

## MUSICAL MOVIES WITH MINORITIES

For a full list go here

[https://en.wikipedia.org/wiki/List\\_of\\_musical\\_films\\_by\\_year](https://en.wikipedia.org/wiki/List_of_musical_films_by_year)

\* I have included some concert films as for many years it was the only representation of people of color in film. I consider them movie musical documentaries.

## 1960's

***Rocío de La Mancha*** is a 1963 film made in Spain. A car accident changes an orphan's life as she becomes the legal guardian of her four brothers. She meets a woman who sets to return to her husband who is in Paris by asking Rocío to pretend that she is Isabel (the woman's daughter). The father (Carlos Estrada) hasn't seen her in 13 years and doesn't know that the real Isabel is dead.





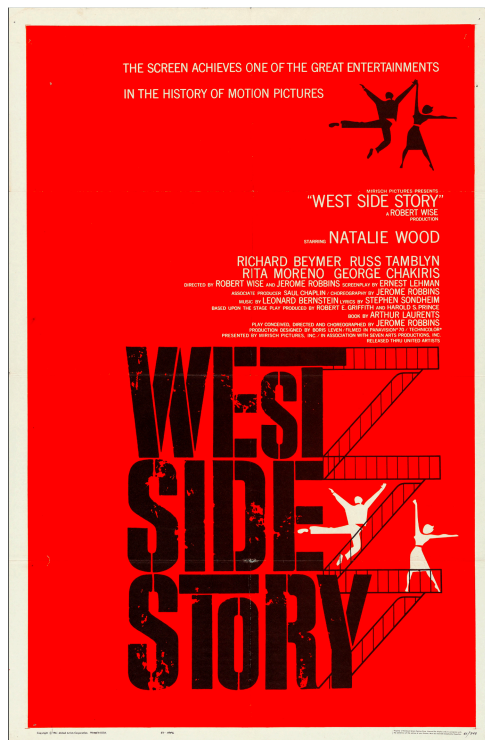
***Flower Drum Song*** is a 1961 American [musical film](#) directed by [Henry Koster](#), adapted from the 1958 [Broadway musical](#) *Flower Drum Song*, written by the composer [Richard Rodgers](#) and the lyricist/librettist [Oscar Hammerstein II](#), in turn based on the 1957 [novel of the same name](#) by the [Chinese American](#) author [Chin Yang Lee](#). The film stars [Nancy Kwan](#), [James Shigeta](#), [Miyoshi Umeki](#), [Jack Soo](#), [Benson Fong](#), and [Juanita Hall](#). It was nominated for five [Academy Awards](#) and two [Golden Globe Awards](#), including [Best Motion Picture – Musical or Comedy](#).

*Flower Drum Song* became the first major Hollywood feature film to have a majority Asian cast in a contemporary Asian-American story.

It would be the last film to do so for a third of a century, until 1993's *The Joy Luck Club*.<sup>[3][4]</sup> In 2008, *Flower Drum Song* was selected for preservation in the United States [National Film Registry](#) by the [Library of Congress](#) as being "culturally, historically, or aesthetically significant".

***West Side Story*** is a 1961 American [musical romantic drama](#) film directed by [Robert Wise](#) and [Jerome Robbins](#). With a screenplay by [Ernest](#)





Lehman, the film is an adaptation of the 1957 Broadway musical of the same name, which in turn was inspired by William Shakespeare's play *Romeo and Juliet*. It stars Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, and George Chakiris, and was photographed by Daniel L. Fapp in Super Panavision 70.

Released on October 18, 1961, through United Artists, the film received high praise from critics and viewers, and became the highest-grossing film of the year in the United States. The film was nominated for 11 Academy Awards and won 10, including Best Picture (in addition to a special award for Robbins), becoming the record holder for the most wins for a musical.

*Inside The Forbidden City* is a 1965 Hong Kong Huangmei opera musical film. Depicted is the famous tale known as "Civet for Crown Prince" which allegedly took place in China's Song Dynasty. While passing through the town of Caoqiao, the famous Song Dynasty official Bao Zheng is stopped by a villager on behalf of his blind mother. Bao discovers that the blind woman was Consort Li, a concubine of the late Emperor Zhenzong.

Twenty years ago, right after Li gave birth to a son, a jealous rival Consort Liu conspired with eunuch Guo Huai to have the infant swapped with a dead civet.

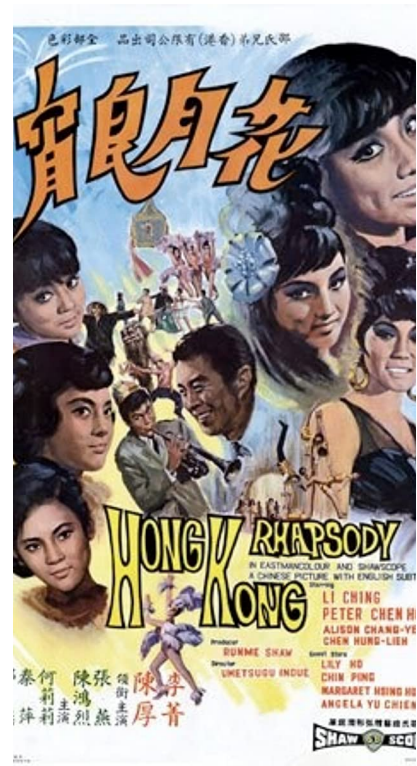
She then ordered her maid Kou Zhu to throw the baby into the river. At the Jinshui Bridge, a hesitant Kou was approached by eunuch Chen Lin. Chen was able to carry the infant to Eighth Imperial Prince, one of Zhenzong's brothers, who raised the baby as one of his own. Eventually the baby became crown prince as Zhenzong had no other sons.





**Hong Kong Nocturne** (香江花月夜) is a 1967 Hong Kong Shaw Brothers musical film directed by Umetsugu Inoue. Featuring three of Hong Kong's biggest, most beautiful female stars - Cheng Pei-pei, Chin Ping and Lily Ho as Chia sisters - Hong Kong Nocturne is a delightful, colorful mix of melodrama and musical. It's produced by the legendary Shaw Brothers and directed by one of their numerous Japanese imports, Umetsugu Inoue. There's lots of dancing and a few laughs and tears, all delivered with an infectious spirit

**Hong Kong Rhapsody** (花月良宵) is a 1968 Hong Kong Shaw Brothers musical film directed by Umetsugu Inoue. HONG KONG RHAPSODY (1967) is a charming, well-made romantic musical comedy-drama with an interesting plot and characters. It's one of the better Hong Kong musicals I've seen so far. (BLUE SKIES, also 1967, and also reviewed on this site, is another good one and probably the best I've yet seen.) Peter Chen-Ho stars as a playboy magician who changes his ways after he becomes the guardian of a young singer (Li Ching), the daughter of a deceased magician buddy. There's a miserly old millionaire (Yang Chih-ching in one of his biggest parts) whose niece is putting on a show and Peter manages to get Li Ching cast in the show, which prompts the millionaire, who has taken a paternal interest in Li Ching, to back it financially and take the girl under his wing, all with the approval of Peter, who wants to distance himself from her for fear that his bad rep will hurt her budding career. She, however, has fallen in love with Peter and resents his seeming change in attitude towards her. Will true love prevail?



There are lots of musical numbers, including a big one near the end about being nice to the poor that features a bunch of familiar Shaw Bros. character actors. I've seen Li Ching in quite a few Shaw Bros. movies, mostly costume action and dramas (THE KING WITH MY FACE, THE LONG CHASE, KING EAGLE, etc.), but she's at her prettiest here and has a steady stream of attractive costume changes as well. The film is a little too long at 122 minutes, but I stayed with it.

One of the problems though, and the same one I've had with pretty much every Hong Kong musical I've seen so far, is that the songs and dances just aren't very good. There's a lot of production value on screen, but either the choreography is haphazard or the dancers just aren't that competent. And the songs are all a little too...heavy. Where's the light touch, the sense of fun that these numbers needed? The average Elvis Presley musical made in Hollywood during the same period had better songs and dances. The more apt equivalent in American pop culture of the time would be the musical numbers on a TV variety show like "Hollywood Palace," although even those would have been better. I don't know what relationship the 1960s Shaw Bros. musical had to contemporary Hong Kong pop music of the era, although I'm guessing it was about the same as the relationship of the Elvis musicals to larger currents in American pop music of the time, i.e. practically nonexistent. To be honest, from a musical standpoint I happen to prefer the Shaw Bros. Huangmei operas of the period (THE BRIDE NAPPING, LOVE ETERNE, DREAM OF THE RED CHAMBER, etc.) to the contemporary musicals.

## **1970's**





**Mon Rak Luk Thung** (Thai: มนต์รักลูกทุ่ง, or *Magical Love in the Countryside* or *Wonder of Luk Thung*) is a 1970 musical-comedy-romance film directed by Rungsri Tassanapuk and starring Mitr Chaibancha and Petchara Chaowarat. Released on May 15, 1970, the film was a hit, playing in Thai cinemas for six months.<sup>[1]</sup>

It featured a hit soundtrack with 14 *luk thung* (Thai country-folk music) songs that rhapsodize rural life in northeast Thailand. The story is about the romance between a peasant man (Mitr), and a young woman (Petchara) from a wealthy family.

The film was remade in 2005, with the English title *Sounds from the Field of Love*.<sup>[2][3]</sup> It was also adapted in a hit 1990s Thai television series



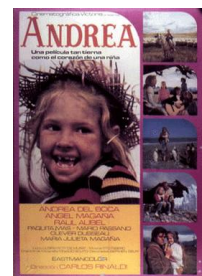
**Aquello años locos** (also known as *Those Crazy Years* in USA) is a 1971 Argentine musical comedy film directed and written by Enrique Carreras with Norberto Aroldi.<sup>[1]</sup> The film premiered on 30 July 1971 in Buenos Aires and stars Palito Ortega and Mercedes Carreras. The movie was filmed in Mar del Plata, Buenos Aires.



**Argentinísima** (English language:) is a 1972 Argentine musical documentary film directed by Fernando Ayala and Héctor Olivera written by Félix Luna. The film premiered on 8 July 1972 in Buenos Aires.

The film consists of musical performances, mostly Argentine folklore, many of which are accompanied by dancing. Several sequences were filmed in scenic locations throughout the country.

**Andrea** is a 1973 Argentine comedy film directed by Carlos Rinaldi, written by Ulises Petit de Murat and starring child actress Andrea Del Boca in the eponymous role.<sup>[1][2]</sup> The film was scored by Tito Rib



**Jaal**, a 1973 Pakistani Urdu colour film, is a romantic musical film produced by Waheed Murad and directed by Iftikhar Khan. It was the first colour movie that was produced by Waheed Murad. The film was released on 31 August 1973.<sup>[1]</sup> It starred Waheed Murad, Nisho, Husna, Shaista Qaiser and Nanna. It was the second film of Waheed Murad with Nisho,

first being *Mulaqat* (1973) (released during the same year).



# 1980's



*Fame* is a 1980 American teen musical drama film directed by Alan Parker. Set in New York City, it chronicles the lives and hardships of students attending the High School of Performing Arts (known today as Fiorello H. LaGuardia High School), from their auditions to their freshman, sophomore, junior and senior years.

Producer David De Silva conceived the premise in 1976, partially inspired by the musical *A Chorus Line*. He commissioned playwright Christopher Gore to write the script, originally titled *Hot Lunch*, before selling it to Metro-Goldwyn-Mayer (MGM). After he was hired to direct the film, Parker rewrote the script with Gore, aiming for a darker and dramatic tone.

The script's subject matter received criticism by the New York Board of Education, which prevented the production from filming in the actual High School of Performing Arts. The film was shot on location in New York City, with principal photography beginning in July 1979 and concluding after 91 days. Parker encountered a difficult filming process,



which included conflicts with [U.S. labor unions](#) over various aspects of the film's production.



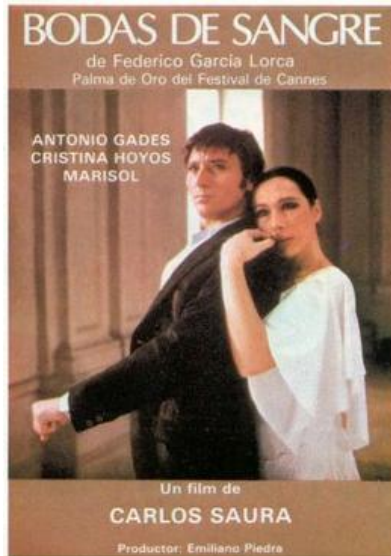
MGM released *Fame* using a [platform](#) technique which involved opening the film in several cities before releasing it [nationally](#). The film grossed over \$42 million worldwide against a production budget of \$8.5 million. It received a mixed response from reviewers who praised the music, but criticized the

dramatic tone, pacing and direction. The film received several awards and nominations, including two [Academy Awards](#) for [Best Original Song](#) ("Fame") and [Best Original Score](#), and a [Golden Globe Award](#) for [Best Original Song](#) ("Fame"). Its success spawned a media franchise encompassing several television series, stage musicals and a [remake](#) released in 2009.



Plot- In [New York City](#), a group of teenagers audition to study at the [High School of Performing Arts](#), where they are sorted into three different departments: Drama, Music, and Dance. Accepted in the Drama department are Montgomery MacNeil, a [closeted homosexual](#); Doris Finsecker, a shy [Jewish](#) girl; and Ralph Garcy, who succeeds after failed auditions for Music and Dance. In the Music department, Bruno Martelli is an aspiring keyboardist whose electronic equipment horrifies Mr. Shorofsky, a conservative music teacher. Lisa Monroe is accepted in the Dance department, despite having no interest in the subject. Coco Hernandez is accepted in all three departments because of her all-around talent. Leroy Johnson goes to the school, performing as part of a dance routine for an

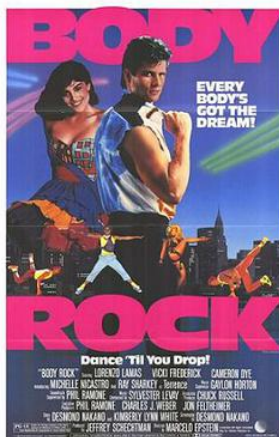
auditioning friend, but the dance teachers are more impressed by his talents than his friend's.



***Blood Wedding*** (Spanish: ***Bodas de sangre***) is a 1981 Spanish musical film written and directed by Carlos Saura. It was directed and choreographed in the flamenco style. It is the first part of Saura's 1980s flamenco trilogy, and is followed by *Carmen* (1983) and *El amor brujo* (1986).

The film depicts Antonio Gades and his dance company performing a flamenco adaptation of Federico García Lorca's play *Blood Wedding*. As with all Saura's flamenco films, the film is overtly theatrical: it begins with the company arriving at the studio and putting on costumes and makeup. The dance is then performed in a bare windowed space with a minimum of props and no set. There are no elaborate costumes and many of the actors wear only their rehearsal clothes.

It was shown out of competition at the 1981 Cannes Film Festival.<sup>[1]</sup>



***Body Rock*** is a 1984 dance film directed by Marcelo Epstein. Lorenzo Lamas stars as Chilly, a young man "from the streets" with a talent for break-dancing.

The film received negative reviews from critics and was a failure at the box office.

Lamas was nominated for Worst Actor at the 5th Golden Raspberry Awards for his performance, but lost to Sylvester Stallone in *Rhinestone*. Also nominated was the song "Smooth Talker" – one of two songs in the film performed by Lamas. The other, "Fools Like Me", remains



Lamas's one single to date to crack the *Billboard* Hot 100 chart; it peaked at no. 85 in January 1985.

In his book *The Official Razzie Movie Guide*, John J. B. Wilson, founder of the Golden Raspberry Awards, listed the film as one of The 100 Most Enjoyably Bad Movies Ever Made.<sup>[2]</sup>

The soundtrack also features [Laura Branigan](#), [Roberta Flack](#) and others including [Ashford & Simpson](#). The theme song "Body Rock", performed by [Maria Vidal](#), peaked at no. 48 on the *Hot 100* in the autumn of 1984 and reached no. 8 on the US dance charts. A year later, in the autumn of 1985, "Body Rock" reached no. 11 in the UK.<sup>[3]</sup>



**A Chorus Line** is a 1985 American musical drama film directed by [Richard Attenborough](#) and starring [Michael Douglas](#). The screenplay by [Arnold Schulman](#) is based on the book of the 1975 stage production of the same name by [James Kirkwood Jr.](#) and [Nicholas Dante](#). The songs were composed by [Marvin Hamlisch](#) and [Edward Kleban](#).



The film was released theatrically on December 13, 1985 by [Columbia Pictures](#). It received mixed to negative reviews from critics and was a [box office bomb](#), grossing only \$14 million from a \$25 million budget.

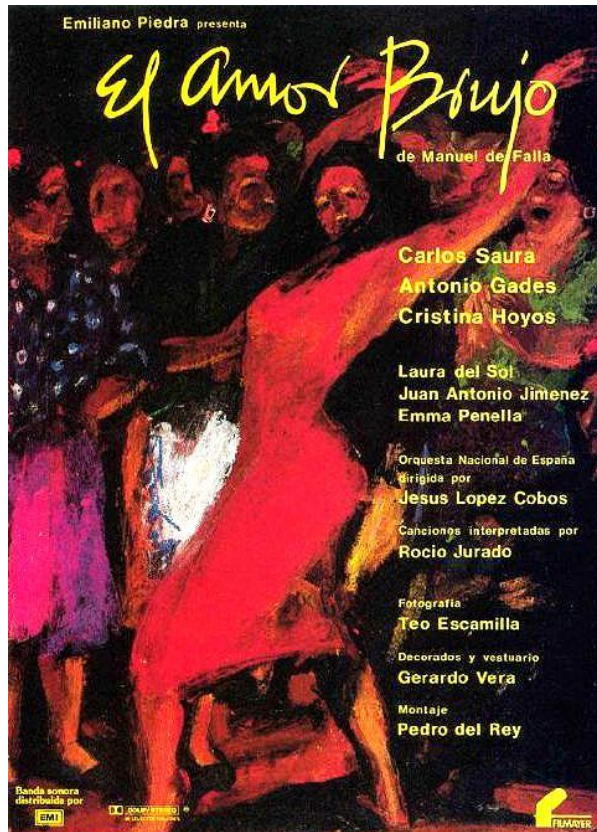


A group of dancers congregate on the stage of a **Broadway theatre** to audition for a new **musical** production directed by Zach (**Michael Douglas**). After the initial eliminations, sixteen hopefuls remain. Arriving late is former lead dancer Cassie (**Alyson Reed**) who once had a tempestuous romantic relationship with Zach but left him to take a job in Hollywood. Now she hasn't worked in over a year, and is desperate enough for work to even just be part of the **chorus line**. Whether he's willing to let professionalism overcome his personal feelings about their past remains to be seen.

As the film unfolds, the backstory of each of the dancers is revealed. Some are funny, some ironic, some heartbreaking. No matter what their background, however, they all have one thing in common: a passion for dance.







*El amor brujo* (*Love, the Magician, or Wedded by Witchcraft*) or **Carlos Saura Dance Trilogy, Part 3: *El Amor Brujo*** is a 1986 Spanish musical film written and directed by Carlos Saura. It was directed and choreographed in the flamenco style by Maria Pagès. It is the third part of the Saura's flamenco trilogy he made in the 1980s, after *Bodas de sangre* in 1981 and *Carmen* in 1983. The film was screened out of competition at the 1986 Cannes Film Festival.<sup>[1]</sup>

The film is based on *El amor brujo* composed by Manuel de Falla.

Plot - Candela, who is loved by Carmelo, marries José in a pre-arranged marriage decided by their respective fathers. José is in love with the flirtatious Lucía and dies defending her honor. Carmelo is mistakenly arrested

and Lucía is killed. Carmelo is freed and returns to Candela.

for the killing, and spends several years in prison. After being released, he declares his love for Candela.

Although Candela is now "free" to marry Carmelo she is haunted (and obsessed) by the ghost of José, who reappears every night to dance with her. Candela, while speaking with Lucía, learns that José pursued her even after he married Candela.

She renounces him, but is unable to shake his hold

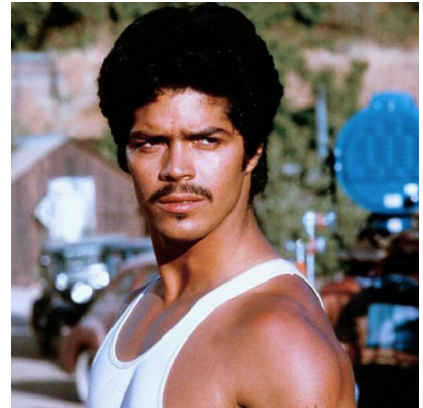
on her. Tía Rosario provides the solution - Lucia must dance with José, an act which will exorcise his ghost forever. (It is never made clear if Lucía actually gives up her life to join him, but she never reappears in the film after their dance scene.)



***La Bamba*** is a 1987 American biographical film written and directed by Luis Valdez that follows the life and career of Chicano rock 'n' roll star Ritchie Valens. The film stars Lou Diamond Phillips as Valens, Esai Morales, Rosanna DeSoto, Elizabeth Peña, Danielle von Zerneck, and Joe Pantoliano. The film depicts the impact Valens's career had on the lives of his half-brother Bob Morales, his girlfriend Donna Ludwig and the rest of his family.

In 2017, the film was selected for preservation in the United States [National Film Registry](#) by the [Library of Congress](#) as being "culturally, historically, or aesthetically significant".<sup>[2]</sup>

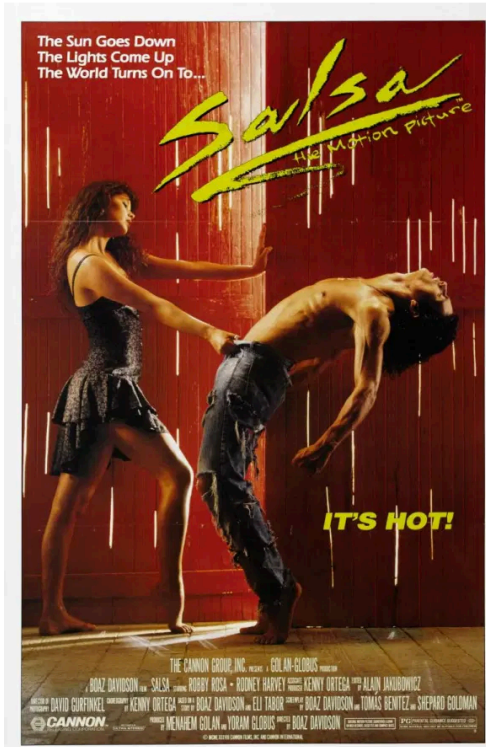
Plot - Richard Steven Valenzuela is a normal teenage boy who becomes a [rock 'n' roll](#) superstar under the stage name Ritchie Valens. He meets and falls in love with high school classmate Donna Ludwig, for whom he writes a song that becomes a number two hit, ("[Donna](#)"). However, Donna's father has issues with his daughter dating a [Mexican-American](#), which causes friction between Ritchie



and Donna. Ritchie's relationship with his mother Connie and half-brother Bob Morales, and the jealousy Bob feels toward Ritchie's success, are also depicted.

Bob wins an important art contest that helps promising [cartoonists](#), only to throw away his prize because, in his mind, his mother does not care enough. Bob resorts to drinking heavily and, at one point, yells in a drunken rage in front of his mother's door, "I want to see my daughter!" in reference to the child he sired with Ritchie's first girlfriend Rosie. However, when they get an opportunity, Ritchie and Bob sneak out for a good time. On one occasion, they take a road trip to [Tijuana](#), visiting one of the local clubs where Ritchie discovers what will become his [signature song](#), "[La Bamba](#)"



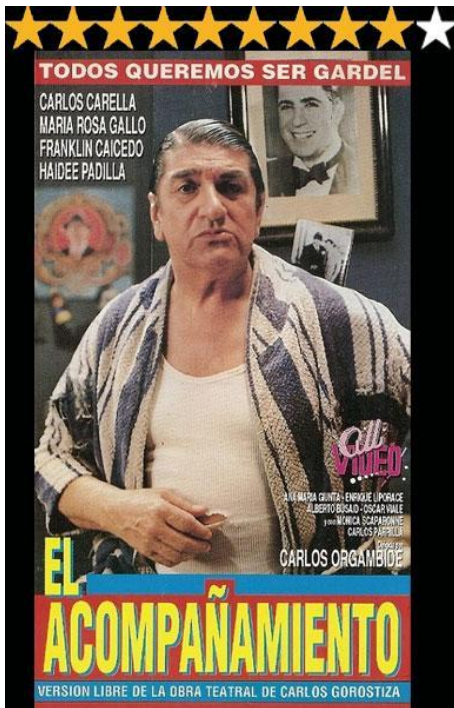


**Salsa** is a 1988 romance film directed by Boaz Davidson and starring Robby Rosa, Rodney Harvey, Angela Alvarado and Miranda Garrison. The film, about a Puerto Rican dancer who decides to enter a salsa dancing contest, earned a Razzie Award nomination for Rosa as Worst New Star.

In a nightly escape from his day job as a mechanic, Rico (Robby Rosa) enters his true element: the wild exuberance of "La Luna", a salsa club located in East Los Angeles, California. Dreaming of making himself and Vicky (Angela Alvarado), his girlfriend the "King and Queen of Salsa", Rico pours all his energy into winning La Luna's Grand Salsa

Competition. But when Luna (Miranda Garrison), the club's gorgeous owner sets her sights on making Rico her dance partner, Rico must decide what drives him, his ambition or his heart.

## 1990's



*El Acompañamiento* (English language: *The Supporter*) is a 1991 Argentine musical drama film directed and written by Carlos Orgambide. The musical was based on a play by Carlos Gorostiza.

The film is based on Tango music, an integral part of Argentine culture.

The 1991 film is an adaptation of a play by the same name written by Carlos Gorostiza, one of the central figures in the Open Theatre movement of the early 1980s. The story revolves around the central character of **Tuco**, (portrayed by Carlos Carella) a singer who struggles to make his debut on television.

*Evita* is a 1996 American musical drama film based on the 1976 concept album of the same name produced by Tim Rice and Andrew Lloyd Webber,

which also inspired a 1978 musical. The film depicts the life of Eva Perón, detailing her beginnings, rise to fame, political career and death at the age of 33. Directed by Alan Parker, and written by Parker and Oliver Stone, *Evita* stars Madonna as Eva, Jonathan Pryce as Eva's husband Juan Perón, and Antonio Banderas as Ché, an everyman who acts as the film's narrator.



Following the release of the 1976 album, a film adaptation of the musical became mired in development

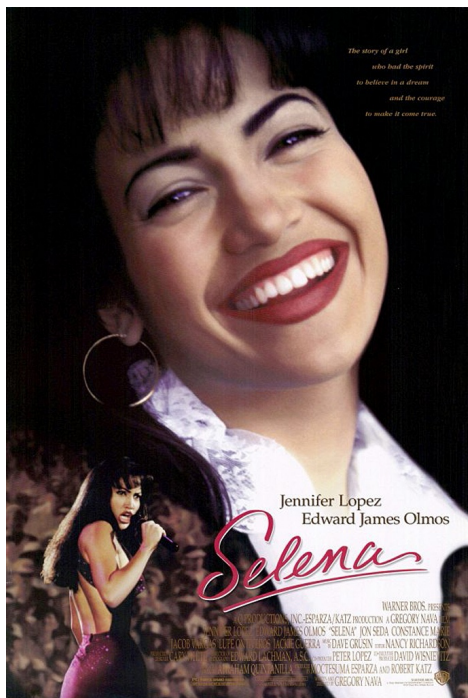


hell for more than fifteen years, as the rights were passed on to several major studios, and various directors and actors considered. In 1993, producer [Robert Stigwood](#) sold the rights to [Andrew G. Vajna](#), who agreed to finance the film through his production company [Cinergi Pictures](#), with [the Walt Disney Studios](#) distributing the film through [Hollywood Pictures](#). After Stone stepped down from the project in 1994, Parker agreed to write and direct the film. Recording sessions for the songs and [soundtrack](#) took place at CTS Studios in London, England, roughly four months before filming. Parker worked with Rice and Lloyd Webber to compose the soundtrack, re-working the original songs by creating the music first and then the lyrics. They also wrote a new song, "[You Must Love Me](#)", for the film. [Principal photography](#) commenced in February 1996 with a budget of \$55 million, and concluded in May of that year. Filming took place on locations in [Buenos Aires](#) and [Budapest](#), and on soundstages at [Shepperton Studios](#). The film's production in Argentina was met with controversy, as the cast and crew faced protests over fears that the project would tarnish Eva's image.

*Evita* premiered at the [Shrine Auditorium](#) in Los Angeles, California, on December 14, 1996. Hollywood Pictures gave the film a [platform release](#), which involved releasing it in select cities before expanding distribution in the following weeks. The film had a [limited release](#) on December 25, 1996, before opening [nationwide](#) on January 10, 1997. It grossed over \$141 million worldwide. The film received a mixed critical response; reviewers praised Madonna's performance, the music, costume designs and cinematography, while criticism was aimed at the pacing and direction. *Evita* received many [awards and nominations](#), including the [Academy Award for Best Original Song](#) ("You Must Love Me"), and three [Golden Globe Awards](#) for [Best Picture – Comedy or Musical](#), [Best Original Song](#) ("You Must Love Me") and [Best Actress – Comedy or Musical](#) (Madonna).

**Plot** In a cinema in [Buenos Aires](#) on July 26, 1952, a film is interrupted when news breaks of the death of [Eva Perón](#), Argentina's [First Lady](#), at the age of 33. As the nation goes into public mourning, Ché, a member of the public, marvels at the spectacle and promises to show how Eva did "nothing, for years". The rest of the film follows Eva (born Eva Duarte) from her beginnings as an illegitimate child of a lower-class family to her rise to become First Lady and [Spiritual Leader of the Nation of Argentina](#); Ché assumes many different guises throughout Eva's story.

At the age of 15, Eva lives in the provincial town of **Junín**, and longs for a better life in Buenos Aires. She persuades a tango singer, **Agustín Magaldi**, with whom she is having an affair, to take her to the city. After Magaldi leaves her, she goes through several relationships with increasingly influential men, becoming a model, actress and radio personality. She meets Colonel **Juan Perón** at a fundraiser following the **1944 San Juan earthquake**. Perón's connection with Eva adds to his populist image, since they are both from the working class. Eva has a radio show during Perón's rise and uses all of her skills to promote him, even when the controlling administration has him jailed in an attempt to stunt his political momentum. The groundswell of support that Eva generates forces the government to release Perón, and he finds the people enamored of him and Eva. Perón wins election to the **presidency** and marries Eva, who promises that the new government will serve the *descamisados*.....



**Selena** is a 1997 American **biographical musical drama film** written and directed by **Gregory Nava** about the life and career of **Tejano** music star **Selena Quintanilla-Pérez**, a recording artist well known in **Mexico** and the **Latino** communities in the United States before she was **murdered** by **Yolanda Saldívar**, the president of her fan club, at the age of 23.

The film stars **Jennifer Lopez** in her breakout role as Selena. Selena's father **Abraham Quintanilla Jr.** (who served as the producer in the film) is played by **Edward James Olmos** and **Constance Marie** plays Selena's mother Marcella Quintanilla. *Selena* was released on March 21, 1997 in the United

States to positive reviews from critics and audiences.

## Plot

In 1961, a young [Abraham Quintanilla](#) and his band "The Dinos" are rejected by a racist white restaurant owner for an audition. They perform for a Mexican nightclub but a riot ensues when they perform American pop music. In 1981, Abraham is married to Marcela Samora, with three children: [Abraham III \(A.B.\)](#), Suzette, and Selena. Abraham discovers Selena's singing talent and decides to create a band called [Selena y Los Dinos](#), with Selena as lead singer, A.B. on bass, and Suzette on drums. The kids are reluctant but grow fond of making music.

In the 1980s, the impacts of [Reaganomics](#) cause the Quintanillas to go bankrupt and lose their restaurant. They move to [Corpus Christi, Texas](#) and Abraham takes the band on the road to support the family. Selena performs at a carnival to a lackluster reception. Selena begins to incorporate more dance and personality into her acts. The band's success, and its members, mature into local



success. In 1990, Selena meets guitarist [Chris Perez](#) when he auditions as the band's new guitarist. Abraham disapproves of Chris' heavy metal style, but hires him after Chris agrees to cut his hair. Selena and Chris come to know each other and eventually fall in love. When Chris' former band members trash a hotel suite, Abraham threatens to fire him. A.B. pleads with him to reconsider, pointing out that he is needed for their upcoming tour.

## **Development**

On March 31, 1995, Selena was [shot to death](#) by [Yolanda Saldívar](#), a former friend who had managed the singer's [Selena Etc.](#) boutiques.<sup>[2]</sup> Response by the [Hispanic](#) community was comparable to the reaction of the deaths of musicians [Elvis Presley](#), [John Lennon](#), and U.S. president [John F. Kennedy](#).<sup>[3][4]</sup> Newsstands were swarmed by people looking for items concerning Selena.<sup>[5]</sup> Eight unauthorized biographies were released and six documentaries and two major companies were in the process of releasing

a Selena film, all without consent from Chris Perez and the Quintanilla family.<sup>[6]</sup> This led Abraham to produce a film based on Selena within weeks of her death, a process he found difficult since he and his family were still



mourning.<sup>[6]</sup>

He believed an authorized film would "put an end to all the false rumors" that were circulating through the media at the time, and "silence [the media] from telling the wrong story." He wanted "the whole world to know the [true] story about [Selena]."<sup>[6]</sup> A.B. spoke out the family's concern about possible "misinterpretation of [Selena], [their] family, and a culture" by outside sources and their belief that it was imperative to release their own official film about the singer.<sup>[6]</sup> He further said that the decision was forced upon them after learning about the unauthorized biographies and films that could have potentially misconstrue Selena's story.<sup>[6]</sup> At the time of Abraham's decision, there were "gossip and hurtful crazy things that were coming from the press" about the family's plan on a film.<sup>[6]</sup> Abraham wanted the film to immortalize Selena "in a true positive and beautiful way [and wanted] to celebrate her life [and to] quiet and put to rest all [the] negative ugliness [the media had portrayed]



News of Abraham's desire to release an official authorized film reached [Hollywood](#), and American film producer, [Moctesuma Esparza](#). Esparza immediately approached Abraham at his office in Corpus Christi, Texas about partnering to produce the film.<sup>[6]</sup> He educated Abraham about the filmmaking process and the support system he could provide while giving Abraham authoritative control over casting, approval of the script and choosing the director.<sup>[6]</sup> On August 30, 1995 (a week after he and Abraham agreed to partner), Esparza returned to Corpus Christi from California and brought [Gregory Nava](#).<sup>[6]</sup> Abraham disliked Esparza's decision and expressed concern about Nava's potential involvement.<sup>[6]</sup>

Abraham told Esparza he did not want Nava to be the director because of his [ego](#), though Esparza convinced Abraham that he was the perfect candidate.<sup>[6]</sup> Producer Robert Katz later said Nava was chosen because other films he directed "has a very uplifting and positive quality" and believed they deal with "very strong and tragic elements."<sup>[6]</sup> [The Dallas Morning News](#) found Nava's works to give "moviegoers a passionate, powerful look at Hispanic life".<sup>[7]</sup> On September 8, 1995, Abraham informed the media on his decision to partner with Esparza/Katz Productions and announced the film's budget to be in the range of \$15 and \$20 million.<sup>[8]</sup> In an [Entertainment](#)



[Weekly](#) interview, Abraham confessed on wanting the duo because they were "in tune with our cul-

ture".<sup>[8]</sup> Other Hispanic filmmakers were considered to direct the film including [Luis Valdez](#) and [Edward James Olmos](#) but had settled with Nava.<sup>[8]</sup> Katz said the team had overcome "what most people thought was a fatal contract" by entrusting Abraham's decisions and having a working relationship



with him throughout the film's production: "working things out in advance so the studios knew exactly what we were proposing."<sup>[6]</sup>

Nava began writing the script after recording the Quintanilla family on their stories about Selena.<sup>[6]</sup> Suzette informed on how Nava took "hours and hours of little stories of our lives and what we would do and how we felt."<sup>[6]</sup> Nava explained on how some stories "had came out" during his recording sessions with the family and published the first draft on March 4, 1996.<sup>[6]</sup> The incident where Selena and Perez eloped was written in the draft which Abraham expressed disagreements on it.<sup>[6]</sup> Citing the singer's popularity with children, he was concerned that they could get the wrong message about elopement as being the best decision.<sup>[6]</sup>

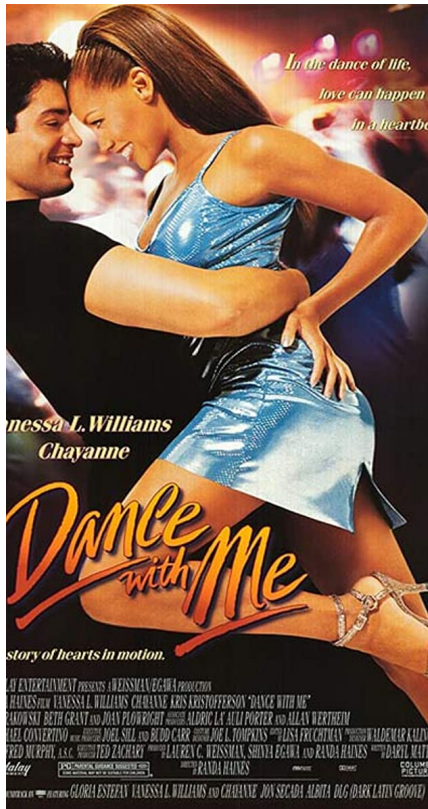
Nava took a few days to persuade Abraham about the scene's content before he agreed to it, noting that although he understood Abraham's viewpoint, Selena's elopement was important to include because it was a major part of her story.<sup>[6]</sup> He further insisted that his character's embracement after the scene would shade a more positive tone after his earlier negative judgments on Selena and Perez's relationship in the film.<sup>[6]</sup> Curious on how Nava found out about the elopement, Abraham asked the director and found out that he had interviewed Perez, who had said that Selena had coaxed him into elopement; with earlier assumption that Perez had pressured her into secretly getting married.<sup>[6]</sup>



**Buenos Aires me mata** (English language: Buenos Aires Kills Me) is a 1998 Argentine musical film drama directed and written by **Beda Docampo Feijóo**. The film was premièred on 13 August 1998 in Buenos Aires. The film stars **Imanol Arias** portraying a drag queen.

Focuses on the lives of six young people whose paths intersect on the opening

night of La Nave, where the extravagant Countess Pavlova is a trans and claims to be Lenin's granddaughter.



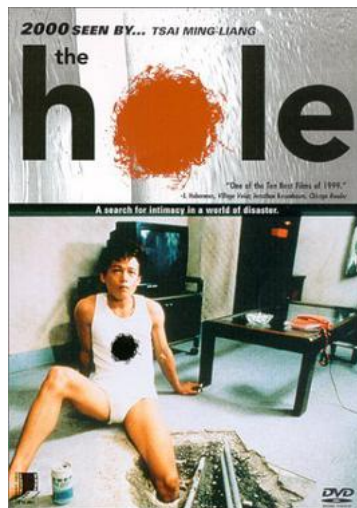
**Dance with Me** is a 1998 romantic dance drama directed by **Randa Haines** and starring **Vanessa L. Williams** and Puerto Rican singer **Chayanne**.

## Plot

After burying his mother, Rafael Infante (**Chayanne**) comes from **Santiago, Cuba** to **Houston, Texas** to work for a man named John Burnett (**Kris Kristofferson**) as a handyman in Burnett's dance studio. It soon becomes clear to the audience that Burnett is the father Rafael never knew. While there he finds himself falling for a dancer and instructor Ruby Sinclair (**Vanessa L. Williams**), who incidentally brought him to the studio.

It turns out that the dancers in the studio are preparing for a dance competition in [Las Vegas](#) and that Ruby would be taking part as well. Rafael gets close to Ruby and their attraction to each other grows, but she is not willing to commit herself to a relationship as she seems more interested in her dancing.

Meanwhile, Rafael's arrival and persona wins him the friendship of an older dancer Bea Johnson ([Joan Plowright](#)) as well as the studio receptionist Lovejoy ([Beth Grant](#)), but it also causes some discomfort to Burnett, who suddenly begins to withdraw into himself and takes less interest in the preparations for the competition, much to the chagrin of his own partner Patricia Black ([Jane Krakowski](#)).....



*The Hole* (Chinese: 洞; pinyin: dòng; lit.: 'hole'), also known as *The Last Dance*, is a 1998 drama-musical film directed by [Tsai Ming-liang](#). It stars [Yang Kuei-mei](#) and [Lee Kang-sheng](#).

## Plot

Just before the turn of the new millennium, a strange disease hits [Taiwan](#) that causes people to crawl on the floor and search for dark places. It also rains constantly. Despite evacuation orders, tenants of a rundown apartment building stay put, including

Hsiao Kang ([Lee Kang-sheng](#)). Hsiao Kang runs a food store with few customers.

One day, a plumber arrives at Hsiao Kang's apartment to check the pipes. He drills a small hole into the floor which comes down through the ceiling of the woman downstairs ([Yang Kuei-mei](#)). The woman, who maintains her flooded apartment while stockpiling toilet paper, becomes annoyed by Hsiao Kang's antics on the other side of the hole. She confronts him at his store.

However, the hole remains there, and the two continue to get on each other's nerves. The woman sprays her room, creating a smell that Hsiao Kang cannot stand; Hsiao Kang's alarm clock goes off, waking the woman. In spite of this, the two begin forming a connection. Someone rings Hsiao



Kang's doorbell, but he does not answer. He lays down next to the hole and sticks his leg into it.

The woman catches the disease and crawls into the toilet paper fort that she made. Hsiao Kang gets distraught. He bangs on the floor near the hole with a hammer. Eventually, the woman emerges from the fort. Hsiao Kang offers her a glass of water through the hole, and she drinks it. Hsiao Kang then pulls her up through the hole. In the final scene, the two slow dance with each other.

## 2000's



*Glitter* is a 2001 American romantic musical drama film starring Mariah Carey and rapper Da Brat, written by Kate Lanier, and directed by Vondie Curtis Hall. Set in 1983, Carey plays Billie Frank, an aspiring singer who, along with her friends Louise (Da Brat) and Roxanne (Tia Texada), is a club dancer. Timothy Walker (Terrence Howard) offers them a contract as backup singers/dancers to another singer. In the premiere of the song they recorded, Billie meets Julian "Dice" Black (Max Beesley), who is a DJ in a night club, and helps her in her solo career. In the process, Billie and Dice fall in love with each other.

Carey began working on a film and soundtrack project titled *All That Glitters* in 1997. However, during that period, her label Columbia Records pressured her to release a compilation album in time for the holiday season in November 1998. Consequently, Carey put *All That Glitters* on hold. Following this, she aimed to complete the film and album project for the summer of 2001. Shooting began in Toronto and New York at the end of September 2000. Carey used the time to work on the soundtrack of the film, along with Eric Benét and Da Brat, who also appeared on the film.

The film was released on September 21, 2001, ten days after the release of the [accompanying soundtrack](#) on [September 11, 2001](#). Before its release, Carey was suddenly hospitalized, citing "extreme exhaustion" and a "physical and emotional breakdown". Due to this, the film and its soundtrack were postponed for three weeks. *Glitter* was a major [commercial failure](#) and critical flop. Reviewers were highly disappointed with the film, and Carey's performance as an actress was considered by many to be amateur. This also caused the film to receive negative commentary along social media sites, with Carey herself later admitting that she regretted being part of the film. Some went on to call it [one of the worst films ever made](#). *Glitter* opened in

1,996 American theatres, and grossed \$2.5 million in its first week, with a worldwide total of \$5.3 million. The soundtrack of the film had some commercial success and went on to sell three million copies worldwide, considerably less compared with Carey's previous releases.

## Plot

In the 1970s, Lillian Frank is a performer at a nightclub. Lillian tries to rouse the crowd with her torch song, "Lillie's Blues", with her daughter Billie Frank accompanying her on vocals. The plot fails and Lillian is fired. Lillian feels defeated and lights a cigarette, accidentally falls asleep with it and starts a fire, causing the building to be evacuated. Due to her mother's actions, Billie is [fostered](#).

Years later, in 1983, the adult Billie is a club dancer along with her foster-care friends Louise and Roxanne. They meet Timothy Walker, who offers a contract as backup singers and dancers to the singer Sylk and the three are contracted. Later at a nightclub hosted by Julian "Dice" Black, Sylk debuts "All My Life". Dice discovers that Billie is the real singer of the song, as a means to cover up Sylk's abysmal singing ability. Impressed, he wishes



to produce her but Billie raises concerns about her contract with Timothy and he eventually agrees on the provision that Dice pays him \$100,000.

Billie and Dice start working on songs. Ultimately they sign with Guy Richardson of a major record label. With success in their hands, he asks her up to his apartment and they have passionate sex. Billie's first major single, "[Loverboy](#)", is a success. Billie is called to perform at an awards ceremony, where she meets singer Rafael. Billie gets a threat from Timothy concerning the debt that Dice failed to pay. Billie, upset about how Dice lied about her contract and his arrest, argues with and leaves him. Following the break-up, Billie collaborates with several songwriters, including Rafael, with whom she makes another hit single, "[Want You](#)", and her debut album becomes a massive success.



***The Happiness of the Katakuris*** (カタクリ家の幸福, Katakuri-ke no Kōfuku) is a 2001 Japanese [musical comedy horror](#) film directed by [Takashi Miike](#), with screenplay by [Kikumi Yamagishi](#). It is loosely based on the [South Korean](#) film *The Quiet Family*. The film is a [surreal](#) horror-comedy in the [farce](#) tradition, which includes [claymation](#) sequences, musical and dance numbers, a [karaoke](#)-style sing-along scene, and dream sequences.

The film won a Special Jury Prize for its director at the 2004 [Gérardmer Film Festival](#) and has received generally positive reviews from critics.[Plot](#)[\[edit\]](#)



**Plot** - The Katakuris are a four-generation family of failures: patriarch Masao Katakuri (Kenji Sawada), his wife Terue (Keiko Matsuzaka), his father Jinpei (Tetsurō Tamba), his formerly criminal son Masayuki (Shinji Takeda), his divorced daughter Shizue (Naomi Nishida), her child Yurie (Tamaki Miyazaki, who narrates the film), and their dog, Pochi. The family uses the father's **redundancy pay** to purchase a



large old home situated on a former garbage dump near **Mount Fuji** that they have named the 'White Lover's Inn'. They have the intention of converting it into a **bed and breakfast**, since the road running nearby is supposed to be expanded up to the house, which would bring many guests

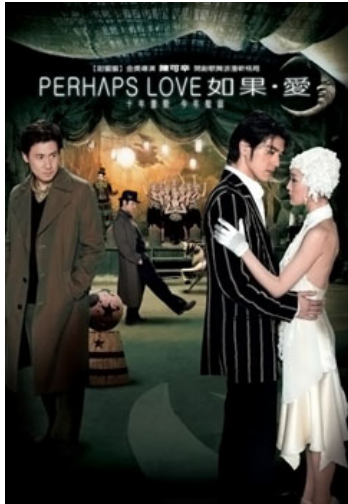


and tourists. However, the road hasn't been expanded yet and the Katakuris subsequently have no guests. When one finally shows up, he subsequently commits **sui-**  
**cide** during the night, and the Katakuris make the decision to save their business by burying the body and concealing the death.

The second guest, a **Sumo wres-**  
**tlar**, also dies of a heart attack during a tryst with his much younger girl-  
friend, who also dies.

Somehow, each of their guests ends up dead—by suicide, accident or murder—and pretty soon the bodies in the back yard begin to pile up. The Katakuris soon find themselves sucked into a nightmare of lies and fear....

*Perhaps Love* is a 2005 Hong Kong musical film directed by Peter Chan, written by Lam Oi-wah and Raymond To, and choreographed by Farah Khan. It was funded by Astro Shaw and TVB, and was distributed by Celestial Pictures.



The film was submitted by Hong Kong as its official entry for the 2006 Academy Awards. It closed the Venice Film Festival in 2005.

### Plot

A Chinese director Nie Wen decides to make a musical film starring his Chinese girlfriend Sun Na and Hong Kong actor Lin Jian-dong. Unknown to him, Sun has met Lin before ten years ago when she was a cabaret singer in Beijing. The two had a relationship together then, when Lin was a film student. Ten years later, now a huge movie star, Sun refuses to acknowledge they have met before.

Nie plans his musical, which includes a plot where a girl loses her memory and comes to live with a circus troupe. Sun plays the amnesiac girl and Lin her former boyfriend who tries to revive her memories. As the shooting of the film starts, reel life and real life overlap. Lin tries desperately to win back Sun's lost love, while Nie discovers their past romance. Nie himself

plays the role of the obsessive circus owner in the musical, who is involved in a **love triangle**. Just like in real life, he has Lin as his rival.

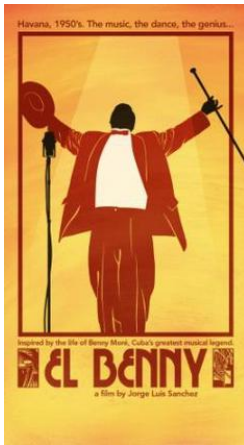


**Princess Raccoon** (オペレッタ狸御殿, Operetta tanuki goten) is a **2005 Japanese film** directed by **Seijun Suzuki**. The "raccoon" of the English title is actually a translation for the **tanuki** or Japanese raccoon-dog. It is a love story set in the musical genre and stars **Zhang Ziyi** as a tanuki princess and **Joe Odagiri** as the banished prince she falls in love with. The film premiered at the **2005 Cannes Film Festival**.

## Plot

The Lord of Castle Grace, Azuchi Momoyama (**Mikijiro Hira**), is used to ask a prophetess (**Saori Yuki**) to confirm he is the fairest of all living things. On one occasion, the prophetess reveals that his son Prince Amechiyo (**Joe Odagiri**) will soon become the fairest. Azuchi Momoyama orders his son to be killed at Sacred Mountain. The plan fails when the assassin is trapped by racoon hunters. While Amechiyo sleeps, Princess Raccoon (**Zhang Ziyi**), finds him and takes him to the Raccoon Palace. Soon, Amechiyo and the Princess are in love. The Racoons are against the romance because it is a known law that "No man should love a racoon. Even less should a racoon ever love a man". Azuchi Monoyama learns his son is still alive so he engages in a war to get him killed. Amechiyo has to look for a golden frog deep in the mountain to save the princess. It appears that the lovers' romance is doomed.





***El Benny*** is a Cuban film released in 2006, directed and co-written by **Jorge Luis Sánchez**, his first feature-length film. It is a fictional story based on the life of the famous Cuban musician **Benny Moré**. It includes new versions of his songs performed by musicians including **Chucho Valdés**, **Juan Formell**, Haila and **Orishas**.

The film premiered in Cuba in July 2006, and was presented at the **Locarno International Film Festival** in August 2006,

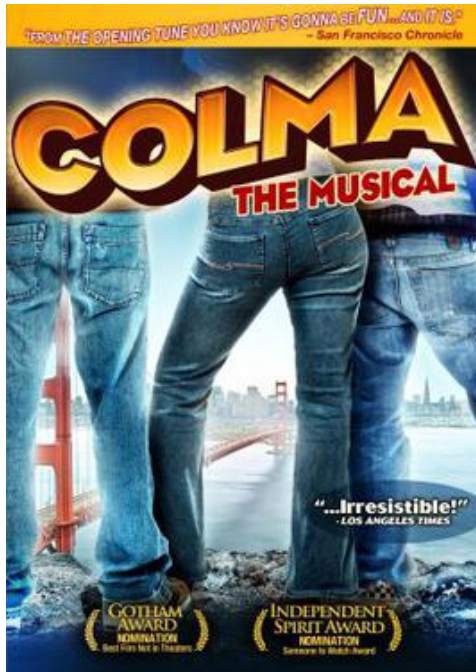
where its star, **Renny Arozarena**, won the Bocalino prize for best performance for protagonist in all sections of festival.<sup>[1]</sup> The film was

Cuba's candidate for the **Academy**

**Awards**. The film won the "First Work" (*Opera Prima*) award at the New Latin American Cinema festival in Havana in December 2006. It received its official U.S. premiere at the "**Palm Springs International Film Festival**" on 6 January 2007, and its east coast premiere at the **Miami International Film Festival** in March 2007.



The director, Sánchez, is distantly related to Benny Moré.



*Colma: The Musical* is a 2006 American musical independent film directed by Richard Wong and written by H.P. Mendoza. Wong's feature directorial debut, shot on location in the city of Colma, California and parts of San Francisco, is a coming of age story based on the lives of and the relationships between three teenagers living in Colma and how they deal with newfound problems that challenge their friendship. Along the way, they also learn what to hold on to and how best to follow their dreams.

The film features 13 songs all written and produced by H.P. Mendoza. *Colma: The Musical* was released through Roadside Attrac-

tions in partnership with Lions Gate Entertainment.

The film premiered March 21, 2006 at the San Francisco International Asian American Film Festival. After a year of touring the film festival circuit and winning three Special Jury Prizes, *Colma: The Musical* was theatrically released on June 22, 2007

## Plot

The film follows three teenagers, Billy (Jake Moreno), Rodel (H.P. Mendoza), and Maribel (L.A. Renigen), and their exploits only weeks after graduating from high school. After Billy decides to audition for the regional musical, he meets a college student, Tara (Sigrid Sutter), who is also an aspiring actor. Billy's ambition expectedly puts a strain on his relationships with

his best friends, Rodel and Maribel. Rodel, meanwhile, struggles with coming out of the closet to his single father (Larry Soriano), while Maribel struggles to figure out what to do next in life.



*High School Musical: El Desafío* is a spin-off of the American film *High School Musical* for the Argentine market, based on the book *Battle of the Bands*. It began filming in February 2008 and it is the first Disney-branded feature film made in Latin America.<sup>[2]</sup> The movie has a script created specifically for the cinema and an original plotline. Eight new songs have been produced exclusively for the movie. In addition to these songs, [Alejandro Lerner](#) also composed the main theme, which he performed, and which is played during the closing credits.

The roles in the movie are played by the winners and finalists of the Argentine TV program *High School Musical: La Selección*: Agus, Fer, Delfi, Walter, Gastón, Vale, Sofi and Juanchi. It also has the special participation of [Andrea del Boca](#), [Adriana Salonia](#), [Peter McFarlane](#) and the debut in a film of [Liz Solari](#). The movie arrived in Argentine theaters on July 17, 2008, reaching in its debut week second place in the national box-office cha

## Plot

A new school year begins at the High School Argentina (HSA), and the students return from the summer vacations. Fer, the captain of the school rugby team, *the Jaguars*, discovers that Agus, his neighbour and classmate, has changed a lot over the summer. Delfi, however, continues being vain and wastes her time dominating her





poor brother, Walter, and her associates Alicia, Clara and Valeria, or, as she prefers to call them, "The Invisibles".

The principal of the school and Ms. D'Arts, the art teacher, invite the students to take part in the school's first **battle of the bands**, where the kids will have a chance to be showcased as true music stars. Anne-Claire, a former student and now a famous singer, comes to the school as adviser to the contest. Delfi envies her greatly.....

## 2010's

***C'est si bon*** (Korean: 씨시봉; RR: Ssesibong) is a 2015 South Korean **musical drama film** written and directed by **Kim Hyun-seok**.<sup>[2][3]</sup> It was released on February 5, 2015.<sup>[4]</sup>

*C'est si bon* (French for "It's so good") was a legendary, real-life **acoustic music lounge** in the 1970s located in **Mugyo-dong, Seoul**.<sup>[5]</sup> It was very popular with Koreans in their twenties and thirties, who went there to listen to live music performed by some of the most talented young musicians of the era.<sup>[6]</sup> Among them was the **folk music duo** Twin Folio composed of Yoon Hyung-joo and **Song Chang-sik**; this film depicts the band's beginnings while including a fictional third member, Oh Geun-tae.

### Plot

In the late 1960s, *C'est si bon* was the music lounge every unknown acoustic band dreamed of playing, and where Korea's leading folk musicians were born. It is where Geun-tae, a naïve country boy, meets musical prodigies and rivals Hyung-joo and Chang-sik. Together they form a band and name themselves after the iconic venue — the *C'est si bon* Trio. As the





three young musicians bicker over their music, beautiful socialite Ja-young enters the picture and becomes their **muse**, launching a series of moving love songs. Ja-young falls for the pure-hearted Geun-tae, but they part ways when she accepts a once-in-lifetime shot at an acting career. 20 years later in the 1990s, Geun-tae and Ja-young meet again.

**Moana** (also known as **Vaiana**<sup>[4]</sup> or **Oceania**,<sup>[5]</sup> in some markets) is a 2016 American 3D computer-animated musical adventure film produced by Walt Disney Animation Studios and released

by Walt Disney Pictures. It is the 56th Disney animated feature film. Directed by Ron Clements and John Musker, co-directed by Don Hall and Chris Williams, the film introduces Auli'i Cravalho as Moana and features the voices of Dwayne Johnson, Rachel House, Temuera Morrison, Jemaine Clement, Nicole Scherzinger, and Alan Tudyk. The film features songs written by Lin-Manuel Miranda, Opetia Foa'i and Mark Mancina, and an orchestral score also composed by Mancina.

The film tells the story of Moana, the strong-willed daughter of a chief of a Polynesian village, who is chosen by the ocean itself to reunite a mystical relic with the goddess Te Fiti. When a blight strikes her island, Moana sets sail in search of Maui, a legendary demigod, in the hope of returning the relic to Te Fiti and saving her people.

*Moana* was released theatrically in the United States on November 23, 2016 to positive reviews from critics, with particular praise going towards its animation, music, and vocal performances. The film went on to gross over \$690 million worldwide. Along with *Zootopia*, it marked the first time since 2002 that Walt Disney Animation Studios released two feature films in the same year. It received two Academy Award nominations at the 89th Academy Awards: one for Best Animated Feature and another for Best Original Song ("How Far I'll Go").<sup>[6]</sup>

Plot -

On the [Polynesian](#) island of Motunui, the inhabitants worship the goddess Te Fiti, who brought life to the ocean using a [pounamu](#) stone as her heart and the source of her power. [Maui](#), the shape-shifting demigod and master of sailing, steals the heart to give humanity the power of creation. However, Te Fiti disintegrates, and Maui is attacked by another who seeks the heart: Te Kā, a volcanic demon. Maui is blasted out of the sky, losing both his magical giant [fishhook](#) and the heart to the depths of the sea.

A millennium later, the ocean chooses Moana, daughter of Motunui's chief Tui, to return the heart to Te Fiti. Tui takes Moana away, causing her to lose the heart. Tui and Sina, Moana's mother, try to keep her away from



the ocean to prepare her for ascension as the island's chief. Sixteen years later, a [blight](#) strikes the island, killing vegetation and shrinking the fish catch. Moana suggests going beyond the island's reef to find more fish and figure out what is happening, but Tui forbids it. Moana tries conquering the reef but is overpowered by the tides and shipwrecked back to Motunui with Pua the pig.

[Taika Waititi](#) wrote the initial screenplay,<sup>[21]</sup> but went home to New Zealand in 2012 to focus on his newborn first child and [What We Do in the Shadows](#).<sup>[22]</sup> Years later, Waititi joked that all that was left of his original draft was "EXT: OCEAN – DAY".<sup>[22]</sup> The first draft focused on Moana as the sole daughter in a family with "five or six brothers",<sup>[23]</sup> in which gender played



into the story. However, the brothers and gender-based theme were deleted from the story, as the directors thought Moana's journey should be about finding herself.<sup>[14]</sup> A subsequent draft presented Moana's father as the one who wanted to resume navigation, but it was rewritten to have him oppose navigation so he would not overshadow Moana.<sup>[14]</sup> Instead, [Pamela Ribon](#) came up with the idea of a grandmother character for the film,<sup>[24]</sup> who would serve as a mentor linking Moana to ancient traditions.<sup>[23]</sup> Another version focused on Moana rescuing her father, who had been lost at sea.<sup>[25]</sup> The film's story changed drastically during the development phase (which happens with most Disney films), and that idea ultimately survived only as a subtle element of the father's backstory.<sup>[25]</sup>



**Coco** is a 2017 American 3D computer-animated fantasy film produced by Pixar Animation Studios and released by Walt Disney Pictures. Based on an original idea by [Lee Unkrich](#), it is directed by him and co-directed by [Adrian Molina](#). The film's voice cast stars [Anthony Gonzalez](#), [Gael García Bernal](#), [Benjamin Bratt](#), [Alanna Ubach](#), [Renée Victor](#), [Ana Ofelia Murguía](#) and [Edward James Olmos](#). The story follows a 12-year-old boy named Miguel who is accidentally transported to the Land of the Dead, where he

seeks the help of his deceased musician great-great-grandfather to return him to his family among the living and to reverse his family's ban on music.

The concept for *Coco* is inspired by the Mexican holiday [Day of the Dead](#). The film was scripted by Molina and Matthew Aldrich from a story by Unkrich, Jason Katz, Aldrich and Molina. Pixar began developing the animation in 2016; Unkrich and some of the film's crew visited Mexico for research. Composer [Michael Giacchino](#), who had worked on prior Pixar animated features, composed the score. With a cost of \$175 million, *Coco* is the first film with a nine-figure budget to feature an all-Latino principal cast.

*Coco* premiered on October 20, 2017, during the [Morelia International Film Festival](#) in [Morelia, Mexico](#).<sup>[8]</sup> It was theatrically released in Mexico the following week, the weekend before *Día de Muertos*, and in the United States on November 22, 2017. The film was praised for its animation, voice acting, music, emotional story, and respect for [Mexican culture](#). It grossed over



\$807 million worldwide, becoming the 16th highest-grossing animated film ever at the time of its release.<sup>[9][10][11][12]</sup> Recipient of several accolades, *Coco* was chosen by the National Board of Review as the Best Animated Film of 2017. The film won two Academy Awards for Best Animated



Feature and Best Original Song ("Remember Me"). It also won Best Animated Film at the BAFTA Awards, Golden Globe Awards, Critic's Choice Movie Awards, and Annie Awards

Plot - In Santa Cecilia, Mexico, Miguel dreams of becoming a musician, even though his family strictly forbids it. His great-great-grandmother Imelda was married to a man who left her and their daughter Coco to pursue a career in music, and when he never returned, Imelda banished music from her family's life before starting a shoemaking business. Miguel now lives with the elderly Coco and their family, including Miguel's parents and grandmother, who are all shoemakers. Coco suffers from memory loss and has become largely nonverbal, but Miguel is very close to her. Miguel idolizes famous deceased musician Ernesto de la Cruz. Miguel made a makeshift guitar and he secretly teaches himself to play it from Ernesto's old films. On the Day of the Dead, Miguel accidentally damages the picture frame that holds a photo of Coco with her mother on the family *ofrenda*, discovering that a hidden section of the photograph shows his great-great-grandfather holding Ernesto's famous guitar. Though the image's face has been torn off, Miguel concludes that Ernesto is his great-great-grandfather. Ignoring his family's objections, he decides to enter a Day of the Dead talent show.

## Development<sup>[edit]</sup>

Lee Unkrich (*pictured in 2009*) first conceptualized *Coco* in 2010.

Lee Unkrich first pitched an idea for the film in 2010, when *Toy Story 3*, which he also directed, was released.<sup>[14]</sup> Initially the film was to be about an American child, learning about his Mexican heritage, while dealing with the death of his mother. Eventually, the team decided that this was the wrong approach and reformed the film to focus on a Mexican child instead.<sup>[21]</sup> Of the original version, Unkrich noted that it "reflected the fact that none of us at the time were from Mexico."<sup>[21]</sup> The fact that the film depicted "a real culture" caused anxiety for Unkrich, who "felt an enormous responsibility on [his] shoulders to do it right."<sup>[21]</sup>

The Pixar team made several trips to Mexico to help define the characters and story of *Coco*. Unkrich said, "I'd seen it portrayed in folk art. It was



something about the juxtaposition of skeletons with bright, festive colors that captured my imagination. It has led me down a winding path of discovery. And the more I learn about *[el] Día de los Muertos*, the more it affects me deeply."<sup>[22]</sup> The team found it difficult working with skeletal creatures, as they lacked any **muscular system**, and as such had to be animated differently from their human counterparts.<sup>[23]</sup> *Coco* also took inspiration from Hayao Miyazaki's anime films *Spirited Away* (2001) and *Howl's Moving Castle* (2004) as well as the action film *John Wick* (2014).<sup>[24]</sup>

In 2013, Disney made a request to trademark the phrase "Día de los Muertos" for merchandising applications. This was met with criticism from the **Mexican American** community in the United States.<sup>[25]</sup> Lalo Alcaraz, a Mexican-American cartoonist, drew a film poster titled *Muerto Mouse*, depicting a skeletal **Godzilla-sized Mickey Mouse** with the byline "It's coming to trademark your *cultura*."<sup>[26]</sup> More than 21,000 people signed a petition on **Change.org** stating that the trademark was "cultural appropriation and exploitation at its worst".<sup>[25]</sup> A week later, Disney canceled the attempt, with the official statement saying that the "trademark filing was intended to protect any title for our film and related activities. It has since been determined that the title of the film will change, and therefore we are withdrawing our trademark filing."<sup>[27]</sup> In 2015, Pixar hired Alcaraz to consult on the film,<sup>[26]</sup> joining playwright **Octavio Solis** and former CEO of the Mexican Heritage Corp. Marcela Davison Aviles, to form a cultural consultant group.<sup>[14]</sup>

## Casting

*Coco* is the first-ever motion picture with a nine-figure budget to feature an all-Latino cast, with a cost of \$175–200 million.<sup>[30]</sup> Gonzalez first auditioned for the role of Miguel when he was nine, and was finalized in the role two years later.<sup>[31]</sup> Speaking of his character, Gonzalez said: "[Miguel and I] both know the importance of following our dream and we know the importance of following our tradition, so that's something that I connected with Miguel a lot".<sup>[32]</sup> During the film's pre-production, Miguel was originally set to be voiced by a child named Emilio Fuentes, but was removed from the role after his voice deepened due to puberty over the course of the film's production.<sup>[33]</sup>

In 2016, the *Coco* team made an official announcement about the cast, which revealed that Gael Garcia Bernal, Benjamin Bratt, Renée Victor, and

Anthony Gonzalez would voice the characters.<sup>[34]</sup> Bratt, who voiced De la Cruz, was "moved" when he realized that Disney-Pixar wanted to make a film on Latin culture.<sup>[35]</sup> Disney officials closely monitored Bernal's movements and expressions while he voiced the characters and used their input for animating Héctor.<sup>[36]</sup>

Bratt voiced Ernesto De la Cruz, a character who he described as "the Mexican Frank Sinatra"; "[a] larger than life persona".<sup>[37]</sup> On the advice of the filmmakers, Bratt watched videos of equivalent Mexican actors including [Jorge Negrete](#) and [Pedro Infante](#). Bratt found the character similar to his father in physical appearance, "swagger and confidence", and worked in the film as a tribute to him.<sup>[38]</sup>

The character Mama Imelda's voice was provided by Alanna Ubach. Ubach felt that the film "is [giving] respect to one quality that all Latin families across the universe do have in common, and that is giving respect and prioritizing the importance of family". Mama Imelda's voice was influenced by Ubach's *tía* Flora, who was a "profound influence in [her] life". Ubach felt her *tía* was the family's matriarch, and dedicated the film to her *tía*.<sup>[39]</sup>

Unkrich stated that it was a struggle to find a role in the film for [John Ratzenberger](#), who is not Latino but has voiced a character in every Pixar film. As Unkrich did not want to break Pixar's tradition, Ratzenberger was given a minor role with one word making it Ratzenberger's shortest Pixar role

**Jagga Jasoos** (transl. Detective Jagga) is a 2017 Indian Hindi-language [musical mystery comedy adventure](#) film written and directed by [Anurag Basu](#), and produced by Basu and [Ranbir Kapoor](#). The film features [Ranbir Kapoor](#) and [Katrina Kaif](#) in lead roles, and tells the story of a teenage detective in search of his missing father. The film was released on 14 July 2017.<sup>[4]</sup> The film received mixed reviews from critics. *Jagga Jasoos* received ten nominations at [63rd Filmfare Awards](#), winning four of them for the film's music.



## Plot

The story of *Jagga Jasoos* revolves around the high-profile case of **Purulia Arms Drop**, which took place in 1995 allegedly to overthrow the then Communist Government of West Bengal, India. Jagga, a curious and shy young boy in a quaint little town lives a happy life with his accident-prone adoptive father,



Bagchi. Jagga, being self-conscious of his stammer, doesn't speak much; until one day Bagchi teaches him to "speak" in song. Some time later, after admitting Jagga into a boarding school, Bagchi suddenly disappears. Feeling abandoned, Jagga's only contact with Bagchi is a VHS tape that he receives in the mail every year on his birthday. Armed with sharp detective skills, Jagga sets out to solve the mystery of his missing parent. Along the way, he finds a partner in Shruti, an accident-prone journalist with her own international criminal case to solve. Using a few tricks he learnt from Bagchi, Jagga, with Shruti, embarks on a mission to uncover details of his father's mysterious secret life and finds himself embroiled in a worldwide smuggling racket. The film later ends on a cliffhanger as it shows Jagga and his father on a cruise ship having been captured by the Two-Headed Bashir Alexander.





## ***Qaidi***

***Band*** (transl. Band of Prisoners) is a 2017 Indian musical drama film, it revolves around seven innocent under-trials, who give a band performance in the prison to get into the good books of the

authorities and secure their acquittal. It features newcomers Aadar Jain and Anya Singh in lead roles.<sup>[1]</sup>

The film released on 25 August 2017

## Plot

The film revolves around seven innocent under-trials, who get a chance to form a musical band in the prison when the Independence Day of India approaches. The song composed by them becomes a national sensation in the form of a new patriotic song. However, their hopes of acquittal dash when a local politician cancels their trials in the hope of winning in the upcoming elections using the songs of these band members. The film then explores how these prisoners secure their release on the strength of their songs.

***Secret Superstar*** is a 2017 Indian Hindi-language musical drama film written and directed by Advait Chandan, and produced by Aamir Khan and Kiran Rao under the studio Aamir Khan Productions.<sup>[11][12][13]</sup> The film stars Zaira Wasim, Meher Vij, Raj Arjun and Aamir Khan.<sup>[14]</sup> The film tells the coming-of-age story of a teenage girl who aspires to be a singer, uploading videos on YouTube while disguising her identity with a niqab, and her relationships with her mother, father and mentor.<sup>[15]</sup> The film deals



with social issues including feminism, gender equality and domestic violence.<sup>[16][17]</sup>

The film received positive reviews from critics.<sup>[18]</sup> Wasim won the National Child Award for Exceptional Achievement.<sup>[19]</sup> *Secret Superstar* received ten nominations at the 63rd Filmfare Awards, including Best Film, Best Director for Chandan, Best Actress for Wasim, and Best Supporting Actor for Khan. It won three Filmfare Awards, including Best Actress (Critics) for Wasim, Best Supporting Actress for Vij, and Best Playback Singer (Female) for Meghna Mishra.

*Secret Superstar* became one of the most profitable films of all time,<sup>[8][20][21][22]</sup> grossing ₹965 crore<sup>[23]</sup> (\$154 million)<sup>[10]</sup> worldwide on a limited budget of ₹15 crore (US\$2.1 million), with over 6,000% return on investment (ROI).<sup>[8][24]</sup> The film is also the highest-grossing Indian film featuring a female protagonist, the highest-grossing 2017 Hindi film, the third highest-grossing Indian film worldwide, and the second highest-grossing Indian film overseas.<sup>[25][26][27][28]</sup> In China, it is the fifth highest-grossing foreign film of 2018, and the second highest-grossing non-English foreign film ever (after *Dangal*)

Plot - Insia Malik, a 15 year-old girl, lives with her Gujarati Muslim family in Baroda, including her mother Najma, her brother Guddu, her grandmother, and her abusive father Farookh who often beats his wife. Insia is



very passionate about singing but her father is against her dream of being a singer. He goes out of town for work and returns only once a week.

Though Insia cannot participate in a music competition, Najma gifts Insia a laptop which was the prize. She records a song wearing a [niqab](#), so Farookh can't find out her identity, and uploads the video

on [YouTube](#) under the name of 'Secret Superstar'. She becomes an overnight sensation and grabs the attention of Shakti Kumar, a talented but pretentious [music director](#) based in [Mumbai](#). He requests Insia to record a song, but she refuses as she hears a lot of negative reviews of him. One day, she leaves her tuition test to read a newspaper article about her. At her roof, Chintan her friend who had a crush on her reveals that he knows Insia is the Secret Superstar. He proposes to her which she blushes and rejects. Due to her poor test grade, Farookh breaks her guitar.



***Basmati Blues*** is a 2017 American [romantic comedy musical](#) film, directed



by Danny Baron, in his directorial debut from a screenplay by Baron and Jeff Dorchen. It stars [Brie Larson](#) and [Utkarsh Ambudkar](#) in lead roles



with [Scott Bakula](#), [Donald Sutherland](#) and [Tyne Daly](#) in major supporting roles.

The film was released in a [limited release](#) and through [video on demand](#) on February 9, 2018, by [Shout! Studios](#).

Plot - A scientist ([Brie Larson](#)) creates [genetically modified rice](#) with her father ([Scott Bakula](#)), and their boss ([Donald Sutherland](#)) sends her to [India](#) to sell it to rural farmers.<sup>[14]</sup> Initially ignorant about the country, she is enlightened by the savvy but welcoming Indians, and falls for a college-educated farmer, Rajit ([Utkarsh Ambudkar](#)), who is fighting for the rights of the local rice farmers. When she discovers that the business deal will destroy the farmers' way of life, she and Rajit must work together to stop it.

## Controversy

Upon release, the film was criticized on [social media](#), as well as by film critics, for allegedly promoting racist [stereotypes of South Asians](#).<sup>[13]</sup> In particular, the



trailer was perceived to

play into the [white savior](#) trope common in [Hollywood cinema](#), where a white protagonist acts as a messianic figure and 'saves' a non-white culture from themselves, thus promoting the notion that morality and ethics are innate characteristics of white people only. This is considered particularly offensive, given the history of [British colonialism in India](#).<sup>[14]</sup> The film has also been criticized for cultural insensitivity,<sup>[15]</sup> and promoting one-dimensional and [simplistic narratives of Indian culture](#) that have negative consequences for Indians. In response, the filmmakers have expressed regret that the trailer presented the movie as pandering to racist tropes,<sup>[16]</sup> that the trailer does not adequately capture the spirit of

the movie, and that the film is, in fact, an homage to Indian **Bollywood** cinema.<sup>[17]</sup>

***Fruit Fly*** is a 2009 **musical film** with **gay** and **Asian-American** themes, directed by **H.P. Mendoza**, who wrote the screenplay for ***Colma The Musical*** (2007). The film, made entirely in **San Francisco**, premiered on March 15, 2009 at the **San Francisco International Asian American Film Festival** at the **Castro Theatre** in San Francisco. It had a limited one-week run in New York on September 24, 2010



## Plot

*Fruit Fly* is a musical comedy about Bethesda, a Filipina performance artist finding home in the unlikely places. She moves into an artist commune in an attempt to workshop her latest piece which deals with finding her biological mother. In the process, she finds an artistic family, clues of her mother's whereabouts. Subplots include her relationship with her roommates in the artist commune, and their relationships with each other.

***The Rooftop*** (Chinese: 天台; pinyin: *tiān tái*; lit.: 'Rooftop') is a 2013 Taiwanese **musical film**. It is the second feature film directed by **Taiwanese** singer/actor **Jay Chou**. Similar to his first feature film, ***Secret***, Jay played multiple roles in the production of the film, as the main lead, director, script-writer and music composer.

*The Rooftop* is one of the many scripts that Chou has written since the success of ***Secret*** in 2007. Most of the scripts are sequels to ***Secret***.<sup>[1]</sup> However, Chou and his long-time friend **Will Liu** decided to work on *The Rooftop* as a challenge to produce the first Chinese mainstream musical-come-

martial arts film. They claimed that *The Rooftop* is a film that is difficult to be categorized, for it combined the elements of musical extravaganza and actions.



Chou has made good use of his experience from filming *The Green Hornet* in Hollywood, *Initial D* in Hong Kong and directing over 60 of his own music videos, to conceptualize *The Rooftop* with music as its roots,<sup>[2]</sup> combined with actions, to create a genre never seen before in Asia.

The film is released in Mainland China as "天台爱情" (literally "*The Rooftop Love*"), to avoid duplication and confusion with box-office sales with another Chinese film named "天台". However, the film poster and promotional materials remained as "天台". The film is released in all other countries as "天台" (literally "*The Rooftop*").<sup>[3]</sup>

## Plot

The story occurs in a fantasy world called Galilee City, that consists of two contrasting communities. One group lives on the Rooftop, where they dance and sing their days away with no worries. While those on the ground are affluent and possess more power.

In a chance encounter, Wax gets to meet his billboard dream-girl, Starling, who is an up-and-coming actress/singer. However, their blossoming love is put into test when both are involved in the fight over power on the ground.





***That Girl in Pinafore*** (Chinese: 我的朋友, 我的同学, 我爱过的一切; lit.: 'My friend, my classmate, all that I've ever loved') is a 2013 Singaporean comedy-musical film directed by **Chai Yee Wei** and starring **Daren Tan, Julie Tan, Hayley Woo, Jayley Woo, Kenny Khoo, Seah Jia-qing** and **Kelvin Mun** .



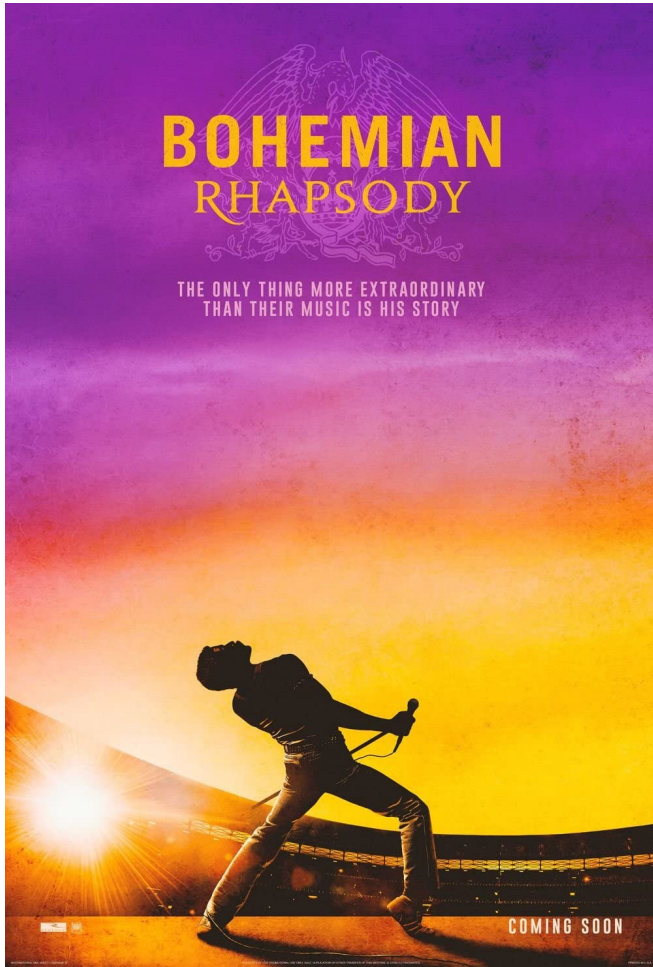
## Plot

The story was set in the 1990s. Secondary school student, Jiaming (Daren Tan) was coping with both his O-level examinations and his parents' bar business, the Dream Boat. He and his mates Cao Gen (Seah Jiaqing), Hao Ban (Kenny Khoo) and Xiao Pang (Kelvin Mun) were studying. When a dare to get the numbers of two nearby girls, Jayley and Hayley Woo, went awry, the boys ran away. Jiaming bumped into the twins' friend, May (Julie Tan), while doing so, consequently drop-

ping his Xinyao booklet.

After receiving their O-Level results, Jiaming decided to drop out of school, having already retained for two years, while the rest of the boys moved on. Coincidentally, they were placed in the same Junior College as the three girls they had met earlier. On the first day of school, the boys started a short-lived pornographic magazines business and were suspended from school for a month's time. Meanwhile, Jiaming visited the junior college to hang out with his friends and was attracted by a familiar music tune into an empty school assembly hall. There, he discovered May playing the song on the piano from the **Xinyao** book that he dropped earlier. He confronted her to repossess his book but was interrupted by three school bullies, whose leader said that May was his. Jiaming left the scene after a conflict with the bullies. Eventually, he met up with his three friends and learned about their suspension.

*Bohemian Rhapsody* is a 2018 biographical drama film about Freddie Mercury, the lead singer of the British rock band Queen. It was directed by Bryan Singer<sup>[a]</sup> from a screenplay by Anthony McCarten, and produced by Graham King and Queen manager Jim Beach. It stars Rami Malek as Mercury, with Lucy Boynton, Gwilym Lee, Ben Hardy, Joe Mazzello, Aidan Gillen, Tom Hollander, Allen Leech, and Mike Myers in supporting roles. Queen members Brian May and Roger Taylor served as consultants. A British-American venture, the film was produced by 20th Century Fox, Regency Enterprises, GK Films, and Queen Films, with Fox serving as distributor. The film follows the singer's life from the formation of the band up to their 1985 Live Aid performance at the original Wembley Stadium.

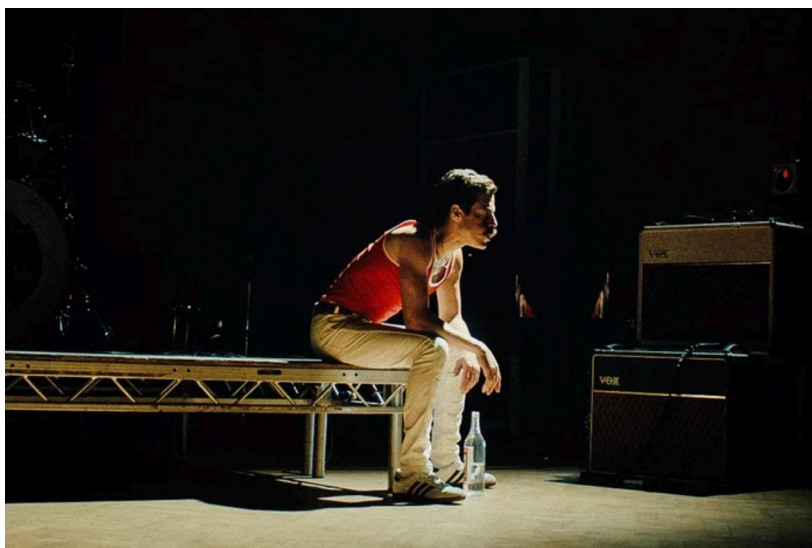


*Bohemian Rhapsody* was announced in 2010, with Sacha Baron Cohen set to play Mercury. After he left the project in 2013 following creative differences with producers, the project languished for several years before Malek was cast in November 2016. Bryan Singer was the director through most of principal photography, which began in London in September 2017, but was fired in December 2017, for absence and clashing with the cast and crew. Dexter Fletcher, who was originally set to direct the film early in development, was hired to complete

the film, although Singer retained sole director credit as per [Directors Guild of America](#) guidelines. Fletcher received an executive producer credit and filming concluded in January 2018.



The film was released in the United Kingdom on 24 October 2018 and in the United States on 2 November 2018. It received mixed reviews from critics; while Singer's direction, portrayal of Mercury's sexuality and lives of the other band members were criticized, Malek's performance and the music sequences received praise.<sup>[8][9]</sup> The film also contains a number of historical inaccuracies.<sup>[10]</sup> It became a major box office success, grossing over \$903 million worldwide on a production budget of about \$50 million, becoming the [sixth-highest-grossing film of 2018 worldwide](#) and setting the all-time box office records for the biopic and drama genres.<sup>[11]</sup> *Bohemian Rhapsody* received [numerous accolades](#), including a leading four wins at the [91st Academy Awards](#) for [Best Actor](#) (Malek), [Best Film Editing](#), [Best Sound Editing](#) and [Best Sound Mixing](#); it was also nominated for [Best Picture](#). The film also won [Best Motion Picture – Drama](#) at the [76th Golden Globe Awards](#), and was nominated for the [Producers Guild of America Award for Best Theatrical Motion Picture](#) and [BAFTA Award for Best British Film](#), while Malek won the [Golden Globe](#), [Screen Actors Guild](#) and [BAFTA](#) for [Best Actor](#).



Plot - In 1970, "Freddie" [Farrokh Bulsara](#), an [Indian-British Parsi](#) works at [Heathrow Airport](#) and is working his way through art college in London. After seeing the band [Smile](#) play at a pub, Freddie notices an



attractive young woman (Mary Austin) in the hallway. She tells him how to find the band and Freddie learns she works at [Biba](#), a posh London boutique. Outside, he compliments drummer, [Roger Taylor](#) and guitarist, [Brian May](#) on their performance. Learning that their lead singer, [Tim Staffell](#) just quit, Freddie offers himself as a replacement and demonstrates his vocal ability.

Freddie sees Mary at Biba, and she helps him choose stylish clothes. They become a couple and later move in together

With Freddie as lead singer, and bassist [John Deacon](#), the band play pub gigs across Britain. Freddie urges the band to think bigger and record an album. After selling their van, they book time late at night in a studio to produce their [debut album](#). An A&R rep from EMI watches them record. He asks engineer [Roy Thomas Baker](#) for demos.....



## Development

Plans for a film about Queen were revealed in September 2010 by the band's guitarist [Brian May](#). Covering the period up to [Live Aid](#) in 1985, the film was to feature [Sacha Baron Cohen](#) as Freddie Mercury, with [Graham King](#) to co-produce, and [Peter Morgan](#) to write the screenplay.<sup>[21]</sup> May confirmed in April 2011 that the production was moving forward. He approved of Baron Cohen as Mercury, but had reservations about the project's possible direction. The band's concerns focused on avoiding any harm to Mercury's legacy.<sup>[22]</sup>

In July 2013, Baron Cohen left the project due to creative differences. Allegedly, he had wanted a "gritty [R-rated](#) tell-all" focused on Mercury, while the band hoped for a PG-rated film about the band.<sup>[23]</sup> May said later in 2013 that Baron Cohen had left the project on good terms. Comments by May and Roger Taylor suggested that Baron Cohen was too well known as a comedian and prankster (due largely to his fictional personae [Ali G](#) and [Borat](#)), and that his presence in the film would be distracting.<sup>[24]</sup> In March 2016, Baron Cohen spoke about misunderstandings with Queen about the subject and events of the film, in particular whether the story ought to continue past Mercury's 1991 death. He also mentioned artistic disagreements with the band over the composition of the production team, referring specifically to Cohen recruiting Morgan, [David Fincher](#), and [Tom Hooper](#)



## Historical accuracy

Major historical events are portrayed out of order or inaccurately in the film; McCarten said this was for dramatic effect, saying: "We're making a movie here, not a documentary."<sup>[64]</sup> The visual blog [Information is Beautiful](#) deduced that, while taking creative licence into account, the film was 79.9% accurate when compared to real-life events, calling it "a fairly truthful account represented in a massively compressed [and] edited timeline"

## Criticism

The film's treatment of Mercury's HIV diagnosis received particular criticism,<sup>[73][74]</sup> with Jasper Rees describing it in [The Spectator](#) as "the most callous rearrangement of the facts".<sup>[75]</sup> The time at which Mercury learned he had HIV is disputed but usually given as between 1986 and 1987, not before Live Aid in 1985 as depicted in the film.<sup>[10]</sup> Taylor said that the other band members were not made aware until early 1989.<sup>[76]</sup>

\*These article highlights issues with how the film portrayed his sexuality and HIV

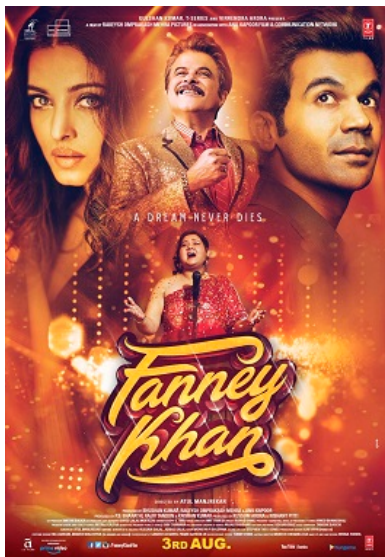
<https://www.vox.com/2018/11/16/18071460/bohemian-rhapsody-queerphobia-cel-luloid-closet-aids>

<https://www.billboard.com/articles/news/pride/8483779/freddie-mercury-bisexual-ity-bohemian-rhapsody-queen>

<https://www.nme.com/news/music/chinese-lgbt-activists-criticise-controversial-bo-hemian-rhapsody-cuts-2467612>

<https://www.indiewire.com/2018/11/bohemian-rhapsody-freddie-mercury-sexuality-confused-lgbt-gay-bi-erasure-straightwashing-1202017372/>

**Fanney Khan** (Hindi pronunciation: [pʰənnɐː xɑːn]) is a 2018 Indian Hindi language musical comedy film written and directed by debutant Atul Manjrekar. It was jointly produced by the banners T-Series Films, Rakeysh Omprakash Mehra Pictures and Anil Kapoor Films & Communication Network. A remake of the 2000 Belgian film *Everybody's Famous!*, it stars Anil Kapoor, Aishwariya Rai and Rajkumar Rao in lead roles. The film follows Kapoor as the titular character, the middle-aged father of a young, aspiring, and overweight teenage girl whom he pushes to be a singer. He kidnaps a famous soloist to make way for his daughter to become a star.

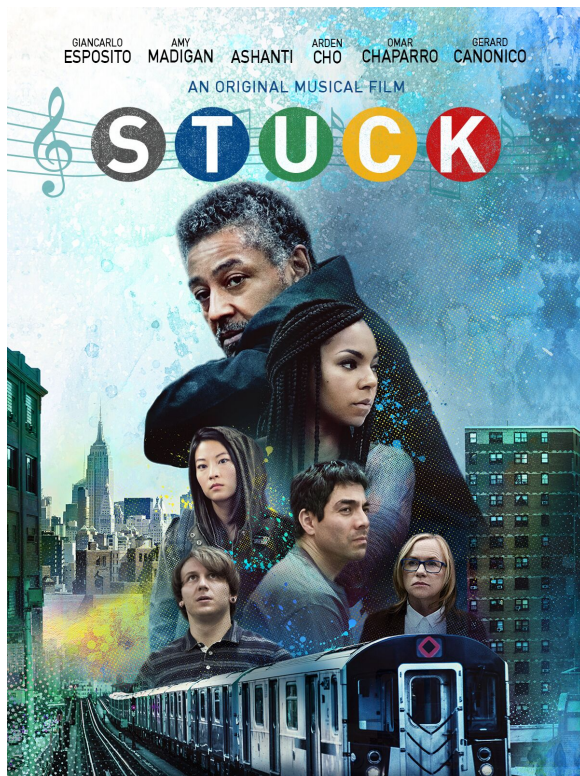


The film was announced in June 2016 with Kapoor playing the lead role; after considering Priyanka Chopra and R. Madhavan among others for the other two starring roles, Rai and Rao was chosen. It was mostly filmed in Mumbai in September 2017. Rai's costumes were redesigned by Manish



[Malhotra](#) after she expressed dissatisfaction over the previous clothes. After the shooting was disrupted in April 2018 over producer [KriArj Entertainment](#)'s non-payment of dues, [Bhushan Kumar](#) of T-Series took over the entire production. Filming was completed in [Mehboob Studios](#), Mumbai in June 2018.

*Fanney Khan* was initially scheduled for a worldwide release on 15 June 2018, coinciding with [Eid](#). It was postponed, and had its initial release in the United Arab Emirates on 2 August 2018, and was released worldwide on 3 August 2018.



***Stuck*** is a [musical drama film](#) directed by Michael Berry, who also wrote the screenplay with Riley Thomas, whose stage musical the film is based on. It stars [Giancarlo Esposito](#), [Arden Cho](#), [Amy Madigan](#), [Ashanti](#), [Omar Chaparro](#) and [Gerard Canonico](#).

The film had its world premiere at the [Newport Beach Film Festival](#) on April 23, 2017. It is scheduled to be released on April 19, 2019, by Eammon Films.

Plot - Six strangers get stuck together on a stalled [subway train](#) in [New York City](#) and all of them have a story to tell.



***Aladdin*** is a 2019 American musical fantasy film produced by Walt Disney Pictures. Directed by Guy Ritchie, from a script he co-wrote with John August, it is a live-action adaptation of Disney's 1992 animated film of the same name, which itself is based on the eponymous tale from *One Thousand and One Nights*.<sup>[1][a]</sup> The film stars Will Smith, Mena Massoud, Naomi Scott, Marwan Kenzari, Navid Negahban, Nasim Pedrad, Billy Magnussen, and Numan Acar, as well as the voices of Alan Tudyk and Frank Welker, reprising his roles from all previous media. The plot follows Aladdin, a street urchin, as he falls in love with Princess Jasmine, befriends a wish-granting Genie, and battles the wicked Jafar.

In October 2016, Disney announced Ritchie would direct a live-action *Aladdin* remake. Smith was the first member of the cast to join, signing on to portray Genie in July 2017, and Massoud and Scott were confirmed for the two lead roles later that month. Principal photography began that September at Longcross Studios in Surrey, England, also filming in the Wadi Rum Desert in Jordan, and lasted until January 2018. Additional filming and pick-ups took place in August 2018.

*Aladdin* was theatrically released in the United States on May 24, 2019. It grossed \$1 billion worldwide, becoming the ninth-highest-grossing film of

2019, and the 34th highest-grossing film of all-time. The film received mixed reviews from critics; while the musical score, costume design and performances of Smith, Massoud and Scott were praised, criticisms were aimed at Ritchie's direction, Kenzari's performance as Jafar, the CGI effects, and the deviations from the original film. A sequel is in development

## Plot

Aladdin, a kind-hearted **street urchin**, living in the Arabian city of Agrabah along with his pet **monkey** (**Tufted capuchin**) Abu, rescues and befriends Princess Jasmine, who has snuck out of the palace to explore, tired of her sheltered life. Meanwhile, the **grand vizier**, Jafar, schemes to overthrow Jasmine's father as the Sultan. He seeks a **magic lamp** hidden in the Cave of Wonders that will grant him three wishes. He has been unable to retrieve the lamp himself because only "the diamond in the rough" is allowed to enter the cave.

Jafar discovers Aladdin is the diamond in the rough and when Aladdin sneaks back into the royal palace to talk to Jasmine (while also meeting Jasmine's **handmaiden** Dalia, and pet tiger Rajah), he is captured and persuaded by Jafar's deal to help him retrieve the lamp: since only Aladdin can enter the cave alive, he will retrieve the lamp for Jafar and Jafar will make Aladdin rich enough to impress Jasmine. Jafar warns Aladdin not to take anything but the lamp. Inside the cave, Aladdin finds a **magic carpet** and obtains the lamp, but Abu accidentally causes the cave to collapse after he catches a falling ruby. Aladdin gives the lamp to Jafar, but he double-crosses Aladdin and kicks him and Abu back into the cave, though Abu steals the lamp back. The magic carpet catches Aladdin and saves him from falling to his death.....

Controversy of cultural and racial politics and of the film

<https://www.vox.com/2019/5/24/18635896/disney-live-action-aladdin-controversy-history>

<https://www.insider.com/aladdin-live-action-new-character-controversy-billy-magnussen-2017-9>



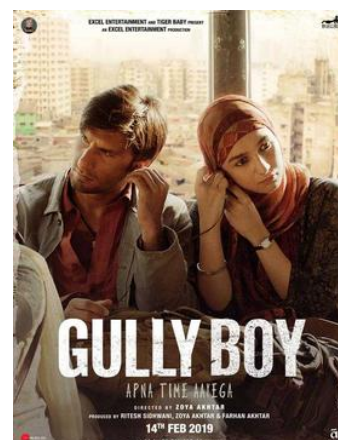


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Plot - Six strangers get stuck together on a stalled [subway train](#) in [New York City](#) and all of them have a story to tell.

***Gully Boy*** is a 2019 Indian Hindi-language musical drama film directed by Zoya Akhtar, and written by Zoya Akhtar and Reema Kagti. The film is produced by Ritesh Sidhwani, Zoya Akhtar and Farhan Akhtar under the banners of Tiger Baby Films and Excel Entertainment productions, with Nas as an executive producer. It stars [Ranveer Singh](#) and [Alia Bhatt](#), and features [Kalki Koechlin](#), [Siddhant Chaturvedi](#), [Vijay](#)



Varma, Amruta Subhash and Vijay Raaz in supporting roles. Inspired by the lives of Indian street rappers Divine and Naezy,<sup>[6]</sup> the film is a coming-of-age story about an aspiring street rapper from the Dharavi slums of Mumbai.

Principal photography for *Gully Boy* began in January 2018 and wrapped up in April 2018. It was premiered at the Berlin International Film Festival on 9 February 2019 and released on 15 February 2019 to positive reviews from critics. With a global gross of over ₹238 crore (\$37 million), it emerged as the seventh-highest-grossing Hindi film of the year.<sup>[7]</sup> It was selected as the Indian entry for the Best International Feature Film at the 92nd Academy Awards, but it was not nominated.<sup>[8][9]</sup> *Gully Boy* won a record 13 Filmfare Awards, including Best Film, Best Director, Best Actor (Singh) and Best Actress (Bhatt), and became the second film to win all four acting awards, 21 years after *Kuch Kuch Hota Hai* (1998).

## Plot

Murad Ahmed (Ranveer Singh), a final year college student, lives in the Dharavi slums of Mumbai. His abusive father Aftab Shakir Ahmed (Vijay Raaz) brings home a much younger second wife, much to the chagrin of the family. Murad nurtures a fascination for rap music. His longtime and overtly possessive girlfriend Safeena Firdausi (Alia Bhatt) is training to be a surgeon and routinely meets him in secret.

Forced to work part-time as a chauffeur after his father is injured, Murad starts to write, with his lyrics informed by the inequalities he observes while on the job. Making the acquaintance of local rapper Shrikant "MC Sher" Bhosle (Siddhant Chaturvedi) whom he saw performing in his college fest, he is drawn into performing his lyrics at underground shows and rap battles and eventually uploading a video on YouTube.

Berklee College student Shweta "Sky" Mehta (Kalki Koechlin), an evolving musician, reaches out to Murad and Sher after seeing the video, offering to collaborate on a new song. The accompanying video, which is shot in Dharavi, rapidly becomes popular. Murad shares an intimate moment with Sky, later lying to Safeena about it. When Safeena finds out, she reacts violently towards Sky by smashing a bottle of beer on her head.

As a result, she is brought in by the police but is not arrested as Sky doesn't press charges against her. Murad eventually breaks up with Safeena due to her possessive attitude. As Aftab's violence towards him, his brother and his mother escalates, Murad decides to leave home with his mother and brother and work full-time for his uncle Ateeq Khan (Vijay Maurya).

Later, when Sky expresses her romantic feelings for him, he declines her as he still loves Safeena and decides to reconcile with her. Murad and Sher enter a contest to open for Nas at his Mumbai concert, and Murad advances to the finals after a successful rap battle. Murad's confidence grows from interacting with rap fans' appreciation of his performances, and he finally stands up to Aftab and Ateeq when they belittle his passion. He later gets back together with Safeena. He goes on to win the contest and becomes one of India's top rappers. The film ends with his friends, family and Safeena watching him happily as he begins his triumphant opening performance.



***Rent: Live*** is a television special that was broadcast by Fox on January 27, 2019. It is a partially live<sup>[a]</sup> production of the 1996 Tony Award-winning musical *Rent*, which tells the story of a group of impoverished young artists struggling to survive and create a life in Lower Manhattan's East Village in the thriving days of Bohemian Alphabet City, under the shadow of HIV/AIDS.



*Yesterday* is a 2019 romantic comedy film directed by [Danny Boyle](#) and



screenplay by [Richard Curtis](#), based on a story by Jack Barth and Curtis. [Himesh Patel](#) stars as struggling musician Jack Malik, who, after an accident, finds himself the only person who remembers [the Beatles](#) and becomes famous after taking credit for their songs. The film also stars [Lily James](#) as the protagonist's childhood friend and love interest, [Kate McKinnon](#) as his manager, and [Ed Sheeran](#) as himself.

*Yesterday* was announced in March 2018. Filming began the following month around England, particularly [Norfolk](#) and [Halesworth](#) in Suffolk. Photography also took place at [Wembley Stadium](#), [Principality Stadium](#) and in [Los Angeles](#). The filmmakers paid \$10 million for the rights to use [the Beatles' music](#); although none of the band members were involved, Boyle received approval for the project from them and their families.

*Yesterday* had its world premiere at the [Tribeca Film Festival](#) on 4 May 2019, and was released in the United Kingdom and the United States on 28 June 2019, by [Universal Pictures](#).<sup>[4]</sup> The film grossed \$153 million worldwide against a production budget of \$26 million. It received mixed reviews, with praise for the premise, performances, and musical sequences, but criticism of the familiarity and not taking the concept further.



Plot - Jack Malik is a struggling singer-songwriter from [Lowestoft](#) who plays gigs to tiny crowds. His manager and childhood friend Ellie Appleton encourages him not to give up on his dreams. During a global blackout, Jack is hit by a bus. After recovering, he sings the [Beatles](#) song

"[Yesterday](#)" for his friends, and discovers they have never heard of the Beatles. After realising no one in the world remembers them, Jack begins performing Beatles songs, passing them off as his own.

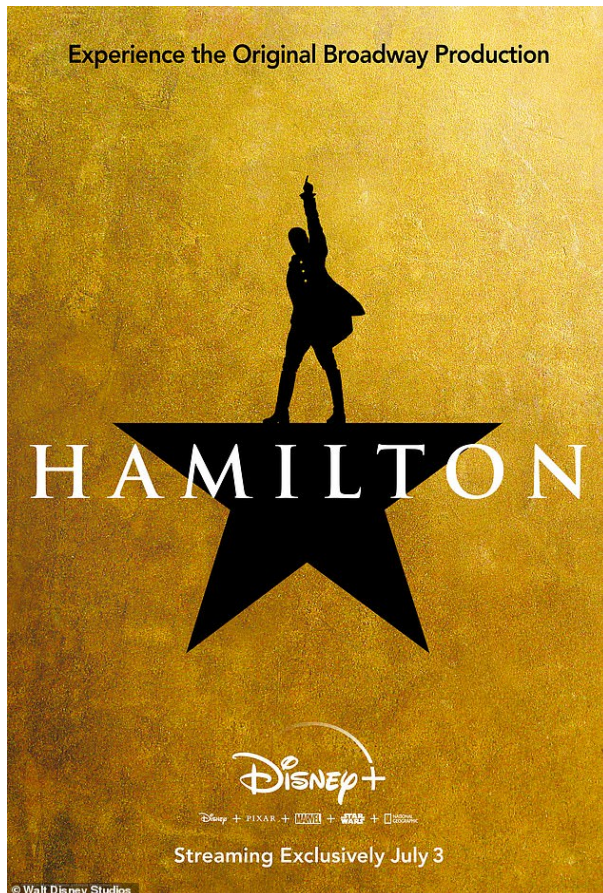
Ellie has Jack record a demo with Gavin, a local music producer. Following a performance on local television, Jack is invited by pop star [Ed Sheeran](#) to play as his opening act in Moscow. Ellie declines to join him, saying she must work at her day job as a schoolteacher, so Jack's [roadie](#) friend Rocky travels with him instead. After the gig, Sheeran challenges Jack to a song-writing duel, which he loses to Jack's "[The Long and Winding Road](#)". In Los Angeles, Sheeran's ruthless manager Debra Hammer signs Jack to her label and engineers his rise to global fame.

At Jack's going-away party before his permanent move to L.A., Ellie confesses that she has always been in love with him. Jack starts recording an album at [EastWest Studios](#), but cannot remember the lyrics for "[Eleanor Rigby](#)." Hoping to trigger memories, Jack goes to the Beatles' hometown of [Liverpool](#), visiting landmarks such as [Strawberry Field](#), [Penny Lane](#), and the grave of [Eleanor Rigby](#). Ellie joins him in Liverpool, and they spend a drunken evening and kiss, but Ellie tells Jack she is not interested in a one-night stand. The next morning, Jack and Rocky pursue Ellie to the train station, where she congratulates Jack but tells him she cannot be a part of his celebrity life. Jack returns to Los Angeles heartbroken and desperate to have a normal life again, while Ellie begins dating Gavin....



## Hamilton (Disney + Live Recording)

***Hamilton: An American Musical***, simply known as ***Hamilton***, is a musical with music, lyrics, and book by **Lin-Manuel Miranda**. It tells the story of American **Founding Father Alexander Hamilton**. Inspired by the 2004 biography ***Alexander Hamilton*** by **Ron Chernow**, the show's music draws heavily from **hip hop**, as well as **R&B**, **pop**, **soul**, and **traditional-style show tunes**; the show also casts **non-white** actors as the Founding Fathers and other historical figures.<sup>[1][2][3]</sup> Owing to this use of modern storytelling methods, *Hamilton* has been described as being about "America then, as told by America now."<sup>[4]</sup>



From its first opening, *Hamilton* received critical acclaim.<sup>[5]</sup> The show premiered at the **Public Theater, Off-Broadway** on February 17, 2015, where its engagement was sold out;<sup>[6]</sup> it won eight **Drama Desk Awards**, including **Outstanding Musical**. It then trans-

ferred to the **Richard Rodgers Theatre** on Broadway, opening on August 6, 2015, where it received uniformly positive reviews and strikingly high box office sales.<sup>[7]</sup> At the **2016 Tony Awards**, *Hamilton* received a record-setting 16 nominations, eventually winning 11 awards, including **Best Musical**. It received the 2016 **Pulitzer Prize for Drama**.

The **Chicago** production of *Hamilton* began preview performances at the **CIBC Theatre** in September 2016 and officially opened the following month.<sup>[8]</sup> The **West End** production of *Hamilton* opened at the **Victoria Palace Theatre** in **London** in December 2017, winning seven **Olivier Awards** in 2018, including **Best New Musical**.<sup>[9]</sup> The first U.S. national tour of the show



began performances in March 2017.<sup>[10]</sup> A second U.S. tour opened in February 2018.<sup>[11]</sup> *Hamilton's* third U.S. tour began January 11, 2019, with a three-week engagement in [Puerto Rico](#) featuring Miranda in the lead



role.<sup>[12][13]</sup>

## Synopsis

The musical details Hamilton's life in two acts, along with how various historical characters influenced his life such as [Gilbert du Motier, Marquis de Lafayette](#), [Aaron Burr](#), [John Laurens](#), [Hercules Mulligan](#), [Elizabeth Schuyler Hamilton](#), [Angelica Schuyler](#), [Peggy Schuyler](#), [Philip Hamilton](#), and former presidents [George Washington](#), [James Madison](#), and [Thomas Jefferson](#).

The orphan [Alexander Hamilton](#) leaves his home on the island of [Nevis](#) ("Alexander Hamilton"). After arriving in New York in 1776, Hamilton meets [Aaron Burr](#), [John Laurens](#), the [Marquis de Lafayette](#), and [Hercules Mulligan](#) ("Aaron Burr, Sir"), and impresses them with his rhetorical skills ("My Shot"). They affirm their revolutionary goals to each other ("The Story of Tonight"). Meanwhile, wealthy sisters [Angelica](#), [Eliza](#), and [Peggy Schuyler](#) go into town seeking out potential suitors ("The Schuyler Sisters"). [Samuel Seabury](#) warns everyone about the dangers of Congress,



but Hamilton disagrees and tries to counter Seabury ("[Farmer Refuted](#)"). King George then insists on his authority ("[You'll Be Back](#)"). During the New York and New Jersey campaign, Hamilton accepts a position as George Washington's aide-de-camp ("[Right Hand Man](#)"), instead of field command.

At Philip Schuyler's ball ("[A Winter's Ball](#)"), Eliza Schuyler falls hopelessly in love with Alexander, who reciprocates her feelings, and the two marry ("[Helpless](#)"), as Angelica suppresses her feelings for the sake of their happiness at the wedding ("[Satisfied](#)"). After the wedding, Burr congratulates Hamilton on his position as aide-de-camp to Washington; Hamilton admits that he would much rather have Burr's position on the battlefield ("[The Story of Tonight \(Reprise\)](#)"). Burr reflects on Hamilton's swift rise while considering his own career as more cautious ("[Wait For It](#)").....

### **Casting diversity**

See also: [Race-reversed casting](#) and [Color-blind casting](#)

Miranda said that the portrayal of Hamilton, [Thomas Jefferson](#), [George Washington](#), and other white historical figures by black, Latino and Asian actors should not require any substantial [suspension of disbelief](#) by audience members. "Our cast looks like America looks now, and that's certainly



intentional", he said. "It's a way of pulling you into the story and allowing you to leave whatever cultural baggage you have about the founding fathers at the door."<sup>[157]</sup> He noted "We're telling the story of old, dead white men but we're using actors of color, and that makes the story more immediate and more accessible to a contemporary audience."<sup>[158]</sup>

The pro-immigration message of *Hamilton* is at the forefront, as the show revolves around the life of one of the Founding Fathers of the United States, Alexander Hamilton, and how he made his mark in American politics as an immigrant. Instead of being characterized as a white person, Alexander Hamilton's immigrant status is referenced throughout the show, alongside with the virtue and prowess of Hamilton ("by working a lot harder, by being a lot smarter, by being a self-starter", described in the show's opening, and later stating "immigrants, we get the job done"), in order to foster a positive image of immigrants.<sup>[159]</sup> Alongside this, the casting of Black, Latino, and Asian American leads allowed audiences to literally view America as a nation of immigrants, with the intention of showing how irrelevant the Founding Fathers' whiteness is to their claim on the country.<sup>[160]</sup> "*Hamilton* is a story about America, and the most beautiful thing about it is ... it's told by such a diverse cast with such diverse styles of music", according to Renee Elise Goldsberry, who played Angelica Schuyler. "We have the opportunity to reclaim a history that some of us don't necessarily think is our own."<sup>[161]</sup> Miranda has stated that he is "totally open" to women playing the Founding Fathers.<sup>[162]</sup> Casting for the British production featured predominantly black British artists.<sup>[163][164]</sup>





## Historical accuracy

### Chronology and events

Although *Hamilton* was based on historical events and people, Miranda did use some dramatic license in retelling the story. For example, while Angelica did have a strong relationship with Hamilton, it was exaggerated in the show. During "Satisfied", Angelica explains why Hamilton is not suitable for her despite wanting him. In particular, she states, "I'm a girl in a world in which my only job is to marry rich. My father has no sons so I'm the one who has to social climb for one." In actuality, Angelica had less pressure on her to do this. [Philip Schuyler](#) actually had fifteen children, including two sons who survived into adulthood (one of whom was New York State Assemblyman [Philip Jeremiah Schuyler](#)), and Angelica had eloped with [John Barker Church](#) three years before she met Hamilton at her sister's wedding, when she was already a mother of two of her eight children with Church.<sup>[165]</sup> Miranda stated that he chose to do this because it is stronger dramatically if Angelica is available but cannot marry him.<sup>[166][167][168]</sup>

In addition, in Act I, Aaron Burr's role in Hamilton's life is overstated, and much of the early interactions between the two men in the show are fictionalized. For example, while Burr was present at the [Battle of Monmouth](#), Burr did not serve as Charles Lee's second in his duel with John Laurens as seen in "Ten Duel Commandments"; Lee's second was Evan Edwards.<sup>[169]</sup> Hamilton also never approached Burr to help write *The Federalist Papers* as portrayed in "Non-Stop".....

## Critical analysis and scholarship

The show has been critiqued for a simplistic depiction of Hamilton and vilifi-



cation of Jefferson. [Joanne B. Freeman](#), a history professor at [Yale](#),<sup>[182]</sup> contrasted the show's Hamilton to the "real Hamilton [who] was a mass of contradictions: an immigrant who sometimes distrusted immigrants, a revolutionary who placed a supreme value on law and order, a man who distrusted the rumblings of the masses yet preached his politics to them more frequently and passionately than many of his more democracy-friendly fellows".<sup>[183]</sup>

Australian historian Shane White found the framing of the show's story "troubling", stating that he and many historian colleagues "would like to imagine that *Hamilton* is a last convulsion of the founding father mythology".<sup>[184]</sup> According to White, Miranda's depiction of the founding of the United States "infuses new life into an older view of American history" that centered on the Founding Fathers, instead of joining the many historians who were "attempting to get away from the [Great Men story](#)" by incorporating "ordinary people, African-Americans, Native Americans and women"

into a "more inclusive and nuanced" historical narrative in which Hamilton has a "cameo rather than leading role".<sup>[184]</sup>

[Rutgers University](#) professor Lyra Monteiro criticized the show's multi-ethnic casting as obscuring a complete lack of identifiable enslaved or free persons of color as characters in the show.<sup>[185]</sup> Monteiro identified other commentators, such as Ishmael Reed, who criticized the show for making Hamilton and other historical personages appear more progressive on racial injustice than they really were.<sup>[185]</sup> According to Reed, "[Hamilton's] reputation has been shored up as an abolitionist and someone who was opposed to slavery," which Reed stated was untrue.<sup>[186]</sup>

In *The Baffler*, policy analyst Matt Stoller criticized the musical's portrayal of Hamilton as an idealist committed to democratic principles, in contrast to what he characterized as the historical record of Hamilton's reactionary, anti-democratic politics and legacy.<sup>[187]</sup> For example, Stoller cited Hamilton as a leader involved in the [Newburgh conspiracy](#) (a military coup plot against the Continental Congress in 1783); his development of a national financial system which, in Stoller's view, empowered the plutocratic elite; and his use of military force, indefinite detention, and mass arrests against dissenters during the [Whiskey Rebellion](#) of 1791.<sup>[187]</sup> In 2007, history writer William Hogeland criticized Chernow's biography of Hamilton on similar grounds in the *Boston Review*.<sup>[188]</sup>

In 2018, *Historians on Hamilton: How a Blockbuster Musical Is Restaging America's Past* was published. Fifteen historians of early America authored essays on ways the musical both engages with and sometimes misinterprets history.<sup>[189]</sup>

Theatre scholars Meredith Conti and Meron Langsner have both published written analyses of the place of firearms and dueling in the musical.<sup>[190][191]</sup>

Writer and essayist [Ishmael Reed](#) wrote and produced the play *The Haunting of Lin-Manuel Miranda*, which critiques *Hamilton's* historical inaccuracies.<sup>[192]</sup> The play, directed by Rome Neal, had an initial run in May 2019 at [Nuyorican Poets Cafe](#) and was produced again in October 2019

Criticisms based on issue of race



<https://www.cnn.com/2020/07/07/entertainment/lin-manuel-miranda-hamilton-slavery/index.html>

<https://www.independent.co.uk/arts-entertainment/theatre-dance/news/hamilton-disney-plus-lin-manuel-miranda-criticism-a9604946.html>

<https://www.bustle.com/entertainment/lin-manuel-miranda-hamilton-critics>

<https://medium.com/@larrydang/white-alexander-hamilton-and-whitewashed-hamilton-the-problematics-of-post-raciality-in-hamilton-45a2e0abb432>

<https://www.ksat.com/features/2020/07/03/hamilton-and-race-a-very-powerful-statement-without-having-to-be-a-statement/>

### Criticism based on gender

<https://thefemalegaze.org/2016/06/16/helpless-why-arent-we-talking-about-gender-in-hamilton/>