video reflects the lack of theatrical environment associated with the conceptual type of video.

Furthermore, the use of animation such as in Michael Jackson's "Speed Demon" (compiled 1988) and Paula Abdul's "Opposites Attract" also eliminates the need for an actual set. The set itself is also animated as the star and animated figures perform in a "nonreal" environment.

In summary, as indicated by the examples for this criterion, "visual structures," the costumes in dance music videos serve two main purposes. Either the costumes personify the star, as is the case in the concert-setting, the lip-synching sections within a narrative and in the minimal format, or the costumes help to clarify the story line. Costumes which are used to heighten the star's persona can also become the star's trademark which makes for a good marketing device. Janet Jackson wears a key on a loop earring in more than one of her videos, Michael Jackson became known as the one glove star, M.C. Hammer and his baggy pants became synonymous, Madonna's sexual image became associated with her pointy brassieres, and Prince with a regal image as well as the color purple. Because music videos have helped to make the star more readily seen, such trademarks become more quickly associated with such stars.

Additionally, the personification of the star explains why artists stay within the norm when choosing their attire in relation to the specific music video genre they portray. For example, the artist depicts the video-type not only by his/her music but also by his/her

image. Consequently, a country western music video artist usually wears an article of clothing or accessories such as a cowboy hat, boots and jeans to re-enforce his/her country western image.

A rap music video group, therefore, rarely, if ever, appears in business suits because the image of a rapper and the rap music consumer tend not to be conservative. While pop/rap star M.C. Hammer and his dancers wear suits in "Turn This Mutha Out" (compiled 1991), these suits are not in the conventional present-day style. Instead, these suits adhere to the video's story line which represents a 1920s time period. Thus, the suits act more as costumes rather than as the star's and dancers' own personal attire. Moreover, even in these suits the rapper influence is evident through the symbolic gold chain and medallion worn around the necks of M.C. Hammer and some of his dancers. As a result, these suits are justified because the rapper image remains upheld and because the suits help support the narrative. Thus, the image the star wants to portray and the music video genre the star represents dictate the costume choice.

Like the costumes, the lighting also has more than one purpose. In summary, the lighting serves to: 1) make the performer visible ("Lucky Star"), 2) set a mood (candle-like glow in "Rush Rush"), 3) distinguish between sections within a video text (narrative versus lip-synching in "Papa Don't Preach"), and 4) accentuate the beat of the music (the ending of Madonna's music video, not mentioned in this section, "Vogue"-1990).

Other generalities for "visual structures" are evident among dance music videos. The particular environment in which the star and dance takes place tends to be correlated with the video type: performance documentation (live and simulated concert performances/rehearsals), narrative, minimal, and conceptual. On-location scenes are most prevalent in the concert-setting which is derived from live concert footage, and the narrative which helps to make the story more believable. Studio setups are the choice for many simulated concerts and the minimal format. The studio allows better control of the technical processes involved and is likely to be economically advantageous.

Since danceability is a major component among dance music videos, the theatrical environment is mostly used as a means to support the star, music and dance, as well as to help narrativize the lyrics. Less common to dance music videos is the use of conceptual-like and abstract images. Such images are more prevalent in modern-rock videos which are more interested in conveying a message to the viewer. Modern-rock videos demand more stimulation from images because they employ less dance.

As with the dance (discussed in Chapter 3), the images displayed in music videos also utilize rhythm and tempo as a means to manipulate the video picture. This will be analyzed in the following section, "visual time."

Visual Time

The third category, "visual time," analyzes the manipulation of images through the use of tempo and rhythm. Visual tempo pertains to the speed (fast/slow/stop) at which the images are shown. Tempo also includes momentum (in which the speed of the image presentation is either consistently increasing or decreasing), and time duration (which covers the length of a music video as well as the amount of time given for each image). Visual rhythm refers to the synchronization and/or anti-synchronization between the video cut and the beat of the music. This category, therefore, will be divided into these two main sections: visual tempo and visual rhythm.

"visual tempo"

Visual tempo deals with clock time. These fixed durations of time or "running times are factual times, which can be, and often are, independent of aesthetic considerations" (Zettl 274). Running time is used to indicate the overall length of an entire music videotape, the length of a video song, and the length of a single video shot. Both the length of the videotape and video song are dictated by the length of the music and thus lack "aesthetic consideration."

The length of a music videotape can range from just one video song to many. For instance, Bingoboy's six minute videotape *How to Dance: The Extended Dance Version* (1991) is compiled solely from a

single video song with the same title "How to Dance." Michael Bolton's 18 minute videotape *Soul Provider: The Video* (1990) consists of several video songs. En Vogue's 30 minute videotape *Born to Sing* (1990) also consists of a few video songs plus behind-the-scenes footage. Gloria Estefan and the Miami Sound Machine's 74 minute videotape *Evolution* (1990), however, is made up of many video songs. Music videotapes can also consist of an all-live concert recording such as in Prince's one hour and 56 minute videotape *Prince and the Revolution: Live* (1985). These live concert videotapes generally have lengthier running times since they run the course of the actual live show. Thus, in this case, the show dictates the running time of the music videotape.

As a result of these various running times, the music video industry does not appear to have a set time allocation per videotape, and this differs from film and TV. Instead the videotape length is determined by "whatever gets the job done," that is, the length of a live show or song (with the option of behind-the-scenes footage such as an interview of the star and the making of a particular video). Music videotapes are used to cover already pre-existing material (song or show), regardless of their length, while film and TV fit their material into a predetermined time span. In other words, music videotapes fit the needs of the material, whereas film, and even more so with TV, fit the visual presentation into a specified amount of time.

Media expert Zettl refers to film and TV's built-in time standard in which the average running time for a motion picture is approximately two hours, and television shows often fall into specific time frames such as "15, 30, 60, or 90 minutes," whereas commercials "run anywhere from 10 to 60 seconds" (272).

Not only does the running time refer to the length of a music videotape, it also indicates the length of a video song. Basically, music videos, regardless of genre (e.g., rock, rap, pop, etc.), run the length of the song, approximately three to six minutes. None of the music videos viewed had visuals which significantly exceeded the run of the song, and none of the videos stopped short the display of visuals as the song continued on without the accompaniment of visuals. Thus, the music dominates the visuals as the music dictates the length of the visuals and not vice versa. In other words, the visuals are set to fit the music rather than the music being set to fit the visuals.

While the running time of the videotape and the video song are factual times (dictated by the length of the music) and often, as previously quoted, "independent of aesthetic consideration," the shot duration, although also factual in time, does contribute aesthetic qualities to the music video product as does the rhythm, editing and camera movement (which will be explored later). Shot time, according to Zettl, is defined as follows:

Shot time measures the actual duration of a shot. A shot is the smallest convenient operational unit of a film or a television show. It is the interval between two distinct video transitions, from splice to splice, or from cut to cut, dissolve, or wipe. . . . In television, a shot can be as fast as we can switch from one video source to another. (When editing video tape [sic], the shortest shot can be no faster than 1/30 second, which comprises a fully scanned television "frame") (274).

For the most part, the shot time in music videos is inclusive with the film's norm in which "most shots run between 1 and 10 seconds," whereas "a shot that lasts for a minute or more is called a long take" (Kawin 202). The difference, however, in music videos is that many shots fall on the quicker end of the scale, two seconds to less than a second, and are presented in a short amount of time.

While some shots are as long as 10 seconds, none of the videos viewed displayed shots much longer and especially did not include any long takes. Since music video songs are short by comparison to a motion picture or even to a TV show, a long take would take up a quarter or more of the video song whole. Thus, shorter shots are more conducive to the short commercial-like product. Also these rapid-fire images create more intensity, a desired response in the music video industry, as opposed to longer and slower shots which create a more tranquil effect.

Music video scenes with a lot of action, such as fast dance sequences, are usually allocated the lengthier segments, and passive scenes, such as a close-up of the artist lip-synching are activated by fast camera changes. Artists such as Janet Jackson stay within the average time allocated to shots, and favor quick shots, as little as one second and less, in her "rock" concert-like music video "Black Cat." Paula Abdul's use of shot times is reversed from the norm, for she uses fast takes in her big dance sequences and longer takes in her close-ups. Perhaps because Abdul has already proven her danceability to the public, she is more interested for her viewers to see her as a video star and vocalist. Hence, longer shot durations are used when focused closely on her and shorter ones used on her big dance numbers which also include other performers. Consequently, the dance sequence in Abdul's "Knocked Out" (compiled 1989) appears to be quicker than it really is, due to the quick unrelenting takes of long and side camera shots and close-ups. The dance was freely at the disposal of the editor. Jackson, on the other hand, likes to keep her dancing sequences visible and intact as much as possible. The results of these two methods become apparent when viewing the videos in silence. Film expert Kawin (1987) explains the benefits in watching a silent medium.

One way to sensitize yourself to these rhythms is to think of a cut—or a distinct movement or a pause within a shot—as introducing a beat, like the downbeat in a bar of music. . . . After a while you will

"hear" these rhythms as an intricate visual pulse. They are simpler to notice in silent films; sound introduces a rhythm of its own, and to appreciate how it works with and against the visual rhythm, it is best to begin with an appreciation of the latter (202).

Due to the quicker shot times, Abdul's dance still maintained a high intensity level. Jackson's dances, however, heavily relied on the music for its high energy. The reliance on music to heighten "visual energy" is not an uncommon practice according to Zettl.

Music or other sound effects can supply additional aesthetic energy to the video portion of the event. Cartoons, for example, rely heavily on music and sound effects as an energy source. By itself, the rhythmic structure of the visual vector field is often not precise or conspicuous enough to hold the various picture elements together and to make the viewer perceive the individual shots, scenes, and sequences as a visual whole (331).

While music videos are notorious for their fast display of images through quick shot times, they still follow basic guidelines. The shot duration should not be too fast for the eye to recognize the image, although some are quick enough to cause a "dizzy" effect upon the viewer, such as in portions of Bananarama's videotape *The*

Greatest Hits Collection (1988). On the other hand, the shot duration should not be too slow to drag out the image, resulting in viewer boredom. This may explain why music video makers do not quicken the entire video text to a "fast forward" speed or slow down the entire video text through the use of slow motion.

When regarding shot duration, the music video industry, overall, favors a haphazard approach. This haphazard technique supports the illusion of the "no rules look" which gives the music video idiom its unique characteristic. The use of predictable shot times from start to finish through the use of momentum (shot times consistently increasing or decreasing in speed) is not evident in the industry. Quick successions of repeated thematic image shots are incorporated at the end of Billy Joel's "We Didn't Start the Fire" as a way to sum up the visual whole. These shots, however, do not consistently get faster, but rather are displayed in an uneven pattern, groups of quick shots separated by slower shots.

Furthermore, a "freeze frame," a shot held for a long period of time, was also not evident among the videos viewed. Not one long motion shot of one or many images was used for the entire length of a video song. This somewhat follows Zettl's views in which "a repetition of short commercials is often more effective than a single presentation of a longer one" (272). Since music videos are essentially commercials, it makes sense for them to follow this same format and use many images in short shot durations to heighten viewer's interest rather than one long image shot. As a result, the

music video industry continues to follow the less than a second to 10 seconds standard for shot durations.

"visual rhythm"

A combination of these various shot times (still within the norm) is what comprises the visual rhythmic structure. Kawin explains the importance of shot duration in regards to its influence on the visual rhythmic structure.

Aside from its effect on the perception of image content, shot duration is a vital element of cinematic rhythm. Just as a dance may be made up of brief and slow movements, or a paragraph of long and short sentences, variations in shot duration can establish a visual rhythm. Just as important is the variation of movement within the shot; the two rhythms work together. When a number of successive shots last for exactly the same time—an effect Eisentein called metrical montage— the rhythm is immediately noticeable. Subtler effects can be achieved by juxtaposing brief and lengthy shots in patterns that are often arrived at intuitively (201).

Music video makers more often choose the more "subtler effects" as previously described by Kawin through the use of "juxtaposing brief and lengthy shots" in a haphazard pattern as opposed to the "metrical montage" effect.

Ironically, however, while the use of "successive shots last[ing] for exactly the same time" makes the medium, according to Kawin, more apparent, the music video industry favors the other. Perhaps the use of "metrical montage" (even though more obvious to the viewer) creates a too orderly effect which, because of its monotonous visual pattern, is antithetical to the "no rules look." Although more subtle, the use of varied shot durations within a short period of time, as well as the two different rhythms of the music and visuals, do create an overall "flashy and chaotic" look. Consequently, the visuals appear to be presented faster. This, in turn, creates viewer interest, regardless of whether the actual shot times are noticed by the viewer. Thus, noticing actual shot times is not what is important, but rather it is the overall "perception" that counts.

At times, however, the industry does make the medium apparent with the use of shots correlating with the music which, according to Zettl, are made "most noticeable when the shots cut to match the music" (276). Thus, both the beat of the music and the beat of the shots are heightened by this obvious effect. This is similar to the way dance heightens a musical beat through the use of an accented isolated body movement.

For instance, Madonna uses this matching technique to heighten specific musical beats in a small section of her video "Cherish." The musical beats match the cuts of the shots (Madonna's face and chest, Madonna's head to upper thighs, and then back to her face and chest), as well as her body movements of head and hip isolations. Caution is needed not to mistake body movement for a shot when matching the musical beat. This can easily occur due to the quick shot durations and the more common use of highlighting musical beats with isolated movements. This same technique of rhythmically matching shots to the music is in a section of Madonna's video "Vogue" (1990).

Zettl, however, warns about the use of too much rhythmic matching between visuals and music.

When sound and picture rhythms parallel each other, the total structure becomes unified and stable. We must be careful, however, that the beat does not become too regular for too long a period of time, otherwise the total rhythmic structure will become monotonous and boring. We should then vary the beat by shifting the beat either of the pictures (tertiary motion) or of the accompanying sound (331).

This warning is heeded in both of Madonna's videos, for neither of these videos included this visual and musical matching device for more than a few shots.

Again, this is indicative that the music continues to dominate as shots fit into the rhythm of the music and not, vice versa, of fitting the music to the shot. This is a result of the music being produced first and, thus, the visuals follow an already existing product. This is opposite in film where the visual medium is generally produced prior to the musical score. Hence, the music in this case is subordinate to the visuals, whereas the music in videos is dominant to the visuals.

Visual rhythm deals with subjective time (what the viewer feels or perceives) rather than objective or measured time. "Regardless of what the clock says, we may experience a short or long duration, and we may judge an event as seeming brief or long" (Zettl 248). The effects of psychological time are evident in Prince's live concert videotape recording *Prince and the Revolution: Live*. The camera looks more leisurely at the event as if, for the most part, through the eyes of the audience, thereby making the viewing process of the video songs feel longer than it does for nonlive performances.

The videotape *Wild at the Greek* of the Go-Go's also captures its live concert performance, but feels quicker than Prince's because in between the concert songs the videotape also includes other nonconcert images such as behind-the-scenes. This other video

footage breaks up the monotony of the ongoing concert performance. Even faster, psychologically, is the use of other image types within a live concert footage such as in Michael Jackson's video song "Man in the Mirror." A couple of different live concert recordings of Jackson performing the same song are juxtaposed together among other video footage such as on-tour shots and documentary clips. The more varied the images are in a short amount of time the greater the illusion of a quicker rhythmic structure. Gloria Estefan also heightens the music's "high energy" in her music video "Betcha Say That" (compiled 1990) by using several different live concert footages, each with her in different costumes, of her singing the same song. Thus, the live concert's subjective time is extremely dependent on the choice of the visual presentation.

In summary, "visual time" can be defined as "the utmost control of shot, scene, and sequence times, so that they form a dynamic, rhythmically stimulating pattern within the given running time of the overall show (Zettl 274). Shot duration and visual rhythm are closely related to editing (next to be explored) as both can be manipulated to affect the viewer's visual perception. The last and final section will deal with the subjective impact of the editing and camera movements categorized as "video techniques."

Video Techniques

The fourth and final category, "video techniques," analyzes the technical components important to the medium and their significance for the final outcome of the music video product. The two major techniques are editing and camera movement. Thus, this category will be divided into these two sections.

"editing"

Editing refers to the arrangement of shots "so they appear in a desired sequence" (Ford 108). This section, therefore, analyzes the relation between long and close shots, cuts and dissolves, and fade-outs and blackouts.

Before analyzing the relationship between shots, a definition of the various types of shots is necessary. According to film expert Kawin, "there are three broad categories of camera-to-subject distance: the long shot, the medium shot, and the closeup" (203). Music videos utilize these same range of shot distances.

Close-ups of the performer's head and medium close-ups which include the middle of the chest are prevalent at some point within the video text, especially when focusing on the star such as during lip-synching sections and when "flirting" with the camera. This procedure also eliminates the problem often faced on the live stage as to what to do with the rest of the body. (The extreme close-up as a

result of the zoom will be discussed in the following section, "camera movement").

Medium shots of the performer's head to mid thigh and medium long shots of the performer's entire body are the most frequent choice of shots, as they often make up the majority of the video text. This enables the viewer to see the star in action, such as when dancing, and yet the performer is not too far from the viewer's perception.

Finally, the long shot which "gives a wide view of the visual field, and a human subject usually takes up less than half the height of the frame" (Kawin 203) is evident, especially when showing on-location scenes such as in narrative-like and live concert music videos. Narrative-like videos rely on long shots at some point to capture the specific mood, scene or event by including more background information as it shows the full body in relation to the set. Live concert music videos also include long shots as a means to record the event, that is, by presenting a broad view of the stage, the other band members, and shots of the audience.

On the other hand, the long shot is less effective in videos which exclude live concert footage or narrative structures. In them the viewpoint of the live audience is lacking and the set is irrelevant to the performance or video text. Thus, all the long shot would do in such cases is reduce the star. While some videos incorporate a larger ratio of long shots to close-up shots or vice versa, they generally include all shot distances within the text. In other words, for visual

interest music videos do not use just close-ups or just long shots (even in live concerts) for the entire video. It is the editing that determines the relationship between these various distance shots.

Basically, the relationship between shot distances correlates with the haphazard method used for shot durations. Instead of a smooth and predictable transition from a long shot to a close shot with a transitional middle shot, music videos favor a more jarring effect. In other words, long shots do not necessarily lead gradually into close shots via medium shots, for often the middle transition is omitted. For instance, the Bangles' "Hero Takes a Fall" (compiled 1990) shows in sequential order a long shot of a blond woman with a male mannequin, but then jumps to a medium close shot of just the woman, followed by a medium close shot of just the mannequin. Hence, between the long shot and the medium close shots, the medium shot was omitted. Complete transitional shots are not always necessary, for in the case of this video the long shot established the environment by showing the mannequin-like lady and male mannequin through a store window, and the medium close shots emphasized the lady was indeed human while the "man" was indeed a mannequin.

Back-to-back transitional shots are used, at times, in small portions of the video text. Paula Abdul's "Straight Up" uses a smooth consecutive shot transition which shows her full dancing body and then cuts to a mid-range shot (her head to thighs) before jumping to a close-up of her face. Also in the Bangles' "Eternal Flame" (compiled

1990) the different members of the group (excluding the lead singer) are superimposed upon each other, first through a medium shot (from the knees up), then gradually the shots get closer, ending finally with a close-up of the different band members. This appears to create a more equal status effect among the band members as each is highlighted in the same fashion and yet still remains attached to the group through the use of superimposition. For the most part, however, the rest of the video text does not use obvious or predictable transitional shots. In fact, smooth transitions are not necessary in music videos because the next cut is often not related.

Another exception to the norm is the division of shots of the same distance-type grouped together in separate segments of the video text. For instance, the Bangles' "Going Down to Liverpool" (compiled 1990) starts with close shots of the group lip-synching inside a car (theme A). The next segment jumps to long shots of the group standing outside of the car with just a very brief inclusion of close shots (theme B). This is followed by a medium shot section of the different band members playing instruments which has nothing to do with either of the previous car scenes (theme C). The video finally ends back at the long shot segment (theme B) of the group dancing in the street. Thus, in this video the specific shot distance is reserved specifically for the different thematic image-types. Usually, however, music videos mix shot distances within the visual text rather than nicely grouping each distance shot together for a period of time in sequential order. Still, however, in-between transito-

shots were not evident in this video as the visual text goes from close-up shots of the group in the car to long shots of the group out of the car.

The lack of transitional shots parallels the lack of transitional dance movements in music videos. At one point in the video "Lucky Star," Madonna does a dance jump in which the next shot shows her already on the floor. The middle transition of her fall to the floor was eliminated. Here, again, transitions are not necessary in an already "cut-up" medium. Like music video dance which does not need to rely on "traditional" movement transitions to get from one position to another thanks to editing, neither does the shot. In fact, as a result of editing, dancers often do not physically enter and exit the performing area (screen) as in live theatre. Exceptions, however, do exist as the three women dancers in Monie Love's "It's a Shame" (My Sister) physically exit from the camera's view (screen left), and later re-enter, dancing back into the camera's view from the same side they exited.

The dominant method in getting from one image to another is cuts (abrupt transitions) as opposed to dissolves (one shot blending gently into another). Because cuts generate "a staccato rhythm" whereas "dissolves generate a legato rhythm" (Zettl 296 subtext 13.3), it is understandable, therefore, why music videos are mostly, if not entirely, composed of cuts. The music video is a visually energetic medium, thus, the cut is more in keeping with the industry's needs. The medium is made less apparent through the cut which "itself is an

invisible transition" compared to the overlapping of images created by the dissolve which "is a clearly visible transition" (Zettl 294). The cut, however, contributes a more jumpy impact upon the viewer through its sudden change of angles and image-types.

While cuts are the standard device used between images, dissolves are included more for a special effect, such as in creating a surreal atmosphere. Music videos are not composed entirely of dissolves but rather dissolves, at times, are mixed with cuts which further creates a varied visual rhythm structure. Music videos, therefore, are composed of polyrhythms as they combine cuts and dissolves with the other various rhythmic elements found in videos: music, movement and shot time. Dissolves, however, are less preferred than cuts probably due to their lack of rhythmic pulse. Zettl further warns against the overabundance of dissolves.

Since dissolves create no rhythmic beat, your presentation will lack accent. Your screen event will lack progression; it will lack intensity and excitement. An overabundance of dissolves is a sure way to bore the viewer (296).

The most prevalent choice for the music video ending (regardless of its genre) is the fade-out (slow removal of an image) as opposed to the blackout (an abrupt removal of an image). The video follows the music in that in practically all cases the music ends with a fade and, therefore, so does the visual text. Matching the

musical ending with the visual ending is not always consistent as the choice to end in a fade-out dominates over a sharp musical ending. Gloria Estafan's narrative-like video "Dr Beat" ends the visual action (cutting the cord of a portable cassette player) sharply with the music's sharp ending, but instead of a blackout on the cutting of the cord, the frozen visual remains on the screen in silence for an instant before the screen goes black. Thus, the visual text parallels the music, but the choice of no immediate blackout does not.

Even in live concert settings when the song ends on a strong sharp beat and even with a blackout on stage, the video itself, however, remains continuous as the video viewer hears and sees the crowd's reaction. Hence, in live concert recordings the director is concerned with capturing the performance event as a whole.

The prevalent choice to end a music video with a fade rather than a blackout seems illogical in that the "video energy" dwindles compared to the sharp polished ending through the use of a blackout. This same unpolished finish (as mentioned in Chapter 3) also occurs with the dance, as no sharp ending pose exists since often there is no specific dance or musical ending. This differs from musical theatre in which the music ends sharply and the dance numbers, in keeping with the music, hit a specific end position.

Consequently, the usual pattern of ending both the visual and the movement with a fade gives a more gradual finish "like the curtain in the theater" (Zettl 296). Sometimes an ending is completely lacking between video songs as in the music videotape *Bananarama*:

the Greatest Hits Collection (1988). No pauses exist between video songs. Instead the songs blend right into the next, simulating a musical disco dance track. *Eurythmics: Greatest Hits* (1991) also does not specifically end the visual text with a pause between songs, but rather separates each video song with a visual mix review taken from various excerpts from the videotape as a whole.

Other special devices which share simultaneous screen space through the use of superimposition, wipes and windows are also evident (although less frequent) among all music video-types and genres.

The most common of these devices are superimpositions (overlapping an image over another at the same time). Superimpositions create an eerie or dream-like effect as one image is juxtaposed simultaneously over another. For instance, the Bangles' video "Manic Monday" (compiled 1990) includes the image of a clock within portions of other video images. The clock represents the early morning wake-up time, and is a constant reminder of the rush for time as the start of the work week begins.

In "Black Cat" a close-up of Janet Jackson is superimposed upon a black feline which sets a metaphorical comparison between her and the black cat. Thus, superimpositions work well in creating equal value when transferring from one image to another as well as in illustrating comparisons between images.

Windows (a separate image being shown simultaneously within another) are the second most common of these devices. Instead of

the fuzzy look created by superimpositions, the window is a second image inserted separately into the main screen image. Thus, two very different thematic images can be clearly seen at once. This device in itself creates a visual chaotic effect, for now there are more distinct image-types for the viewer to visually digest at once. The Bangles utilizes this device in its video "Walk Like an Egyptian" (compiled 1990). The main screen image is of the group performing in concert while several boxed windows show the group archaically posed and costumed in "Egyptian attire." The two completely different image-types tie together the modern concert performance with the prehistoric theme suggested by the song's title.

Wipes in which "one image is gradually revealed while another is gradually obscured" (Kawin 427) (as if pushing one image aside to make room for the new image) and "does not put a permanent stop to a sequence, but simply pushes on to the next" Zettl (296) is the least common of these devices. This device mainly serves just as a special effect and as a way to interject a new theme without the need for a cut. In the previously mentioned video "Walk Like an Egyptian," a wipe is used when first introducing the Egyptian theme into the video text. First the Bangles is shown performing in concert and then that image is wiped out by its "Egyptian look" image. Thereafter, its "Egyptian look" is displayed twice through the use of windows as previously described, and once regularly with the image taking up the entire screen.

Although all these simultaneous screen space devices make the characteristics of the medium apparent, music videos do not include these devices in the entire video text. Instead, these devices are used at points within some videos or not at all. In fact, most videos do not even include any of these devices, but rather stick to the simple video techniques of cuts and fades.

While "[m]otion-picture film is edited physically by cutting and splicing[,] [v]ideotape is edited by electronic means" (Ford 108). Sometimes the digital editing process is shown in the visual text as a gadget or as a means to suggest an "in-the-process-look." Thus, the "unfinished" becomes the new "finished look." The modern-rock group Information Society includes some of the digital numbers on each frame in its already technical oriented music video "Think" (compiled 1991).

The use of many different devices all at once is a definite "attention-getter" since it is not the visual norm, but too much technical distraction can diminish the importance of the narrative text, the star, or the dance. This, however, is not problematic since in this medium, other than the star, the constant change of images via editing is just as important, if not more so, than the actual image itself. In Madonna's "Lucky Star" no images exist other than Madonna and two dancers. Thus, the video is based on the dance and the editing, and not on varied thematic images. In other words, it is not so much what the viewer is watching, but that what they are

watching is always changing which ultimately sustains the viewer's interest.

This is also true for some TV commercials such as one for Coca Cola in which very quick picture changes occur as the jingle is played. Editing plays an important role in creating a musical video as it subjectively dictates to the viewer the relationship between images and shots, ultimately molding the video text into a specific visual shape.

"camera movement"

Movement is a crucial element in music videos, whether it be the performer's movement in front of the camera (as discussed in Chapter 3), the movement editing generates due to the various shot changes (as mentioned in the previous section), or the camera's movement. "These three motions," according to Zettl, "have one common purpose: to help clarify and intensify the event for the viewer" (285). The combination of these movement-types also establishes visual and kinetic energy for the music video viewer, in hopes of soliciting consumers to buy the musical recordings associated with these "energetic" and danceable musical experiences.

For the most part, the camera remains in a stationary position while the "subject" moves in front of it, mostly within the scope of the camera's lens. At times, however, the performers are not completely within the stationary camera's viewpoint. For instance, as

the man and woman band members in Prince's live concert video song "1999" (1985) move in toward Prince, the camera fully captures Prince and the woman, but only partially includes the man.

In C&C Music Factory's music video "Gonna Make You Sweat (Everybody Dance Now)" (MTV 1991) some of the dancers performing as part of a group are cut off as a result of the dancers being displayed through medium shots. Long shots, on the other hand, could capture the entire dance group at once, but then the dancers would be reduced in size. Hence, medium shots diminish the group's importance, whereas long shots lessen the individual's importance. Stationary medium shots of the group create a more chaotic impression since it is unclear what is the actual number of dancers. In contrast, stationary long shots demonstrate a clean and organized presentation as these shots are able to display the entire dance group at once.

Nevertheless, like dance which is composed of movement, the camera also initiates movement. Such camera movements are utilized for various reasons. Camera movement is especially helpful in dealing with video's limited camera space which would otherwise result in a dance-in-place-look.

This section considers the type of camera movements within and between video songs. These camera movement-types include the horizontal and vertical planes induced by the camera techniques of pan (swinging the camera head horizontally), truck (changing camera location by moving the camera sideways), and tilt (sweeping the

camera head vertically). Other camera techniques include: dolly (changing camera location by moving the camera forward or backward), crane shots (physically raising and lowering of the camera from the ground), and zoom (change of focal length of the camera lens) (Ford 1986).

The dominant camera direction (if not stationary) is in the horizontal plane. This creates the illusion of a wider performance space. As a result, Paula Abdul achieves a great horizontal traveling effect with her tap sequence in "Forever Your Girl." Here the camera is made to follow Abdul so it can capture her tap steps as she travels sideways.

Horizontal camera movements are also utilized as a means to emphasize specific performers such as in the live concert video *Prince and the Revolution: Live*. For example, during the same song mentioned earlier, "1999," the camera is focused on the lady back-up singer as she sings, then the camera moves horizontally to the left (across the stage) to the man back-up singer, on stage right, as he sings. Next, the camera moves halfway to the right to focus on the singing star, Prince, who stands in the center, between the two back-up singers. Following this horizontal camera movement, the camera is positioned (stationary) in front, capturing all three of the performers. Thus, the camera's movement acts as a highlighter while the stationary camera position captures the total picture through the use of a long shot.

The combination of the horizontal camera movement with a stationary camera also creates a contrasting visual rhythm. During a melodic musical section in Monie Love's "It's A Shame (My Sister)," the smooth horizontal movement of the camera on stationary performers is in contrast to the main "rap" musical section in which the camera remains in place while the performers move. The moving camera allows for a longer shot duration since the camera's motion itself results in a visual change as it moves to and from a performer who remains in place. This smooth and gentle change of scenery through the use of the camera's horizontal motion (and which at the same time creates a visual change for the viewer) is opposite of the rapid video cuts utilized in the "rap" section (which also acts as a method for visual change). Thus, the camera's movement adds a nice rhythmic contrast to the otherwise quick shot times used for the main visual text. Both methods (cuts and camera movements) generate visual change, one, however, being more abrupt than the other.

Consequently, motion in videos is presented in several different ways. 1) Both the camera and the performer move horizontally such as in Paula Abdul's "Forever Your Girl." 2) Only the camera moves while the performer is stationary such as the melodic section in Monie Love's "It's a Shame (My Sister)." 3) Only the performer moves while the camera is stationary such as the dance group in C&C Music Factory's "Gonna Make You Sweat (Everybody Dance Now)."

Although at times the camera moves in a jerky fashion, purposely making the medium apparent to the viewer, the camera generally moves smoothly side to side. For instance, the camera calmly follows Abdul's tap dance as her placement dictates where the camera will go. The smooth camera movement also creates a tranquil effect in Monie Love's video mentioned above. This parallels the relaxed stationary performers during the softer melodic musical section of the song.

While the visual text (when moving) predominantly moves in a horizontal fashion, vertical camera movements through the use of the tilt are also evident. In Gerardo's music video "Rico Suave" the camera moves on the vertical plane as it moves downward from a woman's face to her legs, making sexual innuendos. Also in this same video, the camera moves down from the star's dancing pelvis to his dancing feet. The tilt is also utilized occasionally in live concert settings, as the camera angles upward onto the stage. Not only does this technique make the performer appear taller, it also simulates the same viewpoint of a sitting audience looking slightly upward at the performer higher up on a platform stage.

Although vertical camera movements exist, a vertical visual presentation in which the entire text is presented vertically, as if viewing a filmstrip, is not evident. This is somewhat odd considering the music video idiom is supposedly based on "visual shock." Why not, therefore, display the visual text in a way that is estranged from the "normal" viewing practice? Not only would a vertical display of

the visual text stand out more and, therefore, make the medium more apparent, "vertical lines," according to Zettl, "are more powerful, more exciting than horizontal ones. The pull of gravity charges them with extra energy" (118 subtext 6-28).

Furthermore, Zettl continues to explain that in contrast "horizontal lines suggest calmness, tranquility, rest. We feel more normal when operating on the familiar horizontal plane" (117 subtext 6-27). This correlates with the horizontal reading direction ingrained in the Western culture as opposed to the vertical reading direction utilized by the Chinese. Interestingly, although less exciting than the vertical line, music videos favor the horizontal viewing direction. This simulates the viewing pattern in live theatre as the audience frequently views images horizontally or even the depth of the stage, back to front. Viewing an event vertically, up and down, is less frequent unless in specific circumstances, such as when a performer is lifted or airborne before landing back down onto the stage floor.

The use of a dolly in which the camera moves forward and backwards is another type of camera technique utilized by the industry. In the general sense, this technique is used to manipulate the shot distance of a given performer such as going from a long distance (an overview of the visual image) to a closer distance (a more personal or detailed scope of the image) or vice versa. This device is also used as a special effect to instill a specific feeling onto the viewer. For instance, the camera becomes "a person" as the

viewer witnesses the camera's viewpoint in the Bangles' video "In Your Room" (compiled 1990). The camera is moved forward as it "peeks" through a keyhole and enters through the doors as if engaged in voyeurism. Consequently, through the camera's voyeuristic journey, the viewer is pulled into the video text.

The level of camera placement is most commonly positioned at eye level to focus straight at the performer. The eye level position is significant in personalizing the performer/viewer relationship as it creates a friendly and approachable view of the star. Zettl further elaborates on this relationship:

The direct-address method of television, where the performer speaks directly to the viewer, is also a form of subjective camera. The camera assumes the viewpoint and position of the viewer. . . . This type of subjective camera is much more successful in television than in film. In television, the viewer is used to an intimate close relationship with the performer and, most often, with the event. . . . The performer is part of the viewer's daily home routine. . . . He feels, therefore, quite at ease and natural when the performer speaks to him directly on the screen.

Film is quite different in this respect. The viewer looks up to the film actors; they are not part of his daily routine, they represent something special (232-233).

In this regard, music videos which are viewed through television naturally use the "direct-address method." Instead of the

performer occasionally talking directly to the viewer, the performer lip-synchs and, even at times, flirts with the viewer via directly looking straight into the camera. This technique creates a personal approach as it simulates a "one-on-one" relationship between the performer and viewer.

Consequently, music videos utilize the personal effectiveness of television (the hardware from which these videos are seen) with the use of eye contact and/or the use of a smile to the camera. For instance, Paula Abdul heightens her likability with smiles and eye contact with the camera. Abdul looks straight into the camera on her close-up shots, unlike Janet Jackson, who often looks away in the distance, especially in her ballad "Come Back to Me."

Although Janet Jackson's lack of eye contact creates an introspective perception of Jackson "alone" with her sentimental thoughts (simulating the "private" and saddened mood acquired as a result of a broken male/female relationship), the camera still maintains its eye level position. At this level, the camera imitates an outsider's viewpoint as he/she observes Jackson's state of solitude.

Thus, Jackson's use of viewer friendliness in her earlier videos, with the exception of "Love Will Never Do," consists of smiles without direct eye contact to the camera. Her use of smiles, however, only occurs in her "less serious" videos, such as the carnival-like "Escapade" (compiled 1990), and her character videos "When I Think of You" (compiled 1986) and "Alright" (compiled 1990).

Crane shots, made popular by the late musical film dance director Busby Berkeley (as a means to capture a birds-eye view of a design or scene), are also occasionally used in music videos. Madonna gains empowerment as she (really the camera) looks down on the male "prisoners" in her music video "Express Yourself" (1989). In this case, Madonna's character looks down on other performers (a group of men) within the video, making them appear less significant than the star who stands above.

While Madonna's video illustrates a specific dominant versus subordinate relationship between video performers, the use of the camera's vertical tilt (as mentioned earlier in this section) in the live concert setting also creates a dominant versus subordinate relationship, this time, however, between the performer and the viewer. This specific performer/viewer relationship is established as the camera looks up at an angle to the performer higher up on stage. Hence, this empowers the performer as he/she looks down onto the video crowd, and consequently down onto the viewer as well.

Less frequent, but still apparent, is placing the camera below eye level within the video text. This is probably a less common choice because the star, when looking upward, becomes less powerful than the object. The object, now gains importance over the star as it is placed in a more authoritative position.

Paula Abdul lies on the ground in her video "Promise of a New Day" as the camera captures her viewpoint from the ground as it (the camera) "looks up." The camera captures the underneath view of the

trees Abdul is supposedly lying under, establishing a relaxed and carefree environment. An underneath view is also used to demonstrate the power of a descending elevator moving quickly from above, such as in Aerosmith's rock video "Love in an Elevator" (MTV 1991).

Extreme close-ups as a result of the camera's lens zooming tightly onto a subject are used in capturing a close-up of the lip-synching star, heightening star identification. The use of the zoom also captures specific facial parts, favoring the eye (the soul of the performer) and the mouth (the sensuality of the performer). In addition, the zoom can single out specific body parts in action that the director wants the viewer to notice, such as a hand playing an instrument or the dancing feet. Thus, these extreme close-ups work well in capturing isolated dance movements and are used for visual detailing as well as for special effects. Unlike the live stage, where the audience's eyes are free to leisurely roam over the performance space, the camera in music videos dictates what the viewer sees.

Like the digital editing process which remains hidden from the viewer's experience, the actual camera also remains anonymous as only the results of the camera's movement is evident. Exceptions to the norm in which the hardware is included in the video text, such as portraying some of the digital editing numbers per video frame mentioned in the previous section, editing, is also evident in this section, camera movement. The group UB40 includes an actual camera (although not the one taping the video event) as part of the

visual text in its video "Can't Help Falling in Love." Thus, it is considered somewhat "cool" to include video hardware, normally hidden from the consumer's view, in the music video text.

In addition, Gerardo incorporates a filmstrip-look by the way parts of the visual text are framed in his video "Rico Suave." This fascination with the behind-the-scenes is not limited to the inclusion of the technical hardware or backstage video (see previous category, "visual structures"), but is also included as part of the videotape whole. Paula Abdul explains between video songs the makings of each particular music video in both her videotapes *Straight Up* (1989) and *Paula Abdul Captivated: The Video Collection '92* (1991). Janet Jackson and Michael Jackson also include behind-the-scenes footage and interviews in their music videotapes *Rhythm Nation 1814* (1989) and *Making of Michael Jackson's Thriller* (1983).

The focus, however, is not necessarily to promote the industry's technical ability, but rather to promote the music and the star. The technical aspects utilized in music videos, however, create visual interest and can even heighten the star's creative appeal by attributing the end video and technical product to the star, since the "true" technical creators are subordinate to the star's name and selling power. It is not the "technical genius," but the star's name, the consumer relates to. This is because the star is often the only name presented to the viewer.

In summary, dance music videos are generally more conventional as opposed to rap and modern-rock music videos in

regards to the technical options made available to the music video idiom. Although the star performers are consistently present throughout the video text, with only brief cuts to other performers or scenery in all music video genres, the star performers' presence is felt more strongly in dance music videos. This is because the different scenes are more coherent than those of rap and modern-rock where "out-of-placed" and chronologically reversed images are more readily displayed. Dance music videos predominantly favor standard uses of editing, camera movements, and the reintroduction of the black-and-white image (discussed earlier in this chapter). Nevertheless, these video technique choices are not necessarily needed to suit the text of the song, but rather are used as "a means to draw attention and consequently sell [the song] better" (Perree 39). Thus, once again, the selling power which drives the music video idiom dictates the choice of creative (dance and technical) elements used and incorporated into the music video product.

A summary based on the findings of this research and how it applies to dance will be discussed in the next and final chapter, "Conclusion."

CHAPTER 5

Conclusion

Central to this thesis are the questions of what a music video is (with special reference to dance music), how dance music videos incorporate dance, and the role dance plays in helping dance music videos achieve their ultimate goal, namely music sales. This final chapter summarizes the research findings, discusses their limitations and considers their implications both for video dance and live dance. It closes with recommendations for further research.

Music videos have a recognizable identity of their own. Though the videos are individually different, they have a collective sameness which identifies them as music videos and which enables viewers to know when they are watching one. While on first impression music videos appear to be composed of images haphazardly thrown together, the opposite was found to be the case. A logic is built into the images as the themes follow a sequential order of events. However, while the song often has a story, the star as he/she is (a music artist) is not in the narrative. Instead, the music artist represents a character who plays the starring role in the video narrative. Basically, the music star represents only him/herself when showcased in a dance and song preview. This, in turn, creates a narrative deconstruction as the presence of the music star breaks up the narrative structure.

Music videos are structured to appear "unstructured" and that in part is what gives them the "music video look." Although the idiom appears to have no rules in that "anything goes," music videos, on the contrary, do follow specific guidelines. The commonalities or standards noted in the videos reviewed for this thesis fall into two categories: 1) those which serve only for commercial purposes, and 2) those which not only contribute to the commercial aspects but also hold potential for dance aesthetics.

In the first category, commercial success is the driving force for utilizing the following standards. First, due to the industry's intent to promote music sales, the music remains in its entire form. Phrases, if not otherwise in the music recording, may be added to the video whole but the actual music itself is not altered.

Second, because the image of the star can also act as a marketing tool, the star is present at some point, if not for the most part, in the video text. The star is not hidden or eliminated or broken up into an unrecognizable form.

Third, the identification of the star and his/her attachment to a given song is made possible through the use of lip-synching. Thus, the use of lip-synching by the star is prevalent at some point in the video text, and yet the whole song, except for some live concert video recordings, is generally not lip-synched. Without lip-synching, music videos which follow a narrative structure would lose their focus on the song as the story line and action would take precedence. Concert-like videos would also be viewed differently without the use of lip-

synching. The performance would emphasize more the dance aspect than it would the song.

Finally, the dance movement-type, if used, remains consistent with the music type. For example, ballads utilize lyrical movements and upbeat music utilizes sharp, percussive movements. Partly why the music and dance qualities are in harmony and are not featured in contrast is a result of consumer danceability. Hence, the music and dance serve as a social function and not as an aesthetic consideration. Dance created in the artistic realm is not limited with presenting the music as a danceable tune. Rather, the music can be used to enhance the quality of the dance. Consequently, when dance is removed from its commercial responsibility, there is more freedom to work against as well as with the qualities of the music.

The above standards in music videos are aesthetically irrelevant to dance since commercialism is the uppermost dictating factor. The industry assumes these standards cannot be eliminated if the video is still to be a commercial form. Success with a certain format seems to justify its staying power and, therefore, is often left unquestioned. The music video industry appears to have fallen into the "don't change what works" theory. However, if the industry is not to become stagnant, questioning these standards, both by the industry and by scholars in the field, is advisable. This way other elements, which may work just as well or even better commercially, can be considered. Just because a format has been proven commercially successful does not mean that format is the only way,

or even the best and most creative way, to achieve music sales. Hence, a new format to expand music video's potential even just within the commercial realm needs to be explored.

Unlike the first category of standards, the second category does have the potential to contribute new aesthetic possibilities to dance. It is the choices made within the following standards that lend itself for aesthetic considerations.

Music videos rely on visual relief. Rather than seeing a continuous image, the viewer sees many separate images. Even live concert footage often does not show only the star but also shows the band, the audience, and so forth, and the narrative structure is broken up by the lip-synching star. Visual relief does not require that every separate image be totally different from the others. On the contrary, images are repeated in variation in which not every shot is completely new. In a video of a hundred shots, for example, there are not a hundred different shots but instead several themes and variations recurring within those hundred shots.

Furthermore, the length of a shot is short and quick rather than long. Thus, much editing is incorporated into the assembly of the end video product, as opposed to using smooth long takes. By cutting one image into another repeatedly (montage effect) to bombard the viewer with new and more information, the video director can draw specific emotions from the spectator in a short amount of time.

The question then becomes what can be taken out of this commercial form to give dance a "music video look." For instance, the

use of quick shots in music videos can be incorporated into the videotaping of live artistic dance forms, as opposed to trying to capture the dance in its entirety from beginning to end. It is music video's technical aspects and not its content that is more important for dance aesthetics. If music videos are ignored because of their commercial status, dance artists will lose out on their aesthetic potential for dance. On first impression, commercial forms, such as music videos, appear to have nothing to offer artistically. Not until their structure is examined, as with the intent of this thesis, can their underlying potential become apparent. It is at this point commercial forms are taken more seriously by scholars and artists in the particular field.

In essence, a music video must include music and an image. The music is composed of a single piece, not fragmentations, and the image consists of multiple images, generally of the star. There are no music videos that are silent (without music) or imageless. While to be so would obviously be a contradiction of the term "music video," music videos could, however, incorporate silence or emptiness within the music video whole. This is one example of how the industry can further manipulate the present music video format to create a fresh new "music video look."

Given the presence of the two basic ingredients, music and image, the artistic freedom lies in the range of choices possible within the norm. For example, shots of short durations are the norm. Artistic freedom is not in the use of short shots but in the rhythmic

structure freely chosen to display or connect those short shots. Each music video has a definite rhythm, and what helps create this rhythm, the video's fingerprint so to speak, is the creator's arrangement of sequences of varying time within the normal time limitations.

The visual structure in music videos ranges from reality (live concerts) to imitating reality (simulated concerts/narratives) to fantasy (animation/surreal). While, in general, the medium is made apparent at some point in music videos through the common use of close-ups and editing, the level of emphasis placed upon the medium is dependent on the visual structure (concert/narrative/minimal/conceptual) and the genre of the music video (e.g., country western/pop or dance music/rap/rock/modern-rock).

Dance music videos follow the same basic standards common to the other music video genres mentioned above, but for the most part include more dance shots within the video text. How then is dance employed in such music videos and why is it used?

In dance music videos the use of dance ranges from being consistently present throughout the video text to being confined to small segments. Dance, along with the upbeat music and editing, "energizes" the video as a whole. Kinetic movement (as a result of dance) combined with technical movement (due to editing) add more depth to the perception of movement as opposed to just body movement (dance on the live stage) or just editing movement (a danceless video).

The need for dance is especially evident in cases where dance music videos, more so than rock music videos, do not utilize the presence of a band but rather rely on synthesized music. Hence, in such circumstances no band is needed. Without the use of a band to fill up the performance area, the use of dancers is a good substitute in adding visual and kinetic strength to the performance. Basically, dancers are used to fill up the performance area otherwise occupied by supporting musicians. As the instruments give purpose to the band members' presence on screen (or even on stage) the dance gives purpose to the dancers.

Dance also helps to increase the appeal and dynamics of the star's presence, for dance is often used to heighten the performer's sexuality and "coolness." This then becomes a means to promote the star, for the consumer is attracted to the star's image and this attraction, in turn, even transfers to the star's music. Although the dance affirms the sex appeal of the star, the industry does not produce interesting dances. If the dances were interesting, they might attract more viewer attention to the dance than to the dancing star, and therefore, would undermine the video's purpose. Additionally, the industry would have less need to rely on editing for visual interest. As of now, music video dance does not stand alone for it is the editing and not the choreography that makes the dance.

Dance attaches a danceable image to the music associated with a particular music video. As a result, this indicates to the consumer that the music is more than just for listening. This suggests another

reason to buy contemporary dance tunes, especially for people who like to dance and for owners of dance clubs where the consumer comes primarily not to listen but to dance to the music. Hence, associated with danceable music is the promise of ecstasy, "feeling good" and having fun.

Consequently, not just listening to music but also being able to dance to it expands marketability. Dance clubs, now interested, also become consumers of it. The commercial aspect used in this regard relies on music of the body. Modern-rock, for instance, which can also be danced to but is less dance-driven, primarily emphasizes the message of the song, not its danceability as does dance music.

Thus, it is understandable that modern-rock videos would employ less dance and more conceptual imagery and use the lyrics as a means to help get the message across. In fact, some modern-rock videos even display or spell out specific chosen lyrics. Dance music, on the other hand, is less "intellectual" and less lyrically stimulating. The intent for dance music is to dance, and therefore, it makes sense to employ dance, whereas the intent in modern-rock is to listen. The use of visuals in music videos unique to each video classification is, therefore, appropriate to fit the needs of the video's intent. Once dance is independent of the motives driving the industry, namely musicians, the industry can be free to explore further possibilities. For example, show a music video dance with an assortment of different types of music such as classical and Gregorian chants.

As with the previous research on music videos mentioned in the introductory chapter, this method also has its limitations. This thesis has not included personal interviews with music video artists, directors, and choreographers, and does not include an indepth analysis of the other music video genres. The focus of this research instead pertains to dance or pop music. Much more extensive research would be needed to give complete justice to the music video idiom. In addition, it is difficult to distinguish whether it is the artist's or the producer's influence that prevails, since often these artists make their music videos with the same recording industry. Thus, a comparison of the artist's videos with different producers is limited.

Even so, the findings in this research possess validity because this method encourages a more critical view and serious approach to dance music videos. Rather than just presenting a descriptive review of what happens in a video, the more analytical approach taken here (based on the criteria established for this thesis) results in a better understanding of dance music videos, specifically in their relation to music, dance and image.

Understanding the music video idiom can better prepare the dancer/choreographer to have more realistic expectations by knowing what results to achieve when involved in a dance music video, and not, like earlier film choreographers (e.g., Agnes de Mille) become disappointed when the editors cut dance sequences. Instead, by knowing what to expect as the end result, the music video

choreographer can opt to cut the dance sequence him/herself prior to taping by concentrating on interesting poses described in Chapter 3 as "whacking" and less on transitional steps.

The findings of this thesis regarding dance music videos and the dance within these videos are what they are because this idiom is a child of commercialism. The main purpose of a music video is to promote music sales and the marketability of a given artist. The music video business is just that—a business. Its primary concern is not its art, experimental or technical achievements, or social and political statements when incorporated in the lyrics. These are secondary to its commercial status and business motives.

Although the movie industry, according to producer Rosenman (1994), functions "to create a product that sells and makes money" (Geitner 2), music videos, in contrast, are not created as an end product (as with film) to sell themselves. Instead, music videos promote the sales of another product—music. In order for dance music videos to become self-contained products, a change in the video industry's objective and target audience needs to occur. When dance music videos are made to appeal to the dance community and not to the music consumer, the music video will no longer be used to sell a product. Instead, its artistic merit will give the dance music video enough substance to stand on its own.

Music videos, as they are now, have much in common with TV commercials that promote the sales of products. Even so, there is a distinct difference between music videos and commercials. The

general public can purchase and rent the former but not the latter. Music videos, even though rooted in commercialism, have an appeal in themselves that is often lacking in commercials. TV commercials, from the viewers' viewpoint, are something to be avoided, an unwanted interruption to TV programs but unfortunately necessary for financing them.

Put another way, music videos are peculiar in that they are perceived as entertainment even though they are essentially commercials. Commercials, on the other hand, are seen for what they are, not as entertainment but as commercials. (The public does not seek commercials for entertainment but occasionally even some commercials do have for some viewers some entertainment value.) Interestingly, though music videos are commercials, they generally do not appear on regular TV commercial spots. An exception is an occasional video clip from various songs and artists to promote not the video but a radio station, the Bay Area's Star FM 98.3.

Curiously, since music and a star can be promoted through regular TV commercials, technically, there was no need to have music videos which, as already stated, are essentially commercial and promotional. The same end result that music videos strive to achieve, sales of the particular music, could have been attempted but generally is not being attempted through regular TV commercial spots. Instead the music industry went the avenue of music videos as a way to promote sales.

In essence, commercials are not used in the main programming for a given TV channel, whereas MTV (Music Television) was established as a means to showcase music videos as its primary program. Yet, when these music video commercial forms are presented on MTV as the main source for that channel's programming, music videos are not looked at as commercials but rather as a source of entertainment. In actuality music videos are really commercials disguised as entertainment. This may explain why each music video represents a single complete song of a given artist's musical recording, and not fragments of many songs taken from the same record/tape/CD. While a music video of one entire song creates a complete entertainment package, a single video of many incomplete songs appears more like a commercial.

Music videos are a hybrid between movies and TV commercials. Like movies they are entertaining, and like commercials they promote sales. Thus, music videos do not fit perfectly into either category. Since music videos were developed to sell records/tapes/CDs, what is it that promotes a music video as an entity in itself? Unlike previews of movies ("coming attractions") to promote movie sales, previews of music videos to promote video sales basically do not exist. This is because the music video industry is trying to promote the sale of the song and artist and not the sale of the video. There is no advertisement to promote the music video itself.

If ever the video industry becomes interested in the sales of music videos as such, they will become an entity in themselves and then, possibly, there will be less need to conform to codes already established within the music video industry (which has music sales in mind and not video sales). As long as the video is a means to the sale of the music, it must focus its attention primarily on the end rather than on itself. Doing so, it has more restrictions than it would have otherwise, for in such circumstances it is caught up in the restrictions, inherent or imagined, of not only itself but also of its end. Simply stated, if video sales rather than music sales become paramount, what then will sell videos?

While the standards for music videos are what they are because of their commercial status, the dance within dance music videos is also a result of music video's commercialism. Dance music videos use entertainment as one of its qualities to help promote music sales. Dance, being one of those qualities, is therefore also used for its entertainment value. Consequently, the dance is characteristically presented via commercial forms (jazz, tap, social) as opposed to "serious" forms (ballet, modern). The fragmentation of commercial dance forms is "more acceptable" than with "serious" dance forms because the integrity, according to some, is lost when it is not seen or heard in its entirety and in its original form (e.g., imagine chopping up Stravinsky's music or Balanchine's ballet).

In fact, even dance on public television can be considered to have somewhat undermined the integrity of dance compared to its

live unedited version. With the establishment of music video, however, televised dance (i.e., for art awareness, educational or preservational purposes) now appears to deviate less from its original live choreographic form compared to the portrayal of dance in music videos.

Now, instead, music videos present dance with the focus more heavily on making the characteristics of the medium more apparent as opposed to making the characteristics of the dance more important. Hence, televised dance (i.e., public television) and even film dance, which once was considered lacking in integrity when first compared to the live dance, is "tame" and even educational when compared to music video dance. Prior to music videos, televised and film dance could be compared only to live dance forms.

Perhaps something more obtrusive and fragmented than music videos needs to be established before music video dance seems "conventional" to media dance standards similar to the way "traditional" televised and film dance have become in comparison to music videos. Regardless of their dance status, music videos introduce new ways to view dance and new ways to implement dance not only in the media but even to some extent in the live dance form. Acknowledging dance's role and existence in music videos, what then can live dance learn from media dance?

Media dance can act as a tool in helping choreographers develop new means for creating new live dance forms. Interestingly, although media dance does have the potential to offer something

new to live dance, its media form is considered subordinate rather than equal in worth and consideration to live dance. For instance, as discussed in Chapter 2, a history exists of film dance being compared to live dance (as if live dance is more "true") as opposed to comparing live to film.

Film dances of Fred Astaire and Ginger Rogers exemplify how the medium tried to fit into the standards already established by live dance in that their choreography tended to be "frontally planned, with full head-to-foot framing—no closeups, no overhead shots" in which "[o]ne has the impression of watching every movement from an ideally placed seat in a theater" (Croce 126-127). If film dance becomes independent of live dance aesthetic standards, film dance could be judged by its own aesthetic norms. This can also be said of dance in music videos.

As of now, the aesthetic standards in dance are based on its live rather than its media form. Thus, media dance continues to be judged by its ability to fit into the aesthetic standards of live dance. Generally, the more the criteria for media dance match the codes already established for live dance, the more media dance is viewed as a possible "serious" art form.

While historical developments often begin by copying or questioning the past, why not try instead to fit live dance standards into film or media forms? Why is there a concern with making film or video dance like live dance but not the other way around? Why not accept media dance in itself rather than have to fit it into the

standards of the live stage? In other words, what from media dance can be put into live dance to make a new contribution? The current assumption seems to put standards from live dance into media dance in order to make media dance better. Until the attributes of media dance are acknowledged can the perception change of what dance can truly expand into?

The new criteria developed in this thesis (Chapters 3 and 4) for dance in music video is a start in enabling media dance to be judged in accordance with its own codes (the unique characteristics pertaining specifically to music video dance). These recognizable codes can help prevent music video dance from being coerced into fitting into the dance criteria already established but unique to the characteristics of live dance. A separate standard for music video dance may help to encourage dance artists to develop and recognize the potential of media dance as having its own unique contributions rather than automatically judging its value by comparing it to an already pre-existing and accepted live dance standard. Basically, at the present time, live dance imposes its value on dance in music videos.

While the criteria established for this thesis addresses the identifying characteristics of a dance music video, criteria for judging one has not been addressed. This will naturally be a logical next step. After identifying the components inherent in dance music videos, a better understanding and appreciation of its contribution can be taken more seriously. Criteria established in this thesis for the

dancing body and dancing images are only a starting point for judging whether a dance music video does or does not work in accordance to the criteria developed in this thesis, specifically for dance in music videos. Thus, the dance critic with a newly developed criteria is more capable to judge artistically whether the dance in the music video did well in achieving what it intended to do: Did the dance help to clarify the narrative? How well does the dance express the song and mood of the video? Such questions then concentrate on music video dance's aesthetic standards as opposed to just its commercial standard which is essential in making sales.

Nevertheless, given as it is, a commercial product, the music video idiom has demonstrated its impact on the entertainment industry. This thesis has acknowledged the relationship between dance, music and media as a pre-existing establishment, starting with the silent films. Although this relationship continues to exist, it, as well as the dance, has evolved into different forms, from the jazz shorts to the Hollywood musicals and now to music videos. Music video's impact on form has influenced a film subgenre with movies such as *Flashdance* (1983), *Footloose* (1984), and *Dirty Dancing* (1987) in which the plot is loosely woven around "hot" dance numbers.

The increased use of media imagery has also changed how viewers listen to music, for now they hear and "see" music. For instance, live concert music performances take advantage of

"spectacular lighting/laser effects and film/video back projection"
(Goodwin 86).

Jukeboxes now also incorporate the influences of music video. Jukeboxes have advanced into a CD-video jukebox, a video/music center in which a song selected from a given CD is played while its video is shown simultaneously on the TV monitor attached to the entertainment unit.

Music videos have even impacted the junior section in department stores where TV monitors display nonstop video tunes to create an "energetic" atmosphere aimed at its youthful consumers.

Music videos have also showcased other celebrities, not necessarily involved in the music industry, as they make their appearances in cameo roles. For instance, Michael Jackson's music video "Jam" (compiled 1993) features the famous former professional basketball star Michael Jordan.

A new music video form (no longer used for the sale of a song) is emerging as football footage is assembled into a montage of images to a specifically chosen music artist's song. This, however, is to promote not music but rather football as it is presented on TV before the start of Monday night football. On March 12, 1994 San Francisco's public TV station KQED (channel 9) also borrowed the same format used in music videos to solicit TV viewers via promotional images unrelated (e.g., no music star) to the Police song "Every Breath You Take." Hence, the music video-like form is no longer dependent on

the song and this allows more artistic freedom to experiment with the "original" music video form.

In addition to the significant suggestions made earlier of how dance music videos can be taken seriously as art and as self-contained products, other recommendations for consideration, both on a theoretical and practical level, are implicit in this thesis.

Theoretical Recommendations

This thesis focuses more on the dance and less on the choreographer. Unknown within the music video idiom itself is the role of the choreographer. How much influence do choreographers have? What percent of music video artists choreograph for their own videos and what percent do not? Are only a small percent of choreographers even involved in this field, and if so, do they circulate themselves among various music artists? Do such choreographers specialize in any particular dance style? In other words, who is choreographing music videos? Do music video artists themselves become greatly involved? What type of choreographer is hired? Thus, the role of the music video choreographer needs to be further explored.

The process used to choreograph a music video also needs to be examined. Is the choreography mostly composed of a complete dance sequence and then edited via cuts, or are specific "cut-length" dance phrases more the norm in this field in which the choreographer pre-

cuts the dance prior to it even being videotaped? In addition to the recommendation to analyze the choreographer, the trend of music videos and their impact on other entertainment, commercial and art forms can also be further addressed.

Practical Recommendations

The practical recommendations can be divided into two areas: 1) experimenting within the music video idiom itself, and 2) incorporating music video elements into live dance.

"music video exploration"

The criteria developed in this thesis (Chapter 3 and 4) can be tested by creating a music video product. If followed, does it resemble a typical dance music video as studied and analyzed in this thesis?

By eliminating the need to sell songs, the music video idiom can be further explored by having other elements, such as the dance and technical aspects, dominate instead of the music. What are the end results? How would such dance/technical videos differ from the traditional music video? Would such influences change audience perceptions about dance? In other words, produce a video utilizing dance and music but with the primary emphasis on the image rather than on the music.

The above recommendations are seeds to possible future dance developments. Dance has been around a long time and over the course of history new forms (e.g., modern dance) have been introduced and have sustained the test of time. Not until dance can dominate and dictate the position a music video will follow, will major advances in dance and its appearance in music videos become evident. Only until the needs change, such as marketing dance music videos to dancers and not to music consumers, will the dance change in situations where it serves rather than dominates.

"live dance exploration"

New visions in the live dance world may be achieved through experimentation with media elements. For instance, like music video dance forms, stage choreographers can further experiment with the concept of "whacking," and the presentation of a dance in fragments rather than a dance as a whole.

In addition, by imitating the camera's distance relationship to its subject with its close and long shots, a dance can be made with the intent of exploring the depth of the stage (e.g., place body upstage or downstage).

Furthermore, the experimentation with video imagery and technology can be incorporated into the live dance form so the end product results in a unification of both live and video elements as opposed to separate entities being displayed simultaneously. In

essence, let the technical aspects add rather than detract from the live dance. In doing so, create a live dance utilizing the components inherent to music video dance and analyze the results or problems. Can this be successfully done?

Following these recommendations, the next step will be for dance artists to take from this idiom what is advantageous to them in making new discoveries for dance. With this arises the possibility of molding the music video industry into a new entity, resulting in a new dance and video art form. The dance music video, as we now know it, (a commercial form emphasizing the sales of music) can be the seed to two new dance art forms, "media-tech dance" (dance for dance's sake presented in the realms of video technology) and "media-live dance" (media dance forms imposed onto live dance). The development of these two new dance forms would not be for selling a product but for providing a new avenue for artists to express themselves artistically.

Moreover, with the proliferation of cable as a result of satellite technology, dance will find, more than ever before, new opportunities to explore. For as the number of TV channels increase drastically, the need will also increase for more programming. It is at this point dance, especially "media-tech dance," could very well come into its own and become the driving force behind an all-dance television channel, DTV, just as today music video is a driving force behind the all-music television channel MTV. Unlike it, however, not commercial but aesthetic considerations would be uppermost in

determining its content. This being the case, "media-live dance" would also benefit as it is further exposed to new choreographic ideas.

The importance for the arts to recognize technology as a means to invent new possibilities should not be overlooked according to Schlemmer (1961). Dance's involvement with technology via music videos should also not be undermined. "The theater, which should be the image of our time and perhaps the one art form most peculiarly conditioned by it must not ignore these signs" (Schlemmer 19).

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