

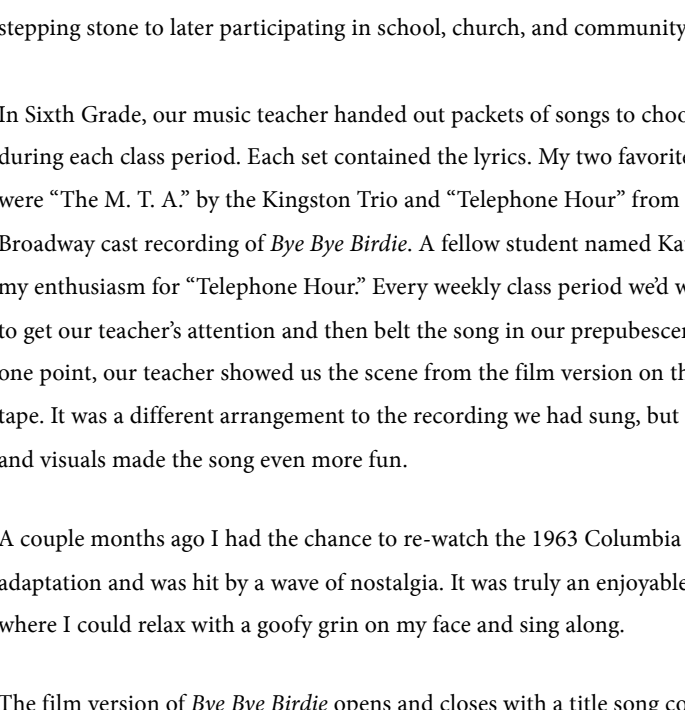
Upon a Time in Film Scoring / Bye Bye Birdie / Sean Woodard

Film (2017-[posts/category/Film](#))

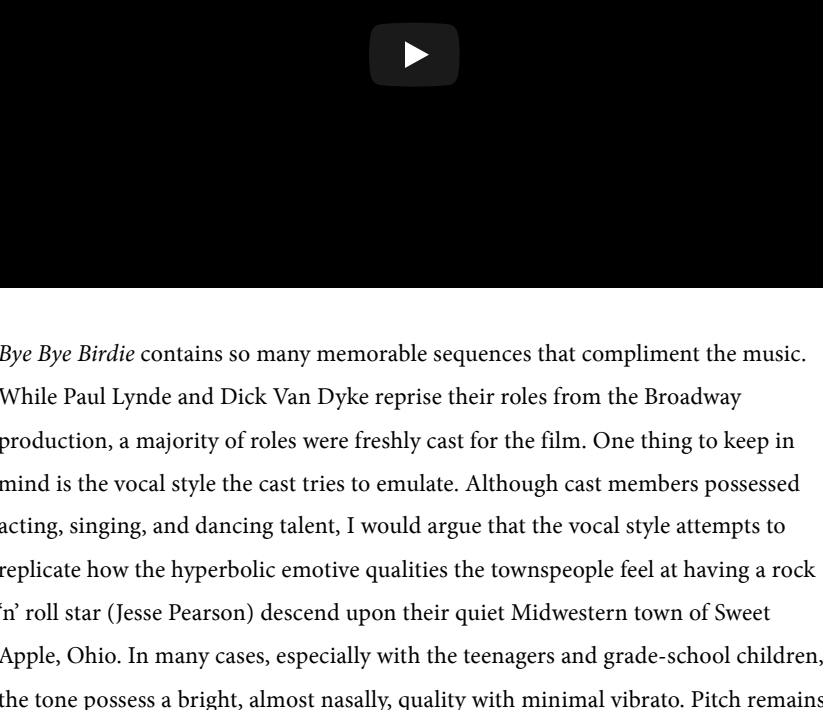


ent were divided up in Fourth

made sense. I loved to sing, which made me

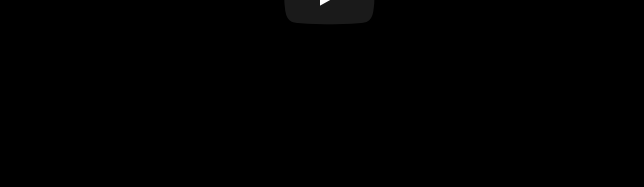


also hilariously spoofed by the cast and crew (<https://youtu.be/5ryfcd6WjEg>).

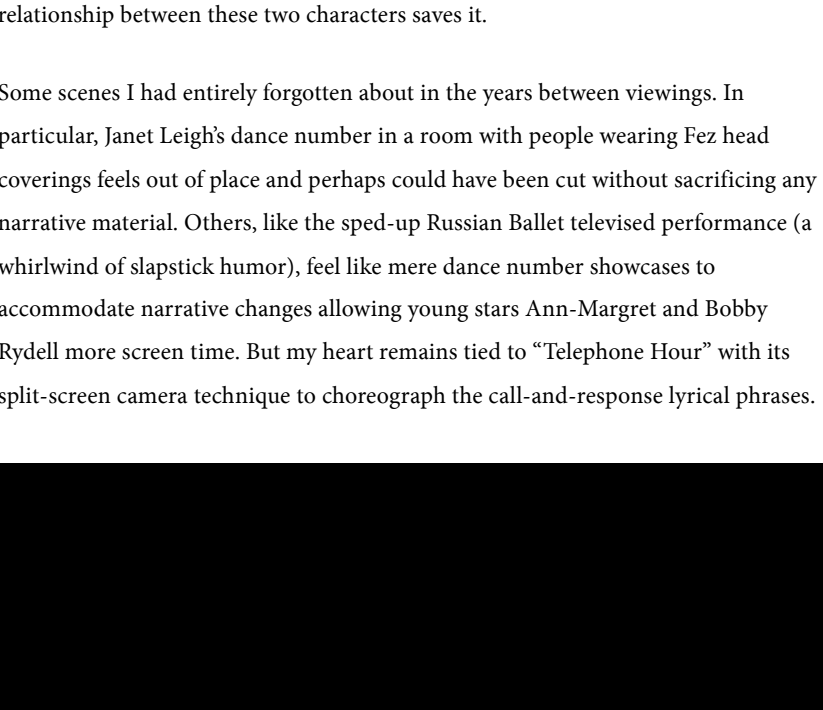


musical numbers. It resembles how many people, who may or may not be vocally trained, sing in real life. Come on, who hasn't sung in the shower or belted in their car?

In "We Love You Conrad" sequence, the tracks a group of marching and singing school girls. This is hilariously contrived by featuring to the boys who break the girls to say how much they hate Conrad. The third verse finds both groups trading off musical phrases. The two groups then meet face-to-face and Hugo (musician Bobby Rydell), who is going steady with Kim (Ann-Margret), pleads with her to appear on television and receive a kiss from Conrad Birdie before he goes off to war. The song possesses a chipper melody that can easily be sung in a round. (It's also more catchy, albeit less annoying, than getting "It's a Small World" stuck in your head.)



The most memorable scene is perhaps that of Dick Van Dyke and Janet Leigh performing the quintessential scene, "Put on a Happy Face." The use of optical effects, animation, and projection complements the musical number—whether they be happy faces drawn in the air that either crumble or switch to a frown, or a second projected Janet Leigh colored in pink that duets with Van Dyke's character. It all culminates into a perfectly choreographed sequence, complete with tap dancing. While the notion of asking a woman to smile may come across as insensitive or



Overall, *Bye Bye Birdie* remains a fun musical for the family. With its strong cast, music, and dance numbers, it still manages to hit the right notes and provide wholesome entertainment for nostalgia-riddled people like me. Perhaps you'll also find yourself humming one of its tunes after the film ends.

Sean Woodard serves as the *Film Editor* for *Drunk Monkeys* and as a co-producer of the faith and spirituality-based *Ordinary Grace* (<http://ordinarygrace.org/>) podcast. Focusing on a wide variety of interests, Sean's fiction, film criticism, and other writings have been featured in *Horrorbuzz*, *NonBinary Review*, *Books, Culture, Vultures*, *The Cost of Paper*, and *Los Angeles Magazine*, among other publications. A native of Visalia, CA, he now resides in Orange County.




SEAN WOODARD 1/2017-POSTS?
AUTHOR = 5AFOB8BF36F8CA52FC8E5B3)

Sean Woodard serves as the Film Editor for Drunk Monkeys and is a doctoral student at the University of Texas at Arlington. Focusing on a wide variety of interests, Sean's fiction, film criticism, and other writing have been featured in *Los Angeles Review of Books* (<https://lareviewofbooks.org/contributor/sean-woodard/>), *Third Broadway Book Society* (<https://thirdbroadway.org/2017/07/16/festival-bay-summer-2012-sean-woodard/>), *NonBinary Review, Cultural Vagabonds* (<https://culturalvagabonds.com/author/sean-woodard/>), and

Twitter @SeanWoodard7326 and at
<https://www.seanwoodard.com/>. (<https://www.seanwoodard.com/>.)

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