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CHAPTER **10**

Music Television

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MTV, the United States' first round-the-clock television service devoted to popular music, went on the air in 1981. The first video broadcast featured a hit song by the British one-hit wonder, the Buggles: "Video Killed the Radio Star." Recalling the Hollywood myth that silent-era stars would not survive the transition to sound cinema, the title seemed to predict that television would supplant radio as the more important medium to the pop music industry. It suggested that video and the exposure of television might destroy some musical careers.

Changes in the pop music world occur quickly, and styles and fads appear and fade away rapidly. Whether music television has by its form proved detrimental to any popular musician is questionable, but many have certainly benefitted. The importance of music television and videos may change as other forms of advertising and promotion or other methods of delivering music to consumers develop. Since MTV went on the air, for example, the computer has proliferated as a means of communication about popular music and for the exchange of recorded music. The Internet

competes with television for the time and attention of young audiences, yet also complements TV. Portable devices, from cell phones to Black-Berries and beyond, are more and more the way that people not only communicate among one another in various ways, but also acquire sounds and images, and iPods and other such digital contraptions introduced as miniature personal jukeboxes quickly gained the capability to contain and play both sounds and moving pictures.

Music television once seemed the young, brash intruder of television. Moments such as the Madonna/Britney Spears kiss at the 2003 *MTV Video Music Awards* suggest that it still has the capacity to startle and to attract the attention of the mainstream media. Yet it has also existed on dedicated channels for longer than the lifetime of many of its viewers and for a significant portion of the total history of the medium, and has itself become part of mainstream TV.

Music Television and Music Video

We should differentiate between **music television** and **music videos**. Music television refers to a system through which programming is delivered. Music TV may be a cable or satellite service for which the broadcast material is musical, such as MTV (which stands for Music Television), MTV2, or VH-1 (Video Hits-1) in the United States (or in the countries where the MTV format is licensed), CMT (Country Music Television, which originates in Nashville), or the Canadian English-language MuchMusic and MuchMoreMusic and their French-language counterpart, MusiquePlus, as well as the Canadian version of CMT. Alternatively, music television may refer to programs and segments broadcast on television services that are devoted to music. Coinciding with the introduction of MTV, other telecasters also introduced programs to compete for viewers interested in pop music. Probably the most prominent was NBC's *Friday Night Videos* (1983–1993), although appetite for music videos on network television diminished, and dedicated programs disappeared. BET (Black Entertainment Television), another cable channel, devotes a considerable portion of its schedule to music videos featuring African-American artists. Individual programs and series, such as the PBS broadcast *Austin City Limits* (1976–), may also qualify as music television.

Music television arose as a distinctive form at the end of the 1970s, as satellite communications and cable television services grew. MTV and comparable services arose alongside other specialized channels, directed at audiences that were more narrowly defined than the mass audiences sought by broadcast networks. Youth was clearly MTV's target audience, and popular music was the means to deliver that audience to advertisers. As MTV has scheduled more non-music programming, it's arguable that its audience profile has become that much more evident and its musical mission less obvious, as the programming of music videos has been relegated to MTV2.

Popular music has formed part of TV programming since television itself began, but the period of music television marked a shift due to the

proliferation of music videos. Music television, a system, offers music videos, a specific form of production, as a mainstay of its programming. A music video is a visual representation of or accompaniment to a song or other musical selection that usually also exists independently as a recording. That the recording might generally be available for purchase as a disc or download underlines the video's role as promotion for recorded music. One of the elegant (or insidious) paradoxes of music television is that much of its programming material is also advertising. Videos that record companies provided constituted free advertising for them and free program material for the broadcaster, until MTV was challenged to pay fees comparable to those charged to radio stations for playing music on the air.

For many years, when a person bought a record, it was a single disc, played at 78 revolutions per minute, that contained two tunes, one on each side. A number of them might be collected for sale in a book-like album. Then the smaller 45 rpm single supplanted the 78, and the album was replaced by the 33 $\frac{1}{3}$ rpm long-playing record, often still called an album. A cassette tape, of course, stayed the same size and played the same, whether it contained two songs, like a single, or as many tunes as an LP. Similarly, compact discs are physically the same, no matter how much content they contain, but generally a CD is considered the equivalent of an album. From the LP to the cassette to the CD, the longer format became the standard for artists and most purchasers. Interestingly, the digital age of the MP3 file, Napster, iTunes, and such has involved a return to the notion of the individual tune as a fundamental unit in the buying and selling of recorded pop music, as it has typically been for music video and music television.

Although performers and record companies package music in albums, as compact discs or, for aficionados and DJs, LPs, videos used in television programming are most often produced for individual songs. The videos themselves may be collected and released for sale or rental on home video. Since DVDs have become popular, many musicians have released video albums, concert recordings, documentaries, or otherwise have sold their performances in both sight and sound.

Music video, a simple term, incorporates two elements that merit brief exploration. For one, in common usage *music video* and *rock video* are generally interchangeable. Employing the former term simply suggests that rock is not the only form of music to lend itself to video. Nothing precludes the production and broadcast of videos of any type of music, from heavy metal to grand opera. In fact, an early British term for music video was pop promo, which suggests not only the range of pop music, beyond rock, but also the status of the clip as a promotional tool.

Second, music videos may not be shot on videotape at all, but on film. Early videos, such as Queen's groundbreaking *Bohemian Rhapsody* (1975), were shot on tape, but following the example of clips such as *Vienna* (1980), directed by Russell Mulcahy for Ultravox, more directors used film. A video shot on video for the particular qualities of the electronic image, for example, Stone Temple Pilots' *Big Bang Baby* (1996), marks itself as

distinctive. The relation of film and videotape in the production of music videos illustrates the trade-offs between the two. Film offers an image with higher resolution than standard video, but video presents a vast range of possibilities for manipulating the picture with electronic, computer-controlled visual effects. In fact, in many cases videos are shot electronically, and the image is then processed in editing to look more like film. Some videos have been produced with high-definition television (HDTV) technology, which produces a more detailed image than any previously existing video standard. As HDTV is rolled out into the marketplace, and as more viewers buy high-definition receivers, we can expect to see the results in music television and all other formats.

Antecedents and Influences

Music videos and music television can be seen as an amalgamation of parts of the cinema, of radio, and of other forms of television. The music video draws from the cinema its defining feature, the synchronization of sound and image of musical performance. As far as cinema is concerned, that feature goes back to the earliest presentations of sound cinema. The Hollywood feature film that popularized “talking pictures,” *The Jazz Singer* (1927), was also a singing picture. Hollywood musicals are characterized by the alternation of dramatic sequences, which outline a story, and musical sequences in which characters break into song and dance. The musical sequences punctuate the narrative, but they also suggest that the act of performance has value of its own, that singing and dancing have significance. Although they have regained some traction, with films such as *Chicago* (2002) and *Rent* (2005), in Hollywood nowadays musicals are rare, apart from animated films. Some videos, however, have modeled themselves on feature-length musicals of the past. The writhing choreography in Paula Abdul’s *Cold Hearted* (1989) resembles dances Bob Fosse designed for his film *All That Jazz* (1979), a connection the video makes explicit from the start, when a character calls the number “a Bob Fosse kind of thing.” Director Spike Jonze staged Björk’s *It’s Oh So Quiet* (1995) as a full-scale musical production on a sunlit street set (Figure 10.1), like a Gene Kelly picture of the 1950s or, more precisely, the French musical *The Umbrellas of Cherbourg* (1964). In the symbiosis of cultural production, the style of more recent movie musicals, such as *Chicago* and *Rent*, owes more than a little to the conventions and expectations set in place by music videos.

The method of producing music videos is also essentially the same as that used to produce musical numbers for a film. Filmed musical numbers, whether for feature films or music videos, are usually **lip-synced**, or sung to playback. The camera rolls while the existing recording plays over speakers on the set. This allows the performers to sing along with their own voices and move to the beat of the music, knowing that from one take to the next the musical qualities will be consistent. On occasion a video may present a song filmed “live,” though it is usually a filmed or videotaped record of a concert appearance, made with more than one camera.



FIGURE 10.1 Björk and dancers in *It's Oh So Quiet*, staged like a production number in a Hollywood musical. Graphics identify both the video and the broadcaster, in this case MuchMusic.

By contrast, Bruce Springsteen's *Dancing in the Dark* (1984), like many performance videos, only appears to take place at a concert appearance. It was actually shot to playback, in part in the middle of a St. Paul, Minnesota, show.

The video takes from the Hollywood musical not only the form of visualized, recorded, musical performance, and the methods of realizing it, but also the importance of the properties of musical performance in determining the form. For instance, musical properties — particularly rhythm and song structure — or physical qualities of the performers may well take precedence over the coherent depiction of space. In the Depression-era musicals that Busby Berkeley choreographed or directed, such as *42nd Street* (1933) and *Gold Diggers of 1933* (1933), musical sequences arise in the story as stage shows. With vast arrangements of bodies and objects framed at unusual angles (overhead shots of chorus girls organized in circles, like flowers with humans as petals, were a Berkeley trademark), they would have been impossible to stage, and certainly would have been impossible for a theater audience to see. *It's Oh So Quiet* (1995), indebted to the musical, also features overhead shots of dancers and umbrellas resembling Berkeley's patterns (Figure 10.2). Spatial incoherence abounds in video, however. From one shot to the next, the musicians may appear in different costumes, different lighting and visual styles, different hairstyles, or totally different locations, yet they continue to appear to be performing the same song, without any corresponding aural changes. In fact, the music video has made such extreme visual discontinuity, married to the aural continuity of the music itself, one of the most characteristic parts of its stylistic stock-in-trade.

If the precedents of music television and music video can be found partly in the Hollywood musical, they can also be found in other forms of movies and television. These include such films as *Jazz on a Summer's Day* (1959), *Monterey Pop* (1969), and *Woodstock* (1970), filmed records of music festivals from the 1950s and 1960s, and celebrity profiles, such as *Dont Look Back* (1967), about Bob Dylan, and Madonna's *Truth or Dare* (1991). They



FIGURE 10.2 A bird's-eye shot from *It's Oh So Quiet*, like an overhead angle in a Busby Berkeley film.

have made the filmed representation of pop music and its performers part of the history of documentary film. Avant-garde filmmakers, too, have frequently married innovative combinations of images to music tracks. Bruce Conner's *Cosmic Ray*, made in black and white in 1961, matches a frenetic arrangement of short fragments of film to a recording of Ray Charles's "What'd I Say?" Using a similar technique, he recombined diverse shots from educational and promotional films to illustrate a recording by Devo in *Mongoloid* (1978). By way of contrast, Bruce Baillie's *All My Life* (1966) matches Ella Fitzgerald's recording of the title tune with a single shot, a three-minute pan and tilt across a fence and a row of flowers under a brilliant blue sky. Music documentaries provide recordings of performers and events, and access to them, to some degree, while the avant-garde films indicate the expressive possibilities in combining images and popular music.

Films such as Conner's and Baillie's were not produced to promote the performers and their recordings, and avant-garde productions typically do not depict the performers. **Soundies**, **Scopitones**, and **Telescriptions** did represent the musicians, and were different types of predecessor for music videos and music television. Soundies and Scopitones, produced in the 1940s and 1960s, respectively, were short films of performances by popular musicians that were found in coin-operated machines, like jukeboxes. Telescriptions, produced by Louis Snader in the early 1950s, similarly packaged musical performances on film, though they were marketed to television stations, which used them as filler or in variety shows. In fact, the earliest format of *American Bandstand* (1957–87, 1989) on television, in 1952 (before Dick Clark and then called simply *Bandstand* [1952–57]), featured an on-camera announcer who introduced Telescriptions—essentially the format of music television as MTV introduced it.

This example suggests that pop music formed part of what television had to offer long before MTV. For many years, variety shows were responsible for introducing the new pop sensations to the broadly based

television audience. Elvis Presley, for example, made his first national U.S. television appearances on *Stage Show* (1954–56) in 1956, with subsequent dates later that year on *The Milton Berle Show* (1948–67) and *The Ed Sullivan Show* (1948–71). Until its cancellation, the latter program was probably U.S. television's most prominent showcase for pop music, underlined by the successful repackaging of performances in half-hour shows called *Ed Sullivan's Rock 'n' Roll Classics* (1999–). Television followed the growth of rock culture in the 1960s and 1970s, even if the relation between TV and music has been, in Simon Frith's word, an "uneasy" one.¹ U.S. television venues dedicated to pop, with young target audiences, included *Shindig* (1964–66) and *Hullabaloo* (1965–66) and, later, *The Midnight Special* (1973–81) and *Don Kirshner's Rock Concert* (1973–82), which presented concert performances. The BBC series *Top of the Pops* (1964–) has been significant for fostering and presenting talent to British television viewers.

Among the most appropriate predecessors of contemporary music television were *American Bandstand* and *Soul Train* (1971–), both dance party programs. Their studios filled with teenagers, who danced to current hit records and acted as an audience for guest performers who lip-synced their latest hits. Mouthing a song to the recording as it is played back, rather than actually singing it, the performers also guaranteed viewers a flawless rendition, the same as the one the viewer could purchase. The dance-party shows consequently functioned as showcases for both performers and recordings. For many years, MuchMusic emulated the dance-party program with its *Electric Circus*, a weekly dance-music show that was staged in its Toronto studio.

Such variety programs acted as one general source for music television, but the other short-lived but significant marriage of pop music and television preceding the MTV era was the NBC series *The Monkees* (1966–68). One of the few television programs to dramatize the growth of pop music culture in the 1960s, it was a parody along wacky lines established by the Beatles' films, *A Hard Day's Night* (1964) and *Help!* (1965). It combined situation comedy with musical numbers, a half-dozen of which became Top-10 hits, as it followed the adventures of a pop group. The initially fictional Monkees, with the exposure of a weekly television series, quickly became an actual music-industry phenomenon. Mickey Dolenz, Davy Jones, Michael Nesmith, and Peter Tork, the actors who were cast as (and became) the Monkees, initially lip-synced their own voice tracks, in the manner customary to filmed musical numbers, but also played instruments to sync with tracks that had already been recorded by session musicians. Later, in a widely publicized dispute with record producer Don Kirshner, they won their right to play music themselves, effectively forming themselves as a band.

The Monkees appealed to young adolescents (as did the Monkees' rare successors on television, such as *The Partridge Family* [1970–74], and as have later shows that have adopted the model, such as *S Club 7* [1999–2002]). Despite the anarchic slapstick or subversive humor frequently in the show (in one episode, at a perplexing part of the story, Mickey Dolenz broke character and walked through the set to the writers' room for a solution),

The Monkees presented innocuous situations. The music was catchy, rock-oriented pop, but distinctly polished and safe. The influence that the series had on music television was as an early example of the creative combination of television and popular music made by TV. Television exposed Elvis Presley and the Beatles to mass audiences, but the television industry created the Monkees to be exposed to the medium's broad audience.

Incidentally, former Monkee Michael Nesmith was a pioneer producer of music videos, and his work was influential in the design of MTV and its format. Although accounts suggest that there was no love lost between him and the builders of the music television service, MTV paid homage to *The Monkees* in February 1986, by devoting almost all of one programming day to air forty-five episodes of the series. The program has continued to have a presence in contemporary music television. In the 1990s, MuchMusic made *The Monkees* a weekly broadcast and a staple of its schedule, and in 2000 VH-1 produced *Daydream Believers*, a biographical TV movie.

How Music Television Organizes Time

In addition to movies and television variety, radio also preceded music television as a means of delivering popular, recorded music to mass audiences. Music television originally adapted from radio a format, or pattern of organization. The format has changed over time, and differs from one broadcaster to another, but some features remain. Music television services and programs have both tended to emulate a model of popular radio that involves the serial presentation of individual units (singles in the case of radio, videos for television), clustered and punctuated by commercials, promotional messages, news, and other segments. Generally someone introduces the individual song or cluster (or "pack," the MuchMusic term) of two or three. On the dedicated pop services, such as MTV and MuchMusic, the regular hosts are called VJs (or veejays), meaning video jockeys, adapting the radio term disc jockey (or DJ). Each takes a shift lasting a certain time or hosts a program, and introduces videos, makes announcements, and provides patter. Like other broadcasters' official voices, such as news readers, commercial pitchmakers, or game show hosts, they are authorized to speak directly to the camera, and hence to the viewer. In addition, they may speak to other people—to audiences in the studio, for example, or to a guest as an interviewer. They act as the viewers' mediator, on the one hand speaking to us, on the other speaking for us.

Music television operates by a system that determines the frequency with which videos appear on the air. It adapted that system, in which the broadcaster's programming authorities determine how often a video is played, from radio and shares radio's name for it, rotation. MTV and other broadcasters have different ways of dividing the range, but the simple categories light, medium, and heavy or high suggest the range. A popular artist's video of a new release, which the label is promoting, may be put into heavy rotation and played several times a day. A lesser-known per-

former's video or a clip that has been out for some time may appear only once or twice a week, in light rotation. Of course, music television forms part of the promotional apparatus of the recording industry, so the level of rotation plays a role in the exposure of the public to the tune and in its sales. Other forces – an appearance on another TV show, for instance – may propel an unknown musician or recording into unexpected popularity and cause music television services to move a video from light rotation to heavy.²

Like all broadcast media, music television services organize not only the materials they transmit, such as recorded music, speech, advertising, but also time. Many radio stations operate around the clock, offering a continuous stream of sound that is available to listeners to switch on at any time, like water from a tap. MTV and other music television systems operate similarly. News reports, weather forecasts, and traffic updates – all of which must change regularly – act as markers of the “live” nature of much radio broadcasting. Music television may be similarly immediate, although in many cases it simply gives the impression of being broadcast live. In Canada, MuchMusic's and MusiquePlus's VJs generally broadcast live once during the day, but entire shows may be rebroadcast later. Repeat broadcasts offer the viewer more opportunities to see a specific program, and for the broadcaster they mean more time filled with fewer hours of original programming, and consequently lower costs.

Through much of the 1980s, music television services tended to be organized primarily around VJ shifts, lasting a couple of hours, but increasingly their time has been segmented like other forms of television. Andrew Goodwin has pointed out that in 1988 MTV began two particular practices. “Dayparting” refers to the practice of presenting distinct types of music in blocks at different times of day, effectively establishing specialized programs. “Stripping” – as many comedy and drama programs are scheduled when they are syndicated – involves presenting those programs at the same time each day.³ Increasingly, MTV organized itself around a predictable schedule and programs that might be an hour or a half-hour in length, rather than the longer VJ shifts that characterized the broadcaster in its earlier years.

Although most music television broadcasters have common traits, each has its own specific and continually evolving approach to scheduling. Table 10.1 presents MTV's schedule and Table 10.2 MuchMusic's for a Wednesday in September 2004. Among other differences between the two, the Canadian service has retained more of the longer shifts of programming in which VJs introduce an eclectic range of videos. (In this respect, a more appropriate comparison might have set MuchMusic against MTV2.) Whether or not anyone was aware of Raymond Williams, MuchMusic calls these blocks “VideoFlow.” (There are no introductory titles to identify these segments as a program, though there are usually closing credits to mark it as something that has an end.) Like MTV, Much also groups videos by type within titled programs, such as *French Kiss*, a set of music by Francophone artists, and *RapCity*. Programs may also present a variety of videos organized around a structuring concept, in such series as the

TABLE 10.1 MTV Programming, Wednesday, 8 September 2004

6:00AM MTV Video Wake-Up	6:00PM Making the Video
7:00AM Made	6:30PM Choose or Lose: 20 Million on the Trail
8:00AM MTV Cribs	7:00PM Pimp My Ride
8:30AM MTV Cribs	7:30PM Pimp My Ride
9:00AM TRL	8:00PM Nokia Presents Hard Rock Live
10:00AM True Life	8:30PM TRL
11:30AM True Life	9:30PM Real World
12:00PM Made	10:30PM I Want a Famous Face
1:00PM Made	11:00PM I Want a Famous Face
2:00PM MTV Cribs	11:30PM I Want a Famous Face
2:30PM MTV Cribs	12:00AM I Want a Famous Face
3:00PM Real World	12:30AM I Want a Famous Face
4:00PM Room Raiders	1:00AM Jackass
4:30PM Room Raiders	1:30AM Jackass
5:00PM TRL	2:00AM Viva La Bam
	2:30AM Viva La Bam
	3:00AM Pimp My Ride
	3:30AM Pimp My Ride
	4:00AM Pimp My Ride
	4:30AM Pimp My Ride
	5:00AM MTV After Hours

TABLE 10.2 MuchMusic Programming, Wednesday, 8 September 2004

6:00AM French Kiss	6:00PM MuchMegaHits
6:30AM One Hit Wonders	7:00PM Fandemonium
7:30AM PowerShift	7:30PM MTV Cribs
8:30AM Spotlight	8:00PM MuchTakeOver
9:00AM French Kiss	9:00PM MuchVibe
9:30AM VideoFlow	10:00PM Til Death Do Us Part: Carmen & Dave
11:00AM Much MegaHits	10:30PM RapCity
12:00PM MuchOnDemand	11:00PM MuchOnDemand
1:00PM VideoFlow	12:00AM MuchMegaHits
2:00PM MTV Cribs	1:00AM MuchVibe
2:30PM Making the Band 2	2:00AM Til Death Do Us Part: Carmen & Dave
3:00PM VideoFlow	2:30AM RapCity
4:30PM Til Death Do Us Part: Carmen & Dave	3:00AM Much MegaHits
5:00PM MuchOnDemand	4:00AM VideoFlow
	4:30AM VideoFlow

request show, *MuchOnDemand* (abbreviated MOD, like TRL for MTV's counterpart, *Total Request Live*), or *Spotlight*, a half-hour of videos by a single artist or band. (Like MTV, Much also includes programs that are not video-based and barely music-oriented, such as *Til Death Do Us Part* and *Newlyweds*, picked up from MTV.) Some programs, such as MOD and *MuchMegaHits*, as well as the larger VideoFlow blocks, are stripped horizontally across several days of the week—the work or school week, usually—while other programs are scattered throughout the schedule. Vertically, program material first broadcast in the afternoon may also show up in the evening or in the overnight hours.

Like radio, music television is organized in relatively small segments. Radio is often used as background to everyday activities at home or work. Apart from, say, public-radio documentaries or sportscasts, it rarely gains a listener's exclusive attention, though it periodically attracts the listener to the radio for a moment, with the comments of a DJ, with a catchy commercial or piece of music or with a familiar record. Table 10.3 charts Much-

TABLE 10.3 MuchMusic Programming, 8 September 2004,
1:00–1:30 P.M.

Min.Sec.	
00.00	VJ: Sarah Taylor
01.00	Video: Death From Above 1979, <i>Romantic Rights</i>
04.15	Video: Burning Brides, <i>Heart Full of Black</i>
07.28	Station Promo: Next on Much
07.38	Station Promo: MuchMoreRetro
08.09	Station Promo: <i>Til Death Do Us Part</i> ; <i>MuchTopTen</i>
08.24	Ad: Soft drink, Gatorade
08.54	Ad: Car, Ford Focus
09.24	Ad: Skin cleanser, Clean and Clear
09.39	Ad: Clothing, West 49
10.09	PSA: youcan.ca
10.40	Video: Thornley, <i>Come Again</i>
14.26	Video: Default, <i>Throw It All Away</i>
17.50	Station Promo: Next on Much
18.00	Station Promo: <i>Newlyweds</i> marathon
18.30	Ad: Music store, Music World
19.00	Ad: Skin cleanser, Clean and Clear
19.15	Ad: Clothing, Gap
19.45	Ad: Shoes, K Swiss
20.30	Ad: Gum, Juicy Fruit
21.00	Station Promo/Ad: Molson Canadian Concert Listings
21.30	Video, Shawna f. Ludacris, <i>Shake dat ****</i>
23.55	Video, Juvenile f. Soulja Slim, <i>Slow Motion</i>
27.38	VJ: Sarah Taylor
27.40	Ad: Candy, Skittles
28.38	Feature: <i>Top 5 Countdown</i>
29.43	Video: Avril Lavigne, <i>My Happy Ending</i>

Music programming for one half-hour, and illustrates the size of the segments into which the time is divided. The longest is under three minutes, and the shortest is fifteen seconds. The actual videos take up less than half the half-hour. Most of the rest is advertising, whether for paying advertisers or for MuchMusic itself—but then so are the videos. This fragment of the broadcast day contains twenty-six segments, however, or 1.15 per minute.

The momentary structure of such broadcasting suggests that we are invited to join and drop out at will (or to pass over the station while grazing the channels with a remote control), or to let the television play like a radio until a piece of music or other sound might attract us to pay attention and watch. You may find that you experience music TV in other ways—at a bar or club, for instance, or at the gym, as something to watch and listen to while exercising—but even in such situations the television format suits a viewer's distracted attention.

How Music Television Relates to its Audience

Music television drew for its format and structure in part from radio and its precedents in television variety, and it addresses its audience in ways drawn from those ancestors. Of the people who speak for the broadcaster, there is little difference among a DJ introducing a record, a TV host introducing a performer, and a VJ introducing a video. Personalities may differ. The stiff, older, square Ed Sullivan is light years from the young, relaxed, articulate, cool, and attractive VJ, like MuchMusic's Sarah Taylor, who presents herself as part of the community and culture of the music (but who, in the sample segment above, also promotes an effort to raise money for cystic fibrosis research as a good deed viewers could do). The VJ who mediates music television at least in part speaks for the viewer, and the viewer of pop-music television is typically young. Similarly, VJs have tended to be young adults who at least appear to be part of the audience for pop music, and some are musicians themselves.

The VJ speaks for the broadcaster, but other forms of address, including additional graphic or verbal information, also express for music television. For example, music television helped set a model for many other broadcasters who decided to mark entire programs or their whole schedule with a corporate logo discreetly tucked in a corner of the screen throughout or appearing periodically during a show. Specialized programs might have their own logos. In addition, titles and graphics identify each video clip (Figure 10.1). Superimposed over the start or end of the video, they graphically name it, usually by song title, artist, album title, and recording company. All this information helps viewers to negotiate their way around the broadcast. If music television is organized in such a way that viewers may tune in and out or attend to the broadcast with only partial or distracted attention, then the broadcaster has devised ways for viewers continually to regroup themselves. A viewer may switch on or hear an enticing tune. Within a few minutes, that viewer can know the name of the artist, the title of the song, and the name of the album on

which it is found. Of course, such information also makes it possible for viewers to identify and maybe buy a copy of that tune, underlining the status of the television service as an advertiser.

It also tends to attribute authorship for the video to the performer and responsibility to the recording company that underwrote the production. Unlike films or other television programs – but not unlike commercials – music video telecasts tend not to name the companies that produced the videos themselves. Propaganda Films became well-known when its logo was affixed to the end of each episode of David Lynch's *Twin Peaks* (1990–91) or to his feature film *Wild at Heart* (1990), but it had little opportunity to advertise publicly its prolific volume (approximately 150 videos in 1990 alone), and its production of a string of distinctive videos in the late 1980s, including Steve Winwood's *Roll with It* (1988), Paula Abdul's *Straight Up* (1989), and Don Henley's *End of the Innocence* (1989). Similarly, the director of those videos also directed Madonna's expensive and elaborately designed *Express Yourself* (1989), as well as *Oh Father* (1989) and *Vogue* (1990), but they are identified less with David Fincher than with Madonna herself. (Fincher later used his considerable style in his feature films, including *Alien³* [1992], *Seven* [1995], and *Panic Room* [2002].) Some music television broadcasters or programs include a director's credit as a matter of course, which probably has helped to generate some new creative pantheons and to propel some feature film careers. Among the most notable examples at the end of the 1990s were Spike Jonze and Michel Gondry. In a July 2000 MuchMusic marathon of the "100 Most Eye-Popping Videos of All Time," Jonze placed two in the top ten, Daft Punk's *Da Funk* (1997) and Weezer's *Buddy Holly* (1994), and two more, Fatboy Slim's *Praise You* (1999) and Björk's *It's Oh So Quiet*, at the twenty-fifth and twenty-sixth spots. Gondry has been behind the camera for an array of videos that are equally stunning, many for European artists, including the Rolling Stones' rubbery *Like a Rolling Stone* (1995) and Björk's *Human Behaviour* (1993), but also for U.S. performers, such as Foo Fighters (*Everlong*) and the White Stripes (*Dead Leaves and the Dirty Ground* and *Fell in Love With a Girl* [both 2002]).⁴ Both Jonze and Gondry have brought their video-nurtured imaginations to feature films, Jonze with *Being John Malkovich* (1999) and *Adaptation* (2002), and Gondry with *Human Nature* (2001, not to be confused with the Björk video), and *Eternal Sunshine of the Spotless Mind* (2004). (Coincidentally or not, all four films were written by Charlie Kaufman.) While there are a few stars behind the cameras, nonetheless much of the credit, authorship, and responsibility for music videos is attributed to the musicians, and credit invariably also goes to the recording company that distributes and promotes the sound recording, its product, and underwrites the video as a promotional tool.

Music television employs direct address in a number of forms to engage its viewers: by the VJ, by the use of informative graphics, by the musicians in the videos, who typically direct their performance to the camera and hence to the viewer. Even more than that, however, music television frequently invites viewers to respond or participate by holding contests and by staging competitions, including game shows. VJs also so-

licit viewers' requests or dedications, as DJs have done of radio listeners for many years, and implore viewers to vote in order to rank new releases.

Both MTV and its Canadian counterparts have taken measures to make this virtual contact more real. In the late 1990s, MTV moved into its second-floor studio in the cleaned-up Times Square, where *Total Request Live* is produced. The show combines the interaction of viewer requests with the immediacy of a live telecast, but the location of the studio puts it out of the view of the people on the street. Still, fans turn up during the program, hoping to be invited into the studio during the broadcast, perhaps to glimpse the VJs or their guests, or maybe just to be on TV as one of the crowd outside. Each year, moreover, MTV goes to meet some of its audience, when during the summer months it relocates some production from New York City to a locale that connotes holidays.

MuchMusic makes the evidence of interactivity even more apparent and part of its daily routine. Its production center is located in the trendy commercial district of Toronto's Queen Street West, in a large building extensively renovated for Much and the other television operations of its owner CHUM (named for the radio station). Many of its production operations are at street level and visible through large display windows. VJs sometimes conduct their shows right on the street, and the windows open for even greater access. Crowds invariably gather when stars make personal appearances, and sometimes the windows will be opened so performers can meet and greet their fans on the street.

If part of the purpose of commercial television is to provide advertisers with viewers, then some of the practical reasons for these devices should be quite clear. Evidence of audience response supplements ratings as markers of who exactly is watching. A goal of music television, however, seems to be to generate a heightened relation with its audience, by comparison with that of audiences for much other television. MuchMusic produces an irregularly scheduled show titled *Intimate and Interactive*, with an artist or band in performance and interview in front of a small audience in the studio and whoever collects on the street outside. Telecast live, the program also provides telephone and fax numbers and an e-mail address, inviting viewers to provide questions for the guests. This particular case illustrates the bond that music television strives to generate between viewer and television service, trying to appear both "intimate" and "interactive."

Types of Music Video

The vast number of music videos and the differences among them confound easy categorization. There are always examples that defiantly cross lines marking one type from another. The broad categories discussed in this section perhaps provide some starting tools.

Videos are generally associated with one another according to type of music, not by forms or conventions that might define other types of television. Considering content, for example, television might be subdivided into drama; news and public affairs; commercials; games; sports; and other

such forms, of which music television would be one. As a narrative form, dramatic television might break down into such genres as police shows, medical shows, soap operas, or family dramas, among others. News and public affairs might branch out as morning shows, nightly news, news magazines, and so-called tabloid television. With content as the basis for division, however, music videos are most likely to be identified through types of music: rock, rap, hip-hop, country, alternative, heavy metal, classical, middle-of-the-road, jazz, and so forth. The television services themselves have organized along these lines, with MTV and MTV2 devoted to current music for young audiences (rock, hip-hop, dance, rap, metal, alternative); VH-1 to other types of pop music, as well as programs about music and music videos, such as *Behind the Music*; CMT to country. Segments or programs within the broadcast days are even more specialized and exclusive.

Videos can also be read according to categories that cut across their musical affiliations. As expressive forms, videos are poetic, and like poetry or other art forms, different means have been used to construct different types of expression. Most videos arguably incorporate to varying degrees elements of all the following categories: performance, narrative, non-narrative, and graphic. They all include musical performance, of course. In that they define characters enacting incidents, they invoke narrative, even if the characters are musicians and the incident is the performance of a song. Moreover, in most cases, the song itself has narrative facets, describing characters (who may be just “I” and “you”) who interact. Many videos incorporate non-narrative elements and imagery that may be related by associative, rather than narrative, principles. The look of the video in itself, defined by cinematography, art direction, costume, makeup, and other crafts, is moreover very important to the production, suggesting the significance of the graphic, although in some cases graphic properties characterize a video to particularly high degrees, even removing the action from the conventionally photographic and situating it more in animation or other, electronically executed pictorial forms.

Performance

The basis of the music video is musical performance. All videos concern musical performance, some exclusively so. Performance videos are often shot at a public concert, where paying fans are often willing to become unpaid extras. In some cases, performance film or videotape shot for other purposes is repackaged for television and transformed into videos. A number from a concert film, such as *Monterey Pop*, or a television show, such as *Shindig*, may find itself on an oldies video broadcast. That a video is concerned principally with documenting a performance makes it no less meaningful than any other type of video. A performance video frequently has something to say about the audience’s relations to the music and the performance itself.

Although they may take place somewhere other than a conventional entertainment venue, some videos still mainly concern the performance of

a musical number. In Limp Bizkit's *Break Stuff* (1999), for example, the band and a variety of other people lipsync the tune as they mug and otherwise heave themselves in front of the camera. Throughout much of the first part, the camera remains static, so different individuals appear and disappear to take a line or phrase of the song. In the last minute or so, the soundtrack includes the sound of other people, and the camera angles change to reveal fans outside the space to which the action has been restricted, and then the action moves outside, where the music continues and the band is surrounded by the rock fans.

As exceptions that perhaps prove the convention, very few music videos don't depict the musicians in action. In *Being Boring* (1990), the two Pet Shop Boys may be visible among the revelers at the wild party the video depicts, but only momentarily, and Neil Tennant is not lipsyncing the song he sings on the soundtrack. Enigma's *Return to Innocence* (1994) unfolds as a series of actions run in reverse, suggesting the sentiment of the title, but without any musicians represented in the video. In a few cases, musicians may simply refuse to participate in video production. In some others the musical style – such as techno, where the action of the musicians may be visually less vivid than most rock or rap artists' – may be consistent with the musicians' non-appearance in a video. A less visual musician may effectively be represented by a performance of a different type, as we might say DJ/arranger Fatboy Slim is, by actor Christopher Walken in a *tour de force* dance through a hotel lobby in *Weapon of Choice* (2001).

Narrative

Many videos are narrative in form. They outline a story, or at least the trace of a story or incident, and they delineate fictional characters or make fictional characters of the musical performers who themselves have public personas. Unless they just play music, in videos musicians play roles and function as actors. They have already developed roles as musicians through their songs and performances, but the parts they play in videos may add to or alter their character images.

Experienced in club performance, Madonna became well known to a much wider audience through her videos before she had established her skills as a concert artist. Her videos seemed to describe her talents as a musical actor, as much as a musician. She took on a range of roles, from the early "boy toy" figure of *Like a Virgin* (1984) to the Marilyn Monroe-styled movie star of *Material Girl* (1984). She has portrayed a teenage waif who angers and disappoints her father in *Papa Don't Preach* (1986); a salvation hunter in *Like a Prayer* (1989); and a sex slave in the futuristic industrial society of *Express Yourself*, with several other stops in between and since, including *Beautiful Stranger* (1998), in which she is a club performer – like the one she herself once was – who beguiles and ultimately rides off with "International Man of Mystery" Austin Powers.

Except for the last, in all these cases the video outlines a story in which Madonna plays the central character. In *Live to Tell* (1986), however, she portrays a figure whose song comments on the story. This video is a specialized case, but quite a common one, because the publicity campaigns for many movies include a video for a song on the soundtrack, as the release of *Beautiful Stranger* preceded and paved the way for *Austin Powers: The Spy Who Shagged Me* (1998). “Live to Tell” was a theme featured in *At Close Range* (1986). Like a “Coming Attractions” trailer, the video borrows footage from the film, presenting visual and narrative highlights that, even though the scenes are brief and out of order, clearly indicate the conflict the young man played by Sean Penn feels. Separated visually from the locations of the movie by the limbo lighting of a darkened studio, Madonna’s song seems to speak for him — “If I live to tell the secret,/It will burn inside of me” — like the chorus of a classical tragedy.

Many such videos position the musicians as narrator and song as narrative, and the image track as a complement that may have a relation to the music that rewards close examination. The band or the singer frequently appears in performance shots completely separate from the narrative action, as, for example, Aerosmith does in *Janie’s Got a Gun* (1989). (Many hard-rock or heavy-metal videos use this convention, on the assumption that fans prefer to see bands in performance, rather than playing roles themselves.) The relation of the song’s narrative to that of the visuals may be less than direct, as in their *Crazy* (1993). In that video, narrative sequences convey a story about two teenage girls (played by Alicia Silverstone and lead singer Steven Tyler’s daughter Liv) on the road and on a tear, shoplifting, stripping in a bar, and enticing a farm boy out of his pants, then ditching him, all providing a particular story and characters to the more generalized lyrics (though perhaps they share the idea, girl-leaves-boy).

The ways that such videos fragment the narrative suggest that flouting conventions of continuity, typical of videos in general, persists even in those that are recognizably narrative in form. Understandably for productions that run an average five minutes or so, stories in videos are also very condensed.

Non-narrative

Narrative suggests a coherent story, with characters who have definable relationships and situations that are recognizable, but many videos appear simply to be strings of images. The images themselves may be recognizable, and have associations with each other that accumulate to express a theme. They may come together less through a story than through ideas, impressions, or feelings. If we think of poetry as a literary form corresponding to the music video, and narrative videos comparable to narrative poetry, then perhaps non-narrative videos are a counterpart to lyric verse, in which the voice and visual presence of the performer act as a source for the impressions and images that unfold over the course of the video.

Perhaps the most self-evident case of this type is the video without images of the performer. Bruce Springsteen's *Atlantic City* (1982) stands as a short observation on contemporary social depression, represented by an assortment of barren, gray shots of the resort on the New Jersey shore, which in turn illustrate economic and social failure as they are felt by a man who clings to the last trace of hope. More often, a video incorporates the performer as a visual presence both involved with the imagery and, as a writer and speaker, separate from it. *Streets of Philadelphia* (1993) drew scenes from the opening title sequence of the feature film, *Philadelphia* (1993), adding shots of Springsteen, apparently a witness singing while walking purposefully through the inner city.

Graphic

Producers use image-making or image-processing techniques to make videos that are pictorially highly imaginative. Techniques may include forms of animation or computer-generated graphics, or may employ video processes that drastically change a conventionally shot film or video image. Often the net result is the creation of an unusual or alien space for human figures. *Kiss* (1988), a cover version of Prince's song, sets Tom Jones against a constantly changing grid of suggestive animated drawings (Figure 10.3). A capacity to synthesize images and backgrounds also makes it possible to create settings that have more concrete associations; the first two videos with the dance band Deee-Lite, for example, are set within bright colors and swirling and geometrical patterns that suggest the psychedelic 1960s. In their *Californication* (2000), the Red Hot Chili Peppers are reconstituted as action figures racing through the digital terrain of a video game, earning points as they go.

Among the most best-known examples is the animated *Sledgehammer* (1986). In simple terms, the video pixilates (a term for frame-by-frame an-



FIGURE 10.3 Tom Jones within an animated, graphic setting, in *Kiss*.

imation of human figures) Peter Gabriel in close-up as he sings his hit. Starting with microscopic images of sperm, ovum, and fertilization, and ending with a human figure covered in black and strung with lights blending into a starscape, the video could be said to have a life-to-death theme culminating in union with the cosmos. What that human goes through between conception and cosmic end, however, is just as weird, and the graphic treatment of Gabriel probably provides the stronger impression. His image continually transforms itself, with more and more elaborate animation, the designs swirling around him. Moving pieces of fruit cover his face and adopt its shape, an ice sculpture of his head appears and quickly melts (Figure 10.4), and so on.

In form, music videos are aurally restrictive but visually widely variable. Contained by the musical recording that they illustrate, the visuals have exceptionally wide possibilities. They have attracted much attention and appeared to some as an entirely new art form. This is due to visual invention, the abundance of rapidly edited, fragmentary images, and the range of image-making techniques – from photography to animation to video processing to computer graphics – that producers had mobilized to visualize familiar and evolving forms of popular music.

The Sound of Video

The most prominent formal trait of the sound of a music video is its featured musical selection. Usually it was recorded prior to the production of the video and exists independently as a recording. More often than not, it is also a song. Instrumental videos are rare, although some jazz artists have merited the investment, and some classical pieces have been given video treatment. Like the recording industry, however, video is ruled by popular music, in which vocals predominate.



FIGURE 10.4 Peter Gabriel's head, pixilated against an animated, constantly changing background, in *Sledgehammer*.

A video is usually devoted to a single song. The song may form part of an album, and the album may yield a number of video releases. For example, Michael Jackson's album *Thriller* (1983)—a landmark for its sales success—also produced three important videos in the formative years of MTV: *Beat It* (1983), *Billie Jean* (1983), and *Thriller* (1983). His follow-up recording, *Bad* (1988), generated even more: *Bad* (1988); *The Way You Make Me Feel* (1988); *Dirty Diana* (1988); *The Man in the Mirror* (1988); and *Smooth Criminal* (1988). Within the video, the song may be introduced or framed by nonmusical material; the full version of *Bad*, for example, sets up the song with a narrative prologue much longer than the song itself. But once the song starts, it takes the most prominent role on the soundtrack, and almost invariably runs uninterrupted.

As with any type of television production, a number of elements combine on the soundtrack, principally voice, sound effects (which may include sounds recorded synchronously with dialogue, or effects added afterward), and music. Music is of course the defining element of music video, so it adopts an understandably important role in relation to speech or other sounds. In movies or television, however, voice and sound effects play important roles in constructing an impression of the reality of the depicted scene. They define an aural perspective that shapes distances and the space we see on a screen—someone or something that appears far away usually sounds far away. The sound perspective and ambience for a musical recording are usually uniform and consistent, however, unlike the shifting visual settings of a video. Most performance videos shot at concerts, for example, include camera angles that change from close shots to wide views of the venue, but the sound perspective remains consistent. In terms of physical space, the relations between music and image may seem disjointed, or the sound may not suggest the dimensions of the visual space at all.

Sound effects may add to the realism of a video, keeping the music from entirely taking over the soundtrack, or they may have an expressive impact beyond realism. Throughout *Bad*, the dozens of metal buckles on Michael Jackson's leather outfit clank and jingle as he moves. The noise underlines the musical score and reinforces at least one layer of realism in the scene. However, the soundtrack accentuates other movements with effects that are expressive—the gunshot-like beats when Michael Jackson snaps his arms, for example—but inexplicable in any realistic terms. ("Weird Al" Yankovic calls attention to this device in *Fat* (1988), his parody of *Bad*. When he notices that his arm seems to make these noises, he stops to try the gunshot effect out a couple of times, then shrugs and goes on with the musical number.)

Voice in music video is mostly musical, whether singing or rap, but many videos also include some dialogue or other spoken voice. In many cases, dialogue is restricted to a prologue or to scenes at beginning and end that frame the musical number with narrative. *California Love* (1996), with 2Pac and Dr. Dre, for example, sets up its futuristic Thunderdome-style motif with a narrative prologue before the song starts. At the start of *Buddy Holly*, which emulates the sitcom *Happy Days* (1974–84) and is set at Al's

diner, Al introduces the 1990s band Weezer, also imploring his patrons, "Try the fish." At the end of the video, when Al asks whether anyone has taken his food recommendation, one of the band members comments, "Ah, that's not so good, Al," rounding out the situation and setting up the catchphrase that serves as a punch line.

Extensive dialogue in music videos, when they are aired, may be entirely dispensable. After the first few weeks of its release, for example, broadcasters of *Bad* dropped the long sequence in which Michael Jackson's character returns from an exclusive school to the city, where his former buddies challenge him, and picked up the action near the end of their taunting, just before the song starts. In such cases, however, once again nonmusical sound — voice — serves both realistic and expressive purposes.

Knowledge of the history and conventions of pop music aids any discussion of videos, because it helps illuminate the song itself. It is far beyond the scope of this discussion to do more than suggest the range of current musical forms and styles that have affected the shape of music television. Nevertheless, analysis of music videos cannot justifiably ignore the music any more than analysis of narrative television can disregard exposition. The literature of music criticism has a wide range. However, videos feature songs with lyrics that can be read, quoted, and discussed for what they say and how they are arranged in relation to the images. Similarly, the songs have musical structures — whether the alternating verse/chorus pattern typical of popular song or another, more complex organization — and properties that contribute to the effects and meanings of the video. A video that might at first seem less creative or innovative than many others can serve to illustrate this point.

Bruce Springsteen's video *Born to Run* (1987) serves as a concise document and a souvenir of his worldwide tour in the mid-1980s, and follows the song's structure closely. It alternates between sequences drawn from a single performance in Los Angeles, at which the audio recording was made, and montages of diverse images from different concert appearances. In the montage sequences, from one shot to the next, the performers may be costumed differently, on obviously different stages, or in the daytime or under stage lights at night. The video starts with a brief montage, but the first two verses make up a coherent sequence from the Los Angeles show. It returns to a montage only at a saxophone break, then later at Springsteen's guitar break, which leads into the last verse. Instead of returning to the Los Angeles show, the video continues the montage sequence through the verse to the end of the number. The performance of the song builds to its climax through the second instrumental break to the final verse. By following its pattern and then adjusting to change that pattern slightly, the visuals both gain from the force of the music and add to it. By blending images of the many performances of "Born to Run" on the monumental tour and the single performance that, selected to be issued as a recording and video, gains status as an exemplary performance, the video also implies that all the performances were as special, as exciting, and as rewarding as that one.

The Look of Video

Music video has many different looks. Along with commercials and graphic title sequences, videos have been a site for technical and artistic exploration beyond the conventions of everyday television. Lots of money and what it buys can be concentrated into producing a five-minute music video, such as *Scream* (1995), Michael and Janet Jackson's starkly futuristic, black-and-white clip, which cost a reported \$7 million. Alternatively, a new and unknown act or an independent label might produce a successful video for only a couple of thousand dollars, although they still face the challenge of getting such a clip on the air, since most videos programmed on music television come from the major labels.

Visually, there are few requirements or strict conventions in videos. In fact, part of the force of music videos resides in their capacity to run contrary to expectations. This is because video producers acknowledge the status of television as producer of images, not exclusively of representations of the real world. They use and adapt properties of the film and video image that producers of television drama or news are not as likely to touch in the body of their programs.

Since the 1960s, for example, color has been a standard for broadcasting. Almost no programs are regularly produced in black and white, and the very few black-and-white sequences or episodes that might appear are usually bracketed as a character's memories, as historical images, as fantasy, or as otherwise different. In music video production, however, the black-and-white image has been adopted as part of the expressive palette. The Red Hot Chili Peppers' *Give it Away* (1991), for example, combines black-and-white imagery with expressive makeup and costuming to produce imagery with a disarmingly alien sheen. Sheryl Crow's *Leaving Las Vegas* (1993) uses similar techniques to similar ends. Video processing also permits the alteration of tones and color within the image. The overall look of Michelle Shocked's *On the Greener Side* (1989) is black and white, except that in each shot some objects or items of clothing are colored green.

Some video producers have mimicked existing visual styles of black-and-white photography or cinema. Madonna's *Vogue* recalls the rich glamor photography of George Hurrell, and the close-up portraits that constitute Lyle Lovett's *Pontiac* (1987) might bring to mind some of Walker Evans's Depression-era photos, while Don Henley's *The End of the Innocence* (1989; Figure 10.5) imitates both the snapshot style and roadside imagery of Robert Frank.⁵ Smashing Pumpkins' *Tonight Tonight* (1996) imitates Georges Méliès's 1902 film *A Trip to the Moon*, Stone Temple Pilots' *Interstate Love Song* (1994) opens with a prologue that emulates silent-era melodrama, and the Red Hot Chili Peppers' *Otherside* (2000) poaches the visual style and imagery of the German Expressionist feature, *The Cabinet of Dr. Caligari* (1920). In general, video producers who choose black and white likely do so precisely because it is different from the conventional television image, and consequently stands out as distinctive among the predominating television images made in naturalistic color.



FIGURE 10.5 A figure in a window and a U.S. flag in Don Henley's *The End of the Innocence*, modelled on the imagery of Robert Frank.

In addition, of course, color photography provides a wide range of possibilities for distinctive looks, from the rich saturation of Madonna's *Express Yourself* (Figure 10.6), its story and elaborate design modeled on Fritz Lang's *Metropolis* (1927), to the muddy brown tones of Nirvana's slow-motion pep rally, which conveys anything but pep, *Smells Like Teen Spirit* (1991). In some cases, the treatment of color may echo or refer to a specific, other style. One of the best examples, because its concept required the meticulous matching of new images with old, is Weezer's *Buddy Holly*, in which Spike Jonze intercuts shots from *Happy Days* with images of the band, shot as if they were actually appearing on an episode. The video reproduces not only the setting of Al's place and the personal styles of the characters, but also the flat lighting and washed-out color of the 1970s sitcom in order to be able to edit reactions by Richie, Joanie, and other char-



FIGURE 10.6 Madonna superimposed on the futuristic setting of *Express Yourself*, echoing Fritz Lang's 1927 film, *Metropolis*.

acters, as well as a concluding dance by the Fonz, clearly seen from the front in older shots and from the back in newer ones, into the clip.

Since the musical number exists prior to the video, the images are edited to correspond to properties of the recording. As the *Born to Run* example suggests, such connections can be made on the large level of structure, where sequences in the video might correspond to entire stanzas or instrumental breaks in the song. Videos are also edited according to the beat of the recording. This does not mean that every cut or movement happens on a beat of music, but the changes between a loose correspondence and a more rigid one can create a very strong impact.

As with all television, one means by which videos position the viewer is through exchanges of looks by figures onscreen. Often performers look offscreen, toward a single listener or an audience. The listener or audience may be implied or may be represented through a returned look. Such an exchange, alternating the looks of a performer and a listener, involves the viewer in the relationship. For most of *Dancing in the Dark*, for example, Bruce Springsteen sings to a large, faceless audience of thousands. We see Springsteen from the perspective of an audience member, though not a particular person, and we see the audience for whom he performs. As he reaches the end of the song, views of the audience concentrate on the front row and several female fans, isolated from the crowd by lighting. What was a generalized exchange of looks between thousands of viewers and one performer becomes an exchange between two people, as Springsteen appears to make eye contact with a young woman (played by Courteney Cox), reaches out his hand, and pulls her onstage to dance with him as the song fades out.

This video illustrates the specifics of the relation between performer and fan that the exchange of looks implies, but often such exchanges are used to outline more general relations among characters or figures onscreen. Alanis Morissette's *Ironic* (1995) relies heavily on this editing figure, as she plays, apparently, four women in an automobile. Unlike Britney Spears's *Lucky* (2000), for which special visual effects created composite images allowing the singer to play two parts, Morissette's multiple figures result solely from editing, and the characters never appear in the same frame. Editing creates a coherent space in the automobile, in which the four Alanises occupy different quarters of the car, and the vehicle always appears to be traveling in the same direction. When we see the Alanis in the driver's seat, for example, the landscape passes from screen right to left, while in reverse angle Alanises on the passenger side sit in front of trees passing left to right. Eyeline matches generate the impression that the different Alanises interact, and that they are singing together, and Alanis 2 appears to sing a line in response to Alanis 1. Video form follows song form, to an extent, since the song starts with a slow and wistfully sung verse about different types of disappointing situations. The rear-view mirror discloses that Alanis 2 is listening to Alanis 1 (Figs 10.7-10.11). When the verse ends, the song slams into a shouted chorus, sung by Alanis 2 in the back seat, followed by a new verse sung by a third Alanis, also in the back (Figures 10.12-10.13). As the video starts and ends, the Alanis who is driving is actually alone. Perhaps the



FIGURE 10.7 In *Ironic*, Alanis Morissette adjusts her rear-view mirror and sees . . .



FIGURE 10.8 . . . another Alanis, listening in the back seat, . . .

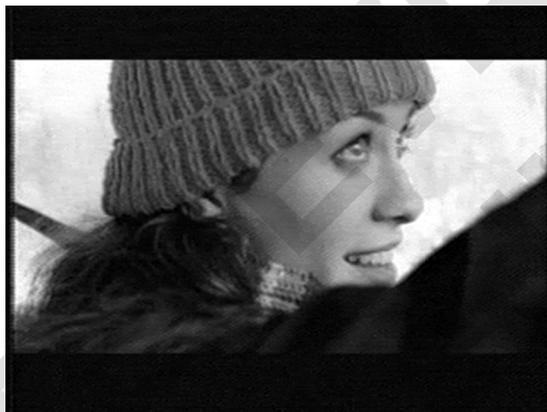


FIGURE 10.9 . . . a point-of-view figure completed with a closer angle on the first Alanis.



FIGURE 10.10 Alanis 2 picks up the song, and the direct view of her, no longer in a mirror . . .



FIGURE 10.11 . . . is completed with a shot of Alanis 1, looking back . . .



FIGURE 10.12 . . . at Alanis 2. She looks along the back seat toward the driver's side . . .



FIGURE 10.13 . . . where there's a third Alanis, who sings the next verse.

video suggests diverse facets of the young woman Alanis Morissette portrays, but the impression of multiple characters generated by editing, within the world the video describes, is illusory, too.

Video performers, like VJs, often look into the camera. They implicitly make eye contact with and sing directly to the viewer. Such a device underscores the address of a song to someone other than the performer or characters within the video, and generates a relation of identification for the viewer with the person to whom the song is addressed. However, it can elicit different emotional reactions. Sinéad O'Connor's extended gaze into the camera in the plaintive *Nothing Compares 2 U* (1989) suggests a reflective appeal, as the title implies, though her looks off-camera are not evidently directed at anything or anyone, and seem to be moments of punctuation as she collects her thoughts before resuming her song (Figures 10.14–10.15). Bruce Springsteen's unwavering gaze into the camera in

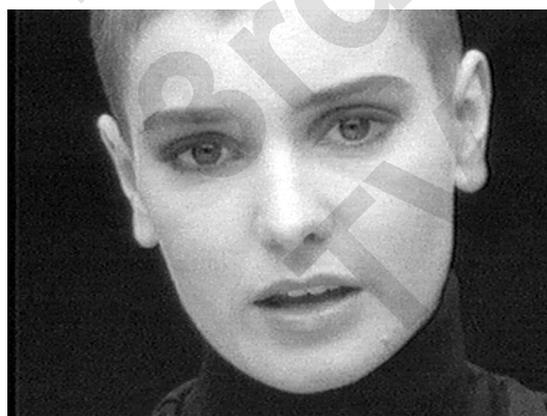


FIGURE 10.14 In *Nothing Compares 2 U*, Sinéad O'Connor looks directly into the camera, and implicitly at the viewer, in a nearly unbroken stare . . .



FIGURE 10.15 . . . punctuated occasionally when she momentarily glances off-camera.

Brilliant Disguise (1987) adds intensity and immediacy to the song, which recounts a troubled conversation with a lover. By contrast, the gaze into the camera of David Byrne's *Don't Fence Me In* (1990) removes personal emotion, depicting in quick succession close-ups of dozens of people lip-syncing the Cole Porter song.

Videos are frequently cited for the diversity of images they include and the rapid pace of their editing. To be sure, such qualities are typical of many rock videos, but they're not required of the form. Some videos are frenetically paced, while others have a much slower rhythm. R.E.M.'s *Everybody Hurts* (1993) matches the languorous tempo and keening lyrics of the song with measured traveling shots along a highway bumper-to-bumper with vehicles intercut with people caught in the traffic jam, as subtitles appear under the images, informing us of the individuals' thoughts. Another example even more self-consciously runs against the grain of the typical music video: the wryly and subversively titled *This Song Don't Have a Video* (1989), in which, in a single take, Loudon Wainwright III sits in a chair, turns on a tape recorder, and listens to "This Song Don't Have a Video," until he gets up, leaves the frame, and lets the song finish and the tape run out.

Such a case, in which the visuals are as unbroken as the music, are rare. Videos are typically discontinuous. A single video may use images ranging from elaborately produced scenes to stock footage from a past production to actual home movie footage. Color and black-and-white images may adjoin each other, and pictures of widely varying quality and resolution may combine to illustrate a single song. They frequently isolate and depict in parts—of bodies, of objects, of actions, and of events. Even the screen itself may be composed of parts, as in the Tragically Hip's *Ahead by a Century* (1996), in which several frames within the frame are arranged to depict the band members (by contrast with the more conventional image qualities of the allusive narrative with which the band images are intercut; Figure 10.16). R.E.M.'s *Man in the Moon* (1993) uses a similar technique, situating screens within the screen, while one-hit wonder



FIGURE 10.16 A half-dozen shots combined into one, in the Tragically Hip's *Ahead by a Century*.

Lucas's *Lucas with the Lid Off* (1994), combines fragmentation with unity, as Michel Gondry uses as many as sixteen different projected images and action around them, all combined in a single take. In effect, many videos fragment the visible world and recombine them with music.

One of the most important features of the video image is movement itself. Obviously, rhythmic movement is an integral part of dance and musical performance. Cutting on movement – making an edit while an object or figure onscreen is in motion, or while the camera is moving – is a convention of editing that can yield an enhanced sense of continuity and seamlessness from shot to shot in the organization of a sequence. Many videos employ a nearly constantly moving camera, permitting such continuity, as well as generating a visual rhythm corresponding to the rhythm of the music. The movement of objects or people onscreen, or the movement of the camera over objects, persons, or a scene, along with the continuity of the music track, acts as means of reintegrating the visual pieces.

Sample Analysis

Everything Is Everything (1998) has a narrative component, in that it depicts a fantastical situation in which the people of New York City discover that Manhattan has become a long-playing record on a turntable. Lauryn Hill is the central character, although her role largely involves noting this phenomenon, and walking through the streets of New York while other people come to realize what is happening. Story of any complexity in the video remains subordinated to the computer-generated, visual conceit. If this transformation is a problem, she doesn't provide a heroic solution, except perhaps in making music, too.

The video starts with a traveling shot, moving along a city street, accompanied by ambient sounds, but that realistic effect soon vanishes as a gigantic turntable arm drops into frame (Figure 10.17). When the stylus

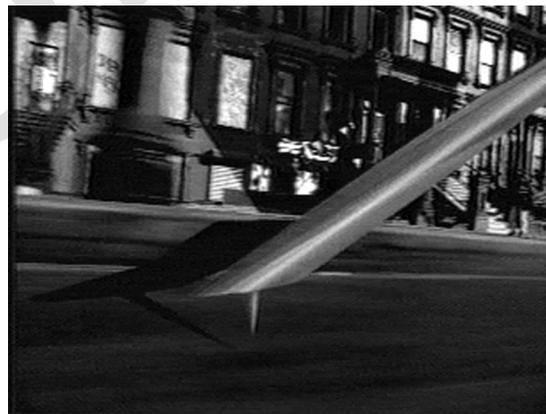


FIGURE 10.17 Lauryn Hill, *Everything is Everything*. A gigantic phonograph arm drops into the groove of New York City, and the needle tracks through the streets.

touches the roadway, a click ends the street noise and replaces it with the surface noise of a vinyl record and the growing pitch of music as the record seems to be gathering speed. (That the steady traveling shot suggested the record might already be up to speed seems unimportant.) As the music of Hill's recording starts, wider angles reveal Manhattan Island turning around a spindle represented by the Empire State Building, inflated in size to dwarf all the other skyscrapers, with the turntable arm resembling one of the bridges to the island (Figure 10.18). One view presents the Empire State Building's shadow, static in the frame as it falls across the revolving city, seen from high above (Figure 10.19).

Lauryn Hill appears first not as a performer, but in a fuzzy, haloed image (Figure 10.20). It turns out to be a shot made through distorting layers of glass, in a diner where she is served through a slot. She sings the opening chorus in this setting, in this style of image. The picture clears after she sits to eat and first sees the gigantic turntable arm pass by the restaurant window. From the restaurant, she watches a shakedown across the road, but then a massive hand reaches down to the ground, moving the disc—the whole island, actually—back and forth like a club DJ, in the process breaking up the bust (Figure 10.21–10.22). Not only has the city been transformed into a record, but also someone is in control of the turntable.

Hill then leaves to walk through the city as the giant stylus also tracks through the streets (Figure 10.23). As she does, the video depicts people engaged in events, such as loading clothes at a laundromat or taking out their frustration on a public phone, everyday occurrences that contrast strongly with the bizarre transformation of a city into a long-playing record. Hill's character is the first to react to the weird sights, but while others discover the strange turn of events incredulously (although understated in their astonishment), she walks or runs with an apparent resolve, following the movement of the stereo cartridge toward the center of the record. Like many singers in music videos, she moves through the world



FIGURE 10.18 Lauryn Hill, *Everything is Everything*. Manhattan, with the turntable arm reimagined as a bridge to the island.



FIGURE 10.19 Lauryn Hill, *Everything is Everything*. The Empire State Building, here a static shadow, is the spindle as the city revolves like a long-playing record around it.



FIGURE 10.20 Lauryn Hill, *Everything is Everything*. Lauryn Hill is first seen through distorting glass.



FIGURE 10.21 Lauryn Hill, *Everything is Everything*. A monstrous hand descends . . .

while singing about it, both part of it and apart from it. This is consistent with her status as a narrator and commentator, in song, while New Yorkers gape upwards as they see what's going on.

"What's going on" is significant, since the recording featured in the video recalls Motown recordings, including Stevie Wonder's work, but also Marvin Gaye's landmark 1971 hit of that title. In style, "Everything is Everything" recalls the rich, rhythmic and orchestral soul of Gaye's recording, while also adding features of hip-hop and contemporary dance music, a combination that characterizes Hill's first solo album, *The Mis-education of Lauryn Hill*, which includes this track. Where Gaye's arrangements are fluid, carried in part by a soaring soprano saxophone and wordless chorale, Hill's contains a forthright beat and the abrasive sounds of a



FIGURE 10.22 Lauryn Hill, *Everything is Everything*. . . and the DJ plays the city, like a record on a turntable.

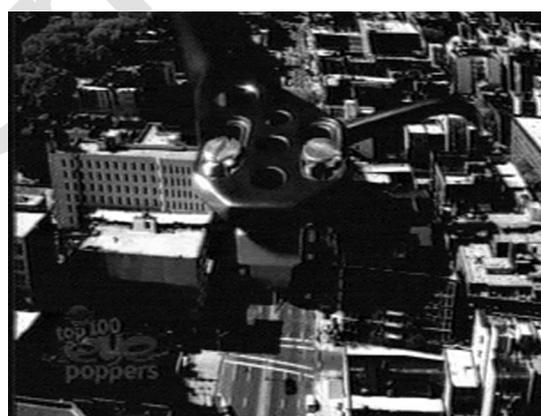


FIGURE 10.23 Lauryn Hill, *Everything is Everything*. The cartridge floats over the city, and the stylus tracks through the streets.

scratch DJ playing the turntable. Hill's song also includes a rap, which maintains the beat of the music while considerably changing both the vocal style from singing to speech and the verbal, shifting from a more conventional lyric to the allusive and highly encoded language of rap and hip-hop. This passage creates a distinctive musical bridge. Gaye's recording predated rap by several years, although in addition to his luscious tenor singing voice, a responsive, spoken "Right on" or two punctuate the tune.

Both Hill and Gaye pose questions or set problems and posit conclusions or resolutions in answer. In his song Gaye asks, "What's going on?" about the decimating impact of the Vietnam War, racial strife, and social dissent on the United States, resolving, "... we've got to find a way/to bring some lovin' here today." Hill's lyric echoes Gaye's incomprehension about the current state of things, observing,

It seems we lose the game
Before we even start to play.
Who made these rules?
We're so confused,
Easily led astray.

Later she observes, in a passage that clearly echoes Gaye's song,

Let's love ourselves then we can't fail
To make a better situation.

Where Gaye's chorus first asks, "What's going on?" but finally declares, "I'll tell you/What's going on," Hill's starts with a holistic "Everything is everything/After winter must come spring," concluding, "Change comes eventually."

The imaginative concept for the video may derive from the song's central rap. This passage alludes to religious myths and practices and builds a chain of images:

I philosophy
Possibly speak tongues
Beat drum, Abyssinian, street Baptist
Rap this in fine linen
From the beginning
My practice extending across the atlas
I begat this

In part, it suggests the spiritual unity of the speaker with a higher being, a general tenet of Rastafarianism. With references to Abyssinia and the "tomb of Nefertiti," and "the Serengeti," this segment of the lyric suggests the "return to Africa" sentiments of the Jamaica-based movement, while also, with a mention of "cherubims [*sic*] in Nassau Coliseum," referring both to the Caribbean and to New York's suburban Long Island.

Like the song as a whole, this section resolves in an image (literally an image, with the allusion to a photograph) of hopeful change, as “Where hip hop meets scripture/Develop a negative into a positive picture.”

Imagery in the video restates the connection with Rasta. Hill’s own personal appearance, crowned with dreadlocks, suggests the culture, but so does the use of Jamaican colors, green, red, and yellow, and the image of the lion of Judah on the window of the restaurant where the action starts (Figure 10.24).

The structure of the video matches the structure of the song, although generally not in lockstep. When the tune is scratched, like a turntable, the image may shift laterally to represent the disc-like, back-and-forth movement of the city, but video sequences do not rigorously coincide with the verses and chorus or with musical changes, with one significant exception. The first point at which Hill sings directly into the camera, in close-up, appears at the rap that serves as the song’s bridge (Figure 10.25). This new angle and direct visual and vocal address emphatically punctuate the video, as the rap does the song, providing an equally strong vocal and verbal change. Overall, the shape of the video can be said to follow that of the song, in that the clip starts with the stylus dropping into the groove of the roadway and ends when the needle reaches the center label (Figure 10.26). So does Lauryn Hill, whose destination on this trek through the city ends up as the record label revolving around the spindle, the Empire State Building.

Links between Hill’s song, “Everything is Everything,” and the video imagery are not rigid, however. The video does not simply illustrate the song, and it goes without saying that the song isn’t just about an oversized stylus tracking the Manhattan streets, although the use of surface noise and scratching as features of the original recording may have suggested the visual conceit of the video. In fact, the video modifies the musical mix, also reinforcing connections between audio and video. The scratching rhythm so prominent on the compact disc is significantly reduced on the sound-



FIGURE 10.24 Lauryn Hill, *Everything is Everything*. Lauryn Hill and the lion of Judah, a Rastafarian symbol.



FIGURE 10.25 Lauryn Hill, *Everything is Everything*. The song’s bridge, a rap that Lauryn Hill recites directly to the camera.



FIGURE 10.26 Lauryn Hill, *Everything is Everything*. The stylus reaches the label, at the base of the Empire State Building and at the center of the record.

track of the video. Its audible presence rises when it is matched with the shifting of the image representing the manual movement of the turntable. At another point, the video actually adds an audio feature not in the original version of the song, explicitly connecting the audible qualities of the soundtrack to the action on screen. When the giant stylus catches a newspaper front page (with the headline, "WAR!") and drags it through the street, the sound quality thins, as a piece of dirt might diminish a stereo system's fidelity (Figure 10.27). In both these cases, of course, the properties of the soundtrack underline the idea that the gigantic stereo system actually is playing "Everything is Everything," encoded in the streets of the city.

Like many videos, *Everything is Everything* has something of an open form that does not have a single historical anchor or yield a single mes-



FIGURE 10.27 Lauryn Hill, *Everything is Everything*. The needle catches and drags a newspaper through the streets. Until it's released, the sound quality is diminished.

sage. Although not specifically a prediction, its imagery of Manhattan's buildings and people on the ground below astonished by forces and objects descending from the sky, as well as the implications of a world at war, earn the video a deeper resonance since the attacks of 11 September 2001. Lauryn Hill's song carries suggestions of a search for a holistic existence, and a resolve that it will come to pass. Although it refers to social distress and confusion, it also conveys ideas of evolutionary change, something that perhaps is also suggested by the image of a musical apparatus tracking irresistibly through the city streets, from the edge to the center, raising music all the way.

Although the image of a city magically transformed into such an object as an LP might at first seem disruptive or threatening, it also suggests that the world is subject to the DJ as deity. This characterization may seem a bit flip, but it does suggest ideas of higher spiritual powers, or a being who oversees the everyday lives of people, and the transformative values of music. That the overall structure follows that of a recorded song—from dropping the needle to its arrival at the label—and that the central character follows this same path strongly indicates the video's concern for the music itself. The musical style, which mixes the melodic qualities of soul with the rhythmic properties of hip-hop, is conventionally associated with the city, one of the key subjects of the video. While the city is depicted as a place of stress, a higher power can elicit the musical properties of an urban setting. In fact this four-minute video, in that it imagines music encoded in the streets as it is imprinted in the groove of a record, figuratively depicts urban music as "music of the streets."

Summary

After a prehistory in cinema, radio, and other forms of television, music television and music videos as they developed after the introduction of MTV exerted tremendous impact. That it may be difficult to tell the difference between a commercial for jeans and a music video suggests that each has drawn from the other. Television dramas and situation comedies regularly incorporate musical sequences. Beyond their influence on television itself, videos have been seen as detrimental to morality, as time-wasters, for some as evidence of postmodern culture, for others as evidence of social decay, but, whether or not music television has dulled in impact, it has persisted as a staple among the selections on the TV dial.

Music videos are a form of advertising for recorded music and promotion for the performers they feature, but also constitute programming material for music television services and programs. They are intended to sell as well as to entertain, and they have become one of television's main venues for the presentation of popular music and the representation of its performers. They consequently are affiliated with the music industry and share some of its interests.

Whether narrative, non-narrative, performance-oriented, or graphic (most likely combining elements of all these), a video generally revolves

around a single musical number. Visually, it may be coherently organized by principles of continuity editing, but just as likely it has discontinuity, relying on associations of images to construct themes or evoke feelings that lend it unity for the viewer. The tools by which music television and music videos may be analyzed and discussed are essentially no different than those used for any other type of television, even though rhythm and structure, which have as much to do with the music as the video, may seem more abstract than the story or character that underpin narrative. By comparison with narrative television, music television is a more evidently open form.

Further Readings

The hit parade of music television changes constantly, making the selection of current examples to illustrate this discussion impossible. What is in high rotation as I write this chapter will have fallen off the charts by the time you read it. You may be able to find the examples discussed here in collections available on home video. As important, however, you should measure these observations against other examples of music video and music television.

Several examples in my discussion of music television are drawn from MuchMusic, in Canada. In part that is because I am writing from Canada, where MTV and VH-1 are not carried on cable TV. (A version of MuchMusic is available in the United States, and a version of MTV is carried on satellite services in Canada.) This offers you an opportunity to make comparisons. You should be able to measure these findings against MTV or whatever music television service is available to you, which may turn up some subtle and some not-so-subtle differences.

MTV's and MuchMusic's Web sites (www.mtv.com and www.muchmusic.com) offer valuable adjuncts to examination of music television, as well as access to a range of videos. They provide information about the broadcasters, programs, and personalities, but they also offer useful material for an examination of the ways music television tries to interact with its audiences. They also suggest the growth and breadth of the broadcasters' reach, not least in the links to international services the two corporations operate in Asia, Europe, and South America.

Video and music television have become important parts of the world of pop music. This change is reflected in contemporary writing on the music and its performers, such as the five articles Simon Frith commissioned for his anthology, *Facing the Music* (New York: Pantheon, 1988), including his own "Video Pop: Picking Up the Pieces." An early consideration of video by an authority on popular music is Dave Laing, "Music Video: Industrial Product, Cultural Form," *Screen* 26, no. 2 (March–April 1985): 78–83. One of the key sources for investigating music television is the popular press, in particular the segment of the press devoted to music or youth. *Rolling Stone*, for one, covered the innovation and development of MTV, and presented the first book-length assessment in Michael Shore, *The*

Rolling Stone Book of Rock Video (New York: Rolling Stone Press, 1984). For institutional studies of the U.S. music television service, see R. Serge Denisoff, *Inside MTV* (New Brunswick, NJ: Transaction, 1988), and Jack Banks, *Monopoly Television: MTV's Quest to Control the Music* (Boulder, CO: Westview, 1996). Karen Pegley introduces an extensive, cross-institutional study of programming and content in an article, "Multiculturalism, Diversity and Containment on MuchMusic (Canada) and MTV (US)," *Canadian University Music Review* 22 (2002): 93–112, to be built in a book-length study.

The impact of music videos and music television is reflected in the volume of criticism devoted to the form in the 1980s. One of the first substantial discussions is Marsha Kinder, "Music Video and the Spectator: Television, Ideology, and Dream," *Film Quarterly* 38, no. 1 (Fall 1984): 2–15. A later contribution to the same journal is my own "Musical Cinema, Music Video, Music Television," *Film Quarterly* 43, no. 3 (Spring 1990): 2–14. Several journals devoted entire issues to articles on music television, or relations of music, film, and TV. *Journal of Communication Inquiry* 10, no. 1 (Winter 1986) includes a number of influential articles, such as Margaret Morse, "Post Synchronizing Rock Music and Television": 15–28, reprinted in *Television Criticism: Approaches and Applications*, edited by Leah R. Vande Berg and Lawrence A. Wenner (New York: Longman, 1991). *Popular Music and Society* 11, no. 3 (1987) includes a number of useful articles that take social and aesthetic approaches to the subject of music video and music television, including Gary Burns and Robert Thompson's "Music, Television, and Video: Historical and Aesthetic Considerations": 11–25, which provides a useful complement to this chapter. *Wide Angle* 10, no. 2 (1988), titled "Film/Music/Video," contains articles not only on music videos and MTV, but also on Japanese music-video production and Spanish-language music television, as well as musical performance in feature films. A valuable, detailed analysis of a single video can be found in Kobena Mercer, "Monster Metaphors: Notes on Michael Jackson's *Thriller*," *Screen* 27, no. 1 (January–February 1986): 26–43.

MTV and the proliferation of music video on television coincided with the rise of postmodernism as an intellectual and historical frame for cultural studies. In fact, television and music television were frequently cited as evidence of the postmodern era. Several articles in *Popular Music* 7, no. 3 (1988) situated the form among such intellectual trends. The first book-length, critical study of MTV also appeared in this context: E. Ann Kaplan, *Rocking Around the Clock: Music Television, Postmodernism, and Consumer Culture* (New York: Methuen, 1987). Kaplan's analysis, from the perspective of a U.S.-based feminism, informed by psychoanalytic theory, and an approach deriving from film studies, opened itself up to rebuttal from the point of view of cultural studies, informed by Marxism and musical studies, notably Andrew Goodwin, "Music Video in the (Post)Modern World," *Screen* 28, no. 3 (Summer 1987): 36–55. Goodwin developed his discussion in his valuable book, *Dancing in the Distraction Factory: Music Television and Popular Culture* (Minneapolis: University of Minnesota Press, 1992). Comparable positions appear in the anthology Goodwin edited

with Simon Frith and Lawrence Grossberg, *Sound and Vision: The Music Video Reader* (London: Routledge, 1993), which also includes Mercer's article on *Thriller*. Furthermore, Kaplan's study caught MTV at a point of organizational transition, made clear in Lauren Rabinovitz, "Animation, Postmodernism, and MTV," *Velvet Light Trap* 24 (Fall 1989): 99–112. This article augments the literature with a brief discussion of the political economy of MTV, as well as a consideration of the significance of animation techniques in music television. Among other valuable investigations of music television and its political and ideological implications are Deborah H. Holdstein, "Music Video: Messages and Structures," *Jump Cut* 29 (1984): 1, 13–14, and Pat Aufderheide, "Music Videos: The Look of the Sound," in *Watching Television*, edited by Todd Gitlin (New York: Pantheon, 1986) 111–35.

Robert C. Allen, ed. *Channels of Discourse* (Chapel Hill: University of North Carolina Press, 1987, revised in 1992, and retitled *Channels of Discourse, Reassembled*) is a collection of original essays that discuss television from different critical approaches, and music videos figure prominently in Kaplan's essay on feminism and John Fiske's on British cultural studies. Both use as examples Madonna, *Material Girl* in particular. Fiske develops his analysis of music TV in his book *Television Culture* (New York: Methuen, 1987) and in the two-part chapter titled "Madonna" and "Romancing the Rock" in his *Reading the Popular* (Boston: Unwin Hyman, 1989) 95–132. Madonna is also a central character in Lisa A. Lewis's investigations of popular music, music TV, and female fans. See her book *Gender Politics and MTV* (Philadelphia: Temple University Press, 1990), which concentrates on four stars: Madonna, Cyndi Lauper, Tina Turner, and Pat Benatar. Gender is the key issue also in Robin Roberts, *Ladies First: Women in Music Videos* (Jackson: University Press of Mississippi, 1996).

Notes

1. Simon Frith, "Look! Hear! The Uneasy Relationship of Music and Television," *Popular Music* 21, no. 3 (2002):277–290.
2. Jack Banks discusses some of the implications of the rotation system, and the changes in it over MTV's history, in his *Monopoly Television: MTV's Quest to Control the Music* (Boulder, CO: Westview, 1996) 184–85.
3. Andrew Goodwin, *Dancing in the Distraction Factory: Music Television and Popular Culture* (Minneapolis: University of Minnesota Press, 1992), 142–43, reprinted in his "Fatal Distractions: MTV Meets Postmodern Theory," in Simon Frith, Andrew Goodwin, and Lawrence Grossberg, eds., *Sound and Vision: The Music Video Reader* (London: Routledge, 1993) 57.
4. Selections of videos and other short works are available on the DVDs, *The Work of Director Spike Jonze* (Palm, PalmDVD 2068–2) and *The Work of Director Michel Gondry* (Palm, PalmDVD 2070–2), and the third in the series, *The Work of Director Chris Cunningham* (Palm, PalmDVD 2069–2), all released in 2003.

5. For examples of the photographic style that inspired Madonna's *Vogue*, see George Hurrell, *Portfolios of George Hurrell* (Santa Monica, CA: Graystone Books, 1991). Walker Evans's pictures are widely reproduced in collections concerning US government sponsored photography of the 1930s, but probably the best source is the classic book in which they were first collected, James Agee and Evans's *Let Us Now Praise Famous Men* (Boston: Houghton Mifflin, 1941). The images of Don Henley's *The End of the Innocence* derive from Robert Frank's influential collection *The Americans* (1959; New York: Pantheon, 1986).

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