A Jukebox Musical, or an »Austro-Musical«? – Cultural Memory in Localized Pop Music(al) I am from Austria (2017) –

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Abstract

I am from Austria (2017) is an Austrian jukebox musical by United Stages Vienna. The performances of this musical—inside and outside of the theater—were concerned with cultural and identity politics as well as the history of the musical with pop music in Vienna. This paper gives a picture of the local prerequisites for I am from Austria in terms of the actual and historical settings of musicals in Vienna, where the imported concepts of the “musical” and later the “jukebox musical” have been indigenized. Looking at the process of production, performance and reception, I am from Austria was the culmination of the attempts to launch an original musical from Vienna together with the financial support of the municipal government, where the cultural-political mission of musical was discussed. Meanwhile, musicals in Vienna were driven by two motivations: (1) to hybridize this genre with European music theater to reactivate Viennese musical theater, and (2) to interpret it in the contemporary context on site for broader and younger audience, following the nature of popular musical theater that the performing style and form are constantly forced to keep up with the rapid transformation of popular culture on site. The latter perspective is crucial to understanding the growth of the potential audience for I am from Austria as a result of the simultaneous and interactive localization of pop music and musical since the 1960s in Austria.

In terms of the aesthetic effect, I am from Austria made the best use of the jukebox musical, which can reflect and revise a certain cultural memory to provide the escapist and nostalgic aspect of performance. The stage elements—including Reinhard Fendrich’s oldies, cultural jokes and satire about Vienna in the vernacular—implicate the target audience, who knows at least the context of Austrian popular culture in the last decades of the twentieth century. Additionally, the title song »I am from Austria« not only reflects its re-interpretations in the social discourse of Austria in each time but also recalls the recent political re-uses of this “unofficial anthem,” which is heavily discussed. Consequently, the musical I am from Austria is as a result of localization, not only in terms of cultural and social context but also the political framework surrounding the performing site and the audience. It is the »Austro-
Musical is the musical that does not refer to the real nation but implies a group of people tied up with the cultural memory of “Austria.”

1. INTRODUCTION

On October 26, 2017, an abridged version of Vereinigte Bühnen Wien (hereafter referred to as “United Stages Vienna”)’s musical I am from Austria was performed on the open-air stage of the Rathausplatz, in front of the Vienna City Hall across the Burgtheater. Between the regular performances at the Raimund-Theater from September 16, 2017 to June 16, 2019, this one-hour special performance was a part of the Viennese Safety Festival Wiener Sicherheitsfest on the Austrian National Day—the day for celebrating the declaration of neutrality of the Republic of Austria in 1955. As the name of the festival indicates, it features all safety-related matters, especially the national armed forces.

This performance in the festival symbolized the hybrid nature of I am from Austria, as a result of cultural and identity politics of Vienna as well as the localization history of the musical with pop music. Furthermore, this musical was designed as a jukebox musical, which is generally understood as a subgenre of musical compiling famous pop music in new settings.

The musical numbers of I am from Austria mostly consist of 1980s “oldies” by Rainhard Fendrich: a meaningful pop star in the age of so-called Austropop; that is, pop music in Austria caused by “de-anglization” and “re-ethnicisation” (Larkey 1993). Fendrich’s song »I am from Austria« (1989)—also a motif of this musical—is broadly known as an “unofficial anthem” in Austria (Nüchtern 1995, S. 118; Scheib 2005). For that reason, it would be the matter of the localization or »austrianization« of the jukebox musical that made of the synchronous localization of the “jukebox” or pop music and the “musical”—both of them were launched from the United States and later the United Kingdom, and became globalized.

Although this paper deals with this problem, its analysis does not intend to classify the genre, which sometimes ends up in tautology because “genre identification was often a matter of promotion, theatre law or the broader terrain of theatre politics” (Linhardt 2014, p. 47). That is to say, “in terms of a mobile field of operations, a variety of cultural functions and a diversity of social anchorage points” (ibid.), it becomes apparent why and

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1 Here, “pop music” is understood as “Anglo-American genres” that manifest cultural globalization, whereas “popular music” includes genres and musical cultures such as “pre-rock styles and non-Anglo-American genres such as Spanish flamenco, Argentinean tango, Japanese enka, Brazilian samba and many others” (Regev 2015, p. 35).
how *I am from Austria* really runs and functions in both the current and historical settings on site. It is a matter of how the genre musical has to be localized in the regional context of the performing site in a non-English-speaking country and how it connects to the localization of the jukebox musical.

In following chapters, these questions will be addressed by analyzing the whole situation of *I am from Austria*. Chapter 2 deals with the current setting of *I am from Austria*, taking a closer look at the process of production, performance, and reception. A municipal government (budget supplier), a theater company, performers, critics, and audiences are influential in the actual creation and the run of the production. Chapter 3 describes the historical setting; namely, the history of localization or regional popularization of the musical *and* pop music in the late twentieth century in Austria. Going one step further in Chapter 4, the effect of the jukebox musical in *I am from Austria* is discussed with reference to cultural memory awakened in the performance.²

2. PRODUCTION, PERFORMANCE, RECEPTION

2. 1. Background: The Three-Year Plan (2015–2018) with Municipal Budget

One can already remark on the local nature of *I am from Austria* in the procedure of the production. In German-speaking countries, the genre musical is generally understood as show business under the strong influence of two metropolises; namely, Broadway and the West End. Conversely, the musical in Vienna is supported by the municipal government and is also argued in the field of politics.

The *I am from Austria* project was first officially announced by the United Stages Vienna in 2014. It was a part of the three-year plan by the United Stages that was set to run from September 2015 to June 2018. In the press conference, Christian Struppeck, the artistic director for musicals, introduced two strategies of the coming plan, namely “a focus on Austria” and “an even more varied performance schedule” (VBW 2014). Under these strategies, the performances for the coming three years were planned. Next to Viennese version of the West End musical *Evita*, three homemade productions were selected: *Mozart!* (first performed in 1999) in a new staging, and two new productions, *Schikaneder* and *I am from Austria*.

This decision was a turning point for the United Stages, who had been promoting the export of their original musicals since the 1990s, following the booms of imported

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² Different types of primary sources are used in this paper to study the actual/historical performance and its circumstances: the playbills, the press, theater journals (especially the ones in German-speaking countries), official publications related to the performances, and feature programs on local television and social networks.
musicals in Vienna. However, the past exports were not lucrative enough to cover the increasing personnel cost of the United Stages, which has amounted to approximately 40 million Euros since 2009. While the municipal subsidy was indispensable, the municipal government is legally responsible for ownership of the theaters but not for their organizer, the United Stages. Therefore, the amount of subsidy for the United Stages can fluctuate depending on the importance of the United Stages in the cultural politics of the municipal government.

The necessity of the municipal budget for the United Stages was constantly argued in the Municipal Council of Vienna, and the government always excused the considerable amount of cultural budget devoted to the single institution. For example, on December 19, 2014, two months after the announcement of the three-year plan by the United Stages, the then-Executive City Councilor for Cultural Affairs and Science, Andreas Mailath-Pokorny (Social Democratic Party; in office: 2001–2018) explained the social and cultural responsibility of the United Stages:

The United Stages Vienna have, of course, the cultural-political mission, too. [That is,] [...] in terms of the content, across the theme [and] the subthemes, if it is possible, if it seems to be meaningful, to establish the strongest local connection as much as possible. (Wien 2014, S. 13)

In the ensuring discussion, Mailath-Pokorny presupposed the independence of cultural implementation from cultural politics (“it is not primarily my duty as cultural-politician to preset or intervene in the content”), while recognizing the inevitable influence of the public sector on cultural practices with a certain public subsidy (“the cultural-political guideline of what the subsidy supplier cultural-politically draws will be undertaken. [The guideline] really exists and will exist in the future”). According to the understanding of “the subsidy supplier,” the City Council for Cultural Affairs and Science, the United Stages should run alongside the local-oriented attitude of the municipal government.

This understanding was also supported by the Greens: the municipal coalition partner since 2010. The culture spokesman of the Greens, Klaus Werner-Lobo estimated that “the cultural-political mission is to position the United Stages Vienna as a contemporary music theater taking local artistic resources into account,” and it is therefore desirable that the United Stages run original productions of high quality made

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3 The interests of export from 1995 to 2007 amounted to approximately 9.24 million Euros (Kontrollamt der Stadt Wien 2008, S. 54).
by local artists instead of “commercial licensed productions” (*Der Standard*, October 29, 2014).

Consequently, the United Stages, who cannot manage themselves without the municipal subsidy, have to pay close attention to politics in order to ensure and rationalize their budget. They are required to perform as a cultural representative of Vienna next to opera houses and museums, demonstrating artistic achievement in original productions and not importing well-known musicals. In fact, the success of the musical can be proved not only by the profit, the number of visitors, and the attendance rate, but also by the politicians and the cultural journalists in Vienna, most of whom believe that this genre must be sufficiently successful on a commercial level to run without subsidies.

2. 2. Performance: Like a Broadway Show, Sounds for the Locals

It is under these circumstances that *I am from Austria* was brought onto the stage. In the early phases of the production, Titus Hoffmann and Christian Struppeck first chose the hit songs by Rainhard Fendrich (Chart 1), and then built the plot and characters. The

| Chart 1. Song numbers of *I am from Austria* with the year of release |
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| Act-Nr. | Title | Year of release | Act-Nr. | Title | Year of release |
| 1-1 | Ouvertüre [Overture] | - | 2-1 | Enträ'acte | - |
| 1-2 | Schickeria [Chic people] | 1982 | 2-2 | Razzia [Police raid] | 1982 |
| 1-3 | Nix ist fix [Nothing ist fix] | 1991 | 2-3 | Es lebe der Sport [Long live sport] | 1983 |
| 1-4 | Wo gehör ich hin [Where I belong to] | 2-4 | I am from Austria | 1989/90 |
| 1-5 | Bussi, Bussi | 2010 | 2-5 | Nimm dir ein Herz [Take your heart] | 2016 |
| 1-6 | Midlife Crisis | 1993 | 2-6 | Zweierbeziehung [Relation of two] | 1981 |
| 1-7 | Nur die Liebe zählt [Only love counts] | 2-7 | Löwin und Lamm [Lioness and ram] | 1991 |
| 1-8 | Blond | 1997 | 2-8 | Liebeslied [Love song] | 1981 |
| 1-9 | Wo gehör ich hin [Reprise] | 2-9 | Tango Korrupti | 1988 |
| 1-10 | Macho Macho | 1988 | 2-10 | Weus’s a Herz hast wie a Bergwerk [Because you have a heart like a mine] | 1983 |
| 1-11 | Strada del Sole [Road of the Sun] | 1981 | 2-11 | Opernbäll-Walzer [Waltz of Opera Ball] | - |
| 1-12 | Haben Sie Wien schon bei Nacht gesehen [Have you ever seen Vienna at night?] | 1985 | 2-12 | I am from Austria [Reprise] | - |
| 1-13 | Kein schöner Land [No more beautiful country] | 1986 | 2-13 | Die, die wander [Those who wander] | 2013 |

Source: The playbill (VBW 2017); The live recording CD (Released on November 17, 2017)

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4 According to the survey of WienTourismus about cultural purposes for visiting Vienna, “musical” was ranked third (4.2%) after “opera” (8.8%), and “museum and exhibition (unspecified)” (8.4%) (WienTourismus 2010, S. 4).

5 A translator and director of the German-language versions of musicals from Broadway and the West End such as *Next to Normal* (Fürth 2013) and *American Idiot* (Frankfurt am Main 2017)

6 According to the dialog between Hoffmann and Struppeck on the playbill (VBW 2017); *Der Standard*, October 22, 2015; *Kleiner Zeitung*, January 31, 2017.
chosen songs were rearranged and orchestrated by Michael Reed and Roy Moore. Struppeck, Reed, and Moore had once collaborated on a successful example of a German-speaking jukebox musical with Udo Jürgen’s hit songs, *I have never been to New York* [*Ich war noch niemals in New York*] (Hamburg 2007), and Hoffmann wrote some revues while translating and adapting English-speaking musicals.

Struppeck’s core idea, that “the work serves the language but looks like a Broadway show” (*ORF*, September 15, 2017), was staged by Andreas Gergen as “revue operetta” (*Die Bühne* 9/2017, S. 14).

The staging was informed by the nature of Fendrich’s songs; namely “Wiener Schmäh”: a style of black comedy that can be seen in the Viennese tradition running from the old Viennese popular theater through operetta and Kabarett [a satirical revue performed in German-speaking countries from the twentieth century onward] to Austropop. Cultural jokes and self-directed satire about Vienna today and in the past are spoken in Wienerisch [the vernacular in Vienna City] and inserted between the song numbers by the kabarettist, Dolores Schmidinger, as an old-established chief concierge of Hotel Sacher, who always confuses the conversation with her anachronic and nonsense talk, but supports romantic fulfillment of two young protagonists in a dramatic way. Also, not a few songs, especially the title song »I am from Austria«, are sung in Wienerisch. For that reason, almost all performers were Austrian, and approximately 80 % of all performers were born and/or once studied in Vienna (VBW 2017).

The plot is designed to be light enough to zip around the song numbers. It is molded as a stereotyped love story between Emma Carter, a Hollywood actress, and Josi Edler, a son and heir of the imaginary four-point-five Hotel Edler [a parody of the well-known Hotel Sacher in Vienna]. Emma abandoned her motherland Austria and her real name for career in Hollywood, and is now forced by her sly manager to marry a famous Italian soccer player to attract paparazzi. She falls in love with Josi in her short stay in Vienna and regains her identity in an incognito adventure in the Austrian mountains. Emma finally declares her love for Josi, not to her fiancé, in public at the Opera Ball [an annual ball at the Vienna State Opera], while her fiancé also comes out as gay. The production

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7 The then opera director of Salzburger Landestheater (in office: 2011–2017). Next to operas and operettas, Gergen worked on musicals; especially some productions in cooperation with the United Stages such as *Der Besuch der alten Dame* (2013) and *Don Camillo und Peppone* (2016).

8 This figure echoes the character of television drama, *Hallo – Hotel Sacher... Portier!* (1973–1974), starring Fritz Eckhardt, the popular Viennese actor.

9 This linguistic feature has not been seen in the past productions of the United Stages, especially after the export strategy that started in the 1990s. For example, the original main cast of the first successful musical from Vienna, *Elisabeth* (1992), consisted of 14 Germans, five Austrians, four individuals from other European countries, and three US-Americans (VBW 1992).
resolves in a happy ending with the announcement that the Hotel Edler has been awarded its fifth star.

The stage designer Stephan Prattes built each scene on a revolving stage in order to switch from one scene to another quickly. Each scene was also designed to be full of parodic context. Most of the scenes develop on the enormous three-tier “Edler Torte” [referred to as Sachertorte, the most popular chocolate cake in Vienna]. The climax is an adventure scene involving a helicopter and the rocky mountain, which is decorated by the summit cross and a papier-mâché of Alpine ibex. With the song »I am from Austria«, the scene functions as a parody of the video clip of Fendrich’s song, which was filmed on Mt. Grossglockner: the symbol mountain of Austria. Additionally, in the last scene at the Opera Ball, all Austrian celebrities past and present appeared on stage in the form of caricature as life-sized cardboard cutouts.

2.3. Reception and the Long-Run

The premiere was largely accepted by the critics. Although the displacement of Fendrich’s songs from the original context was implicitly criticized, the element of self-mockery in the performance was generally interpreted as embodying “the Austrian, the Viennese” (Passauer Neue Presse, September 19, 2017).10

The balance between the breezy sentimental story and the Viennese-styled ironical expression was often pointed out. Tiroler Tageszeitung referred to the production as “a shallowly and excitingly exaggerated revue with plenty of local flavor and quite enough self-irony.” Der Standard valued an “absurd,” “grotesque” direction that counterpoised the “sentimental,” “shrilling” part: an element that has been frequently criticized in reviews of musicals in Vienna. Passauer Neue Presse carried the argument further, noting that this feature made the production resemble an operetta.

However, “the title is not valid for all of the audience” and the production “grasps only the listener who is acquainted with Austropop, and therefore can enjoy the effect of the iconic songs lurking behind abstruse phrases of the iconic songs” (OÖ Nachrichten, December 21, 2017). In other words, I am from Austria is solely for the target group, who knows at least the context of Austrian popular culture in the last decades of the twentieth century; therefore, it is not for the Others, especially the international audience at all.11

10 A similar viewpoint was shared by Falter, September 20, 2017; OÖ Nachrichten, December 12, 2017; Wiener Zeitung, September 18, 2017.
11 There are English subtitles, but they do not work well because of the difficulty of translating the implications (OÖ Nachrichten, December 21, 2017; Passauer Neue Presse, September 19, 2017).
Ultimately, *I am from Austria* drew a full house. The long run was already decided by the end of 2017, and on May 9, 2018, the 250,000th visitor was recorded.

2.4. In Contrast: *Schikaneder* (2016) and the Problem of the Target Audience

The long run of *I am from Austria* was in contrast to the previous production, *Schikaneder* (2016)—a musical about Emanuel Schikaneder, who was known as a librettist for Mozart’s Singspiel, *The Magic Flute* (1791).

*Schikaneder* was, so to speak, a culmination of two halves to create an original musical in the capital city of Austria, one of which sought to refer to the contemporary popular context to reach broader and younger audiences (see also Chapter 3.2.), while the other half was an attempt to incorporate the musical in the context of European music theater to reactivate the cultural values of Viennese musical theater. Since *Elisabeth* (1992), the United Stages promoted Vienna as the third international metropolis of musical by combining the forms of musical and music theater, considering Viennese musical theater played a significant role to develop European music theater in (pre-)modern era.

*Schikaneder* interpreted the Singspiel as the earliest form of today’s musical. A musical parody of the early Singspiel in the eighteenth century was undertaken by Stephan Schwartz, who was known for his composition of many US-American musicals such as *Godspell* (1970), *Pippin* (1972), and *Wicked* (2003). Christian Struppeck wrote a love story between Mr. and Mrs. Schikaneder focusing on one of today’s female dilemmas; that is, the straggle to balance between a business career and satisfaction as a wife. Also, the performance shows what happens behind the scenes of a theater troupe, which functions as meta-theater on the part of the United Stages, who had a hard time not only originating musicals from Vienna but also running their theaters.

Although the premiere received a positive response from the critics inside and outside Vienna, the accordance rate in average stayed under 80%. A possible cause was the audience. Aside from critics, those who can find the trail of “a parody of running an opera performance” (*Wiener Zeitung*, October 3, 2016) tend not to visit what is called a “musical,” while musical fans usually have less interest in opera and other forms of music theater. The problem is such that the appearance of the performance, especially the title, needed to be clear enough to reach the target audience while also better taking into
account the fact that a considerable portion of the audience actually came from Vienna and the other states of Austria, not other countries.\textsuperscript{12}

While \textit{Schikaneder} was a theatrical parody across the genres that can function only with a musical competence and the historical knowledge of music theater, \textit{I am from Austria} contributes “an homage towards our land,” (VBW 2017) which requires an audience equipped with the knowledge of Austrian popular contexts of the near past. This contribution also measures up to the expectations of the subsidy supplier, who attempts to reach the masses by using the musical for the better public interests of the city. As Franz Patay, the General Director of the United Stages, mentioned on the playbill, “this original production of the United Stages Vienna comes to us in a brand new way” (ibid.). This was accomplished not only by restricting the target audience but by a sense of balance between the various factors influencing the actual run.

3. A JUKEBOX MUSICAL, OR AN AUSTRO-MUSICAL?

3.1. The Rise of the Jukebox Musical and its Function

\textit{I am from Austria} succeeded in attracting the local audience by referring to the local context via Fendrich’s songs. Not only the critics\textsuperscript{13} but the United Stages themselves\textsuperscript{14} recognized it as a jukebox musical, considering the milestones that had created the international trend involving Vienna: \textit{Mamma Mia!} (West End 1999; Vienna 2014) and \textit{We Will Rock You} (West End 2001; Vienna 2008). For example, \textit{Wiener Zeitung} (September 18, 2017) defines that the jukebox musical is the genre, in which “well-known songs are embedded in a more or less logical plot,” and is “easy (or easier) to produce, because the music practically exists, and [the jukebox musical is] agreeable to the public by the effect of brand recognition and the nostalgia factor.”

Although the definition of the jukebox musical is fluid, it signifies, in principle, a musical play or film that features well-known popular songs, as one would hear on a jukebox.\textsuperscript{15} The re-use of existing songs in new settings “allows intertextual and personal associations in reception as well as the response to the dissonance and comedy of camp”

\textsuperscript{12} According to a questionnaire filled out by visitors to the Institute for Advanced Studies in 2009, almost half of the audience of the musicals produced by the United Stages was from Vienna. Approximately 30\% were from the other states (Schnabl et al. 2009, S. 25).

\textsuperscript{13} For example: \textit{Der Standard}, October 22, 2015; \textit{Kleiner Zeitung}, September 16, 2017; \textit{Kurier}, October 3, 2017; \textit{Wiener Zeitung}; September 18, 2017.

\textsuperscript{14} Christian Struppeck cited the influence of the jukebox musical already in the production phase (\textit{Der Standard}, October 22, 2015).

\textsuperscript{15} Blumenfeld 2010, p. 171; Hoch 2014, p. 91; \textit{The Collins English Dictionary} (the version of 2013); \textit{The Merriam-Webster Dictionary} (as of 2008).
(Taylor 2016, p. 152). More specifically, what is called the “jukebox musical” today—and also is concerned here with I am from Austria—is the model since the 2000s, which was optimized for “commercial incentives” in order to meet Broadway’s core audience that grew up with pop music since the 1950s (New York Times, May 12, 2010). In such a common context, familiarity and nostalgia take a significant role in the jukebox musical, which “allows [the audience] to be removed from their everyday lives, to relive fantasies and memories, and to participate in singing and dancing” (Taylor 2016, p. 152).16 This special experience can be described as a representation of “cultural memory”17 via the certain songs in the specific group of audience (see also Chapter 4).

Thanks to the worldwide flourishing of pop-rock music via electronic mass media, the potential audience of the jukebox musical can be also found in non-English-speaking countries. In the spreading process, some export cases were required not to ruin the familiar sound by the translation (for example, the first German production of We Will Rock You in Cologne (2004) retained the original lyrics while the conversation was spoken in German18), while the local-oriented jukebox musical emerged from the context of popular music in the performing site, where pop music had been already indigenized.

3. 2. The Localization of the Music(al) in Austria (Towards the Jukebox Musical)

3. 2. 1. The Localization of the Musical and the Contemporary Pop Music

In Austria, the musical and pop music have been simultaneously localized and affected each other.19 On the one hand, the musical in Austria has been offered in the same style as in the original performing site, and considered as foreign genre, especially the US-American, just after the genre was brought into Vienna through the American Allied forces.20 On the other hand, the stretched interpretation of the musical was already found

16 The similar discussion is found in Hoffman 2014, p. 202; New York Times, May 12, 2010.
17 Here, “cultural memory” is understood as in a broader sense (cf. Halbwachs’ “cultural memory” and Warburg’s “social memory”) that can be applied for an interdisciplinary research, as Erll (2008, p. 2) defines it as “the interplay of present and past in socio-cultural contexts.” As for the discussion of cultural, collective and individual memory in popular music, see also: Crane 1986; van Dijk 2007; Regev 2015; Strong 2015.
18 By contrast, Mamma Mia! has been performed with translated lyrics in the German production since 2002, possibly because ABBA’s hits are rather incorporated into the story in Mamma Mia!. For the German production, the Stage Entertainment obtained the performing rights from Little Star Services Ltd., and also signed the contract with the original composers to decide the range of using their songs within the performance.
19 The imported musicals were not independent from the context of localized pop music. Michael Kunze, who has translated the libretti of English-speaking musicals into German since Evita (German premiere: Vienna 1981) and has later written original works such as Elisabeth (1992) and Mozart! (2001), started his career as a librettist in German-speaking pop music such as Peter Maffay’s million seller »Das« (1970) and some representative works of Udo Jürgens (»Griechischer Wein« in 1974; »Ein ehrenwertes Haus« in 1975; »Ich war noch niemals in New York« in 1982).
20 The genre musical was first experienced as “an expression of occupying culture and American propaganda” in Vienna (Steinberg 2003, S. 170). When the Wiener Volksoper adopted the musical as one of the repertoires, the musical
in the 1960s, as Linhardt (2006[1963], S. 66–7) pointed out as follows: a vast number of television programs were promoted with the label of “musical” on the basis of an understanding that musicals “must be directed, choreographed, danced, played and sung.” They were perceived as just a mixture of diverse genres of entertainment “from the musical comedy, the musiquette, the conventional Singspiel, the satire Songspiel [an operatic musical drama] with chanson-styled accent, the Schlager parade and musical overview to the veritable show.” This was principally the situation in Germany, next to Austria in the boom of Kabarett—the other form of hybridity in a critical sense—but it can be counted as the very beginning of localization of the “American” musical, considering the broadcasting of not a few German television programs in post-war Austria, where was inevitably under the worldwide impact of Broadway-style musicals.\(^{21}\)

The attempt at the original localized musical soon began in Austria; especially in Vienna, where the main popular theaters are concentrated. The musical was used for refreshing and reactivating the Viennese image of music theater, combining the element and/or theme of opera and operetta, whereas this genre was connected with the local popular context to catch the younger audience. In fact, there was a lack of theater programs for younger generation in Viennese theaters. The Wiener Volksoper first adapted the musical in the 1950s, but has since offered the early style of musical next to operetta. The MuseumsQuartier is currently the other performing site for musicals, especially for guest performances. Consequently, the Theater an der Wien (until 2006) and the United Stages (since 1987, including the Theater an der Wien) have taken on the role of localizing the genre musical, initially for the better efficiency of the theater, and for revitalization of the city in cooperation with the municipal government.

The very first success of the original German-speaking musical was Heroes, Heroes \([Helden, Helden]\) by the Theater an der Wien (1972, based on Shaw’s Arms and the Man). The music was composed by Udo Jürgens, who started his career in the Austrian Broadcasting Corporation (ORF) in the 1950s and became successful in German-speaking countries with his music style, which combined pop music with the Continental, especially German-styled Schlager music. It was epoch-making by its hybrid musical style, originated on site at a time when the imported musical was dominant.

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was still understood as “the attempt to give birth to an entertainment theater of Anglo-American cultural thinking” (Pravy 1989, S. 18).

\(^{21}\) Regev (2015, p. 44) describes localization of pop music involving four phases: domestication of pop music works along with (1) the dramatization of the birth moment of national pop-rock, (2) the ritual classification of all pop-rock styles and genres, set apart from traditional forms of music, and (3) ideological works that “locally made pop-rock is not about mimicking or succumbing to Americanization, but rather about hybridization, modernization and reinvigoration of local music.” Here, “Americanization” is to meet the global and standardized style of musical industry and its practice.

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**Rina TANAKA:** A Jukebox Musical, or an »Austro-Musical«? – Cultural Memory in Localized Pop Music(al) *I am from Austria* (2017) –
A year after *Heroes, Heroes*, the musical *Fäustling* (1973) was made by Wolfgang Ambros and Joesi Prokopetz as part of the annual cultural festival *Wiener Festwochen*. Ambros and Prokopetz established Austropop not only under the influence of global pop music and Schlager music but also referring the relation between music and the vernacular in the history from old Viennese popular musical theater to the avant-garde and actionist movement in Vienna.\(^\text{22}\) A year after the premiere, *Fäustling* was broadcast on *Spotlight*, the monthly television show for teenagers by ORF 1.

The other variation was carried out by Rainhard Fendrich, who started his theatrical career in parallel with his songwriting. He performed original and imported musicals by the Theater an der Wien such as *Die Gräfin vom Naschmarkt* (1978), *Jesus Christ Super Star* (1981), and *Chicago* (1998). Fendrich was also co-creator of the original musical *Wake Up* (2002) by the United Stages, which describes the dark side of show business and was not successful under the actual social circumstances.\(^\text{23}\) Indeed, this is partially the reason why Fendrich did not participate in the production of *I am from Austria*.

The productions above were all newly written by contemporary pop artists, but the United Stages’ *F@lco: A Cyber Show* (2000) can be counted as the first example of the localized jukebox musical, as it consists of Falco’s hit songs. The popularity of Falco on television enabled a visual parody in the performance. For example, two performers appeared as Character Falco and imitated the characteristic fashion of the real Falco. A parody of Falco’s video clips can be also found in the chorus in rococo-styled costume in the song number »Rock Me Amadeus«.

In this way, the history of localization of the musical in Austria (though it happened exclusively in Vienna) was proceeding by making the best use of the contemporary pop music scene on site, which also entailed localization.\(^\text{24}\) In addition, by broadcasting, it created a common context in the large group of people, which became the target audience of the jukebox musical in Austria.

### 3. 2. 2. The Role of Multimedia Performers

The localization of the musical was also the result of performers who work in different types of media. Among the cast members of *I am from Austria*, who work in various

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\(^{22}\) See also: SMUDITS, Alfred, „I am from Austria. Austropop: Die Karriere eines musikkulturellen Phänomens von der Innovation zur Etablierung“, In: SIEDER Rainhard, STEINER Heinz und TÁLOS Emmerich, hrsg., *Österreich 1945–1995. Gesellschaft, Politik, Kultur*, Wien: Verlag für Gesellschaftskritik, 1995, S. 382–392.

\(^{23}\) The economic decline triggered by the growing political tension around Iraq, as well as increasing discussion about the private life of popular artists were considered as the reasons (*Der Standard*, December 9, 2005).

\(^{24}\) As for the localization of pop music in Austria, see also: GRÖBCHEN Walter, hrsg., *Heimspiel: Eine Chronik des Austro-Pop*, Wien: Hannibal, 1995; Larkey 1993.
media, was Dolores Schmidinger. She started her career at the Theater am Kärntnertor and works in various media, not only at the Kabarett but also some other forms of popular theater in Vienna, and not only in spoken theater but also in operettas and musicals, as well as television dramas and films.

However, for the Broadway-style musical, the performers must be newly educated to achieve all the criteria of stage elements. Although the genre Kabarett was once closely tied up with the elements and styles of popular musical theater in Vienna, the kabarettists do not usually appear in musicals, especially after the boom of Cats (German-speaking premiere: Vienna 1983), because of the difference of criteria; especially dancing.25

Along with the development of original musicals, the criteria have been changing. The international criteria for the musical are still found in the performance of I am from Austria, but the other key aspect is the matter of the local and popular context. Schmidinger played the role of concierge or advisor not only on stage but in the rehearsal, as she has a career not only in both Kabarett and the other style of popular theater but also in television dramas and films.26 This does not mean a disregard of artistic achievement; rather, a function particular to this form of popular entertainment requires a tight combination of artistic practice and the context that the local people know well. The function can be seen more or less in any sort of popular theater, and also in the age of television. On this point, what is especially relevant in the case of I am from Austria is how strongly and understandably all the stage elements combine with the common context on site for the perception of the expected audience. Indeed, it is this model that finally enables the audience to experience the adequate effect of the jukebox musical.

4. THE JUKEBOX MUSICAL AS A MEDIUM OF “CULTURAL MEMORY”

4. 1. Cultural Reflection and Revision
As mentioned in Chapter 3.1., the effect of the jukebox musical deals with the remembrance of cultural memory by re-using the common context of the audience in a certain generation. In connection with this matter, Strenfeld and Wollman (2011, pp. 122–3) give the following significant caution against the jukebox musical:

25 An exceptional case is the role of the narrator in the German production of The Rocky Horror Show.
26 According to the statement of Gergen and Schmidinger in the interview on the United Stages’s video clip “I am from Austria im Raimund Theater - Dolores Schmidinger,” https://www.youtube.com/watch?v=euFbMG5fANA, August 18, 2017 (accessed on January 1, 2018).
The American musical is often seen to reflect American culture, but to some degree, the form simultaneously reinvests culture as well. [...] Scholars must keep in mind that not only nostalgia but also cultural memory can be selectively fabricated. [...] In exploring the sociocultural relevance of contemporary musicals, the scholar must tease out what is cultural reflection and what is cultural revision.

From this viewpoint, the jukebox musical has two effects: it is appealing to potential audiences with a certain cultural memory of the age in which they lived (“cultural reflection”), but also “fabricating” an expedient cultural memory that is compiled only with the convenient facts to hook the actual audiences on site (“cultural revision”).

In terms of reception, the jukebox musical can be counted as a proponent of nostalgia next to the other representatives of popular musical theater: the Broadway musicals have made the best use of nostalgia first to “[allow] no room for individual difference; rather it encourages the fantasy of similarity,” (Rugg 2002, p. 46) and later to expand its sense beyond the sanitization of racial segregation to revive and actualize the old or classical materials (Hoffman 2014, p. 171); the Viennese operetta developed in the milieu of Vienna City in the twentieth century first as a mirror of the age but later capsulizing—or even making up—the good old days of the cosmopolitan musical and literary style of Habsburg monarchy. Although each application of nostalgia must be concerned with the times that the performance refers to and when it is/was performed, it has provided the escapist aspect of performance by reshaping the cultural and collective memory for the demand of the society in the time on many occasions now and the past.27

The history of cultural reflection in the musical enables I am from Austria to refer to the common context in the performance and link to the audience’s cultural memory. Rainhard Fendrich, “a singer for all Austrians” (Nüchtern 1995, S. 124), functions as a medium to trigger the cultural memory of Austria in the last few decades of the twentieth century. The generation that was young at that time saw Fendrich constantly, not only in the hit charts of radio and television, but also at the theater, in television dramas, and even in newspapers.28 I am from Austria is based on this sort of popularity rather than the pure

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27 It is striking that some Singspiel and operettas also re-used popular melodies in a new context, such as Scenes from Mozart’s Life (Szenen aus Mozarts Leben, 1832) and Blossom Time (Das Dreimäderlhaus, 1916) featuring on Franz Schubert’s life and music, though copyright conditions are different from the jukebox musicals.

28 In 2006, he was convicted of possession of cannabis. This occurred four years after Fendrich wrote a musical Wake Up in which the pop star is arrested for drug possession.
artistic achievement of Fendrich, while the Austropop becomes the classics of popular music in Austria by recognizing the musical and literary importance.\textsuperscript{29}  
Additionally, Fendrich’s most famous song »I am from Austria« has been re-interpreted in the different contexts of the times, thereby achieving in the long-lasting popularity.\textsuperscript{30} The song was first created in 1989—under the administration of Kurt Waldheim—in response to the situation of Austrians, a considerable amount of whom lived outside the land and were denied their origin in order to avoid the conflation of the Austrian with Nazism. The English title of the song, in contrast to the lyrics in Wienerisch, was not merely literal but also critical.

As time went by, the song was read more and more as a political affirmation of right-wing-patriotism. The latest example was the presidential election in December 2016, a year before the premiere of \textit{I am from Austria}, and two years after the unauthorized use of the song’s verses on the Internet by the populist and national-conservative Freedom Party of Upper Austria (\textit{ORF}, August 22, 2014). The song was used in the advertising clip by one of the candidates, Alexander Van der Bellen (the Greens), with Fendrich’s approval.\textsuperscript{31} In the clip, the message of Van der Bellen to the viewers appears in white color against a foreground of beautiful pictures of Austria and campaigning shots of Van der Bellen with the song »I am from Austria«. The message uses a Self/Other grouping strategy by emphasizing solidarity with “our homeland,” “in which we put togetherness over separateness.” It finishes with a shot of Van der Bellen standing in front of the national flag as the song plays out with three repeats of the phrase “I am from Austria” by Fendrich along with the chorus. The effect of »I am from Austria« in this clip is the co-experience of familiarity among viewers who are identified themselves as Austrian and have heard this song many times, perceiving it as just as the jukebox musical functions.

\textbf{4. 2. \textit{I am from Austria} and Cultural Revision}

It would be presumptuous to jump to the conclusion that there is a similar function in the performance of \textit{I am from Austria} as in the election, but the matter of Van der Bellen’s video clip also needs to be incorporated into the common context of the target group

\textsuperscript{29} From September 14, 2017 to March 25, 2018, the exhibition \textit{Ganz Wien: Eine Pop-Tour} was held in the Wien Museum. It provides the history of Austrian pop music since the 1950s as a result of canonization of Austropop, in which Fendrich was not featured.

\textsuperscript{30} »I am from Austria« was chosen as the “favorite song of the Austropop” in the ranking show \textit{Austria chooses [Österreich wählt]} (broadcast on June 17, 2011), and as the “the song of your life” (chosen from 1,000 hit songs of the last 50 years) on the radio channel \textit{Ö3} in 2017.

\textsuperscript{31} “’I am from Austria’ – Liebe Österreichinnen und Österreicher,” posted on November 28, 2016, https://www.youtube.com/watch?v=WAHMgFL1x5M (accessed on October 31, 2018).
because it was part of a hot topic for months in Austria until the election turmoil ended with the win of Van der Bellen against Norbert Hofer (Freedom Party of Austria).

Under these recent circumstances, a grouping strategy emerges more clearly from the performance of *I am from Austria*, not only in the effect of Fendrich’s songs but in the stereotypical appearance of the foreigners on stage. Tourists in Vienna are obsessed with “selfies,” and the people in Hollywood are all blond and dressed in the same white T-shirts and shocking-pink hot pants as if they were Barbie dolls. Moreover, the Italian character honestly states that he cannot understand what is happening on stage due to lack of linguistic competence in the local vernacular, as the main concerns of the performance are driven by the Austrian characters in Wienerisch. The grouping is completed at the end when the performers and audience singing »I am from Austria« together. These stereotypes and groupings can consequently help create a sense of “Our” feeling within the local audiences in Austria.

Returning to the first example given in this paper with consideration of the common context discussed up to this point, the highlighted version of *I am from Austria* became meaningful beyond an annual complimentary concert in public, especially when the title song was offered as part of the celebration of the National Day of Austria.

In this aspect, the production can be recognized as a result of reflection and revision of cultural memory, not only in terms of cultural and social context but also the political framework surrounding the performing site and the audience.

5. CONCLUSION

*I am from Austria* can be called a jukebox musical; however, it is already transformed in the local framework. This is a jukebox musical designed to be effective only *within* today’s Austria. Consequently, *I am from Austria* refers to the cultural memory on site and also creates the context itself.

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32 As of the performance on June 21, 2018.
33 It is remarkable that more than two-generation families and the student group were often found in the audience, which is more likely to be seen in the family-oriented musicals. Moreover, some women were dressed in the folk costume Dirndl. On this point, *I am from Austria* partly functions as the performance that represents and teaches the cultural memory from one generation to the next.
34 The special performance by the United Stages on the National Day started in 2007.
35 The politicization is also found in the other performing site. The famous example is *Hamilton: An American Musical* (2015). Inspired by the biography of Alexander Hamilton, the performance consists of hip hop, R&B, and other contemporary musical styles, as well as color-conscious casting. It also related to the Presidential Election of the United States in 2016.
36 This is a contrast to the Viennese operetta, *Blossom Time* (1916), which became a part of internationally constructing the image of Schubert and Vienna. Another case is *The Sound of Music* (1965): it is an internationally well-known family musical made in the United States, and therefore, it is usually considered as not purely Austrian by themselves.
This interactive communication between what is performed and performing requires close attention to the whole picture of the local prerequisite for the performance, especially in the times that “for an audience to share space with performers does not in itself guarantee any sort of intimacy, connection, or communication between performers and spectators,” instead, “a socio-cultural value attached to live presence” (Auslander 2006: 66). This is why it is necessary to analyze not only the pure performing elements in the theater but also what activates the performance in the performing site. The essential nature of popular musical theater can be described in this way when the form is constantly forced to keep up with the rapid transformation of popular culture in the daily lives on the basis of technical innovation, especially since the whole scenery of musical theater is drastically changing in the digitalization of today.\textsuperscript{37}

For all that, the performances of \textit{I am from Austria} in Vienna remain in the creation of localized popularization. \textit{I am from Austria} is the »Austro-Musical«—the concept is a musical of the Austrian, by the Austrian, for the Austrian, which does not refer to the real nation but implies a group of people tied up with cultural memory, as the famous quote by Harry Zohn about the Wienerlied [Viennese songs]: “from, about and for Vienna”.\textsuperscript{38}

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\textsuperscript{37} The United Stages also started using online social media and YouTube not only to advertise their productions but also supply the lack of the performance. In September 2018, the United Stages uploaded a series of four clips “I Am From Austria: Austrian Dialect.” In these video clips, the performers of \textit{I am from Austria} think of the meaning of a dialect word. As regional dialect is not so very often heard on street and Standard German becomes major in Austria, the video clips are poking the linguistic identity and calling more attention to Wienerisch in the performance. Here, the link can be found between the popularization and the digitalization (or re-contextualization) of musical.

\textsuperscript{38} According to the press release on February 25, 2019, Japanese theater company, Takarazuka Revue plans to perform Japanese adaptation of \textit{I am from Austria} from October 24 to December 28, 2019 in Takarazuka and Tokyo. This performance commemorates “the 50th anniversary of establishment of diplomatic relations between Japan and Austria [in 2019].” Moreover, the Takarazuka version has the subtitle of “Home Sounds Sweet.” Considering the Takarazuka Revue invented the “false ‘home’” based on the imaginary foreign lands already in the early twentieth century (Kawasaki 2005, p. 54), another cultural revision on \textit{I am from Austria} might become realized with the Japanized, fantastic image of Austria, even though the further discussion must be required for this topic.
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