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Chapter 7

TOY STORIES THROUGH SONG: PIXAR, RANDY NEWMAN AND THE SUBLIMATED FILM MUSICAL

Susan Smith

From the initial sunny bars of Randy Newman's solo rendition of 'You've Got a Friend in Me' near the start of *Toy Story* (John Lasseter, 1995) to the Gipsy Kings' flamenco version ('Para El Buzz Espanol') during the closing credits of *Toy Story 3* (Lee Unkrich, 2010), this popular and much covered song reverberates throughout Pixar's famous trilogy, articulating its evolving treatment of friendship (and even romance) and knitting the films together thematically. In addition to the Oscar nominated 'You've Got a Friend in Me', two other original songs composed and performed by Randy Newman¹ appear in *Toy Story*: 'Strange Things' and 'I Will Go Sailing No More.' *Toy Story 2* (John Lasseter and Lee Unkrich, 1999) features two more songs written by Newman: 'Woody's Roundup', sung by the Western quartet Riders in the Sky, along with Sarah McLachlan's moving rendition of 'When She Loved Me' (also Oscar nominated). *Toy Story 3* includes 'We Belong Together', for which Newman – performer as well as composer – earned his first 'Best Original Song' Oscar for the *Toy Story* series in 2011, his second overall in this category, having already won in 2002 for the thematically similar 'If I Didn't Have You' (sung by Billy Crystal and John Goodman) from *Monsters, Inc.* (Pete Docter, 2001). Yet despite *Toy Story's* importance in establishing a style of song that would be revisited and reworked throughout the series, this aspect of the film has received scant academic attention, often overshadowed by its technical advances in computer-generated imagery (CGI).

Even biographical studies of Randy Newman – the singer, song-writer and film composer who created all of the above songs as well as the scores for *Toy Story*, its sequels and several other Pixar movies² – find little of substantive interest in his film work, while the two main scholarly articles devoted to Newman's music were published in 1987 and 1992,³ pre-*Toy Story*. Regarded as a maverick singer/song-writer whose sardonic outlook subverts the romantic conventions of North American popular song, ironically singing not for himself but from the vantage-point of fictional characters who espouse often unpleasant views

antithetical to his own, Newman's film work tends to be regarded as a more commercial (if popular), artistically diluted departure from his usual style. His music for the *Toy Story* films does receive praise on account of its knowledgeably allusive scores⁴ and the 'predominantly quirky as well as romantic' tenor of Pixar animated features is felt to provide Newman with 'a more spacious canvas to work with' than elsewhere in his movie composing.⁵ Generally, though, his authorial world view is deemed to centre on a satirical vision of North American society that's at odds with Pixar's more wholesome, upbeat fare. As Kevin Courrier observes:

Where Randy Newman sheds his sardonic pose and plays it straight is in his movie music, which might explain why his scores, well-crafted and unaffecting, are also ultimately forgettable . . . Randy Newman's voice tends to be invisible in his film scores, or in the case of movie songs like 'You've Got a Friend in Me' (*Toy Story*), little more than placidly charming.⁶

This tendency to treat Randy Newman's film music as an aberration in the composer's *oeuvre* is not altogether surprising given the *auteur* focus of such biographical studies, the priorities of which lead Courrier to deduce that: 'it's not a question of the quality of Newman's music for the movies, it's a question of what is absent in the work.'⁷ Elsewhere, in the fields of sound studies and musicology, Pixar has received *some* scholarly attention but, in the case of Daniel Goldmark's chapter on 'The Pixar Animated Soundtrack',⁸ the emphasis is on this studio's innovative investment in scoring and sonic design more broadly, while its two main case studies are *WALL-E* (Andrew Stanton, 2008) and *Up* (Pete Docter, 2009), neither of which feature Randy Newman as composer.⁹ Central to Goldmark's argument, moreover, is Pixar's rejection of the Disney animated musical format, a key element of which is deemed to involve the privileging of diegetic numbers or songs over underscoring.¹⁰ As Goldmark observes, the irony of Disney's purchase of Pixar in 2006 'is that the one thing that the powers that be at Pixar always agreed upon – and apparently still do – is that they did *not* want to make a musical film in the tradition of the Disney feature.'¹¹ Contending that: 'all but a few features by Disney animation have had at least one musical number in the course of the story', meaning that 'the rhetorical bond between Disney and musicals has become all but unbreakable',¹² Goldmark maintains that:

Of the many ways in which Pixar differentiates itself from the classic animated shorts and films produced by Disney, the complete shunning of the Disney musical archetype may be the most pronounced. As Disney re-established its hold in the animated and live action film musical throughout the 1990s and 2000s, Pixar seemed far more intent on revisiting old narrative tropes of the animation world (and the childhoods of many an adult): robots, insects, toys come to life, and superheroes. And though Pixar could not escape the

historical legacy of Disney as the source of so many modern cartoon film protocols, the people most involved in steering the studio, including John Lasseter, Brad Bird, Pete Docter, and Andrew Stanton, made a deliberate decision to avoid the formulaic Disney musical.¹³

Arguing that ‘the first four Disney features – *Snow White* (David Hand et al., 1937), *Pinocchio* (Ben Sharpsteen et al., 1940), *Dumbo* (Sharpsteen et al., 1941) and *Bambi* (Hand et al., 1942) – established the guidelines for music in feature-length cartoons (following similar trailblazing for general cartoon scoring in the first Disney sound cartoons in 1928),¹⁴ Goldmark concludes that: ‘all four films basically adhered to the dominant structure of the late 1930s film musical, with songs dominating the soundtrack and significantly outweighing original underscoring.’¹⁵ Pixar’s refreshing innovations with music and soundtrack¹⁶ are contrasted, therefore, with the ‘formulaic’ nature of the Disney animated musical (no longer, he claims, the dominant model of production in feature film animation)¹⁷ and the latter’s tendency to trade in the kind of ‘conventional claptrap’ that a film such as *Enchanted* (Kevin Lima, 2007) pokes fun at.¹⁸ Goldmark’s argument would appear to find some support in Pixar’s widely reported decision not to make *Toy Story* in the manner of a Disney animated musical. Apparently, ‘Lasseter made a conscious decision to move away from diegetic songs, believing that characters spontaneously bursting into song would detract from the film’s “realist” credentials.’¹⁹ Yet, precisely how Newman’s songs are utilized in *Toy Story*, the ways in which its theme tune is redeployed as the series progresses and what all of this reveals, in turn, about Pixar’s relationship with the Disney musical remain largely unexplored.

While recognizing that there are understandable reasons why Randy Newman’s songs for Pixar have suffered academic neglect, then, my aim with this chapter is to begin to rectify this lack of attention by focusing on their place and use in *Toy Story*. In doing so, I consider Newman’s three songs for this movie not as negative departures from the songwriter’s other work nor as outright, unambiguous rejections of the Disney musical formula but in terms of how they interact and connect (as part of the collaborative filmmaking process) with *Toy Story*’s thematic and aesthetic concerns, and how this invests the use of song, in turn, with a deeper rationale that helps account for its evolving role within the series. Above all, the chapter argues that the significance of Randy Newman’s songs in *Toy Story* and beyond is inextricably bound up with the toys’ dual status as supposedly inanimate beings who are endowed with a secret life of their own beyond the ken of the human characters. Addressing questions of who owns the songs, from which space such music emerges and the extent to which their use differs (or not) from that found in Disney animated film musicals, it argues that this duality in the toys’ condition lends a persuasive internal logic, complexity and interpretative force to the varying deployment of Newman’s melodies at certain points on the soundtrack.

‘You’ve Got a Friend in Me’

Compared with the diegetic song and dance numbers with which Disney has become associated, the opening track, ‘You’ve Got a Friend in Me’ (like the other two Newman songs that crop up later), is not performed by a character from within the story space (not in the way, say, that the songs are in *Pocahontas* [Mike Gabriel and Eric Goldberg], also released in 1995). This approach may well have been dictated by the previously stated desire on the part of Pixar’s senior creative team not to emulate the Disney animated musical yet, considering the film’s subject matter, could *Toy Story*’s opening song have been fashioned as a conventional diegetic number anyhow? The film’s central premise that the toys can not come alive when humans are present means that the only character capable of performing this ode to the friendship between child and favourite toy is Andy, who still could have appeared running around the house but now singing this song to Woody as he does so. Such a decision would not have required much, if any, compromise to the film’s realism, moreover, since Andy could easily have been shown humming and singing like an ordinary boy in naturalistic style as he plays with his toy, with the child actor who voices him (John Morris) replacing Newman as singer of the song. Bar that last point, this is the approach taken in *Toy Story – The Musical*, a one-hour stage show conceived by Walt Disney Creative Entertainment for Disney Cruise Line and performed in the Walt Disney Theater on board the Disney Wonder Cruise Ship, from 2008–16.²⁰ As that show demonstrates, however, to have reconstructed the film’s opening sequence in this way would be to distort *Toy Story*’s perspective by suggesting that the narrative is orientated around the child’s point of view,²¹ when in fact it’s the toys’ outlook that forms its main focus of interest.

This is indicated by the film’s title, of course, the appearance of which – just as Newman’s rendition of ‘You’ve Got a Friend in Me’ strikes up (and directly after Andy has grabbed Woody away and out of frame) – seems timed to imply that it’s the *toys’ stories* the songs are designed to tell. That this song is, more specifically, an expression of *Woody*’s devotion to Andy is gently but firmly intimated by the particular manner of its presentation (the impact and significance of which are lost in the translation of the film into a cruise liner stage show). Following on immediately from the cowboy doll’s set phrase: ‘You’re my favourite deputy!’ (triggered by Andy pulling the cord in the toy’s back), the song seems to arise like a musical extension or outgrowth of this avowal of comradeship by sheriff Woody, encouraging us to read the lyrics’ second-person mode of address as directed by him towards Andy (‘*You’re* my favourite deputy!’/‘*You’ve* got a friend in me’). The song is also performed by Randy Newman who, aged 52-years-old around the time of the film’s release, seems far more suited to voicing the thoughts and feelings of a cowboy doll iconic of America’s mythic roots in the West than the young boy (whose child-like exclamations are heard throughout this opening sequence anyway). The lyrics support this notion, registering as they do the greater maturity of the song’s

owner: 'Just remember what *your old pal* said/Boy, you've got a friend in me' (the italics are mine).²²

The creators of *Toy Story* did not have to rely on these subtle suggestions of the song's relevance to Woody, of course – they could have chosen to attach it more explicitly to him, presenting Newman's song directly from the cowboy doll's point of view. But to have made Woody the obvious source of the song – and the thoughts and feelings expressed therein – would have dissolved that very sense of distance between him and Newman's non-diegetic singing that's so suggestive of his lack of voice (and reliance on another's) during these passages of human-centred play. It's fundamental to the deeper irony of this sequence that Newman's voice should remain to a degree untethered and at one remove from Woody. Enriching the visual contrasts throughout between Andy's gleeful physicality and Woody's stillness, the song's non-diegetic status articulates the poignant paradox that Woody cannot openly express his loyalty and affection for Andy during the very moments of play that are so emblematic of their friendship. Whatever his dedication to the child, as a supposedly inanimate toy, he can never truly be close enough to Andy to admit this openly in the manner of a conventional production number (unlike Woody, Andy has no such problem in vocalizing his feelings, as his uninhibited outbursts during this and the preceding playtime prologue make clear).

Woody's silence throughout this introductory episode showing Andy playing with him thus invests Pixar's cheerfully upbeat song with its own special pathos: unable to project his feelings on to the external world while in Andy's presence, Woody, the impassive toy, is denied the musical's quintessential freedom – namely, that ability to burst into song and dance when ordinary words and actions become inadequate. The joyous rapture to which the musical number gives expression otherwise seems perfect for conveying the heightened experience that the toy feels on being played with by a child. As Jessie bitterly remarks to Woody in *Toy Story 2*, before Sarah McLachlan's melancholy rendition of 'When She Loved Me' reveals the cowgirl doll's abandonment by her owner Emily, it's the sense that 'when Andy plays with you it's like, even though you're not moving, you feel like you're alive, 'cos that's how he sees you'. The overriding optimism of 'You've Got a Friend in Me' (so different in tone and outlook from 'When She Loved Me', its tragic inverse) is also very much in tune with the musical's utopian sensibility. As David and Caroline Stafford observe: 'It's a perky song, cheerful, open-hearted and folksy. As soon as the intro kicks in you get the impression that the clarinet player's embouchure is being compromised by his inability to stop smiling. The tuba's smiling. Randy Newman's smiling.'²³

Contrary to what Pixar's creative team might explicitly state, therefore, there's a sense in which 'You've Got a Friend in Me' (in expressing the unswerving loyalty that Woody feels for Andy but can not declare openly to the boy) *wants* to be a musical number but *can not*, necessitating the emotions conveyed by the song to find release instead via the non-diegetic layer of the soundtrack. The

dramatic law that requires Andy's playroom toys to regress to a silent, impassive state when this child or other humans are around nevertheless means that the opening song is still fulfilling a role equivalent to that of the musical's production number. Indeed, if the main purpose of a number is to enable a character (or group of characters) to give vent to what can not be revealed in the ordinary 'reality' of the narrative then this is precisely what 'You've Got a Friend in Me' is enabling Woody to do. The song's ability to articulate what the cowboy doll feels inside for Andy therefore complicates any sense that it is unambiguously non-diegetic,²⁴ giving rise to the possibility (furthered by the next two songs and Jessie's 'When She Loved Me' in *Toy Story 2*) that musical moments like this are about externalizing a subjectivity otherwise trapped inside the toy.

That 'You've Got a Friend in Me' is an outward, musical expression of Woody's thoughts and feelings is consistent with the idea put forward earlier that the song builds on and enlarges the sentiment inherent in this toy's spoken phrase: 'You're my favourite deputy!' The notion that the song is an extension of Woody's speech here is not hindered either by the shift that takes place from Tom Hanks's speaking voice to Randy Newman's singing voice, the tone and timbre of which if anything appear fairly similar. In seeming to trigger Newman's song, then, Woody's spoken line fulfils a role comparable to the musical's traditional cue for a song and, in showing how it is Andy's act of pulling the cord in his back that prompts the cowboy doll to make this declaration, the film draws attention to the ventriloquism on which animation and the animated musical depend. Based on this line of reasoning, therefore, what the film's opening song offers, ultimately, is a much more expansive and personal assertion of Woody's unwavering friendship for Andy than this toy can articulate to the child through the restrictions of his voice box's pre-recorded, generic catchphrase.

The desire on the part of Pixar's creative team to break free from Disney's musical formula may well have influenced the film's overall aims and design but *Toy Story's* opening use of what, for argument's sake, I continue to refer to as non-diegetic song works so well because it harmonises with the story's internal rationale. Rather than appearing merely the forced outcome of some externally imposed motivation, this song emerges organically out of the particular needs of the story in ways that make sense in terms of the kind of characters involved and the narrative rules by which they operate. The song's effectiveness in this regard is reinforced by Randy Newman's contribution as singer, not just composer. In his chapter within this collection, Noel Brown relates 'Randy Newman's non-diegetic songs . . . to the film's strategies of projecting "emotional realism"; finding in the singer's vocal delivery a more naturalistic, anti-Disney quality that chimes with 'the film's "realist" credentials': 'Sung by Newman in his idiosyncratically homespun, sardonic drawl, the vocal performance is determinedly non-professional, bespeaking authenticity and negating the ingratiating professionalism of some of Disney's earlier musical numbers.'²⁵ Newman's unpolished, characteristically nasal voice and occasionally strained

delivery certainly seem far removed from the more stylized, 'performed' Broadway-like singing one associates with contemporary Disney numbers, in particular. Based on this, one can only speculate on the appeal that his vocals (and mordant outlook) might have held for Pixar's senior creative team, given their rejection of the Disney animated musical format.

The non-sugar-coated imperfection in Newman's voice is also extremely well-suited, however, to the needs of character and story, perfectly befitting a figure drawn from the rustic primitivism of the American west and, coupled with the song's mainly upbeat rhythm and lyrics, suggesting a hardy resilience to the rough and tumble of Andy's boyish play. While the rigours of the latter are nowhere near as extreme as Sid's dismantling and blowing up of toys, this opening sequence nonetheless shows what has to be borne by Woody if he's to remain the child's favourite plaything. The contrast between the song's cheerful ode to friendship and the film's visual portrayal of the stresses suffered by Woody as he's hurtled forward in a battery-operated car, hurled down a staircase banister or launched from a chair seems designed to demonstrate precisely this, implying the strength of Woody's commitment in spite of everything inflicted on him. This disparity between the song's optimism and the physical hardship that Woody endures might have been difficult to reconcile but it's held in artful counterbalance by Newman's endearing but unsentimental performance. A more saccharine or polished delivery would have jarred with the uncomfortable realities that come from being Andy's favourite toy – instead, Newman's unrefined vocals, complementing the song's simple bouncy rhythm, at once register and suggest an ability to withstand the bumps and knocks to which Woody is subjected along the way.

Perhaps what Newman's voice manages to do so effectively, above all, then, is reconcile this broad tension in the opening sequence between joyful celebration of the close bond between child and toy on the one hand and sensitivity to the more exacting demands that such a relationship involves for the latter on the other. It's a tension that's inherent in the composer's lyrics, too, the cheerful tone of which is occasionally undercut by characteristically (for Newman) unromanticized lines which gesture (prophetically, as it turns out) towards tougher times: 'When the road looks rough ahead/And you're miles and miles/From your nice warm bed'. Held non-diegetically apart from Woody yet delivered with evident feeling, Newman's singing is perfectly suited to a film that does not want to appear like a Disney animated musical but remains committed to the emotional and psychological depth that song can bring – especially, as here, to a type of animated character (toys) whose enforced muteness (masking a secret inner life) renders them most in need of its expressive power. Often associated with ironic distance, Newman's earnest, almost conversational style of delivery on this occasion evokes a warmth and sincerity that chime with the song's theme of unstinting friendship and the sequence's brightly coloured *mise-en-scène*. A sense of distance persists, though, in the non-diegetic origins of his singing which, never fully embedded in character in the way that Tom

Hanks's voicing of Woody's speech is, keeps it at one remove from the toy from whose vantage-point he sings.

Considered this way, Newman's vocal presence allows *Toy Story* to appear far removed from a Disney musical and yet, if we consider to whom the songs belong within the story, covertly a musical at heart. In allowing 'You've Got a Friend in Me' to give outlet to the otherwise imprisoned feelings of a mute (socially servile) character, *Toy Story* therefore employs its opening song in ways comparable with what Disney practiced decades before in *Dumbo*.²⁶ While such a connection again highlights the importance of song in Disney feature animation, it complicates the idea that this early classical phase in that studio's output unilaterally established its live action-influenced musical format. Instead, it points to elements of innovation in Disney's use of song then that seem to anticipate Pixar's in the contemporary era.

'Strange Things'

In giving vent to periods of crisis in first Woody's and then Buzz's life, the next two songs²⁷ are closer, tonally, to Newman's authorial outlook. Displaying his skill in writing for character, they remain creatively attuned to the toys' existential condition, however. In the process, 'Strange Things' extends the film's rationale for using songs non-diegetically, whereas 'I Will Go Sailing No More' expands their function beyond Woody's character. In the case of 'Strange Things', this second song now clearly relates to Woody, with Andy only appearing intermittently and the cue for the song provided by a line of dialogue that the sheriff toy this time speaks freely for himself (rather than as a result of Andy pulling the cord in his back). 'You know, in a couple of days everything'll be just the way it was. They'll see. They'll see. I'm still Andy's favourite toy', he insists defiantly (on witnessing the other toys gather around Buzz excitedly after the space ranger figure has fortuitously managed to pull off the illusion of flying around the room) only for such bravado to be undermined by what follows. In contrast to the selfless and outwardly directed 'You've Got a Friend in Me', 'Strange Things' is decidedly introspective in articulating Woody's trauma ('Strange Things Are Happening to Me!'). The impact of this is reinforced by the visual focus throughout on his startled reactions while the shaky point-of-view 'camerawork' to evoke the effect of being held by Andy as the boy jumps up and down at the start of the song renders literal this toy's sense of disorientation. The editing is also paced to match the urgency of the song's rhythms: condensing a series of events into just two minutes, this musical montage evokes a sense of how the passage of time must feel to the devastated Woody during this period of (to him) seismic upheaval. The repetition of the song's title refrain after the first and final verses also intensifies the emotional impact on him of Buzz's arrival. The obsessive reiteration of lines like: 'Strange things are happening to me/

Strange things/Strange things are happening to me' is particularly effective in conveying Woody's panic and turmoil on seeing the décor, furnishings and established order of Andy's bedroom turned upside down.

Although Woody is technically free to sing 'Strange Things' to the other toys (during those sections of the montage when Andy is absent), in practice this song arises precisely to give vent to feelings that he is unable to admit to them. An earlier exchange with Bo-Peep revealed Woody to be too proud to divulge his pain at no longer being Andy's undisputed favourite. His increasing alienation from the other toys as they are shown growing closer to Buzz in the middle part of the song only heightens this all the more, with the lyrics expressing his fear of losing their friendship altogether:

I had friends
I had lots of friends
Now all my friends are gone
And I'm doing the best I can to carry on.

I had power (power)
I was respected (respect)
But not any more
And I've lost the love of the one whom I adore.

Woody's marginalization from the group is suggested even before the song begins when he is shown hanging back as the other toys crowd around Buzz to congratulate him on his 'flying' demonstration. Woody is left alone instead with Slinky who then also recedes from frame as the 'camera tracks in' on the cowboy doll, as he defiantly insists he's 'still Andy's favourite toy'. Woody's dis-possession is thus two-fold since not only does he lose his privileged place in Andy's affections (literally, by the end of the song, since he's relegated to the toys' chest while Buzz occupies the child's bed at night), but his position as loyal friend and leader of the other toys is also thrown into jeopardy. And it's this double disempowerment (linked to feelings of alienation and abandonment) that justifies the song's displacement once more onto the non-diegetic layer of the soundtrack. Woody's weakened position within the narrative is reflected, narrationally, in the fact that, even in Andy's absence, he still can not take ownership of Newman's singing voice and (as we find out soon) is on the verge of losing that too.

'Strange Things' is transitional, therefore, and in more than one sense. Serving as a musical bridge between Woody's life before and after Buzz's arrival, it draws on the emotional impact and innocence of 'You've Got a Friend in Me', helping us to understand how Woody must be feeling now everything that first song celebrated is under threat. As a result, it prepares us for his spiteful action later when, in an attempt to sideline Buzz (to prevent him from being the sole toy chosen by Andy to go with him to Pizza Planet), he causes the

space ranger figure to fall accidentally out of the bedroom window. Newman, the maverick singer/song-writer with a penchant for composing for unlikeable characters, is perfectly suited to bringing out this more shadowy undertone to Woody who was originally conceived far more unsympathetically²⁸ and who, in the finished film, still finds himself struggling with unpalatable feelings of jealousy and resentment towards Buzz. But 'Strange Things' is also pivotal in being the last song to use Newman's voice as a conveyor of Woody's thoughts and feelings and so marks the point at which this toy is required to hand over the musical reins to Buzz.

'I Will Go Sailing No More'

The film's final track – 'I Will Go Sailing No More' – arises when Buzz, convinced that he is a real space ranger, finds out from a television advert he overhears in a room in Sid's house that he is in fact (as Woody has previously tried to tell him) a mass-produced toy. By far the most wry and melancholic of the three songs, it articulates the devastation felt by Buzz at this news as he walks away downcast only to leap from the stair-railings with his wings out in defiance of the TV advert's customer warning that he is 'NOT A FLYING TOY'. The crushing effect of this stipulation is reinforced by a voiceover reminder of Woody's similar insistence a while ago that: 'You are a toy! You can't fly!', the emergence of which – in the midst of Newman's song – once again blurs the distinction between diegetic and non-diegetic sound. Aiming for an open window, he falls to the floor instead (hitting a step on the way down), the impact causing his left arm to break from his body as he lies there, utterly dejected. Once again, the song is not 'performed' by the character, as in a conventional diegetic number and, realistically, how could it be? Buzz is hardly likely to burst out singing in the middle of being chased by Sid's fearsome dog and with what appears to be the boy's father dozing in a nearby room. But there's no doubt the song belongs to Buzz, the only figure present during this sequence and whose emotional state the lyrics evoke so unequivocally.

The decision to transfer Newman's voice from Woody to Buzz could have been unsettling from an audience perspective, potentially interrupting the earlier attachment of the first two songs to Woody and challenging humanist assumptions about the integrity of the individual self in the process. That this assigning of Newman's singing voice to more than one character is not as destabilizing as one might expect (at least not to this author's knowledge) may have something to do with *Toy Story's* status as a work of animation, a form that by necessity has to construct its fictional beings in a composite way that involves animated bodies being married with voices (both speaking and singing) sourced from elsewhere. Even in the context of animation, however, where identities are expected to be more hybrid and animated characters often rely (as in Woody's case) on more than one voice, the allocation of Newman's singing

to two different characters has the potential to jar with our sense of them as individuals. That Newman's singing voice is never totally embedded in Woody's character prior to this musical switch and hence seems less integral to his identity than Hanks's speaking voice may help to explain why this does not in fact happen. The film's use of non-diegetic song is therefore instrumental in endowing Newman's voice with a degree of flexibility. As such, it enables his singing to be reassigned to another character in a way that would be much harder to accept in an animated musical where the success of a production number (unless totally dance-based) typically depends on the vocals appearing to issue from a character's mouth. Considering the number's importance in articulating a person's sense of selfhood, *Toy Story's* eschewal of all this in favour of dividing Newman's songs across more than one character perhaps marks the point where the film moves furthest away from the Disney musical (a form especially reliant on the idea of individualism). Indeed, it's difficult to imagine a situation where the singing voice of a Disney protagonist would be reassigned to another character since the conventions and demands of the diegetic number would militate against this.

Another factor to consider here is that Woody and Buzz are *toys*, not just animated characters, and so however anthropomorphized they might be they remain apart from humanity, making the allocation of Newman's voice to both of them arguably more acceptable, dramatically. It therefore seems apt that the moment where Buzz appropriates Woody's singing voice is precisely when the space ranger discovers that he's a toy. Arising at this exact point, the conferment of this non-diegetic style of singing on Buzz confirms the reality of his newfound condition. Faced with the realization that he's a manufactured, mass commodity product rather than a real space ranger with his own individual identity, there's a logic to the way he articulates his despair through a means of expression that's so symptomatic of a toy's constrained existence. In this respect, Buzz's reliance on Newman's voice underlines his fractured sense of self, since he now has to resort to another human voice borrowed from his former rival to give expression to his feelings. His lack of freedom in being unable to fly (contrary to what he previously thought) is thus reflected in his inability to own the song diegetically. There is a paradox here, however, since if Buzz's acquisition of Newman's voice denotes his discovery that he is 'merely' a toy, then it also bestows on him a capacity for subjective expression at the very point where he feels most disempowered within the narrative. No longer the outsider – for the first time in the film – he becomes endowed with an inner life to which we are granted access. What that inner life expresses here may be utter disillusionment, but the song affirms Buzz's subjective state at the very point when he feels his individuality has been destroyed, bearing out Woody's and the film's underlying conviction in the emotional enrichment and strength of identity and purpose that come from being a toy.

There is another justification to this decision to reassign Newman's voice to Buzz given how it mirrors the space ranger's ousting of the cowboy doll as

Andy's favourite toy within the narrative. Indeed, if the previous song, 'Strange Things', expressed Woody's disorientation and growing jealousy at this, then 'Sailing No More' confirms the reality of such displacement since the singing voice that had formerly given expression to his innermost feelings is now no longer (solely) his. Hence, just as he lost his spot as favourite toy in Andy's bed, so now Woody has to relinquish his privileged position as centre of the film's subjective space. This transfer of Newman's singing voice from Woody to Buzz therefore amounts to a *sharing* of the musical narration between them, and so is indicative of their growing equality as protagonists, *both* of whom now warrant the emotional depth that songs can bring. In a sense, 'I Will Go Sailing No More' does for Buzz what 'Strange Things' did for Woody, revealing a vulnerability that punctures the space ranger toy's former self-confidence and sense of invincibility. Not only that, but this apportioning of Newman's voice to each of these characters also points to Buzz's developing friendship with Woody: as emerging buddies rather than rivals, what could be more fitting than that they should share Newman's songs between them?

Toy Story's Reprise of 'You've Got a Friend in Me'

Given Woody and Buzz's growing friendship during the second half of *Toy Story*, there's a sense in which the film's first song increasingly relates as much to them as to Woody and Andy. That 'You've Got a Friend in Me' is never explicitly reassigned to them during the narrative perhaps reflects Pixar's ultimate privileging of the child-toy relationship over the friendship between toys, not to mention this studio's resistance to having Woody and Buzz perform the song in the form of a diegetic number (tempting as that might have been). Instead, this song is reprised as a duet between Randy Newman and Lyle Lovett during the closing credits sequence. Following on directly from the privileging of Woody and Buzz as best buddies in the film's final scene (and shot) at Andy's new family home, this version of the song appears like a thinly veiled tribute to their friendship. The duet structure is certainly more expressive of these toys' relationship than Woody and Andy's, the easy reciprocation of the title line suggesting a freedom of interaction between the two that is not a feature of the cowboy doll's bond with the young boy (hence the logic of presenting this song initially as a Randy Newman solo, sung on Woody's behalf outside the objective diegetic world in a way that the child can not hear).

This reworking of 'You've Got a Friend in Me' as a duet represents the culmination of the film's changing use of Newman's songs and singing voice to articulate Woody and Buzz's growing friendship. Whereas these two toys had previously shared Newman's voice across different songs (with Woody 'handing over' Newman's voice to Buzz for 'I Will Go Sailing No More'), now they implicitly inhabit the same tune, jauntily exchanging the song's title line and other lyrics, with Newman again representing Woody (as in the opening rendition of

the song) while Lovett sings (by inference) on Buzz's behalf. That Woody and Buzz do not perform this song together in the final scene may be ultimate proof of Pixar's decision not to make *Toy Story* in the manner of a Disney animated musical but to find other expressive opportunities through the use of non-diegetic song instead. In this particular instance, there's a delightful aptness to the way that Newman and Lovett's duet harmonizes with the conventions of the buddy movie. Indeed if, as Andrew Gay observes in his chapter, Woody's final line ('Now Buzz, what could Andy possibly get that is worse than you?!' as they await news of the boy's first Christmas present) typifies the 'begrudging respect' that usually characterizes the partners' 'concluding attitude' at the end of the buddy movie,²⁹ then how these two toys really feel about each other arguably finds freer outlet beyond the narrative in this duet reprise of 'You've Got a Friend in Me'.

It is a central tenet of this chapter, then, that Randy Newman's songs are central to the narrational fabric of *Toy Story* due to the access they grant us to the toys' inner life. As playthings who cannot speak or reveal themselves as sentient beings in the presence of the human characters (except for the one flouting of this rule involving Woody and Sid near the end of the film) Andy's toys project an obligatory impassivity and silence which make sense of the sheriff doll's dependency on the singing voice of Randy Newman to articulate his innermost thoughts and feelings. Even where humans are not present and the toys are technically free to speak and sing, the song's non-diegetic status remains warranted, articulating the otherwise ineffable insecurity and isolation that comes from being a toy and, in Buzz's case, acknowledging a subjectivity that seems contingent on his discovery that he is indeed just that.

In the process, the songs acquire a poignancy and substance that help explain their enduring appeal. As an affirmation of the staunch loyalty of a special pal through thick and thin, 'You've Got a Friend in Me' has the capacity to enhance the child's animistic belief and emotional investment in the companionship of toys while affording comfort to those undergoing the pains of separation from parents and the fear of isolation at school. Woody's 'Strange Things' articulates the anxieties and uncertainties arising from the discovery that things do not stay the same, normalizing more troubled feelings such as jealousy and resentment of the popular other and the need to feel loved. And, finally, 'I Will Go Sailing No More' (notwithstanding Woody and Buzz's later success in 'falling with style' during the narrative climax) challenges the wish-fulfilling nature of the (Disney) musical's "I Want" song, confronting the possibility that in reality ambitions and desires may not always be satisfied nor obstacles and limitations overcome.

Yet, as I also argue, while these three songs are not presented diegetically in the manner of a Disney animated musical, there is nonetheless a sense in which they still manage to fulfil the function of the production number by allowing the toys to give vent to feelings they otherwise can not express. In this respect, *Toy Story* reminds me of Michel Chion's notion of 'the sound

cinema [as] an art of palimpsest,³⁰ underneath which (according to him) a silent film exists, its 'silent image vibrating with a sound we never hear.'³¹ In the case of *Toy Story*, though, it's almost like (from the toys' perspective) there's a musical buried beneath this text's surface, suppressed but waiting to announce itself. It's deeply fitting, therefore, that, as the films become increasingly focused on the friendship (even romance) between the toys, the toys in turn discover a greater capacity to perform and become audiences to the songs within the diegesis (in the absence of humans, of course). With this in mind, it seems telling that during the rescue mission towards the end of *Toy Story* that forges Woody and Buzz's friendship, Andy's younger sister, Molly, is at one point shown catching a brief glimpse of (and giggling at) these two figures in the wing mirror, swinging across the road in their battery operated toy vehicle, while 'Hakuna Matata' from *The Lion King* (Roger Allers and Rob Minkoff, 1994) plays in her mother's car. Humorously counterpointing Timon and Pumbaa's 'problem-free philosophy' with Woody and Buzz's fraught attempts to reach Andy, such intertextuality heralds an occasion where the Disney animated musical breaks through into the world of *Toy Story* – and via a song that, in celebrating the coming together of meerkat, warthog and hungry lion cub in an unlikely friendship, mirrors the key thematic drive being played out here.

As the toys' friendships become ever more central as the series develops, there's an increasing trend towards rendering their songs diegetic and therefore capable of being performed and heard. Jessie's song in *Toy Story 2* is transitional in this regard. Although 'When She Loved Me' is performed non-diegetically by Sarah McLachlan as an accompaniment to a flashback charting Jessie's relationship with and ultimate abandonment by the child Emily, as the song draws to a close and the movie dissolves back to the present, Woody's astonished, transfixed stare at Jessie suggests that, along with us, he has heard it too (or, if not literally the song itself, something approaching its affective power). Jessie is never actually shown singing (she turns away to look out of the window just as the melody and flashback begin) but, somewhere in the space of this song, McLachlan's heartrending vocals and Newman's stirring music seem to punctuate the diegetic layer of the soundtrack, raising the possibility that 'When She Loved Me' becomes audible to another character.³²

Musical Reverberations of 'You've Got a Friend in Me' in Toy Story 2 and 3

Elsewhere, the series' developing use of song can be illustrated by the films' constant reworking of the anthemic 'You've Got a Friend in Me'. This song's original significance as a declaration of the toy's unfaltering allegiance to his child owner is clearly still relevant by the end of *Toy Story 3* when Woody (sitting on the porch, having been handed over to Bonnie along with the other toys

in an act of kindness by Andy) softly says: ‘So long partner’ as he watches the young man drive away to college. Woody’s fond farewell is echoed in Newman’s score which gently plays its instrumental theme ‘So Long’ throughout this closing sequence, strains of which even seem to nostalgically rework elements from ‘You’ve Got a Friend in Me’. This moment movingly reaffirms, therefore, the strength of Woody’s bond with Andy while at the same time confronting its inevitable finality. As such, this closing sequence bears out what is subtly intimated during two earlier sung reprises of ‘You’ve Got a Friend in Me’ in *Toy Story 2* and *3*. In both cases, the song’s invocation of this child–toy relationship is relayed through nostalgic framing devices that still contemplate it with great affection but now register – knowingly from a more distant viewpoint – its transitory nature.³³ In *Toy Story 2* the reprise in question occurs two thirds of the way through when Woody watches his marionette self singing (in the voice of Tom Hanks) ‘You’ve Got a Friend in Me’ on ‘Woody’s Roundup’ show via a videotape played on an analogue television set. In *Toy Story 3*, Newman’s original rendition of the song accompanies a succession of shots showing Andy playing with Woody (along with his other toys) in an unmistakable evocation of *Toy Story*’s melodious opener, but this time the sequence is ironically mediated through the viewfinder of the boy’s mother’s video camera as she records her son growing up.³⁴

In contrast to such nostalgic, retrospective reworkings, the series contains two other dynamic reprises of ‘You’ve Got a Friend in Me’, each of which attests to the toys’ increasing ability to appropriate this song and perform it proactively in the manner of a diegetic musical number that signals some form of emotional rebirth or breakthrough. The sequence just mentioned from *Toy Story 2* where Woody watches his marionette counterpart singing the song while strumming on a guitar could be regarded as another possible example of this, especially given the use of Tom Hanks (the speaking voice of the main Woody from *Toy Story* onwards) to sing the song. Yet despite the fact that ‘You’ve Got a Friend in Me’ is now located diegetically within the film’s fictional world and Woody can hear the song, he still does not perform it. Instead, he experiences it second-hand via an old television monitor and in the rudimentary form of a puppet show, both of which distance the tune from him, spatially and temporally. Moreover, in prompting Woody to change his mind and return to Andy rather than go to the museum in Japan with the rest of the ‘Roundup Gang’, this reprise is also very much subservient to the needs of both human child and narrative, reminding Woody of his loyalty to the boy and precluding the kind of uninhibited self-expression associated with the musical number.

The same cannot be said of the next reworking of this song. Arising at the end of *Toy Story 2*, it’s Wheezy (with backing from a group of Barbie dolls) who – in celebration of his vocal rejuvenation, Woody’s rescue of him, and the wider camaraderie among the toys – belts out the song in the style of a big production number that knowingly acknowledges the conventions of the musical

genre: 'I feel swell. In fact, I think I feel a song coming on!' he declares before, toy microphone in hand, launching into 'You've Got a Friend in Me' in the rich baritone voice of Robert Goulet, doyen of stage and screen musicals.

And, after the high drama of the toys' narrow escape in the incinerator and the poignancy of Andy handing them over to Bonnie, *Toy Story 3* follows up with an unabashedly utopian closing credits sequence that culminates in Jessie and Buzz's Paso Doble-inspired dance to the Gipsy Kings' flamenco version of 'You've Got A Friend in Me' ('Hay Un Amigo En Mi'). This is aptly preceded by a sequence featuring 'We Belong Together', a non-diegetic song performed by Newman that rejoices in the toy community's newfound collective strength and comradeship (typified by the changed outlook of post-Lotso Sunnyside where all of the toys now look out for one another). In one sense, Jessie and Buzz's Spanish dance seems to entail a shift to a more conventional romantic perspective of the kind traditionally associated with the Disney musical (at least pre-*Moana* [Ron Clements and John Musker, 2016]) and the musical genre generally. Yet, together with Wheezy's high-spirited performance, Jessie and Buzz's exuberant Paso Doble (danced to the diegetic sound of the Gipsy Kings' track on a record player and surrounded by friends) at the same time represents a kind of celebration – through the vehicle of the production number – of the toys' identities and lived experience outside their relationship with humans. As a result, the original meaning of the song (and the human/toy hierarchy inherent therein) is loosened and unfixed during such moments of musical performance. In contrast to the song's first rendition near the start of *Toy Story*, when Woody was unable to sing in Andy's presence and Newman could only perform it on his behalf as a paean to this toy's devotion to the human child, these two musical reprises of 'You've Got a Friend in Me' now enable the toys to sing and dance for themselves.

Of course, when Wheezy belts out 'You've Got a Friend in Me', it still is not 'his' voice that we hear any more than it's Woody's when Randy Newman sings or Tom Hanks speaks on the cowboy doll's behalf. But, within the world of an animated film, this is as close as a character can get to performing a big production number (albeit perhaps more in the style of stage than screen musical). During sequences like this and the one where Jessie and Buzz perform the Paso Doble together, it's as if, now freed from the constraints formerly placed on them, the toys – and the *Toy Story* trilogy as a whole – can finally admit to their innermost musical desires by succumbing to the joys of song and dance.

All of the above reworkings of 'You've Got a Friend in Me' attest to Pixar's creative, flexible approach to song as well as the lasting contribution made to the series by Randy Newman, the combined achievements of which bear out Victor Perkins's contention that, contrary to the long-standing claims of *auteur* theory, 'authorship of movies may be achieved not despite but in and through collaboration.'³⁵ That this song continues to evolve in rich and meaningful ways is central to understanding the series' ability to remain fresh and inventive.

The evolution of the song is partly due to the sequels' readiness to revisit its original meaning from a more ironic standpoint. But the imaginative progression of 'You've Got a Friend in Me' also stems from the films' deepening grasp of their own musicality and the benefits to be gained from allowing the toys to take ownership of the song. Those moments where Wheezy, Jessie and Buzz embrace the song as an expression of their friendship or (in the case of the last two characters) their romantic feelings for each other are significant, therefore, constituting points at which the *Toy Story* films blatantly become musicals³⁶ and occasions when the series recognizes that its toys and this genre really do belong together.

Notes

- 1 Born in a family of major film composers, Randy Newman is nephew of Alfred, Lionel and Emil Newman and cousin of Thomas and David Newman. Thomas Newman has also composed several scores for Pixar films, including *Finding Nemo* (Andrew Stanton and Lee Unkrich, 2003), *WALL-E* (Andrew Stanton, 2008) and *Finding Dory* (Andrew Stanton, 2016). See Kevin Courrier, *Randy Newman's American Dreams* (Toronto, Ontario: ECW Press, 2005), p. 26.
- 2 To date, Randy Newman has composed scores and songs for seven Disney-Pixar films: *Toy Story*, *A Bug's Life* (John Lasseter and Andrew Stanton, 1998), *Toy Story 2*, *Monsters, Inc.*, *Cars* (John Lasseter, 2006), *Toy Story 3* and *Monsters University* (Dan Scanlon, 2013). *Cars* is the only one of these films to include songs composed by others. Newman is also the composer of score and songs for Disney's *The Princess and the Frog* (Ron Clements and John Musker, 2009) and *James and the Giant Peach* (Henry Selick, 1996).
- 3 Peter Winkler, 'Randy Newman's Americana,' *Popular Music* vol. 7, no. 1 (1987): 1–26, reprinted in Richard Middleton (ed.), *Reading Pop: Approaches to Textual Analysis in Popular Music* (Oxford and New York: Oxford University Press, 2000), pp. 27–57; also Sara Dunne, 'Randy Newman and the Extraordinary Moral Position,' *Popular Music and Society*, vol. 16, no. 3 (1992): 53–61.
- 4 Biographers David and Caroline Stafford praise the musical literacy inherent in Randy Newman's scoring of *Toy Story's* opening sequence:

Perhaps more in evidence here than in any previous score is the breadth of Randy's musical vocabulary and his surefooted confidence in leaping from one style to another. The cue identified on the soundtrack album as 'Andy's Birthday', for instance, starts with a couple of flourishes that live somewhere between Sousa and Tchaikovsky, segues into a grand symphonic theme from maybe 1850s Germany or 1950s Hollywood, and then slides effortlessly into an Elmer Bernstein western theme – we're still less than a minute into the cue – then into a few bars of Prokofiev, a few bars of Leonard Bernstein and a jazz walking bass takes us into a show-tune-overture variation of 'You've Got a Friend In Me' . . . and so on. And still it's good to listen to (David Stafford and Caroline Stafford, *Maybe I'm Doing It Wrong: The Life & Music of Randy Newman* (London: Omnibus Press, 2016), pp. 201–02).

Kevin Courrier makes a similar point about Newman's scoring of *Toy Story 2*, observing:

As in *A Bug's Life*, Newman gives *Toy Story 2* as varied a score as any animated film has ever had. In the opening credits, as Buzz works the video game, Newman does playful variations on John Williams' *Star Wars* themes and Strauss' *Also Sprach Zarathustra* (from Kubrick's *2001*). When Andy's toys meet up with a Barbie collection in Al's Toy Barn, Newman cleverly incorporates a few bars from the Safaris' surfing hit, "Wipeout". (Courrier, *Randy Newman's American Dreams*, p. 236)

- 5 Ibid., p. 235. According to Courrier, 'the Pixar films don't provide Newman the opportunity to use fully the sardonic humor of his pop albums,' despite the fact 'they've still allowed for some clever and witty musical ideas' (ibid.). He also quotes Newman himself as preferring the songs he's composed outside of the movies despite their weaker commercial appeal:

By 1999, Newman was mostly familiar to people because of *Toy Story*. 'You know, people like "You've Got a Friend in Me", which I wrote for a movie so it's not saying "fart" or "piss" in it,' Newman explains. 'They're not inferior songs . . . but "Davy the Fat Boy" or "Shame" or "Better Off Dead" [are] the things that interest me.' But they didn't interest the record company enough to promote Newman's new album. *Bad Love* may have been a boldly funny collection of songs about how love is an absurdist farce, but that didn't keep it from going largely unnoticed. And given the strict, conventional radio playlists in the late nineties, what station would find room for offbeat songs like 'The Great Nations of Europe' or 'The World Isn't Fair'? (ibid., p. 299).

Describing Newman's 'movie tunes' as 'terribly lifeless' (ibid., p. 28), Courrier nevertheless finds greater merit in the composer's scoring for Pixar compared with his other movie work. He even goes so far as to claim that such work poses a challenge to Carl Stalling's bleak view of animation's disregard for music in favour of too much dialogue, observing that:

Newman, a composer famous for writing songs around dramatic ideas, understands the value of dialogue and how music can enhance it. His sense of drama and satire in his music for Pixar not only puts the lie to Stalling's pessimistic outlook, but ultimately does his best hopes proud (ibid., p. 237).

- 6 Ibid., pp. 25–26.
 7 Ibid., p. 27.
 8 Daniel Goldmark, 'Pixar and the Animated Soundtrack,' in John Richardson, Claudia Gorbman and Carol Vernallis (eds), *The Oxford Handbook of New Audiovisual Aesthetics* (New York: Oxford University Press, 2013), pp. 213–26; See also Paul Wells, 'To Sonicity and Beyond! Gary Rydstrom and Quilting the Pixar Sound,' *Animation Journal* (2009): 23–35.
 9 The composers of *Up* and *WALL-E* are Michael Giacchino and Thomas Newman, respectively (for the latter, see also Note 1).
 10 Underscoring is a term that refers to the practice of creating instrumental music that lies underneath the dialogue and action on screen. See Jason M. Gaines, *Composing for Moving Pictures: The Essential Guide* (New York: Oxford University

Press, 2015), pp. 8, 13. Kathryn Kalinak, *Film Music: A Very Short Introduction* (Oxford and New York: Oxford University Press, 2010), p. 62.

11 Goldmark, 'Pixar and the Animated Soundtrack', p. 215.

12 Ibid.

13 Ibid.

14 Ibid., p. 214.

15 Ibid.

16 Goldmark's rationale for choosing *Up* and *WALL-E* as his main case studies is that they:

address different senses of loss or longing, whether for a person, a location, or an ideal. In each case, the music and sound design are instrumental in creating the sense of space and in turn amplifying the feeling of longing created not only in the characters, but also in the audience, which is naturally meant to empathize with the protagonists (ibid., p. 220).

In the case of *Up*'s 'Married Life' montage, he observes that: 'The scoring here is originally composed and is thus unburdened by the structure (or lyrics) of a preexisting song or tune (assuming that no one recognizes the theme's progenitor in "Alice Blue")' (ibid., p. 221).

17 Goldmark maintains that in the contemporary era of feature animation where Disney's dominant position has been challenged by a number of studios, 'the standard Disney production template is now only one of a variety of successful options' (ibid., p. 214) and 'Musically we find that musicals are no longer the de facto format of choice' (ibid., p.225).

18 Ibid., p. 215. In the footnote in which this phrase appears, Goldmark admits:

I would be curious to see what Pixar might do if it faced the challenge of creating an animated antimusical – that is, an animated musical film that does not fall into the conventional claptrap that was parodied quite well in the live-action Disney film, *Enchanted* (Lima, 2007) (ibid.).

He also concludes his chapter by ruminating: 'Perhaps maybe even Pixar will do a fully formed musical . . . someday' (ibid., p.225).

19 See Noel Brown's chapter in this collection.

20 For more information about this production, see 'Toy Story – The Musical', DIS website. <https://www.wdwinform.com/wdwinform/cruise-new/ToyStoryMusical.htm> (accessed 20 April 2017).

I have been unable to find confirmation that *Toy Story – The Musical* closed in 2016 but an audition notice by Disney Cruise Ships reposted online suggests that the show was expected to finish then. See, for example, Scott Sanders, 'Disney Cruise Line's Toy Story – The Musical Aboard the Disney Wonder Closing in 2016 [Updated]' (posted November 24, 2015), *Disney Cruise Line Blog*.

<http://disneycruiselineblog.com/2015/11/disney-cruise-lines-toy-story-musical-aboard-disney-wonder-closing-2016/> (accessed 20 April 2017).

One wonders what Goldmark would make of the Disney Cruise Liner production of *Toy Story – The Musical*.

21 In *Toy Story – The Musical*, this distorting effect is compounded by the fact that Andy is played by an adult actress (Laurel Hatfield in the original cast), presumably due partly to employment regulations preventing anyone under

21-years-old from working on the liner. See 'Overview: Preparing to apply', *Disney Cruise Line/Disney Careers*.

<http://dcl.disneycareers.com/en/prepare-to-apply/overview/> (accessed 20 April 2017).

- 22 Lyrics like: 'Some other folks might be a little smarter than I am/*Bigger and stronger too*' [my italics] also point to Woody given his diminutive stature.
- 23 Stafford and Stafford, *Maybe I'm Doing It Wrong: The Life & Music of Randy Newman*, p. 202.
- 24 In film music studies, the distinction between diegetic and non-diegetic (or extradiegetic) has been contested. For a discussion of this and the pitfalls of invoking such a distinction unquestioningly, see Daniel Goldmark, Lawrence Kramer and Richard Leppert, 'Introduction. Phonoplay: Recasting Film Music', in Goldmark et al. (eds), *Beyond the Soundtrack: Representing Music in Cinema* (Berkeley and Los Angeles, CA: University of California Press, 2007), pp. 1–12. There, the editors observe:

This distinction is often useful and probably unavoidable. Sophisticated treatments of it have increasingly enhanced its usefulness by recognizing that it is not absolute; there are many cases in which the music's status is at least temporarily uncertain, and others in which the relationship between the types is transitional rather than oppositional: one flows into the other (ibid., p. 4).

Elsewhere, Daniel Goldmark argues more boldly for the limited value of these terms in relation to animation, pointing out that:

Occasionally [they] can be helpful for analyzing particular situations in cartoons, but they fail to take into account that music is far more integral to the construction of cartoons than of live-action films because the two forms are created in completely different ways (Goldmark, *Tunes for 'Toons: Music and the Hollywood Cartoon* (Berkeley and Los Angeles: University of California Press, 2005), p. 4).

- 25 See Noel Brown's chapter in this collection.
- 26 See my analysis of this film – especially musical sequences like 'Baby Mine' and 'Pink Elephants on Parade' – in Susan Smith, 'The Animated Film Musical', in Raymond Knapp, Mitchell Morris and Stacy Wolf (eds), *The Oxford Handbook of the American Musical* (Oxford and New York: Oxford University Press, 2011), pp. 167–78.
- 27 Neither of these songs appears in *Toy Story – The Musical*, the stage show performed on the Disney Wonder Cruise Ship, while six new songs composed by Valerie Vigoda and Brendan Milburn feature instead. See Andrew Gans, 'Toy Story – The Musical, by GrooveLily and Dickstein, Will Debut on Disney Cruise Line', *Playbill* (7 March 2008).
<http://www.playbill.com/article/toy-storythe-musical-by-groovelily-and-dickstein-will-debut-n-disney-cruise-line-com-148213> (accessed 21 April 2017).
- 28 See David A. Price, *The Pixar Touch: The Making of a Company* (New York: Vintage Books, 2009), pp. 131–32.
- 29 See Andrew Gay's chapter in this collection.

- 30 Michel Chion, 'On a Sequence from *The Birds*: Sound Film as Palimpsestic Art' in *Film, A Sound Art*, translated by Claudia Gorbman (New York and Chichester, West Sussex: Columbia University Press, 2009 [2003]), ch. 10, pp. 162–85 (p. 171).
- 31 *Ibid.*, p. 170.
- 32 Robynn J. Stilwell theorizes on the significance of what happens when the boundary between diegetic and non-diegetic music is crossed in 'The Fantastical Gap between Diegetic and Nondiegetic', in Goldmark et al. (eds), *Beyond the Soundtrack*, pp. 184–204.
- 33 For different discussions of these sequences in relation to nostalgia, technology, texture, touch and the sensory nature of film, see Ian Garwood, *The Sense of Film Narration*, 'Storytelling through the Imperfect Image', ch. 3 (Edinburgh: Edinburgh University Press, 2015), pp. 63–98; and Colleen Montgomery, 'Woody's Roundup and WALL-E's Wunderkammer: Technophilia and Nostalgia in Pixar Animation', *Animation Studies Online Journal*, no. 6, 2011. <https://journal.animationstudies.org/colleen-montgomery-woodys-roundup-and-walles-wunderkammer/> (accessed 20 April 2017).
- 34 According to David and Caroline Stafford,

In concert, where violent rebellion would result from any disinclination to include ['You've Got a Friend in Me'] in the set list, [Randy Newman] warns the audience not to be fooled by the sentiment inherent in it. 'It's a fucking lie, of course. What do you expect? It's a cartoon' (Stafford and Stafford, *Maybe I'm Doing It Wrong: The Life & Music of Randy Newman*, p. 202).

Contrary to this anarchic assertion by Newman, though, the ironic reprise of the song near the start of *Toy Story 3* is one instance where the reliability of this tune's sentiment is questioned. In particular, the fading out on Newman's lines: 'And as the years go by/Our friendship will never die' only to fade in to the film's present (where a now grown-up Andy is shown preparing to go to college while his toys face an uncertain future without him), invites scepticism about the viability of such a claim.

- 35 Victor Perkins, 'Film Authorship: The Premature Burial', *CineAction* no. 21/22 (November, 1990): 57–64 (p. 61).
- 36 In a surprising shift in his argument, Daniel Goldmark suggests (in a section towards the end of his chapter) that WALL-E 'may be as close as Pixar has yet come to creating a film that typifies some of the characteristics – or expectations – of the mainstream Disney musical' (*ibid.*, p. 222). Such a claim implies a potential connection with my approach after all, despite some of this scholar's assertions elsewhere in his chapter (cited earlier).

