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**The Jukebox Musical: *Hipsters* (2008) and the Musical Genre in Contemporary Russian Cinema.**

The paper looks into the musical genre in contemporary Russian cinema, concentrating on Valery Todorovsky's *Hipsters* [Stilyagi] from 2007. The paper's focus is on a variety of elements and traditions that *Hipsters* incorporates in order to create a popular genre film for domestic audiences. *Hipsters* belongs to the subgenre of jukebox musical, which gained prominence with hit musicals like *Moulin Rouge* (2001) and *Mamma Mia* (2008). In the jukebox musical the musical numbers are not written for the musical itself, but taken from popular music. Interestingly, *Hipsters* combines both the appeal of *Moulin Rouge*, which blends heterogeneous contemporary popular hits with a fantasy fin-du-siecle story set in Paris, and that of *Mamma Mia*, which incorporates hit songs from just one cult band into its storyline. *Hipsters* uses iconic songs of the Russian rock movement from the 1970s and 1980s and incorporates them into a post-WWII narrative of the first youth counterculture movement in the Soviet Union. *Hipsters* is the first mainstream popular musical in post-Soviet cinema and it clearly draws on the Soviet tradition of musical film with its distinctive genre-bending formula, which included many Soviet hits (from *Jolly Fellows* [Veselye rebiata] (1934) to *The Man from the Capuchins' Boulevard* [Chelovek s bulvara kaputsinov] (1987)). The paper argues that contemporary musical film such as *Hipsters* represents a balance of the Western elements of the genre (evident in the jukebox format) and the Soviet tradition of musical film. In addition the film raises questions of Soviet and post-Soviet non-conformist identities and engages in nostalgic appropriation of the past via its choice of songs and historic references, presenting a significant departure from both Western and Soviet traditions, in which the musical genre favours an idealized, imaginary or iconic setting.