

## CONVENTION ON THE STAGE MUSICAL FILM. GENE KELLY, FRED ASTAIRE AND STANLEY DONEN

The machinery of the movement include the union of time and space. These are the elements with which the dancer has worked before the film saw the light, the opposite of what presuppose Sunday Vera and Irene J. Martin in his research Dance and Aesthetics: Film and Theatre, which draw the following statement:

*"The arrival of the film marked a new unexplored horizons for an art such as dance, chained to old corsets. The different perspectives of the film image that provides the viewer with respect to the frontal view of the dance, can capture the movement and body expressions that introduce the viewer to contemplate the unusual beauty of dance. Tracking shots, the sequences plans, in short, the strictly cinematic language was the key that opened the dance to further development."<sup>1</sup>*

These erroneous conclusions on limiting dance in their presentation at the stage space, show a lack of understanding as a choreographic composition is set, because one of the most important aspects when performing a dance piece resides in the concern that the choreographer has when to present the steps and choreographic sequences in public. In fact, it is from limiting the frontal having the most theaters and performance spaces where the choreographic piece is presented, when the choreographer flaunts its expertise in applying the multiperspective fragmentation of space / time over sequences movement. Speaking of evolution of dance for the use it has made traveling and plane sequence in the musical films (Fred Astaire or Gene Kelly and Stanley Donen), reveal a double misinformation from Domingo Vera and Irene J. Martin, firstly because the use of traveling by Astaire, Kelly and Donen, was to adapt the space of choreography to film language through the assembly, which did not involve an evolution of the choreographic composition by film language, but rather to a format setting where would complete visualization of the piece in its entirety. And second, because the film was used by these choreographers as a document of the choreography, allowing the permanence of it, which until the arrival of the cinema, its survival depended on oral or

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<sup>1</sup> Vera, J. Domingo y Marín, Irene. "Danza y Estética: Cine y Teatro." V.V.A.A. I Jornadas de Danza e Investigación, (2000) Barcelona: Ed. Los libros de danza, p. 48

written transmission. For these three film choreographers, their interests in film about his choreography had much to do with documentation, notation, perpetuation and promotion of the choreography itself. Every time there was a plane change while filming and editing was produced, did when the movement of the dancer stood. That is, the links were not made in the choreography movement for fear that was dysfunctional, but when it is stopped; but if cuts were made in the motion, it was through cross dissolves. In fact, if the use of traveling in movies Astaire and Kelly were so abundant was precisely so that the viewer does not lose sight of the continuity of the choreography as it was raised for the scene (such as in the film *Cantando bajo la lluvia*<sup>2</sup>), as they felt the work of his predecessor Busby Berkley as a perversion of the choreographic act for wanting to break up the image of the moving body from numerous points of view. According to M. Berta Sichel, Fred Astaire argued about who filmed dance:

*"In the filming of dance, there are those who argue that this integrity must be respected. Fred Astaire defended this approach in his films."*<sup>3</sup>

He and Kelly thought to delve into the language of film to not let his choreographies were manipulated, and get well, they will be presented in its entirety on the big screen. It is therefore not surprising that the two would work with the dancer and film director Stanley Donen, who held the same position them on the work of Busby Berkeley<sup>4</sup>

The leaders of the musical theater established by Astaire, Kelly and Donen triumvirate for subsequent film directors will be reflected through these parameters, along with the use of turn as single dance step to fragment or cut, making it the easiest mechanism and used by these filmmakers when riding a plane of the moving body with another plane than the same movement. The main reason for using the pirouette or spin as a source of continuity and rhythmic dynamism in the film narrative choreography, it is because of

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<sup>2</sup> Coma, Javier (2000). *Cantando bajo la lluvia*. Barcelona: Ed. Libros Dirigido

<sup>3</sup> Sichel, Berta M. "Si Fred Astaire viviera en la era de la informática." V.V.A.A. "Caprichos, La danza a través de un prisma". Cuadernos escénicos, nº 6, 1998. Sevilla: Ed. Junta de Andalucía, p. 92

<sup>4</sup> "His films first offered the opportunity to observe the first choreographic movement from outside, offering different points of view, and secondly from within the viewer closer to the details of the movements that bodies from conducting approaches to mechanics, arithmetic and rhythm of the choreography. His way of preparing the choreography filmed chasing especially to show the public the choreographic form and gear which consisted of dance. " Pineda Pérez, Juan Bernardo (2006) *El coreógrafo-realizador y la fragmentación de la imagen del cuerpo en movimiento dentro del film de acción y el film de danza*. Valencia: Ed. Universidad Politécnica de Valencia, p. 206-207

their easy kinesthetic understanding by those who lack a dancístico baggage and need resources to enable them a filmic operation spectacular. On the facility to execute this kinetic-visual mechanism, because thanks to the intrinsic speed of rotation itself, its simple corporeal shape and no translation in space, makes it possible for the union by cutting two planes with different raccord of that shift fit perfectly without needing a comprehensive calculation for attachment. The visual and kinesthetic effect of centrifugal force of rotation through the filming of several planes generated on the viewer as a special cinematic effect. Moreover, we must not forget that the pirouette was invented and perfected by male ballet dancers preromantic, defined as a virtuoso dancer step. The pirouette is performed by a first impulse which the dancer channeled in a centrifugal force from concentrating all the support body weight on one leg, allowing the rotation of the whole body balanced on the toes of base. Pirouette in the conventional dancer can be considered as one of the steps that show the peak of dance. Cinematically intervene on a turn or pirouette of a dancer, it allows the filmmaker a large margin of error raccord, that is, the movement of rotation provides the same behavior at all views in which appears filmed.. In addition, its movement is centrifugal, fast and does not move in space. For that reason, its popularity in numerous post-film work Astaire, Kelly and Donen musical films<sup>5</sup>.

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<sup>5</sup> Estos son algunos films en los que la fragmentación multiperspectiva del giro o pируeta, no alterará la forma coreográfica tan perseguida por Astaire, Kelly y Donen frente a lo establecido por Berkeley: Altman, Robert. *The Company* (2003), Cavani, Liliana. *Portero de Noche* (1976), Donen, Stanley. *Bodas reales* (1951), Forman, Milos. *Hair* (1979), Fosse, Bob. *All that jazz* (1979), Fosse, Bob. *Cabaret* (1972), Kelly, Gene. *Invitación a la danza* (1956), Kelly, Gene y Donen, Stanley. *Cantando bajo la lluvia* (1952), Lars von Trier. *Bailando en la oscuridad* (2000), Leonard, Robert Z. *El Gran Ziegfeld* (1957), Lock, Édouard. *Amelia* (2003), Marshall, Rob. *Chicago* (2002), Meddin, Guy. *Drácula: pages from virgin's diary* (2002), Mehta, Deepa. *Bollywood, Hollywood* (2002), Moroder, Giorgio. *Flashdance* (1983), Powell, M. y Pressburguer, E. *Las zapatillas rojas* (1948), Ross, Herbert. *Dinero caído del cielo* (1981),

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