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A Case Study of Musical Elements and Musical
Development of Eschatological Scenes within *South
Park* from 1997-2000

William Igo

A thesis submitted to the University of Huddersfield in
partial fulfilment of the requirements for the degree of
Masters of Philosophy in Music

The University of Huddersfield

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Ethics	3
Abstract	4
Introduction of <i>South Park</i>	4
Introduction to Primary and Secondary Source Materials	5
Research Questions and Objectives	6
Literature Review	7
Musicology	7
Film Studies	10
Religion	15
Semiotics	19
Satire, Parody, and Humour	21
Methodology	27
Case Study Selection	27
Analysis Methods	32
Semiotic Analysis Methodology	32
Musical Analysis Methodology	33
Layout for Case Studies	34
CHAPTER 1 – Episodic Analysis (1997 – 1999)	36
1.10 – “Damien”	36
Synopsis	36
Semiotic Analysis	41
Musical Analysis	42
Variation Satirical Elements	44
Musical Link to Film	49
Audio and Music	50
3.03 – “The Succubus”	51
Synopsis	51
Semiotic Analysis	54
Musical Analysis	57
CHAPTER 2 – South Park: Bigger, Longer & Uncut (1999)	61
Analysis – “Hell Isn’t Good”	61
Synopsis	61
Semiotic Analysis	64
Musical Analysis	68
Analysis – “Up There”	71
Synopsis	71
Semiotic Analysis	75
Musical Analysis	78
Word Painting in “Up There”	80
Analysis – “I Can Change”	84
Synopsis	84
Semiotic Analysis	89
Musical Analysis	92
CHAPTER 3 – Further Episodic Analysis (1999-2000)	95
Synopsis	95
“Mr. Hankey’s Christmas Classics”	95
“Do the Handicapped Go to Hell?”	98

“Probably” 100
 Semiotic Analysis 105
 Musical Analysis 114
Findings.....128
 Questions and Objectives..... 128
 Findings 1 – Musical Elements Depicting Negative Eschatological Elements within *South Park* 129
 Findings 2 – Semiotic Links Between *South Park*’s Musical and Cinematic Elements to Cultural Elements within the Selected Scenes 131
 Findings 3 – Recent Cultural Prevalence and its Effects on Musical and Cinematic Elements within Selected Scenes..... 132
 Closing Notes..... 133
Conclusion134
Contribution 134
Bibliography 136
 Filmography..... 136
 Music..... 136
 Literature 137
Index of Images144

Ethics

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Abstract

This thesis aims to answer the question of how *South Park* uses music to effectively satirise Hell. With the analyses of animated materials and its music being largely reduced to the more mainstream areas of study such as Disney and Warner Brothers, less attention has been given to the more ‘low brow’ animated shows such as *South Park*. The goal for this thesis aims to fill in the academic gap in the music of *South Park* as well as music’s role in satirical animation. This is supported by providing previously published insights into the underlying semiotic links between the music and cinematics within the animated show. With careful examination of five primary case studies and supplementary episodes selected for their dual inclusion of negative eschatological audio-visual elements, conclusions were drawn to support that music played a significant role in the cinematic satirization of *South Park*.

Introduction of South Park

South Park is an American animation television show and cultural phenomenon which first aired in 1997, focusing heavily on cultural and political satire. *South Park* focuses on the point of view of four main characters – 3rd to 4th grade elementary students Stan Marsh, Kyle Broflovski, Kenny McCormick, and Erik Cartman, whom will be collectively referred to as the protagonists for the purposes of this thesis. The show follows the protagonist’s adventures as they circumnavigate the often turbulent atmosphere that encompasses the titular mountain town of South Park, Colorado.

Most of these episodic adventures are considered highly inappropriate for children by several activist groups which have repeatedly called for the show’s cancellation,¹ committing acts such as prostitution, gambling, drug use, cannibalism, and murder. This use of placing children in uncomfortable situations helps to create the show’s sense of humour, often macabre in nature. This in turn gives *South Park* its iconic tone and subsequent embrace of controversy, fundamentally making the show a household name which is either praised for pushing boundaries, or condemned for its sacrilegious mockery of fundamental values.

¹ Organizations such as the conservative advocacy groups Parents Television Council and the Catholic League for Religious and Civil Rights has called for the shows cancellation based on its crude and offensive humour depicting Jesus in a sacrilegious manner (Bozell, 1998).

Introduction to Primary and Secondary Source Materials

The primary sources used for the examination of the effective use of musical elements come directly from the *South Park* episodes and film. For this thesis, episodes containing negative eschatological cinematic elements² were examined to determine how *South Park* effectively uses music to satirise Hell and culturally accepted depictions of Hell. In the episodes “Damien” (1998) and “The Succubus” (1999), the entire episode will be used in the analysis of the satirical use of musical and cinematic elements depicting negative eschatological elements. In the film, *South Park: Bigger, Longer & Uncut* (1999), three musical numbers will be analysed as they contain the greatest concentration of negative eschatological features within the film. These musical numbers are “Hell Isn’t Good”, “Up There”, and “I Can Change.” Three further episodes, “Do the Handicapped Go to Hell?,” “Probably,” and “Mr Hankey’s Christmas Classics” will have the scenes depicting negative eschatological elements analysed in order to support the tropes found within the previous case studies, and how they are used in conjunction with music to satirise Hell.

South Park musical scores were used sparingly in the overall analysis of the episodic series as they do not exist in a widely accessible manner, and were instead transcribed directly from the aired episode using the notational software Finale®. The different forms of music used within the *South Park* episodic and filmic analyses cover a myriad of musical styles. These styles range from Gregorian chants to music found within popular animated films and soap operas, each used to great effect in the narrative of the episode or film to give the scene the greatest amount of satirical humour.

Documentaries and interviews given by the show’s creators, Matt Stone and Trey Parker, were also used to provide insight into the mind-set behind the creation and subsequent production of the show. By examining and connecting the various videos into a focused discussion on the sense of humour shared by the creators, insights can be drawn into the intention of the show’s writing and production.

Subject specific books, such as those directly analysing the various aspects of the *South Park* series were also used in order to draw conclusions from established research to the original research done within this thesis.

² Being the usage of negative eschatological visual elements in conjunction with musical elements within the given episode or musical number.

Research Questions and Objectives

How does *South Park* use music to effectively satirise Hell?

In order for this thesis to answer this primary question, secondary questions must first be answered. What evidence is given that musical elements denote negative eschatological elements within selected scenes in the *South Park* series from 1997-2000? This question refers directly to the musical elements either within the specific episodes or musical numbers within the film, rather than the combination of audio-visual elements. What evidence is given that these selected scenes contain musical or cinematic elements which relate semiotically to cultural elements? This question implies that there is a certain amount of semiotic relation between the show's audio-visual elements and that the target audience's³ culture directly influenced the development of the show.

What evidence is given to support the inclusion and use of the semiotic link(s) were intentional, rather than coincidental? This question dives further into the motivations of the previous questions in determining the creator's intention in the creation of the show. This then leads into one of the major objectives of the thesis, to locate and describe the cultural, musical, and negative eschatological elements within the *South Park* episodes and musical numbers. Furthermore, by diving into the determination of the creator's intention in the writing and subsequent animation of particular storylines and character development within the show, the final secondary question must be asked. What evidence is there to support that the prevailing culture at the time of publication affected the musical or cinematic elements used within the selected scenes? To answer this question, this thesis will relate the musical and cinematic elements within the scenes to established musicological research in order to draw conclusions on any intention the creators may have had. This gives the thesis an opportunity to distinguish between the purely coincidental and the underlying yet subtle intentions of the creators.

The secondary questions this thesis aims to answer in order to answer the primary question gives a fundamental understanding into the foundation of *South Park's* effective use of musical elements in the satirization of Hell within the show.

³ The target audience for the *South Park* series consists primarily of men from 18-34. (Comedy Central, 2013)

Literature Review

For this thesis, numerous fields of research were incorporated in order to adequately support the argument that *South Park* used music to satirise Hell. This material was gathered prior to and during the musical and cinematic analyses, and this thesis would have been impossible to complete without the dedicated research done in each field.

Musicology

Within the field of music analysis in film (or television), two primary analytical methods are used – analysing musical elements apart from the film cinematics, or directly relating the musical elements to the film’s cinematics (Neumeyer, 2015). This limitation of methodologies in the film/music relationship is not lost on film musicologists, as Claudia Gorbman describes.

The restricted number of possible film/music relationships as discussed by most scholars seems curiously primitive, limited largely to the concepts of parallelism and counterpoint. Either the music "resembles" or it "contradicts" the action or mood of what happens on the screen. Siegfried Kracauer, for example, writes that counterpoint occurs when music and picture convey "different meanings" that meet in a montage effect: "Imagine the close-up of a sleeping face which appears to the rhythms of nightmarish music: it is all but inevitable that the intriguing discrepancy between these sounds and so peaceful a picture should puzzle us." (Gorbman, 1980, p. 189)

Despite her lament of the lack of a possible relationships discussed by musicologists in regards to the film and score, Gorbman further goes on to describe the music through the notion of ‘mutual implication.’ While she brings a good argument in expanding upon the relationships of film and music, and while it is important to understand that there is vastly more research done in filmic musicology, this thesis will not dive into this subject in great depth. This is because it will veer away from the main point of this thesis, which is to determine how *South Park* uses music to satirise Hell, meaning that the overall analysis of the music will refer to her concept of parallelism, music ‘resembling’ the action of the screen.

The first method of analysing musical elements apart from the cinematic aspects of the film, as described by Neumeyer, first selectively removes the cue score from the scene. This would then only use the cinematic images of the film as a reference point for the music’s location within the film, focusing primarily on the musical score for analysis. Further

simplifying what this means for this method of musical analysis is that the music would be removed from the larger work of art, effectively removing the ambience the film had incorporated into the final mix such as tension, suspense, humour, and dramatic overlays. This method would also exclude the actors' subtle nuances which transforms the scene, which some could argue is the role music has – to support the scene as a whole rather than stand alone. This method then, while effective in its approach to linking static cinematic images to the musical score, focuses on the analysis of music as apart from the larger work of art.

The other method, in analysing the music as part of the film's cinematics, keeps the subtle nuances of the performance in perspective of the scene. Any musical hits within the cue score would have a visual representation, informing the analyser of the specific reasoning that the composer may have had writing the music and in direct relation with the film. However, by incorporating the scene into the analysis of the music, the cue score itself becomes less needed as it is rather the nuances of the music (instrumentation, dynamics, timbre, etc.) that is analysed. Both of these methods have their strengths and weaknesses, and both have been widely used in the analysis of music in film to varying success.

By removing the scenic context from the film it its entirely, musicologists can analyse the musical foundations of the cue score. Elements such as instrumentation, dynamics, articulations, timbre, register, and melodic contour take less precedence over the internal structures within the music such as bass line and form. Another way to analyse the musical score as it is separated from the cinematography of the film is by analysing music as a general study, rather than a comprehensive study of a singular film score, such as Mark Slobin's 2009 article surrounding the films of the Balkan states in the former Soviet Union. He uses abstract musical analysis to determine specific compositional trends within a film culture, all without relying on any individual scenic shot. The analysis in and of itself also does not analyse music in its cue score form, but rather the overlaying tropes that spans across multiple time periods, films, and countries, using only a basic parameter to link these films together. This system of analysis is crucial for this thesis, as the tropes found in the first five case studies will be the basis for the analysis for further episodes.

While the first method contains weaknesses, the second method can be used to correct those by incorporating cinematography back into the analysis. Following the second method, of directly relating the musical to the film's cinematic elements, musical notation can be directly related to the scene in question, often showcasing a cinematic image in conjunction with the analysis. In research done by Giorgio Biancorosso using this method, he

demonstrates the parallel structures between the thematic musical structures and the opening sequence of *Jaws* (1975) (Biancorosso, 2010). He extracted the rhythmic and melodic motivic structures, described them, then placed them in parallel analysis with cinematic context. In analysing the music in this way, one can see in real time how the music and film interact with each other, forming connections in a way which removing the score from the film simply could not.

To further the importance of the method concerning the concurrent analysis of musical and cinematic elements within the film, in “On the Problem of Musical Analysis,” Adorno and Paddison describe how music analysis can seemingly detract from the overall value of the music itself, as it only takes into account the music without any relation to the living work of art.

The word ‘analysis’ easily associates itself in music with the idea of all that is dead, sterile and farthest removed from the living work of art... One will encounter this antipathy again and again, above all in the rationalisation represented by that absurd through utterly inextinguishable question: ‘Yes, everything you say is all very well and good, but did *the composer himself* know all this - was the composer *conscious* of all these things?’ (Adorno, Paddison 1982, p.171)

By combining the two aspects of film and music, one can then deduce the meaning of the music using parallel analysis. However, that still does answer his last question.

To help answer this question, Philip Tagg describes six reasons why it is not always possible to contact the musician or composer when analysing the musical meanings, ranging from the musician’s death or inaccessibility, to their sheer refusal to discuss the underlying reason for their work, it is evident that this is not always possible (Tagg, 2013). Although it is difficult in determining whether a composer was conscious of the inclusion of certain musical elements, one can infer their meanings and intentions with enough supporting evidence. As Gorbman eloquently puts it, “the moment we recognize to what degree film music shapes our perception of a narrative, we can no longer consider it incidental or innocent” (Gorbman, 1987). As people tend to find patterns and incorporate them into places where they wouldn’t naturally be, it is possible that false-patterns can become present.

To solve this potential problem, true evidence of the motives of how the music corresponds to the visuals becomes more easily attainable when combined with corresponding images, as the composer would have written music in direct response to the

film, rather than having film written around the music.⁴ This leads to the second analytical method which leaves the music within the scene, and directly references the combination of the music and cinematic images during the course of the analysis.

Active aural cognition (the process in which one actively perceives the meaning or perception) also plays an important role in the process of understanding why composers choose specific elements to incorporate within the film score. “It is not a passive, receiving mind, but an active, creating one that interact with the artwork in such a way that human mental processes act upon the object and create a set of properties-unity, coherence transformation, movement, flux, and so on” (Serafine, 1984, 220). K. J. Donnelly also states that “[m]usic may imply and, in some cases, elicit associated modes of conduct. To be in control, then, of the soundtrack of social action is to provide a framework for the organisation of social agency, a framework for how people perceive potential avenues of conduct” (Donnelly, 2005, 4). By emphasizing particular analytical areas on active cognition such as texture, form, and instrumentation, the music can be separated from the cinematics of the film and new conclusions can be drawn. In these conclusions, music plays an essential role in the story-telling and emotive support of the scene, as it stimulates specific emotional responses in the viewer. However, examining how music elicits emotional responses leads down a steep path of intriguing research which will not be examined in this thesis, as the emotional response to the analysed music is not needed to determine whether something is satirical in nature.

Film Studies

Previously published studies done in the field of film soundtrack analysis and cinematic analysis were used for this study. When discussing musicological functions within a film, it is crucial that the music be examined in both a notational (that is the written musical elements) and non-notational approach, as both contain equally significant roles in the overall impact of the film’s (or show’s) scene. This necessity was already discussed at length in Neumeyer’s text, but that discussion was focused on the musical aspect of the analysis. Now the filmic aspects of this dual method will be discussed.

First, however, the fundamental differences between film and television, especially in

⁴ This of course does not refer to those films which intentionally use pre-recorded music such as pop songs which are commonly used in film, but rather those original pieces of music written for the film.

the way of scoring music, must first be discussed. As film typically has a much larger budget than television, “and TV music is historically one of the first places to feel the cuts when budgets need to be tightened” (Halfyard, 2016). This means that unlike film which have scores carefully preserved in at least one of several archives, television doesn’t always have that luxury and in fact, often does not. Secondly, the music written for film and television each have different goals in mind when it comes to the average viewer.

Film is often regarded as a primarily visual medium, in which an orchestral score provides a sonic foundation for viewing the spectacle but commands varying degrees of attention from its audience and is often not actively listened to by cinema-goers. Television, meanwhile, particularly as broadcast, is regarded as driven more by speech and sound; as John Ellis says, television ‘engages the look and the glance rather than the gaze’ meaning that ‘the role that sound plays in television is extremely important’ (1992:128) in holding the viewer’s attention. (Halfyard, 2016)

This then implies that whilst the cinema gains the budget and time, television must become increasingly more efficient in how it transmits the music to the audience. With this initial difference between television and film music briefly explained, the inspection into the analysis of film music will be examined.

In the analysis of film music and cinematography, the cinematography has historically taken a leading role in the discussion of the film. As such, the cue score has taken a secondary role in this discussion. “Film criticism has historically been concerned with the visual and narrative aspects of fiction film, for the most part omitting any serious discussion of the score and its relationship to the film as a whole” (Kassabian, 2001). Further emphasising this point, Kassabian explains that in regards to film music, “the concerns have been dominated by the music’s relationship to the film’s narrative systems and operations” (Kassabian, 2001). Focusing on this concern, the way in which one can divide the musicological analysis between a systematic type of analysis and still relating it to the larger work of art defines the way in which the film is analysed. As previously discussed, there are two primary methods for analysing film music – analysing the music without any discussion of the film’s cinematics, and the second analysing the music in direct coordination with the cinematics. Several studies in film score analysis using both methods have been done, and the effectiveness and drawbacks of the methods as they relate directly to the film will now be discussed.

Stilwell discusses the similarities between the sonata form and the storyline of Jane Austin’s book, *Sense & Sensibility*, as well as the similarities they share with the 1995 film of

the same name (Stilwell, 2000). The study relates the different sonata parts and musical motives to corresponding dramatic scenes, drawing a semiotic link between the two. The latter half of the article includes a scene analysis in the form of musical and cinematic syntax from the 1995 film adaptation. The inclusion of the cinematic syntax helps to clarify specific points and make a stronger case for an argument; however, the syntactical analysis came much too late without much follow-through explanations. Although the argument was well put, the lack of visual representation of both music excerpts and cinematic figures, it was hard to follow the study's line of thought.

In a study fixing the issue of a lack of visuals in conjunction with a musical analysis, Smiths uses cinematic still images can be used to describe the shifting perception of what could be diegetic or non-diegetic music (Smiths, 2009). By incorporating these images into his paper, Smith was able to accurately showcase the argument while giving context, making it easy to follow. Although it doesn't follow the development of an entire scene's musical elements, it does provide examples of how individual images can be used in the analytical framework in this study.

The visual impact of the film can be greatly exaggerated in order to bring out the greatest emotional impact from the audience. In the past two decades as computer animation and special effects advanced, films began to incorporate visually stunning imagery with a realism never before seen in the film industry (Wenz, 2017) (Visual, 2019). Rather than building large-scale models and painting backdrops, entire worlds can be built using nothing but software.⁵ This impact followed most closely with animated films, as traditional hand-drawn cartoons have largely been replaced with computer-generated imagery (CGI). *South Park*, too, despite the first episode being done in stop-motion with cardboard cut-outs uses computer animation to produce its episodes. This is important to note as in the film *South Park: Bigger, Longer & Uncut*, computer animation plays a much larger role than in the previous episodic series (Johnson-Woods, 2007).

Coinciding with the advancement of musicology in relation to film scores, musicologists have changed their view on how music should be related to film, and whether or not it adds to the narration of the film or if it can stand independently. With this in mind, how music functions within the film plays an important role within this research.

⁵ An example of this would be James Cameron's *Avatar* (2009), in which a detailed alien world was built using only computer generated imagery.

It can establish setting, specifying a particular time and place; it can fashion a mood and create atmosphere; it can call attention to elements onscreen or off-screen, thus clarifying matters of plot and narrative progression; it can reinforce or foreshadow narrative developments and contribute to the way we respond to them; it can elucidate characters' motivations and help us to know what they are thinking; it can contribute to the creation of emotions, sometimes only dimly realized in the images, both for characters to emote and for audiences to feel. Film music can unify a series of images that might seem disconnected on their own and impart rhythm to their unfolding. (Kalinak, 2010, p.9)

In this thesis, the music of the case studies will be both included and extracted from the cinematic entanglements to produce thoroughly analysed conclusions.

The theory on the classification of film music and sound generally separates the sound in film into either diegetic or non-diegetic. In the simplest of terms, diegetic sound is the noise that characters within the story can hear (dialogue, source music, etc.), and non-diegetic sound is the noise that characters within the story cannot hear (mood music, narrator, sound effects, etc.). This separation of sound is important, as music that is non-diegetic sound can easily be taken outside the narrative of the film, whereas diegetic sound (although possible) seems almost impractical to take outside the narrative, as it was intended coincide with it (Kassabian, 2001).

As the episodes often employ both diegetic and non-diegetic music, the inherit function of the music also changes. Hypothetically, as a set of characters might respond to scratching record player adding personal tension to the scene, these same characters would not respond to the hit of an orchestra set in post-production. The subtle nuances of facial expression and body language transmit far more powerfully in conjunction with diegetic sound than it would be with non-diegetic sound. In the case for this thesis, the use of diegetic and non-diegetic sound sets implications for how the characters react, such as in the episode "The Succubus," in which the protagonists panic at a tape player malfunctioning during the climax of the episode. However, not all sound can be simply classified as diegetic or non-diegetic.

The dichotomy being a black and white identification system of sound within film is largely insufficient to adequately place all sound within either category. As such, "many film theorists who have considered the relationship between the score and the narrative come from a background in literary theory, and have tended to treat this issue in dichotomous terms because they consider it in terms of narratology" (Kassabian, 2001, 43).

It suggests that film music can be categorized within a dichotomous schema-grossly reduced as either 'in' (diegetic) or 'out' (non-diegetic) of the narrative world of the film. This dichotomy is insufficient; it cannot comfortably describe music that seems to fall 'in between' these categories, much less account for its different character. Perhaps more importantly, it shifts critical attention away from features of the music-through its ability to match cues with the visual track-that coincide with the different possible narrative statuses. (Kassabian, 2001, p.42-43)

Without using the clear-cut separation between the two forms of sound (diegetic and non-diegetic), several forms of sound then emerge such as non-simultaneous sound, direct sound, synchronous sound; all important to understand as they help to influence the analysis done in the musical or sound score within the selected scenes.

One sound, however, is undisputable in its importance and in its role in television and film: the dialogue. As Michel Chion expresses that many elements can be expressed in chiaroscuro, fading in and out with heavy contrast, dialogue is largely untouched by this ever-changing model of sound and music.

There is only one element that the cinema has not been able to treat this way, one element that remains constrained to perpetual clarity and stability, and that is dialogue. We seem to have to understand each and every word, from beginning to end, and not one word had better be skipped. Why? What would it matter if we lost three words of what the hero says? Yet this has remained almost taboo in films. We are only beginning to learn how; for, as we shall see, in sound film there is a lot riding on these three lost words. (Chion, 2001)

He goes on to explain that everything in the visual component of the scene helps to accentuate the dialogue, aiding in the audience's ability to focus in on the scene without becoming distracted into forcibly listening in onto the dialogue itself.

The formula of having characters speak while doing something, in classical cinema, serves to restructure the film through and around speech. A door closing, a gesture someone makes, a cigarette a character lights, a camera movement or a refraining, everything can become punctuation, and therefore a heightening of speech. This makes it easier to listen to dialogue and to focus attention on its content. (Chion, 2001)

So it is with this then that explains how the visuals heighten the dialogue, rather than distract, and that the use of dialogue should be at the forefront of the scene so that the words are clear-cut and easily comprehensible.

So then how can the casual movie-goer be certain that the soundtrack has a clear-cut framework towards the organisational layout of the film in order to draw the maximum

viewing potential? Without careful examination of the music in conjunction with the film, it would be largely impractical for the average individual (or as described by Philip Tagg, the non-musos (2013)) to fully understand the musical mechanics behind the film scores. Therein lies the problem – how do composers portray and relate their musical ideas to the mass population without overburdening the film or distracting the audience?

One simple way of analysing musical elements within the scene is through the use of motivic structures, notably melodic or rhythmic structures. By uncovering simple thematic musical phrases used in film (and television shows), the audience can begin to, and in some cases instantly, relate the music to characters, environments, and ideas. These short musical phrases repeated during particular events are called leitmotifs. When done well, a leitmotif will instantly put the viewer into the correct mind-set to emotionally process the scene. An example of the use of leitmotif within film occurs in the *Star Wars* (1977) film franchise. Composer John Williams, inspired by the neoromantic works of Tchaikovsky and Wagner, applied the use of leitmotifs within the film series. By consistently using the same or a simplified version of thematic material, Williams is able to emotionally place the audience in the movie itself, allowing the music helps aid in the story telling of the scene . In a certain sense, it can be compared to a Pavlovian response between imagery, music, and the audience. An example of this response would be that the moment the rhythmic and melodic line of the “Imperial March” theme from *Star Wars* plays, an immediate appearance of Imperial forces is expected to show on screen. Using research previously done in film study, particularly when used in coordination with musicology, the argument this thesis becomes supported through the hard work in the study of other films.

Religion

The concept of religion in this research will be separated into two key academic focuses – religious studies and eschatology . Religious studies focus on religion as a whole without singling a specific religion in particular. As part of religious studies, a smaller branch of study is eschatology. Eschatology focuses on the concepts of what comes after death, specializing in the critical study of the afterlife (Livingstone, 1988, 191). The research done in eschatology is extremely prevalent in this study in the selection of the selected scenes, how one can determine what is eschatological in nature, and how the knowledge collected aids in determining if the cinematic and musical aspects in *South Park* are satirical in nature.

The most common description of religious studies refers to the critical study of religious behaviours, beliefs, and institutions (Livingstone, 1988). Research done in this field in relation to the analysis of musical elements in film,⁶ focuses on the analysis from an unbiased capacity. That is, the analysis is done outside the point of view from any specific religious institutional viewpoint. This approach in the analysis of religion in film is crucial as a scene may include multiple symbols or motifs from different religions, all of which need to be properly analysed equally sufficient and without bias.

Several religious studies texts which relate to film describe both the usage of religion as a subject and as a thematic interpretation to generally non-religious films. Texts such as Gregory Watkin's, *Teaching Religion and Film* (2008), and John Lyden's, *The Routledge Companion to Religion and Film* (2011), showcase the analysis of multiple films using religious studies as a foundation. Lyden's book separates chapters based on historical timelines, religious subject matter such as the demonic, and cultural evolutions such as feminism. In one of the chapters, Lyden discusses the relationship between fear and religion, a common trope found within films containing demonic elements. "Religion and fear have been on intimate terms for millennia and, although that intimacy finds its natural creative reflection in cinema horror, it has been largely ignored by scholars" (Lyden 2011, 419). In understanding the reflection of culture, fear, horror, filmic interpretation, and the subsequent oversight by analysts, special attention will be made to determine how these areas interact satirically with the case studies, especially as the analysis revolves around the satirical, not horrific.

Religion in film undertakes a variety of roles depending on how it is implemented, what the intent is, and who the target audience is. Religious music concepts play a powerful emotional role for a viewer, for example. "When [religion] is skilfully and creatively combined with visual elements, the result can be quite powerful. Religious ritual often incorporates music in order to stimulate an emotional response to rites or symbols. In the same way, music can evoke certain reactions to the myths re-enacted in films or to their visual images" (Watkins 2008, 24). Whilst these reactions can apply to form a serious discussion on morality and faith, it also applies to humour and satire. In the *South Park* series, the creators use computer animation to visually depict religious symbols and figures, often with a mocking tone. Religious figures such as Moses, whom appears with the same design as the Master Control from *Tron* (1982), emphasise the sense of humour that builds up

⁶ Such as Lehigh's work done on the religious iconography of Takemitsu's films (2014).

the *South Park* mantra that nothing is sacred.

The field of eschatology is the study of death, the afterlife, and the final destiny of the soul after judgement (Livingstone 1988). Typically, films depict eschatological elements in a few key ways – the demonic, horror, and the apocalyptic, as they generally perform better in the box office than films depicting Heaven and other positive aspects of the afterlife.⁷ There are three key depictions of eschatological elements that will be the focus of this thesis – the demonic, horror, and apocalyptic.

In films depicting apocalyptic elements, the primary theme concerns the destruction of modern civilization, whether it be divine, manmade, or natural. Disregarding the latter two subject areas and focusing solely on the divine, there are still numerous subfields which can be considered apocalyptic. The main depiction of the apocalyptic subject in popular American film regularly uses imagery from Christianity, more notably from the book of Revelations and the inauguration of the Kingdom of God. But these films may or may not include any depiction of an afterlife.

In like yet opposite fashion, many contemporary films incorporate visions of an afterlife and even base the afterlife on an imposition of divine justice. While these films are otherworldly and justice-centred, they are not apocalyptic because they are not rooted in an end-of-the-world scenario that includes the inauguration of the Kingdom of God. The dualistic organization of the universe continues, life on earth continues, and the focus is on an afterlife and its implications, not on a new order and consummation. As Christopher Deacy makes clear in his work on eschatology and film, such films abound in popular culture. Deacy points out that films like *What Dreams May Come* (1998), *Defending Your Life* (1991), and even *Ghost* (1990), are rich with theological themes concerning life after death and justice and often perpetuate a dualistic vision of cosmic justice. (Lyden 2011, 383-384)

The dualistic vision of cosmic justice plays out in a large number of films which incorporate demonic elements. Films like *The Omen* (1976) which has the main antagonist, a child, as the demonic entity, as opposed to the demonic possession in *The Exorcist* (1973). In *The Omen*, the climax of the film occurs towards the end where Damien, the anti-Christ, is pursued by Robert Thorn, his adoptive father. Armed with mystical daggers, Robert Thorn attempts to

⁷ Films with heavy negative eschatological features (such as those depicting Hell and demonic forces) include films such as *Constantine* (2015) (Box office 230.9 million USD) and *Spawn* (1997) (Box office 87.8 million USD). Both films more than doubled their production budget. Films depicting positive eschatological features (any form of paradise such as Heaven) typically do worse. *What Dreams May Come* (1998) had an estimated budget of 85 million USD and a world box office of 55 million USD, causing the film to lose more money than it had made. While there are certainly exceptions in both filmic interpretations of eschatology and subject to further research to determine the underlying elements of success, films depicting the demonic tend to do better commercially than those depicting the angelic. (Figure s taken from IMDB)

exact a sense of divine justice by killing the anti-Christ. Though ultimately unsuccessful, the final scene in the film just before the credits roll, Revelation 13:18 appears: “Here is wisdom, let him that hath understanding, count the number of the beast, for it is the number of a man and his number is 666” (*The Omen*, 1976). Linking the film to the Book of Revelations, the dichotomy of good and evil is examined, questioning the sense of divine justice, and links to *South Park* in the episode, “Damien.”

One of the more popular genres which has remained on the filmic stage, horror has consistently redefined the subconscious fear of each generation. But what represents true horror in film, and why does natural phenomena tend to not make the cut? As psychologist Marvin Zuckerman points out, complex societies have rarely lacked a taste for vicarious violence or horrific entertainment. “Spectators at gladiatorial contests or public executions did not consider their recreation abnormal or perverted” (Zuckerman, 2009). As such, movies of war (even those with graphic depictions of violence) such as *Saving Private Ryan* (1998), natural disasters such as *Dante’s Peak* (1997), and similar disaster events are not described as horror by cinematic critics as they occur naturally within the world.

Therefore, by excluding the use of gratuitous bloodshed, horror by and large must have some unnatural or abnormal element contained within the film. Of course, this does not mean to imply that the film must contain a negative eschatological element to constitute as horror, as the psychopathic tendencies of serial killers such as Michael Myers in the *Friday the 13th* franchise readily play the role of a movie’s ‘monster’ (Lyden, 2011). But this tendency is still represented through real-world events, rather than something paranormal or demonic in nature. This can also be exemplified by the film *Cabin in the Woods* (2011) which is considered as a satirical horror film whereas *Dante’s Peak* (1997) is not, although the latter is far more destructive in both environmental damage and human life and the former has far more comedic scenes.

If horror then tends to contain some form of unnatural element, determining the role that religion has in the genre of horror becomes rather straightforward. In the overarching genre and subgenres of horror film, demonic entities regularly play a role as the primary antagonist of the film. “Religion and fear have been on intimate terms for millennia and, although that intimacy finds its natural creative reflection in cinema horror, it has been largely ignored by scholars. Two principal reasons explain this unfortunate lacuna: too narrow a vision of horror and too narrow a vision of religion” (Lyden, 2011). If what can be construed as horror is re-examined in this way, new venues of film subgenres can be opened up to analysis.

In films with horror scenes, a specific series of physiological responses occur. These responses include heart rate and respiration increase for pumping blood and oxygen into the muscles, giving the user the ability of the fight or flight reflex; pupils dilate slightly, perhaps to increase visual acuity; and adrenaline is produced for the extra surge of energy on which survival may depend (Lyden, 2011). However, as discussed briefly with the identity of demonic figures, fear in humans is also dependent on the culture of the area – what one group fears, another finds inconsequential. So then that begs the question is that is horror truly horrific, or like humour, subject to interpretation? While this topic is intriguing and would make for an exciting future thesis, it will not be examined any further in this thesis.

The purpose for the previous line of examination in what makes a film horror or not, was to establish a precedence of subjectivity. This brings up a key question for the thesis in the potential cultural subjectivity in determining the definition of demonic – what can be defined as demonic? North American culture may define a succubus as a sexual demoness (Guiley, 2009), but in India they may appear as benevolent attendees to the god of wealth, Kubera, called Yakshini (Singh, 2009).

For the purpose of this thesis, to help remove differing cultural biases, the dominating viewpoint which will determine the feasibility of negative eschatological elements for this thesis will be taken from mainstream American culture, as this was the culture of the targeted demographic audience for the *South Park* series.⁸ So by narrowing down the culture that will identify these elements, an additional question arises on what are the dominating viewpoints of mainstream American culture. Considering that Christianity by and large takes up the majority of religious affiliation, the three most populous religions⁹ of Christianity, Judaism, and Islam will be used as a base for this thesis (Cox, 2017).

Semiotics

The general population is well acquainted with the use of symbolism between music and film, even if they themselves are unaware of this. This culturally unified experience can best be demonstrated with hyper-popular film music, such as the *Star Wars* franchise and the semiotic link between the “Imperial March” the presence of the film’s main antagonist, Darth Vader, and the Empire. Despite not understanding the mechanics between the music and

⁸ Comedy Central targets the *South Park* demographic of Adults 18-49, and Men 18-34.

⁹ Excluding Atheism, Agnosticism, and none,

cinematic aspects of the film, the audience can still discern that there is a definite link between the two. This connection between two subjects, music or otherwise, is called semiotics. As semiotics concentrates on the study of signs and their interpretations, this thesis will rely heavily in the examination of the relationship between the cultural and religious influences and the role they may have played in the depiction of musical and cinematic elements, and how these subjects create a larger narrative within the *South Park* series.

As semiotics is a branch of research that can be easily segued into a line of topics that this thesis will not incorporate, only the basics of semiotics will be examined. In semiotics, there are several variants in how one can observe signs and its interpretation. Philip Tagg describes the fundamental elements between the Peircean and Saussurean models for semiosis. Briefly describing the Saussurean model of semiotics, the fundamental elements concern the signifier (sign) and the signified (what the sign stands for or represents) (Tagg, 2013). Using an example of the Saussurean model of semiotics, a picture of a tree would invoke the word with the picture being the signified and the word being the signifier. The method itself is quite straightforward in its approach, yet does little to cooperate additional layers of meaning that might interpret the sign as something different.

With this in mind, the semiotic process this thesis prescribes to is Charles Peirce's three elements, as it is objectively better suited for music and its interaction between musical and cinematic elements. "Even though it saves time in semantics if you use Saussure's SIGNIFIER - SIGNIFIED, Peirce's triad OBJECT - SIGN - INTERPRETANT is more compatible with thinking about music in terms of symbolic interaction between humans" (Tagg 2013, 192). It is on this basis that the model of semiotics that this thesis will use will be the Peircean model.

Focusing on Peirce's triad, the language for each element must first be described. The sign focuses on an image, the object refers to a more concrete example which is analysed, and the interpretant is the understanding reached for the object/sign relationship. The object determines the sign, and the interpretant connects the two into rational thought. This model is highly beneficial towards analysing film score, as there is a physical object to refer to if you actively correlate the musical and cinematic elements. In a generality to explain this relationship by using Peirce's model, the music is the sign, the scene is the object, and the interpretant ties the two together, translating them into a deeper meaning.

By linking the relationships between the case study's cinematic and musical elements, conclusions then can be drawn to determine specific semiotic links between cultural and musical elements. One example of this use of linking between the cinematic and musical

elements using semiotics is Mark Slobin investigation of the role that film had in five former Soviet Republics from the 1960's to the 1990's. Focusing on the political and cultural ties to film direction and plot, he unbiasedly and accurately describes various semiotic links connecting these subjects (Slobin, 2009). Finding film tropes across the span of decades and countries in the Baltic region, Slobin found culturally significant links that support his argument of a politically unified filmic experience. Although there is not a direct musicological analysis within the essay, the semiotic study proves useful in this study through the analysis of religion and culture to the scene's cinematography and music.

Satire, Parody, and Humour

In this thesis, the use and discussion of satire, parody, and simple humour will be constantly used in the description of scenes in order to determine the value of humour for the case study. This means how the scene relates to humour, and how the music provides enough evidence to support the argument that it satirises Hell.

As humour is entirely subjective, as was mentioned in the discussion of horror, what makes something funny to one person might greatly offend another. Slight differences in faith, age, gender, upbringing, cultural background, and even political affiliation will greatly change how one views a simple joke. So what makes something funny and whether or not that humour was effective will not be examined in this thesis. Rather, this thesis will examine on the definitions of what it means to have something be satirical, and what makes something a parody, and whether or not it prescribes to *South Park's* creators sense of humour.

Beginning with satire, as opposed to a simple fart joke that is present within *South Park's* "Terrence and Philip" segments, satire follows a set of guidelines that must be met. "Satire is defined as 'the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.' Compare that to the definition of a parody: 'a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule'" (Copyrightalliance, 2019). Shows such as *Saturday Night Live* (1975-present) use satire to its maximum effect, turning political figures into a farcical representation of who they are by exaggerating hand gestures (Bernie Sanders), personal vices (such as Boris Yeltsin's alcoholism and Bill Clinton's rampant womanizing (04/10/93)), exaggerated personal stories (Joe Biden), and speech mannerisms (Donald Trump). But where does satire end and parody

begin?

While an over-exaggeration of particular topics might verge on parody, it lacks the primary function of parody. By definition, parody requires the imitation of a particular work of art, in part or full, to either comedic effect. “Rather than being an exclusionary genre, as many believe parody to be, parody is an art form of inclusion. It is both combinatory and heterogeneous; it’s goals are to provoke laughter and, often, to be didactic. Although its humour is an imitation and a distortion of reality, it need not always be subversive” (Cogan, 2012). In essence, parody must satirize an existing work of art, rather than the subject matter by large. One can satirize religion, but it can’t be parodied. You can parody the story of Moses, as it is a story within the Bible. This example highlights the difference between the two subjects. Although parody tends to create hostile responses dependent on the audience and subject matter that is parodied, much to *South Park*’s ire. However, parody in *South Park* is not meant to be out-right antagonistic, but rather put light on society’s flaws. As the humour in *South Park* derides the sacred and mocks the most delicate of subjects, it is only natural that the show receives wide-ranging criticisms from various organizations.

South Park

South Park, as previously discussed, focuses on four children – Stan Marsh, Kyle Broflovski, Kenny McCormick, and Erik Cartman, and their misadventures set in South Park, Colorado. It is these misadventures that fuel the show’s sense of humour, driving the particular satire or parody for the given episode. In *South Park*, the show’s primary vehicle for its humour heavily lies in the shock value of the scene, most likely containing or being driven by children.

The humor in South Park relies heavily on spectacle. It derives many of its laughs from fart jokes, racial slurs, talking turds, a kid in a Hitler costume at Halloween, and a child who shows his love for his girlfriend by vomiting. Its humor is not easily summarized in terms of its ideological agenda, and it is this very resistance to summary that makes South Park so open-ended, so polysemic, and therefore so productive as a vehicle for popular resistance. (Weinstock, 2008b, p.23)

Due to the often offensive humour created for the show, numerous organizations such as Focus on the Family have criticised the show, lambasting it for its crudeness.

Focus thinks American popular culture is a moral sewer and South Park is its lead exhibit. Writing in *Plugged In*, the group's youth culture magazine, critic Bob Smithouser calls the show "twisted," "extremely mean-spirited," and "deplorable." He concludes, "South Park's own tongue-in-cheek disclaimer may be the most accurate warning of all: 'The following program...should not be viewed by anyone.' We heartily agree."

The Christian Family Network--a group whose "mission" is to "advance Christ-centered values, restore morality, and protect life for the individual, family, and community"--goes even further. It has prepared a South Park Education/Action Guide to "help make people aware of South Park and its potential affect [sic] upon our youth." "Working together," the authors write, "we can help protect our youth from vile trash like South Park." (Fagin, 2000)

Of course it is the purpose of *South Park* to insight discussion, often relishing in the fact that it will "piss a lot of people off" (Bozell, 1998). It is this negative press that often spurs the show's ratings, as people flock to see what it is they shouldn't. Currently, the show is currently on its season 23, showing that despite the controversy and complaint the show receives, it has yet been cancelled.

In *South Park*, religious satire plays a fundamental part in its sense of humour. From poking fun to downright mocking various religions ranging from Christianity to Scientology, no religion is secure from the show. As Arp succinctly put it, "*South Park* is a show born in blasphemy" (Arp, 2013). Targets of *South Park*'s mockery include Catholicism, Mormonism, Buddhism, Hinduism, Judaism, Islam, Agnosticism, and Atheism, to name a few. It is this impartiality that has led to *South Park* being both hated and loved as a television show as its form of satire and mockery tend to poke at some of the public's most tender spot: their faith.

Considered a lowbrow, divisive, and crude show by television critics, parents, and religious groups¹⁰ for its ostentatious and dramatic usage of vulgarity within the show, *South Park* has (in this writer's personal opinion) been unfairly treated and swept aside under the guise of "potty humour," particularly in its first few seasons. "The Parents Television Council, the take-no-prisoners e-mail mill leading the anti-indecency charge,¹¹ has condemned the show on its [website] as a 'curdled, malodorous black hole of Comedy Central vomit'" (Rich, 2005). However, despite a myriad of negative criticism, *South Park* has now become an easily recognisable show by its construction paper cut-out style of

¹⁰ This isn't indicative of every critic, parent, or religious group. As Stone and Parker continuously defend their show, they state that it is not meant for children, but rather for older audiences. "College students are the target audience for *South Park*, too. Comedy Central schedules it at 10 P.M. with a TV-MA rating (not for viewers under 18), but many children and adolescents watch it" (Mifflin, 1998).

¹¹ The anti-indecency charge in this particular insistence included shows such as *The Sopranos* (1999), *South Park*, and films such as *Schindler's List* for nudity.

animation, blatant use of shock factor to tell its jokes, and its heavy-handed approach to the satirization of politics, pop culture, news, and religion.

But is this consistent use of condemnation and overly critical opinions of the vocal minority truly the case that *South Park* is a simple show, only meant for a quick laugh rather than an in-depth and much needed analysis of the elements that make up any given episode? Removing personal biases from determining the value and aesthetic preferences concerning the overall work of art that is *South Park*,¹² the show itself contains numerous underlying and quite intelligent portrayals of a wide-ranging use of subjects while creating a humorous scene to make audiences laugh. When asked about this degradation of classifying *South Park* as a lowbrow animation show in an interview, Stone felt that such a classification was absurd in the case of humour. “South Park's crude, attention-grabbing transgressions make it easy for one to dismiss it as lowbrow comedy - a notion that Stone doesn't have time for. ‘I don't see how there can be a class system to comedy,’ [Stone] snaps. ‘If it makes you laugh, then who cares if it's a fart or a joke about Oscar Wilde? Is it hitting a different part of your brain if it's lowbrow or highbrow?’” (Lim, 2011).

To go even further, *South Park* had never attempted to attain the acceptance of every possible group and affiliation. “No one has ever accused South Park of being the pinnacle of good taste. In fact, the filth and offense that Cartman, Stan, Kyle, and Kenny (however muffled) spew are an essential part of its spectacle, if not its charm” (Arp, 2013). It is this disregard for personal tastes that labelled *South Park* as low-brow humour, unfairly so when one can see the intelligence of the satire and parody driving the animation. However, like with most critical commentary, hindsight proves to be more helpful and unbiased in its assessment of the *South Park* series. With more fair-handed analysis, as opposed to the overly emotional response *South Park* is well known for, a serious discussion about how *South Park* uses controversy and transforms it into comedy.

The music of *South Park* plays an exceptionally important role in aiding in the emotional support for both the episodes and film. Beginning with Trey Parker and Matt Stone, the creators of *South Park*, much of the music has been written by and performed by them.

¹² As defined by the Oxford dictionary, art is “the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.” This would then extend to television shows, particular animated shows.

Music is of immense importance to Trey Parker and Matt Stone. Parker started out at Berklee College of Music in Boston before transferring to the University of Colorado, and Stone is also an accomplished musician. Many of the songs on the show were composed by Parker (“Blame Canada” from *South Park: Bigger, Longer & Uncut*, for example). Both the diegetic (or source music – music for which there is a source of sound in the narrative) and non-diegetic music (the background music that is not perceived by the characters on screen) play a crucial role in the series. (Arp, 2007)

In fact, much of the music has an underlying purpose, often impacting upon the characterisation, plot, use of parody, and satire. “The musical practices resulting in this explosive intersection of media, genre, and generational influences make the examination of *South Park* particularly pertinent” (Nye, 2011). One example of this intersection comes from the episode, “The Succubus,” where music plays a defining role in the storyline.

In the episode “The Succubus,” Chef has fallen in love with Veronica, a woman who draws him to her by singing “The Morning After,” an Academy Award-winning song made famous in the 1972 movie *The Poseidon Adventure*. The boys believe that Veronica is taking Chef away from them, and Mr. Garrison tells them that she is a succubus, a female demon that seduces men. They find a definition in an old dictionary: “Succubus: enchants its victim with eerie [sic] melody. This is succubus power. Only playing this melody backwards can vanquish the succubus power.” During Chef and Veronica’s wedding, the boys perform the song backwards, and she reveals her true diabolical self, before being destroyed by the music. Music alone can create a spell, and the only way to break it is to reverse the order of the notes.⁹ This seems logical enough; a literal reversal would also reverse the spell. (Arp, 2007)

Through the use of music, *South Park* is able to fundamentally impact the sense of humour within the episode, as well as direct where the plot goes.

As the show’s main writers (Stone and Parker) had co-written the entirety of season 1, viewership of *South Park* had reached its all time high at the premier of season two, reaching a rating of 8.2 and at the time, becoming the highest-rated non-sports show in basic cable history (Associated Press, 1998). After the show’s peak at season two’s premiere, season three began with a drop in ratings bringing in 3.4 million viewers as compared to the previous season’s premiere of 5.5 million viewers (Johnson-Woods, 2007).

The reason for this drop in ratings, as Stone and Parker explained it, was due to the media’s overly critical and often negative coverage of season two, fans had begun to drop. Additionally, with the primary writing having returned to Stone and Parker, the third season reflected what they considered to be the true fan base (Johnson-Woods, 2007). As touched on before, *South Park* had never tried to be politically correct and by, in essence, returning back to a more offensive satirical approach to humour. Although the return of this

offensiveness caused massive amounts of controversy amidst religious and political ideological groups, after 23 seasons of airing, *South Park* has only double downed on its approach to satire, parody, and humour. “Frankly, nothing is sacred on South Park” (Arp, 2013).

Methodology

An examination of semiotic and musicological/filmic research to extract methodologies well-suited for this thesis, allowing the music to both stand alone in its analysis as well as compare directly to the cinematics of the episode. These methodologies provide a well-rounded approach into determining the extent of how the music uses American cultural, religious, and political elements to satirise Hell. The methodology used for this thesis focuses on the examination, analysis, and categorization of semiotic and musical elements within case studies within the *South Park* series. The following outline shows the basic organisation and description of the analytical tools that will be used in this study. The analysis is split into two key categories – semiotics and musical analysis.

Case Study Selection

The initial determination of selecting the episodes to be used for this thesis began with locating any negative eschatological elements. This included all episodes with scenes of Hell, demonic entities, and demonic possession. The list of episodes containing one or more of these elements are (in order of release):

- “Death” (1997)
- “Damien” (1998)
- “Mecha-Streisand” (1998)
- “The Mexican Staring Frog of Southern Sri Lanka” (1998)
- “The Succubus” (1998)
- “Spookyfish” (1998)
- *South Park: Bigger, Longer & Uncut* (1999)
- “Jewbilee” (1999)
- “Mr. Hankey’s Christmas Classics” (1999)
- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)
- “A Ladder to Heaven” (2002)
- “Woodland Critter Christmas” (2004)
- “Best Friends Forever” (2005)

- “Tsst” (2006)
- “Hell on Earth 2006” (2006)
- “Imaginationland Episode I” (2007)
- “Imaginationland Episode II” (2007)
- “Imaginationland Episode III” (2007)
- “Dead Celebrities” (2009)
- “Coon 2: Hindsight” (2010)
- “Mysterion Rises” (2010)
- “Coon vs. Coon and Friends” (2010)
- “Freemium Isn’t Free” (2014)
- “Time to Get Cereal” (2018)
- “Nobody Got Cereal?” (2018)

However, not every episode portrays these negative eschatological elements in equal amounts of time or even have music behind them. Some episodes, such as “Mecha-Streisand,” only has a passing photo of Barbara Streisand with Satan, and this single element is the full extent of negative eschatological elements within the episode. Separating the episodes which only have passing negative eschatological features (scenes under ten seconds in length or only have a single passing occurrence within the episode), the list becomes much shorter.

- “Damien” (1998)
- “The Succubus” (1998)
- “Spookyfish” (1998)
- *South Park: Bigger, Longer & Uncut* (1999)
- “Mr. Hankey’s Christmas Classics” (1999)
- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)
- “Woodland Critter Christmas” (2004)
- “Best Friends Forever” (2005)
- “Hell on Earth 2006” (2006)
- “Imaginationland Episode I” (2007)
- “Imaginationland Episode II” (2007)
- “Imaginationland Episode III” (2007)

- “Dead Celebrities” (2009)
- “Coon 2: Hindsight” (2010)
- “Mysterion Rises” (2010)
- “Coon vs. Coon and Friends” (2010)
- “Freemium Isn’t Free” (2014)
- “Time to Get Cereal” (2018)
- “Nobody Got Cereal?” (2018)

Next, the episodes which did not have the negative eschatological features play a primary role in the plotline were removed. This is because in order for satire to take place, a specific subject matter must be overly-exaggerated in a comical fashion. Scenes which separate its attention between various subjects, such as “Imaginationland Episode I,” only portray demons as a backdrop and mixed into a larger ensemble of characters. This shift of tone in the plot would blur the lines between the satirization of Hell and the satirization or parody of other subject matter. The list was then condensed to:

- “Damien” (1998)
- “The Succubus” (1998)
- “Spookyfish” (1998)
- “Mr. Hankey’s Christmas Classics” (1999)
- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)
- “Woodland Critter Christmas” (2004)
- “Best Friends Forever” (2005)
- “Hell on Earth 2006” (2006)
- “Coon 2: Hindsight” (2010)
- “Mysterion Rises” (2010)
- “Coon vs. Coon and Friends” (2010)
- “Freemium Isn’t Free” (2014)
- “Time to Get Cereal” (2018)
- “Nobody Got Cereal?” (2018)

The episodes then depicting non-demonic figures were removed, including those episodes with alternative eschatological elements from non-religious and non-traditional

sources, such as the creatures from Lovecraftian lore and ‘evil’ doppelgängers which invade South Park in a Halloween special (“Spookyfish”). The rationale behind this additional step in eliminating episodes from the study is to concentrate the criteria for each episode, making each episode comparable to one another in the type and amount of eschatological elements. The list of episodes then become (in order):

- “Damien” (1998)
- “The Succubus” (1998)
- “Mr. Hankey’s Christmas Classics” (1999)
- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)
- “Best Friends Forever” (2005)
- “Hell on Earth 2006” (2006)
- “Freemium Isn’t Free” (2014)
- “Time to Get Cereal” (2018)
- “Nobody Got Cereal?” (2018)

With the requirements of each episode briefly discussed, each episode listed above contains: visual negative eschatological elements which lasts longer than ten seconds (combined and rather than simply spoken), the eschatological elements play a primary role in the plotline, and the eschatological elements come from religious or traditional sources. Now following the line of dates released for each episode and the film, a steady stream of episodes with these three requirements were created in the first four years since the release of *South Park* (1997). After the release of the two-part episodes “Do the Handicapped Go to Hell?” and “Probably” (2000), there is a five-year gap without any episodes meeting these requirements. Furthermore, “Best Friends Forever” does feature eschatological elements in a serious side-plot, it doesn’t have much impact on the episode as a whole despite having all three requirements. In an effort to form a sense of continuity within the development and initial evolution of *South Park*’s use of music and its satirization of Hell, the episodes past “Probably” were removed. The finalised list of episodes then become (in order):

- “Damien” (1998)
- “The Succubus” (1998)
- “Mr. Hankey’s Christmas Classics” (1999)

- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)

In the first two episodes, “Damien” and “The Succubus” focus on demonic entities throughout the entirety of the episode. With the entities being the focus of each plotline, the subsequent analyses will surround these entities as they are the primary negative eschatological element for each episode. In the episodes following the film, Satan plays a significant role in each of the plot lines. In “Mr. Hankey’s Christmas Classics,” however, Satan only performs in one of the many songs in this holiday-themed episode, “Christmas Time in Hell,” which will be the focus of the episode’s analysis.¹³

In the film, *South Park: Bigger, Longer & Uncut* (1999), which comes in the form of a musical, several songs depict eschatological elements. The list of songs which include such elements are (in order):

- “Mountain Town”
- “Hell Isn’t Good”
- “Up There”
- “I Can Change”
- “La Resistance (Medley)”

Using the criteria which the episodes have to follow, the songs within the film were also subject to these criteria. The finalised list of songs to be analysed then becomes (in order):

- “Hell Isn’t Good”
- “Up There”
- “I Can Change”

Combining then both the episode and film track list to be analysed, a concrete list is formed.

- “Damien” (1998)

¹³ The self-styled variety show episode includes 11 songs, of which Satan only performs in two: “Christmas Time in Hell” and “Have Yourself a Merry Little Christmas.” The latter song only features a brief showing of Satan at the very end.

- “The Succubus” (1998)
- *South Park: Bigger, Longer & Uncut* (1999)
 - o “Hell Isn’t Good”
 - o “Up There”
 - o “I Can Change”
- “Mr. Hankey’s Christmas Classics” (1999)
- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)

These case studies will make up the primary materials for this thesis. However, the latter three episodes: “Mr. Hankey’s Christmas Classics,” “Do the Handicapped Go to Hell?,” and “Probably” will be used as supplementary materials to strengthen the argument that *South Park* uses music to satirise Hell.

Analysis Methods

The methods used to analyse the case studies for this thesis are split into two categories: musical analysis and semiotic analysis. By separating these analyses, this thesis can apply the chosen methodology of semiotic analysis to analyse both the musical and cinematic elements within the case study.

Semiotic Analysis Methodology

The first area of analysis in the case study uses Pierce’s method of the triad object – sign – interpretant form of semiotics, focusing on cultural and religious elements depicted within the cinematic elements within the scene. These links will primarily concentrate on elements in the cinematography of the scene, as well as the wider social and religious elements in the music accompanying the scene. This seeks to showcase the predominant semiotic elements of the scene while identifying the areas vital to the primary musicological analysis. It will allow for the analysis of the audio-visual relationships between the described semiotic links and musical elements in the scene.

An example found within this thesis using this method comes from the film song, “Up There.” In the song, Satan yearns for another life where he can finally be himself.

Questioning his existence in a lamenting soliloquy, “Up There” shares numerous similarities with a number of Disney films such as *The Little Mermaid* (1989) and *The Hunchback of Notre Dame* (1996). Comparing the song’s meanings and choreography to fairly recent and highly successful animated films supports the argument that modern cultural changes influenced musical elements in the scene. The scene’s choreography (signifier) semiotically links Satan to Ariel (object), implying a sense of yearning that both characters share (signified). Or in other words, Satan (object) has a sense of yearning (signified) and uses the choreography of the song (signifier) to represent it. This choreography (signifier) then represents a sense of yearning (signified), which also links towards Ariel (object). It is very much an A=B=C=B=A type of situation which permeates throughout the series and film. The point being that one needs to understand both the object, the emotion (signified), and linking choreography (signifier) to link these two seemingly distant characters.

Semiotics will be used when cinematics are present within the analysis, or when the music directly references an outside influence (not within the episode itself) such as in “Damien.” In the episode, the episode-specific character Damien Thorn frequently uses demonic powers, often to comedic effect. The music, as already previously established within the analysis, is a leitmotif which has music ties to Gregorian chants. As part of the instrumentation in the leitmotif, a tubular bell is used, sustaining throughout the segment. The tubular bells (object) in order to more accurately associate with Gregorian chants, is representative of church bells (signifier), linking the music to the Catholic Church (signified). Although each and every semiotic example will not respectively use this language to explain how each element is represented within the object-signifier-signified triangle, the concept of the Peircean model of semiotics is still used.

Musical Analysis Methodology

The two methods of analysing film music previously discussed in the Literature Review will be incorporated into this thesis. These two methods are: analysing musical elements apart from the film cinematics, and directly relating the musical elements to the film’s cinematics (Neumeyer, 2015). By incorporating elements from both of these methods into this thesis, the strengths of each method can be used while removing the larger vulnerabilities each method contains.

Using elements from the first method, the music will be analysed separately from the episode's cinematic elements. This would focus the analysis on the music without depending too heavily on the episode's cinematic components. This analysis will concentrate on the use of word painting, establishing a link from the lyrics to the music or to the larger narration of *South Park*. A brief example of this method in use within the thesis comes from the analysis of the songs within *South Park: Bigger, Longer & Uncut* and the abusive dependent relationship Satan has with Saddam (at the time of the film). By analysing the music in separation of the film cinematics, not to be confused with the plot line or portrayal of any character, a supported argument can be drawn to support that the music correlates with their dysfunctional relationship by semiotically linking Saddam's performance in "I Can Change" to his manipulative attempt to seduce Satan.

When implementing the second method, the music will be reintroduced into the larger work of art so a relevant discussion can be made in determining the use music has in coordination with the cinematics. This is important for this thesis as its primary aim is to determine how the music satirises Hell, and in order to determine if the music corresponds to related negative eschatological elements. While analysing the music, certain aspects of the episode will be discussed to offer relevance and to guide this thesis to its final conclusion. A brief example of this occurs in the case study "Damien" and the use of leitmotif which corresponds to the use of demonic powers. By linking the music directly to the cinematics of the episode, certain conclusions can be drawn which correlate the musical and cinematic elements. These conclusions would have otherwise been impossible to reach should the cinematics have been excluded from the analysis.

Layout for Case Studies

The analysed elements for the case studies will be arranged in an identical manner in order to facilitate an easily navigational outline. The first section of each case study is the Synopsis.¹⁴ The Synopsis will lay out a foundational discussion of the episode or film scene, giving the reader the background information of the scene including: negative eschatological elements, characters, overview of the plot, and brief insight into any potential motives of the characters within the scene.

¹⁴ When denoting a section, the term will be capitalised to separate the word from the functional definition.

The second section of each analysis is Semiotic Analysis. The section focuses primarily on the cinematics of the case study, linking the often satirical negative eschatological visual elements to religion, American culture, politics, and social commentary. The topics discussed in this section will be either be used to further indicate the satirization of Hell or the topics will later be joined with the topics raised in the next section.

The final section of each analysis is Musical Analysis. As described in the subsection above (Musical Analysis Methodology), Musical Analysis will follow both methods in analysing the music/filmic relationships. These methods will follow a logical progression, as needed by the particular case study, and present background information relevant to the argument being made. With the Methodology now laid out, the case studies will be presented.

CHAPTER 1 – Episodic Analysis (1997 – 1999)

Two major negative eschatological episodic appearances occur prior to *South Park: Bigger, Longer & Uncut*: “Damien” and “The Succubus.” Each episode provides an insight into the introduction and subsequent development of negative eschatological features and accompanying musical elements found further within the series. As discussed previously in the Methodology, these analyses will be divided into three chapters: Synopsis, Semiotic Analysis, and Musical Analysis. Synopsis will provide essential background information and light commentary on the plotline of the episode, character actions, and character motivation. This section also provides the reader with the knowledge necessary to understand and contextualise the connections which will be expanded on in greater detail in the Semiotic Analysis and Musical Analysis sections.

1.10 – “Damien”

Synopsis

In the first concrete negative eschatological representation found within the *South Park* series, the episode-specific character Damien Thorn is introduced as the newest student at South Park Elementary. Upon his introduction by the teacher, Mr. Garrison (figure 4), Damien’s first lines are accompanied by an ominous Latin chant, unnecessarily clashing with his dialogue. The unnatural stillness of Damien overlaid with a series of zooming in cuts shows fire set in both of his pupils, reflecting the ominous tone the character brings to the episode. This aids in establishing the character as an unnatural being which will be further developed within the episode (figures 1-3).



Figure 1



Figure 2

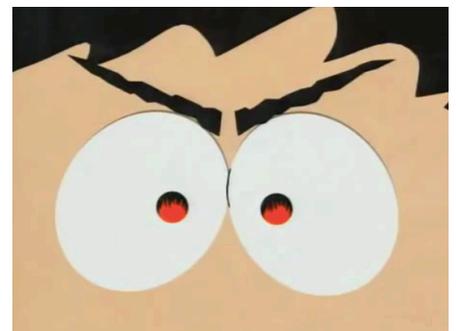


Figure 3

Cut frame zoom to Damien’s pupils set over Latin chant

Continuing the scene after a short dialogue exchange between the two characters with a notable absence of musical accompaniment, Damien suddenly leaps onto the desk to issue a brief declaration of evil. An extended musical excerpt, similar to the one used before in his previous line (figures 4-5), plays over his dialogue. The musical excerpt cuts abruptly with the line, ‘my arrival denotes the end of the beginning,’ emphasizing the satirical portrayal of Damien from the anti-Christ and episode’s name-sake character derived from *The Omen*. It also gives an overly transparent negative eschatological reference to eschaton, or the end of days, that is prevalent in the Christian religion that the character references to (Cross, 2005).



Figure 4
Damien leaps on Mr Garrison’s desk

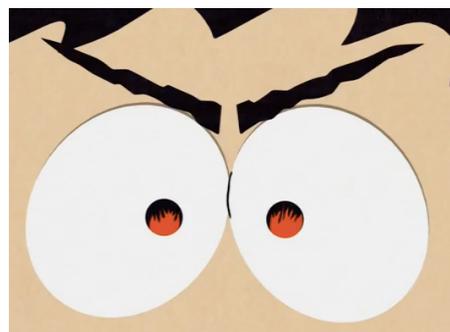


Figure 5
Second depiction of demonic powers

Taking his seat in the classroom after being dismissed by the teacher, Damien is immediately provoked by the show’s chief antagonist, Eric Cartman, and ostracized by the rest of the class. Upon a close-up of Damien’s fiery eyes, another use of the Gregorian chant occurs, clashing the music against the dialogue yet again. Damien uses his Satanic powers to flip a desk with Cartman still sitting in it (figure 6), then proceeds to throw the desk out of the window with an extended musical excerpt playing in the background. This third consecutive example solidifies the Satanic nature of Damien as well as establishes a link between the character’s demonic nature and the ominous Latin chant which directly relates to the usage of music to represent Hell, or in this case, Hellish characteristics.

After cutting to a new scene, the protagonists continuously antagonize Damien by insulting his mother, relating her to a dog, a reference to *The Omen* in which Damien’s birth mother is a jackal. This in turn causes Damien to lash out and use his Satanic powers to turn Kenny into a platypus while a chant plays underneath (figures 7-8).



Figure 6
Damien flips Cartman's desk

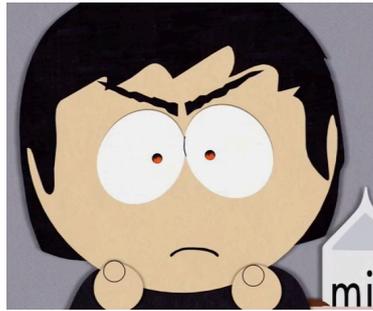


Figure 7
Damien turns Kenny into a platypus



Figure 8

The school's cafeteria cook, Chef,¹⁵ comes to talk to the protagonists shortly after Kenny's transformation. After counselling them on including and accepting Damien's differences, Damien leaps on top of the lunch table and once again proclaims his Satanic message, using his power to slowly destroy the cafeteria while calling for Jesus to face him (figure 9). During Damien's dialogue, a continuous Gregorian chant plays underneath the dialogue, conflicting with it once again, until the next scene which introduces *South Park's* representation of Jesus (figure 10).



Figure 9
Damien uses his power to cause chaos while demanding to speak to Jesus



Figure 10
Jesus as depicted in *South Park*

Damien declares that Satan, his father, wishes to challenge Jesus for the souls of mankind. After appearing for the first time in the *South Park* series (figure 11), Satan and Jesus have a public weigh-in. The citizens of South Park become notably worried at their vast difference in size, and begin to grow doubtful with Jesus's chances at winning (figure 12).¹⁶

¹⁵ The character Chef was first introduced in the series premier, "Cartman Gets an Anal Probe," as a soul-singing, free-loving and very stereotypical portrayal of to reflect what they perceived to be the mind-set of a less-diverse Colorado Town. In the series, Chef plays as the protagonist's chief source of advice in the form of a soul song, which is often inappropriate, as he is the most dependable adult in town from their perspective.

¹⁶ Satan weighed in at 320 lbs, 4 oz. Jesus weighed in at 135 lbs, 1 oz ("Damien", 1998).

During this time, a barely audible variation of the Gregorian chant previously used within the episode play underneath Satan’s polyphonic dialogue as he once again calls for the conquest of South Park, then the world (figure 13). This was most likely changed from Damian’s clashing of dialogue and music as Satan’s voice in particular is difficult to understand, thanks to the dissonant polyphonic voice he speaks with in this episode.¹⁷



Figure 11
Satan comes for the weigh-in



Figure 12
South Park citizens worried about the size difference between the two



Figure 13
“First South Park, then the world!”

While South Park prepares for the clash between Satan and Jesus, Damien receives guidance from the school’s counsellor, Mr. Mackey, in hopes of understanding why he’s having such a hard time fitting into his new environment (figure 14). Mr. Mackey tells Damien to be kind to the other children, chiefly the protagonists, regardless of what the other students do to him. This advice ultimately leads him to be ridiculed even more, further increasing his anger at the situation he’s powerless to control. At Cartman’s birthday party, although not invited, Damien sits outside with Pip,¹⁸ the British student who receives the most abuse from the students at South Park Elementary. Pip explains to Damien that despite the protagonists and other students always hating and belittling him, they also make fun of Cartman a lot, but that they seem to like him in spite of picking on him. This was, in Pip’s estimation, because Cartman in turn picks on him. Damien comes to a realisation on how to make friends and uses Pip as the object of his demonic powers in front of the party. Damien summons smoke monsters from a fissure in the ground, taking Pip into the air and ultimately makes him explode into fireworks (figures 15-17). During this time, the same ominous chant plays in the background, ending the moment Pip explodes and the use of Satanic power ends.

¹⁷ This is the only instance of Satan using this voice. In his next appearance, he speaks instead with what will become his standard voice.

¹⁸ The character, Pip, is a reference to Charles Dicken’s novel, *Great Expectations*. Pip would later get his own episode parodying the novel, aptly named, “Pip” (2000).



Figure 14
Mr. Mackey giving advice to Damien



Figure 15
Damien beginning to use his Satanic Powers



Figure 16
Pip being attacked by smoke monsters



Figure 17
Pip exploding

With Damien having finally been accepted by the students, his use of Satanic power within the episode concludes. The conclusion of his demonic powers in turn signals the conclusion of the motivic use of the Gregorian chant which doesn't occur for the rest of the episode. In the boxing match between Satan and Jesus, despite Satan easily overpowering his lightweight opponent, Satan throws the match in order to make more money. No music is played during these scenes, but this act of pettiness coming from a supposed 'lord of evil,' depicted in Christian texts for his ruthless pursuit of evil, *South Park* effectively portrays their satirised version of Satan being a petty charlatan. With the synopsis of the episode now completed, the semiotic and musical elements, often interchangeable within the episode, will be examined to further explore and critically examine how the audio-visual combination effectively used music to satirise Hell.

Semiotic Analysis

Political commentary satirization makes up a large part in the overall humour of *South Park*, and has been one of the major analytical subjects of multiple books surrounding the show. Beginning at the episode's outset with Mr. Garrison, the primary school teacher for the protagonists from South Park Elementary, who adds social commentary to Damien's first appearance. In response to Damien's line, "the seventh layer of Hell," Mr. Garrison says, "oh, that's exciting. My mother was from Alabama" ("Damien"). In this line, *South Park* implements the subtle mixture of political ideologies with negative eschatological features. *South Park* focused the use of macabre humour through the lens of a (then) closeted homosexual teacher teaching in, as the protagonist Stan would describe it in the opening number of *South Park: Bigger, Longer & Uncut*, a "quiet little white-bred redneck mountain town" (Parker, 1999).

Comparing Hell to Alabama through the lens of a small-town Colorado teacher fighting with his own sexual identity, Parker and Stone intelligently draws upon a linking of the two locations while relating the dialogue to a third element. The *Inferno*, taken from Dante Alighieri's epic poem *The Divine Comedy* (1320), separates Hell into separate circles, or in Damien's translation, layers, based on punishment relating to specific transgressions souls committed while still alive. The seventh layer of Hell, as depicted in the *Inferno*, is further separated into three rings all surrounding the sin of violence. Violence against neighbours in the first ring, violence against self in the second, and violence against God, nature, and art in the third. This third ring houses, amongst many other transgressors, sodomites and homosexuals. By linking the two settings of Alabama, Hell, and the seventh layer together semiotically, Mr. Garrison's dialogue links Alabama to Hell based on the state's recorded homophobic history to the circle of Hell which could be interpreted to be meant for him, a closeted homosexual. By linking the cultural aspects of the homophobia present within Alabama to Alighieri's *The Divine Comedy*, *South Park* effectively creates an additional layer of subtle humour by drawing together the nuances of Mr Garrison's closeted homosexuality with his clear depiction of Alabama being similar to Hell.

The episode-specific character Damien originates from the horror film, *The Omen* (1976), sharing the same name with the antagonist of the film. Combining the use of the character Damien, the earlier reference to Damien's mother being a dog (in the film she is a jackal), and the use of the theme from *The Omen* used in a comical fashion (to be explained in the Musical Analysis), "Damien" is considered a loose parody of *The Omen*. As so many

elements from the episode are lifted from the film, rather than a generalised spraying from the demonic or horror genre, the episode may satirise religion through the show's representation of Jesus and Satan, but parodies *The Omen* by removing Damien from a horrific setting and into the shoes of an elementary school student who just wants to fit in. Now how the music parodies *The Omen* and how it sits within the episode will be examined to determine to what extent the episode satirises Hell.

Musical Analysis

The musical style of the episode's accompaniment of "Damien" was examined in order to determine the overall use the music had in the interpretation and subsequent satirization of Hell. To emphasise the episode's religious connotations during the negative eschatological scenes, the dominant musical accompaniment within "Damien" is a pastiche of a Gregorian chant. A Gregorian chant, also known as a plainsong, is in itself completely monophonic and the traditional music of a Latin rite. Its tonal system is based on modes, corresponding to the white keys on a piano and primarily on the notes D, E, F, or G (Livingston, 1988). Emphasising the traditional tonal centre of Gregorian chants, the music in "Damien" places its tonal line on D (figure 18).

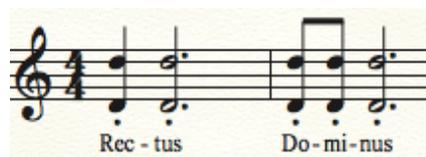


Figure 18
"Damien" Gregoian chant pitch set on D

This tonal stasis offers a stable presence within the scene. This also, in part, helps to create an air of uneasiness for Damien, with whom this music is attached to. As the pitch remains fixed on D within the scenes, the monophonic lyrics gives Damien a characteristic which could be interpreted as his unrelenting desire. This interpretation is supported throughout the first half of the episode by his desire to get Jesus to answer his call on behalf of his father, Satan, then in the latter half by his desire to obtain friends.

The music also deviates from the instrumentation used in plainsong, as there is traditionally no musical accompaniment to the vocal lines (Livingston, 1988). This supports that the music in "Damien" is satire of the musical style, rather than a perfect copy of a plainsong. To further support the claim that the music in "Damien" is a satire of the

Gregorian chant style, each aspect of the music was explored to further strengthen this argument.

The musical simplicity contributes to the overall satire of this musical style, emphasised by the fact that there is only a single musical idea (S1) present within selected scenes within the episode (figure 19).



Figure 19
S1

The rhythmic and melodic pattern presented in S1 is the fundamental structure of three variations used within the episode. It is this rhythmic similarity and the frequency that it occurs that leads to the presumption that S1 is a leitmotif used within the episode.

To determine if the melodic and rhythmic pattern of S1 is a leitmotif, as opposed to being a motif, a specific pattern music occur. In the episode, S1 and each variation only play during a specific negative eschatological occurrence within the episode: those depicting Damien's implementation of his Satanic powers. Supporting this argument that the leitmotif is conditioned on the use of Damien's power rather than Damien himself is that there are two instances in which his powers suddenly stop without a scene change or a commercial break artificially cutting the music to continue the storyline. The first instance is shortly after Damien's introduction where he flips Cartman in his desk (figure 20). As Damien's use of demonic powers begin, a musical accompaniment plays in the back until Mr. Garrison speaks, cutting off Damien's speech. The second instance occurs at Cartman's birthday party when Damien uses his demonic powers to lift Pip into the air (figure 21). The musical accompaniment begins at the onset of his powers, instantly cutting the moment Pip explodes. This musical idea is present only within the scenes depicting Damien's otherworldly abilities.



Figure 20
Damien flips Cartman in his seat

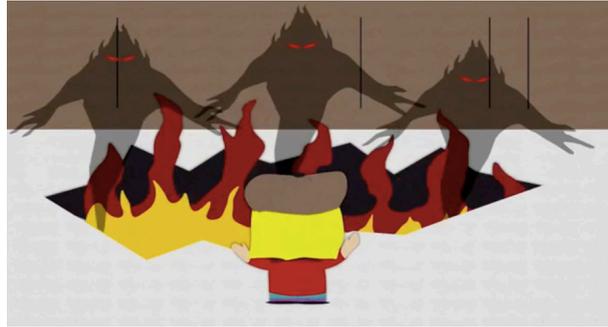


Figure 21
Pip about to be taken by smoke monsters

It is with this evidence that a specific event (active Satanic powers) created by a specific character (Damien) which is accompanied by a specific musical idea (S1), that indicates that S1 is in fact, a leitmotif. The discovery that S1 is a leitmotif supports the argument that it serves a satirical function by suggesting that the repeated use of a single musical phrase, delivered during comical negative eschatological events, contains satirical elements.

Variation Satirical Elements

To determine if the music is satirical in nature, the music was analysed beginning with the instrumentation to denote any similarities they may have with each other and how it was used to satire Gregorian chants. Each of the three variations of S1 keeps an approximate rhythmic pattern and the same pitch, however, the instrumentation and lyrics change in each variation. For the sake of this thesis, the primary text used to determine the role the percussive and wind instrumentation have in sacred music, and therefore Gregorian chant, was taken from Pope Pius X and his interpretation of the use of musical instruments in churches.

To understand the weight of Pope Pius X's interpretation of sacred music, an overly abbreviated background of the analysed material must first be described. A *motu proprio* is an official act taken without a formal request by another party. This is a common form of papal rescript, used in the addressing of topics the pope deems important enough to write down of his own accord (Livingstone, 1988). To demonstrate the importance of Gregorian chant in Catholic sacred music, Pope Pius X specifically cited the musical style in a *motu proprio* three months into his tenure as pope. The *motu proprio Tra le Sollecitudini* is an annotation of the detailed regulations for the performance of music within the Roman Catholic Church, church services, and the performance of sacred music.

Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple. (Pius X, 1904)

Pope Pius X's favour of the Gregorian was not lost in his overall interpretation of the musical accompaniment for a return to the traditional forms of music from the church's past. This personal sense of musical taste altered the inclusion of more modern forms of musical styles which had permeated the church, such as those styles which incorporated classical, romantic, and baroque accompaniments.

To further clarify his stance on the use of accompaniment within sacred music, Pope Pius X went on to further explain the use of percussion and instrumentation allowed within the church.

The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like. It is strictly forbidden to have bands play in church, and only in special cases with the consent of the Ordinary will it be permissible to admit wind instruments, limited in number, judiciously used, and proportioned to the size of the place, provided the composition and accompaniment be written in grave and suitable style, and conform in all respects to that proper to the organ. (Pius X, 1904)

With Pope Pius X's interpretation clearly laid out in his *motu proprio*, it is easy to then determine the role instrumentation has in the church. A Gregorian chant is, as previously described, a Latin rite. With this in mind, the most likely setting for a Gregorian chant would be a church. This text supports the notion that the ideal accompaniment for any composition set in a church should be minimalist, if used at all.

The music accompanying the negative eschatological scenes in "Damien" provides minimalist instrumentation, situating the vocals to take precedence within the music. The instrumentation for the first variation of S1 are tubular bells striking on the down beat of measure one, and bass drum striking on beat three of both measure one and two. The use of tubular bells gives the music a religious quality which helps to connect the character Damien to Christianity. It achieves this quality by adding a subtle use of religious connotation by substituting traditional church bells for tubular bells. The connection between the two instruments could be interpreted as a concerted effort to intentionally include traditional

Christian musical aesthetics into the score. This then would keep the instrumentation in line with traditional Gregorian chant, although this will be the only instance of the instrumentation falling in line with the musical style.

Another instrument which occurs in each of the three variations is a bass drum. Playing on beat three of each measure, the bass drum propels the music into the next measure, defining the tempo of the musical segment while adding an ominous timbre to the scene. Based on Pope Pius X's writings, the use of bass drum in a Gregorian chant would be considered unthinkable, especially if the tubular bells are to be maintained as a substitute for church bells. The final instrument used in the third variation of S1 is use of accented low brass, also completely out of place when taking Pope Pius X's writings into account. But figuring out why was low brass was even used for this extended variation has links to the Romanticism and Liszt, which will now be examined.

In "Damien," the third variation uses the deep register of low brass with heavy accents hitting on beats 3 and 4, or hitting on beat 3 with a fortissimo to crescendo. Using this lower register to depict animosity and darkness is common in many classical pieces in much the same way violins might represent the angelic.¹⁹ Focusing on the use of low brass within the third variation of S1, a significant piece of repertoire that should be examined for its usage of heavy brass lines is Liszt's program symphony, the "Dante Symphony" (1857). In the opening measures of the first movement, *Inferno*, a powerful trombone and tuba line, mixed with low bass and cello, play out the opening lines in parallel octaves (figure 22).



Figure 22
"Dante Symphony" mm. 1-4, trombone and tuba

This is very similar to the trombone/tuba line in the third variation as they also perform in parallel octaves, although remain on D in their lowest respective octaves. The use of low brass gives the piece a sense of power and destructive qualities, well-adapted to the musical segments within "Damien." As the son of the devil, Damien is a powerful being capable of

¹⁹ Such as in Handel's *Messiah*.

telekinesis, pyromancy, summoning spirits, and altering physical forms.²⁰ With this being the case, incorporating a similar powerful low brass line to the leitmotif would have been objectively pragmatic in adding power to the music.

The lyrics in each variation of S1 in “Damien” contains a single line, each beginning in on the downbeat of each measure. The following transcription shows the lyrics as sung in the first depiction of each leitmotif variation.²¹

<p>Variation 1 <i>Rectus Dominus.</i></p> <p>Variation 2 <i>Sanctus Rectus, Cheesy poofs.</i></p> <p>Variation 3 <i>Rectus Dominus, Sancti Spiritus, Sanctum Rectus.</i></p>

Figure 23
Original Lyrics

If *South Park*'s iconic crude and often offensive sense of humour directed towards religion, the first variation loosely translates to Rectal Master, or, using a much cruder version as the show is apt to lean towards: ‘Ass Master.’ This can then be inferred to Satan’s future homosexual relationships throughout the series that has yet to be established within the series. Following the theme of establishing Satan’s sexuality within the series as a whole, the lyrics take on a less ominous tone, and rather becomes humorous towards the intended viewer demographic. The lyrics as shown below shows how the translation in and of itself satirises the overly serious form of Gregorian chant.

<p>Variation 1 <i>Ass Master</i></p> <p>Variation 2 <i>Holy Ass, Cheesy poofs</i></p> <p>Variation 3 <i>Ass Master, Holy Spirit, Holy Ass</i></p>
--

Figure 24
Translated Lyrics

Diving into the meaning of the lyrics, the first variation is most likely a reference towards Satan’s yet established homosexuality, as well as his submissiveness in regards to his

²⁰ As shown in at least one instance within the episode, Damien’s use of Satanic abilities covers a wide spread of individual powers.

²¹ Time stamps: Variation 1 – 01:52-01:56; Variation 2 – 2:05-2:11; Variation 3 – 2:36-2:49.

future relationships.²² Similarly, the second variation has this same implication with the lyrics, ‘Sanctus Rectus,’ roughly translated to ‘Holy Ass.’ The lyrics, ‘Cheesy poofs,’ simply adds a hidden element of humour to the music as it references an in-show product that is regularly referenced throughout the series. The third variation, as with the musical repetition as was discussed earlier, restates the two previous variations. While the musical style is a satirical pastiche of a Gregorian chant, *South Park* implements a more operatic stylisation for the vocals that additionally acts as a satire of opera, using a demonic chorus to belt out out-of-tune lyrics within the score.

Continuing that the music in “Damien” uses the operatic, and the larger classical era of music, style and tendencies used within the episode, the articulations of the lyrics will be examined. As compared to the sustained words used in Gregorian chants (and in *The Omen*), the chorus in “Damien” uses staccato articulations for the lyrics. This same articulated style can be observed in Carl Orff’s cantata, *Carmina Burana*’s first movement, “O Fortuna” (1937).²³ After the heavy choral fanfare at the beginning of the piece, subsequent fermata, and grand pause, the song dives into quiet and heavily articulated lyrics (figure 25).



Figure 25

“O Fortuna,” m. 5 – Note the use of staccato with parallel octaves between the voices

This vocal stylisation is adopted within the episode, as seen in figure 18, evident by both the use of accented notes and parallel octaves between vocal lines. By incorporating the articulation pattern within “O Fortuna,” the low brass from *Inferno*, and the musical style of

²² Satan at the point in the series when the music first plays (as well as the episode) had yet been introduced. However, he has had three homosexual relationships over the course of the series, as well as the sole *South Park* film.

²³ The BBC Radio 2 programme, “The People’s Classical Chart,” named “O Fortuna” the UK’s most widely heard classical track played the last 75 years (BBC, 2009). With this popularity, along with its distinctive Latin chants and rememberable vocal stylisation would make it an ideal song for Berry to emulate within “Damien.”

Gregorian chant, the leitmotif in “Damien” satirises the plainsong. Now how that in turn parodies the music in *The Omen* will be examined.

Musical Link to Film

Comparing the leitmotif to its associated character, “Damien” parodies the Latin chant from *The Omen*. However, the melodic pitch for *The Omen* centres on Ab, a rather unusual mode for a Latin chant (Wilson-Dickson, 1997). It can be inferred that *The Omen* uses the tritone of the standard D Dorian which Gregorian chants normally use, in order to emphasise the characterisation of the anti-Christ in the film’s antagonist, Damien. This is quite unusual for a Gregorian chant which, as previously described, uses a key found on the white keys of a piano.

This could then imply that *The Omen* implemented the use of the *diabolus in musica* to subtly emphasise the anti-Christ’s polarising nature with Christ (represented in this case by the key of D). The use of a tritone in music, in the case of the film transposing the key from D to Ab, to depict the demonic or evil nature within music was a musical tool used widely in early Western music, primarily due to its dissonant tonal structure in comparison to the key tonality within the piece of music it occurs in. Not including the musical styles which implements the tritone as a way to avoid tonality,²⁴ this analysis will concentrate on the correlation between the Renaissance and medieval accounts depicting the tritone as the ‘devil within the music.’

Using this connection between the original key from *The Omen*, the *diabolus in musica*, and what key a Gregorian chant should be, “Damien” then re-establishes the original mode for Gregorian chant while simultaneously connecting musically to *The Omen*, further adding to the anti-Christ characterisation of Damien. As shown in figure 26 and figure 27, an excerpt from the main theme score for *The Omen* and the first variation of the leitmotif from “Damien” show the rhythmic and melodic stagnancy similarities between the two.

²⁴ Using the tritone to avoid a tonal centre is a technique Wagner implements masterfully in his opera, *Tristan und Isolde*, and is also a technique jazz often uses in order to intentionally build tension, most frequently in improvisation, for it to resolve.



Figure 26
Opening Latin chant from *The Omen* (1976), *Ave Satani*.



Figure 27
Corresponding Latin chant from *South Park*, "Damien"

Comparing the Latin chant from *The Omen* to the musical excerpts within the episode to when Satanic powers were used in "Damien", the rhythmic pattern, tonal stasis and simplicity are clearly the same. In conjunction with the cinematics as previously discussed, it is now clear that *South Park* parodied *The Omen*, twisting the horror film into a comedic representation of a new kid trying to find his place in school.

Audio and Music

Throughout the episode, the leitmotif often clashes with the dialogue, giving the scenes they interact in an increasingly claustrophobic and unsettling feeling, allowing the audience to further recognise the more unnerving aura surrounding Damien (should they not immediately understand the reference to *The Omen*). This use of simultaneous sounds within the episode is, as with other animated shows fitting in a standard thirty-minute time slot,²⁵ the standard character development featured in longer media formatting is not available to slowly create a substantial character identity. By metaphorically shoving the connection between Damien, *The Omen*, and the use of zooming in cuts to show fire within the eyes (as well as ample dialogue regarding religious connotations) during his initial introduction, it becomes nearly impossible to not recognise this culturally dominant link.

Arguing in support of this conclusion that the musical elements, rather than to distract from the dialogue, adds to the overall scenic overlay is its use in other culturally significant multi-media created both before and after the creation of this episode. Horror films set in

²⁵ The episode "Damien" has a total run-time of 22:07, minus commercial breaks and including the musical intro and credits.

claustrophobic settings such as *Aliens* (1986), *Buried* (2010), and *Night of the Living Dead* (1968) all implement an exaggerated use of loud musical scores underneath their dialogue, often making it more difficult to understand. Although the music in these particular films are instrumental rather than lyrical, the premise remains the same in the usage of clashing sound layers to create an uncomfortable setting.

By using a mixture of operatic, classical, and modern music with a clashing audio style seemingly designed to quickly bring about feelings of claustrophobia for the viewer, *South Park* successfully creates a series of leitmotifs for the episode in correspondence with Damien's use of Satanic powers. By combining these leitmotifs with ridiculing lyrics, *South Park* effectively satirises Hell by mocking the overly serious nature of both Gregorian chants and Hell itself.

3.03 – “The Succubus”

Synopsis

In the episode, “The Succubus” (1999), supporting character Chef falls in love with the episode-specific character, Veronica. This causes him to transform from a spirited, free-loving school's chef into a colourless office worker who gets excited from the prospect of getting a leather holder for his pager (figure 29). After briefly introducing the episode-specific character Veronica to the protagonists, Veronica spontaneously pulls out a guitar and begins to sing the episode's first use of the song, “The Morning After” (McGovern, 1972), with Chef (figure 28).



Figure 28

The protagonists meet Veronica for the first time, as well as the first rendition of her song.



Figure 29

The protagonists meet Chef in his new office

After confronting Chef and asking him to dump Veronica, he promises to “play ball” with the protagonists to make up for his ever-increasing change of behaviour. The protagonists wait for him with mitt in hand at the park and when he never arrives (figure 30), go to his home to confront him. Upon the revelation of his plans to marry, a sound hit plays in the background to accentuate their shock at the unwelcomed news. Immediately after declaring their annoyance and anger by the news, Veronica dismisses their worry as she pulls out a guitar and begins to sing “The Morning After” once again (figure 31). Accompanied by Chef this time, they sing the second and third lines of the song, showing the protagonists’ horrified faces before cutting to commercial (figure 32).²⁶



Figure 30
The protagonists wait patiently for Chef



Figure 31
Veronica and Chef sing “The Morning After” once again at an inappropriate time



Figure 32
The protagonists horrified at the change in Chef and their plans of marriage

After Cartman’s botched laser eye surgery (done in a subplot of the episode), Veronica comes to visit the protagonists with the appearance of reassuring them that she does not intend to take Chef’s friendship away from them. Upon her departure, she turns around to reveal her true face to be that of a succubus (figure 33), a demonic entity who seduces and

²⁶ While the cuts in the episode “Damien” were done almost haphazardly in a semi-artistic fashion (as previously discussed), this cut was rather due to a commercial break and was left purposefully open-ended.

ultimately sucks the life out of men. This follows the curt and prophetic remarks Mr. Garrison used to describe Veronica earlier in the episode when the protagonists go to him for advice.²⁷ After failing to warn Chef to stop the wedding during his rehearsal dinner, they come up with a plan to free Chef from Veronica’s grasp. Learning that the succubus can control a man’s mind through melody, the protagonists discover that she could then be defeated by singing the song in reverse (figure 34). The melody in question is the song Veronica continuously performs in front of Chef, “The Morning After,” which was then learned in reverse by the protagonists the night before the wedding.



Figure 33
Veronica showing her true face to the protagonists

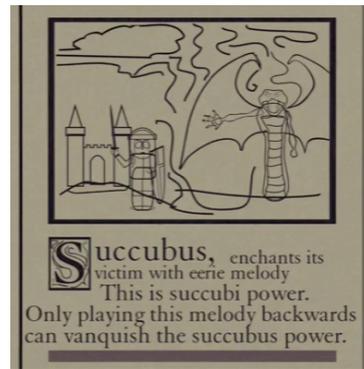


Figure 34
The page showing how to defeat Veronica

At the wedding, the protagonists interrupt the ceremony as Veronica shares her vows through the song “The Morning After.” Stan and Kyle begin to sing the lyrics of “Morning After” in reverse word by word, rather than phonetically. This begins the start of the climax of the episode, quickly revealing Veronica’s true form in the process of their song (figures 35-36). Despite an error in the stereo system playing the music, also playing the melody backwards, and Cartman falling asleep due to being kept up all night thanks to their practising, the protagonists finish the song. Upon completion, Veronica is sent back to Hell (figure 37) and her control over Chef is completely erased. At the end of the episode, Chef turns back into the free-spirited school’s chef once again (figure 38), singing a wildly inappropriate song to Stan and Kyle at the conclusion of the episode, whereupon the credits begin to roll.²⁸

²⁷ Normally, the protagonists go to Chef for advice to help with their episode-specific problem.

²⁸ Kenny once again had died in this episode and Cartman was absent due to his own subplot.



Figure 35
Veronica beginning her transformation



Figure 36
Veronica's true succubus form



Figure 37
Veronica sent to Hell at the end of the song



Figure 38
Chef returns to his previous life having been freed from Veronica

Over the course of the episode, the primary vehicle for Veronica's control over Chef was the song "The Morning After." But why was that song chosen over others? Furthermore, the use of song belonging to a succubus is seemingly out of place according to numerous theological texts. Comparing the picture from the book in figure 34 to Veronica's true form, only minimal features are in common with each other. But shouldn't these two figures be the same, as the character and book were designed within days of each other? To answer these discrepancies, the semiotic links regarding the negative eschatological elements within the cinematic aspects of the episode were critically analysed. This critical analysis will then allow for an informed and more detailed explanation into the choice and usage of the cinematic and musical elements, and how it was effectively used to satirise Hell.

Semiotic Analysis

The first use of satire with negative eschatological elements that was analysed in the episode was *South Park's* depiction of a succubus. Examining the origins of the episode's name-sake monster, a succubus is a demon set in multiple faiths including Islam,

Christianity, and Judaism (Lewis, 2002). They are described as spirit beings or demons taking the form of a beautiful woman to seduce and subsequently drain the life-force from men, usually through an act of sexual activity. This seduction of men is typically achieved through the method of invading their dreams (Guiley, 2008). However, *South Park* takes a much different approach in how Veronica seduces and controls Chef. In the case of *South Park*, the seduction of Chef is done through the first four lines of the song, “The Morning After,” the love theme from the 1972 film, *The Poseidon Adventure* (Neame, 1972).²⁹ A reason for this change was perhaps caused by the need to remove any overly sexually explicit scenes within the series, and rather simply imply them.³⁰ Another potential reason was to give the protagonists a definitive way in which to defeat Veronica and to set her as a recognisable antagonist for the episode. After all, a succubus does not need to be in constant physical contact with the victim nor does she need to marry him in order to drain the life-force on their victim.

It still remains a strange choice, however, for *South Park* to use this particular song as the primary tool Veronica uses to keep her control over Chef, as opposed to a far more lascivious song. Given the show’s history of sexually charged lyrics, particularly from Chef, removing any sexual implication from her method of entrapment seems rather redundant and almost out of place for this situation, given as previously described succubi actively seduce men to gather energy.³¹ The likeliest explanation for this particular in song this derives from the show’s sometimes subtle use of humour. But in order to understand and link Veronica being a succubi to her using the song, “The Morning After,” several things must first be understood.

The siren, much like the succubus, is an otherworldly being which lures men to their death, deriving from Greek mythology. Depending on the source, too, the siren can take the form of an alluring, beautiful woman or a being comprised of a bird’s body and human head. Given that Veronica appears in human form while seducing Chef, it can be implied that it is

²⁹ Although only the first four lines of the song is heard within the episode, it can be inferred that it is the entire song that Veronica uses.

³⁰ As of the airing of, “The Succubus” in 1999, the creators of *South Park*, Stone and Parker, had begun to take creative control of the show back from season two, which they had been to their writing staff (Leonard 2006). It should be noted that there is a noticeable lack of eschatological elements with season two, and that both Stone and Parker were largely dissatisfied with the season as a whole when discussing the evolution of the show in several interviews. Although in later seasons sexually implicit scenes would be portrayed (“Woodland Critter Christmas,” “Go God Go XII,” and many others), they were still in their developmental stage in the production of this episode in finding their voice.

³¹ In most episodes prior to “The Succubus,” Chef gives the protagonists advice in their episode-specific predicament, such as being the new kid in the previous case study of “Damien.” In each of these soul-inspired songs, Chef often moves towards a highly inappropriate and irrelevant topic, most times sexual in nature.

the former description that was used, rather than the bird form. However, unlike succubi, the siren focuses on sailors through the use of a melody, luring them in to crash amongst rocks or reefs, leading to the sailors' ultimate death. With the connection between the sirens and their malicious use of song established, the implication of using the song, "The Morning After," can be discussed. "The Morning After" is the main love theme from the film, *The Poseidon Adventure*, a film with the plot surrounding a cruise ship capsizing. This connects the plot of the *Poseidon Adventure* and the method in which sirens kill men (through ship wrecks), a significant link can then be inferred that this was the reason the song, "The Morning After," was used.

Now that the underlying circumstances connecting the song and its control over Chef relates to that of a siren rather a succubus is understood, Veronica being a succubus is rather unusual given that all of the features of her being a siren are present. Perhaps the only reason for this change of name is based on the fact that Chef is not on a ship, or that the creators determined that their targeted demographic would not know (or care) about the subtle nuances that separate these two figures. If this were the case then, the physical description Veronica takes would provide insight into the actual figure they strived to represent. Veronica's demon form follows traditional descriptions of a succubus: a beautiful woman but upon closer inspection,³² disfigurements can be seen including from bat-like wings (Guiley, 2008). This is opposed to the more grotesque version of the siren as previously described in having a bird's body.

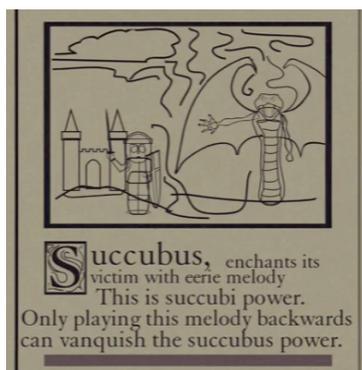


Figure 39



Figure 40

The discrepancies between the illustration and Veronica's demon form are shown.

As seen in figure 40, Veronica in her demon form possesses large red wings coming from her back, malformed facial features, red eyes, and overly accentuated sexual features

³² In this case, upon shedding her skin as shown in figure 36.

such as enlarged breasts and an extremely hairy pubic region which acts as a loincloth. The image used in the book, however, only faintly resembles Veronica's final form. This discrepancy between the image used in the book not being based on Veronica's final design, or vice-versa, brings an additional layer of intelligence to the episode. In the books the protagonists ultimately use to defeat Veronica, the illustration shows a snake-like creature with wings and a reptilian head, as evident by a serpentine tongue (figure 39). This is far different from the final depiction of her true form (figure 40), and the identity of this new creature, its connection to the succubi and siren, and its role in *South Park* will be examined.

The last depiction of a snake-like demonic figure most closely resembles that of a lamia. Like the siren and succubus, the description of a lamia evolved over time, this particular creature beginning with Greek mythology, much like the siren (Smith, 1849). In some later traditions, the lamia became more synonymous with empusai, a class of monster which seduce the youth in order to feast on their 'pure' flesh, despite them having completely different physical appearances. In essence, lamias were to the ancient world what vampires are to the modern world: beautiful creatures which seduce impressionable youths in order to feast upon their flesh. By using the depictions of three similar, yet differing mythological and demonic entities, *South Park* plays with the audience's perception in much the same way a sketch comedy adds props or changes costumes whilst the audience isn't looking. This subtle use of humour also adds an underlying Easter egg³³ which when discovered, accentuates the idea that the writers have little care for the differentiations between these three creatures, subjectively adding even more humour to the episode.

Musical Analysis

The primary musical material in "The Succubus" comes from the song Veronica sings to control Chef, "The Morning After." As discussed in the Semiotic Analysis of this case study, "The Morning After" derives from the film, *The Poseidon Adventure*. Similar to "Damien," only a fragment of the original musical material was used and in this instance, only the first four lines were used in both the versions Veronica sings and in the reverse version the protagonists sing to defeat her. As seen multiple times in the Semiotic Analysis, *South Park* illustrated that in order to defeat Veronica, the song must be sung backwards.

³³ An Easter egg is commonly used to mean a message, image, or feature hidden in a video game, movie, or other, usually electronic, medium (Wolf, 2012).

This process of singing a song in reverse, or in a baser sense putting sounds in reverse, is an established recording technique called backmasking, which will now be discussed.

Singing the song in reverse has a supported foundation to a recording technique called backmasking, in which a message is recorded in reverse and onto a track that is meant to be played forward (“Backmasking,” 2005). Popularised and heavily inspired from the film, *The Exorcist* (1973),³⁵ the technique of backmasking was used for musical affect by many groups ranging from film (such as *The Exorcist*), and heavy metal bands. This in turn created a Satanic backmasking controversy in which several US Christian organisations during the 1970’s, 80’s, and 90’s asserted that popular rock groups such KISS, Black Sabbath, Slayer, Twisted Sister, to name only a few, were using this technique for Satanic purposes (“Backmasking,” 2005). It then seems almost necessary to use this culturally imbedded element to give the protagonists a hidden, and possibly overlooked, way to defeat evil. Rather than use backmasking to lure others into Satanism or to perform misdeeds, they would use it to destroy a demonic entity during a religious ceremony, satirising the commonly held notion backmasking has within society.

Taking a transcription of the lyrics from “The Morning After” (figure 41), Veronica as previously discussed only uses the first four lines in her control over Chef.

<p>There's got to be a morning after, If we can hold on through the night. We have a chance to find the sunshine, Let's keep on looking for the light.</p>

Figure 41
 Transcription of “The Morning After”

However, *The Exorcist* used backmasking as a deliberate usage of the technique to create a horrific representation of language in order to give the appearance of the character speaking in tongues. If backmasking is a complete reversal of phonetic and sounds, then how the episode portrays this recording technique would not be a true representation of backmasking, but rather a simple reversal of words.

Transcribing the lyrics using this form of backmasking and into the arrangement that the protagonists sing to defeat Veronica, the separation of lyric systems become distorted to fit the new meter. This distortion makes the words sunshine, night, and after, belong to the

³⁵ In the film, the possessed Reagan MacNeil speaks nonsensically. It was then discovered that when playing the film in reverse, a message was clearly understood in English. This is one of the most popular uses of backmasking in film.

incorrect line within the song³⁷ giving the flow of the music, when sung in reverse order, an irregular flow that seemingly feels natural within the scene.

Light the for looking on keep let's sunshine,
 The find to chance a have we night,
 The through on hold can we if after,
 Morning a be to got there's.

Figure 42

Reversed Lyrics as sung by Stan and Kyle to destroy Veronica

Why then did *South Park* elect to not simply reverse an audio-recording of the protagonists singing the song as normal? With the use of digital assistance in *South Park*'s animation and sound recording processes, it would have been just as simple, if not easier, than learning the words in reverse, including what pitches (relatively) to learn them in. Assuming that there is a purpose for this method rather than a random occurrence, the literal translation of 'playing the melody backwards' as was read from the book they used as reference within the episode would have been singing the words in reverse as this wording was processed through the minds of third graders. This is in lieu of a phonetic reversal that would have been proper backmasking. By thinking within the mind-set of a child, *South Park* was able to successfully satirise the concept of backmasking by not only having it used to destroy a demonic entity, but the very concept of it as well as the underlying risks that demonic entities should have in other mediums, such as horror films.

As compared to the original material in *The Poseidon Adventure*, Veronica's usage of the song "The Morning After" relies solely on guitar accompaniment, rather than the full band used within the original film. The purpose for this change in instrumentation is the situational circumstances between the film and the episode. In *The Poseidon Adventure*, McGovern sings on the deck of a cruise ship with a full rock band accompanying her. In "The Succubus," Veronica sings as a duet with herself being the source of the accompanying music: an acoustic guitar. In the climax of the episode where Stan and Kyle sing the song in reverse, the tape they used also has only guitar, possibly to an allusion to Veronica herself as to not change things too much at the last moment of the episode. However, as soon as the two begin to sing the words in reverse, the music becomes increasingly difficult to hear, making its instrumentation nearly ineffectual with the added combination of the two off-key singing

³⁷ Meaning that compared to the original McGovern lyrics, the reversed lyrics occur with the line normally following them.

protagonists and Veronica's roar covering it up. This is almost a complete opposite effect of the musical elements within the previously discussed episode of "Damien" where the music clashed with the dialogue. Here, the music is placed underneath the dialogue and sound effects, such as Veronica's roar, that the music at times becomes almost imperceptible.

The tempo of the song also changed from the original, moving from a tempo of 80 bpm with a double-time feel to Veronica's rhythmically unstable variation. This version has an increased tempo of about 110 bpm with a similar double-time feel, slightly fluctuating over the course of the song. The reason *South Park's* version of "The Morning After" has an ambiguous tempo resides in the fluid guitar strums that an amateur would often create, as opposed to the more professional standard that would have been used in the setting McGovern was in. This is especially evident as each time she changes chords the tempo fluctuates with a slight dip before returning to a more stable tempo. The only notable exception of "The Morning After" being played in a steady tempo occurs in the climax when the protagonists use a tape to sing the song in reverse to defeat Veronica.

By implying that the very nature of the demonic and therefore Hell is something so trivial that children can defeat a demon, *South Park* downplays the inherent threat that it might pose in an overly-exaggerated manner. This depiction of Hell on a purely cinematic manner is already satirical in nature, as it exaggerates this change of characterisation in a comical fashion. The musical aspect of "The Succubus" also satirises Hell by implementing a love song as the primary vehicle of a demon's seduction, rather than a more licentious melody that would have normally been appropriate more Chef and the show itself. By emphasising this sense of morality from a demonic being, despite her end goals of taking Chef away, *South Park* uses the music in a subtle yet defined role in the satirization of Hell.

CHAPTER 2 – South Park: Bigger, Longer & Uncut (1999)

South Park: Bigger, Longer & Uncut (1999) will have three case studies analysed, each song occurring at a pivotal point in the film. These scenes contain the majority of the negative eschatological visual elements within the film. The film also presents the fully developed portrayal of the character Satan in the *South Park* series, as well as the canonical foundations for his off-and-on homosexual relationship with Saddam Hussein which is then represented within periodically within the episodic series.

Analysis – “Hell Isn’t Good”

Synopsis

Immediately following Kenny’s most recent death,⁴⁰ a disorientating tunnel of black and white computer animated streaks (figure 43) sends him into a serene view of space. These streaks are accompanied by digitally altered sounds which quickly transitions to an abrupt audio and scenic cut. The scene in space depicts a calming atmosphere showcasing yet another computer generated background, as opposed to the typical construction paper animation style *South Park* uses. As Kenny rises through the screen (figure 44), music fades in from absolute silence, giving the scene a sense of subtlety that had yet been observed prior in the film. This adds to the tranquillity that will ultimately serve as a counter-point to the second half of the scene. The music remains aesthetically pleasant as it stays in the instrument’s upper registers with ample use of wind chimes, vibraphone, flute, and violin. An objectively comforting voice sings the first lines of the song as a close-up shot of Kenny fills the screen. Simple upper string and woodwind voices provide a simple yet balanced chordal accompaniment for the lyrics as it leads to the songs first musical climax.

⁴⁰ Kenny McCormick, up until the release of the film, has died in a majority of the episodes in the creation of a running gag. Kenny has died 97 times in 86 episodes with the first death occurring in the first episode, and the last apparent death occurring in S12E02 in “Put it Down.”

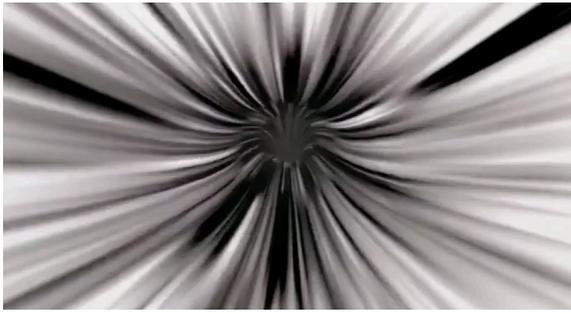


Figure 43
Transitioning tunnel post death



Figure 44
Kenny floating into space post-death



Figure 45
“Little boy at peace”

The music slowly ascends in both pitch and dynamic as Kenny ascends through a parting layer of clouds to reach his idyllic portrayal of Heaven (figure 46). This half of the song reaches the musical climax the moment he reaches the top. Reaching up for a large button labelled ‘PUSH,’ a glaring sign appears with alarm buzzers, ultimately denying him entry into Heaven (figure 47). This is accompanied by a rougher voice shouting ‘no,’ increasing the volume several-fold as compared to the more soothing lyrics previously sung. This is where the Semiotic Analysis and Musical Analysis for this case study will start.



Figure 46
Kenny reaches the parting clouds which reveal his personal Heaven



Figure 47
Kenny denied access into Heaven. “No.”

The pastorate musical aesthetic and gently sung lyrics are abruptly replaced by the implementation of a heavy metal rock style. The flutes and violins are replaced by the ample

use of electric guitar and drum set as Kenny falls into a tunnel of fire (figure 48), marking the beginning of the second half of the scene. Kenny is then attacked by a variety of demons (figures 49-50) as a much louder and more aggressive vocal line begins to accompany the scene. The vocal line often clashes with Kenny’s screams and the sounds of the various beings tormenting him but as no pertinent dialogue is exchanged, unlike “Damien,” this exchange is far more appropriate. Kenny then encounters several historical figures as he descends, each briefly interacting with him during a small break in the lyrics with a one-sided dialogue exchange before circling him in their ghoulish forms (figure 51).



Figure 48
Kenny falls into the gateway to Hell



Figure 49
Groups of fire demons attack Kenny



Figure 50
Groups of skeletal demons fight over Kenny

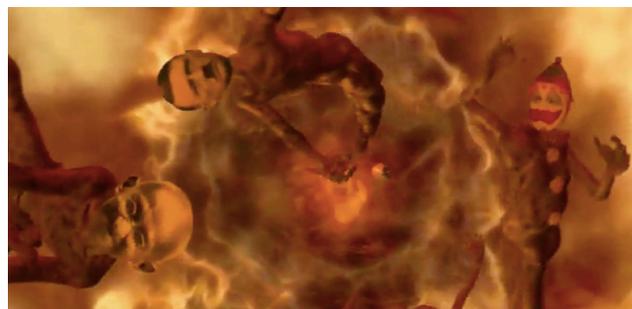


Figure 51
Historical figures circle Kenny as he continues to fall

After ending the song with a sudden cut to black, Kenny stands in a field of fire with towers of skeletons surrounding him, thick fires comprising the sky. A heavy brass line, completely unrelated to the previous song, gives the backdrop a sense of grandeur and horror as it pans out for the audience to see the greater view of Hell. A bone dragon flies overhead, and in a humorous and macabre twist to the seriousness of both the situation and the musical backdrop, it defecates a chunk of burning rock before flying away (figure 52).



Figure 52
Kenny stands in Hell

Kenny's post-death scene is divided into two distinct sections: Kenny's initial ascent to Heaven (Scene 1) and his subsequent fall to Hell (Scene 2). As Scene 1 does not meet the criteria laid out in the methodology, only Scene 2 will be analysed in this case study's Semiotic Analysis and Musical Analysis. This contrasting of musical styles and effects could become subject matter for a follow-up study, but it will not be examined in this thesis.

Semiotic Analysis

As Kenny descends into Hell after being rejected from the gates of Heaven, a heavy metal rock musical style introduces the first depiction of Hell within the film. The correlation between heavy metal and the darker aspects of religion: Satan, Hell, witchcraft, etc. began in the early 1960's. Artists such as Arthur Brown and the band Coven, psychedelic musical artists and bands began to create overly eccentric and theatrical appearances, often time macabre which became increasingly influential within metal acts (Patterson, 2013). Portraying themselves as practitioners of witchcraft, the occult, Satanism, or black magic, bands began to incorporate these into their shows and overall public personas. This persona then led to a general inclination and culturally accepted connection between heavy metal and Satanism, giving this transitory scene much greater impact than it otherwise would have had if it had relied on other musical styles to accompany it.⁴¹ Linking Scene 2 with heavy metal would then effectively place an appropriate corresponding musical style to the intense cinematic elements within the scene. Furthermore, James Hetfield of the heavy metal band Metallica performed uncredited vocals for the song with the *South Park* in-house band,

⁴¹ This of course implies that the musical segments used in "Damien" and "The Succubus" would have not been as effective in this specific scene. Although they each contained demonic elements in their scenes, "Hell Isn't Good" has the first major visual representation of Hell in the *South Park* series, thus making it almost necessary to portray it with an overly aggressive manner, making heavy metal appropriate for this scene.

DVDA, playing the music,⁴² further emphasizing a tangible connection between heavy metal (James Hetfield) and *South Park*.

Passing through the tunnel to Hell, Kenny passes through several groupings of ghouls and demons until he reaches the very bottom. The first group comprises of ethereal fire demons (figure 53), highly reminiscent of the smoke demons used by Damien to explode Pip in “Damien” (figure 54).



Figure 53
Fire demons in “Hell Isn’t Good”



Figure 54
Smoke demons in “Damien”

The fire demons link to the Abrahamic religion’s more accepted depiction of Hell: a terrible place filled with fire, terror, and pain; all in order to punish wicked souls for their deeds on Earth (Livingstone, 1988).

After passing through the horde of fire demons, Kenny encounters skeleton and zombie-esque demons which violently stretch him as Kenny screams in a mix of terror and pain (figure 56). This representation of stretching is accomplished through an obvious use of digital manipulation. Although *South Park* had used a style reminiscent of stop motion animation through the medium of construction paper cut-outs, other than its first episode, *South Park* has used computer animation to create each episode. This use of skeletal demons graphically attacking Kenny hold more cultural weight than negative eschatological elements. A link to the incorporation of yet another style of demon comes from Danse Macabre, made popular in Europe in the Late Middle Ages after the bubonic plague struck.⁴³ Danse Macabre is “[a]n allegorical subject in European art, in which the figure of Death, usually represented as a skeleton, is shown meeting various characters and leading them all in the dance to the grave” (Cross, 2012). As shown in figure 56, *South Park*’s use of skeleton demons portrays

⁴² DVDA was created by Matt Stone and Trey Parker, the creators and main writers of *South Park*.

⁴³ The total estimated death toll ranged from 75 to 200 million people, peaking in Europe from 1347 to 1351. It was the constant reminder of death, that *momento mori* (Latin for, “remember that you will die”) became increasingly prevalent in artwork. It gave rise to Danse Macabre (the dance of death) based on the universality of death: no matter one’s station in life, the Dance of Death unites all. (Holbein, 2016)

this artistic representation of skeletons in a nuance manner more suited towards the scene by large (figure 55).



Figure 55
“The Dance of Death” (Wolgemut, 1493)



Figure 56
Skeleton demons stretching Kenny while he screams

The artistic similarities between Danse Macabre and the demons portrayed in “Hell Isn’t Good” is unmistakable. However, as Danse Macabre led the artistic depiction of many ghoulish figures in the Western world, including zombies.⁴⁴ Although these figures do not represent a specific demon, it is the general representation of monsters and ghouls that links Kenny’s tormentors to Hell. These representations also do not satire or parody any notable aspect of Hell as they are both visually frightening (to Kenny’s point of view) and correspond with the traditionally held views of Hell.

Continuing in his descent, Kenny passes by several historical figures which give a one-sided dialogue exchange with him before leaving. The figures who speak to Kenny are:

- Hitler
- Ghandi
- George Burns

Although each figure speaks to Kenny, a translation for Adolf Hitler’s lines was not available for analysis, whom appears before him with a swastika armband (figure 57). The other two transcribed quotes can be attributed to the actual figures, each having the dialogue extracted from an audio recording. The second historical figure which appears before Kenny is George Burns, wearing a black bowtie (figure 58). George Burns line, “hey fuck face, have you seen

⁴⁴ Danse Macabre did *not* create the lore of zombies or the undead, but rather became a more visual representation for artists to mimic in their own artwork.

Gracie,” is a reference to his late wife, Gracie Allen, who died 30 years prior to him. By asking Kenny if he’s seen his wife, *South Park* then insinuates that she is also in Hell. Lastly, Gandhi appears before Kenny in a seated yoga pose, emphasising his meditative spirituality (figure 59). Gandhi’s dialogue comes from a much longer quote from a speech he gave at Kingsley Hall in London on the existence of God. “There is orderliness in the universe, there is an unalterable law governing everything and every being that exists or lives. It is not a blind law; for no blind law can govern the conduct of living beings” (Ghandi, 1931).



Figure 57
Hitler with Kenny



Figure 58
George Burns with Kenny



Figure 59
Ghandi with Kenny

John Wayne Gacy later joins these three historical figures in circling around him from above as Kenny falls into a scene cut.

Each of the dialogue used were excerpts of actual quotes from each historical figure, taken from audio recordings rather than using a cartoonish version of his voice, as used by Saddam Hussein. Supporting the use of extracting an actual recording for the song is evident by the semi-static audio cutting across the music, indicating that it was taken from a tape cassette recording, rather than a clean digital format. By inspecting and comparing the

recording from Ghandi's recorded speech and the line used in the film, it was confirmed that both are the same recording. By incorporating both objectively good and evil historical figures in the same setting, *South Park* emphasises the warped sense of humour in its depiction of Hell. Furthermore, it sets up a running gag that will be used in later episodes, explaining that only Mormons get into Heaven and satirises the concept of cosmic justice with which eschatology examines.⁴⁷

South Park uses recognizable historical figures in Scene 2 in order to create an in-world connection between the audience and the film, but it is the music that plays the most significant role in understanding the satirization of Hell. By using heavy metal to underscore the introduction of Hell, *South Park* was able to directly connect the music and chaotic cinematic elements. How the use of this style of music helped to satirise Hell will now be examined, and how the lyrics paint a picture of pettiness that seems to pervade *South Park's* depiction of Hell.

Musical Analysis

Kenny's rejection from the gates of Heaven is the first major depiction of Hell within the film as well as the beginning Scene 2. In adapting the stereotypical and often expected association between Hell and heavy metal as previously discussed, Scene 2 begins with an aggressive use of electric guitar, bass, and a drum set with heavy snare hits on beats 2 and 4, a sextuplet snare line occurring every other measure on beats 3 and 4 during the guitar's sextuplet runs. The guitar plays a two-measure riff repeatedly (Riff A), with a second one-measure riff playing (Riff B), typically occurring between verses. The first occurrence happens in the last two lines of the first verse, "you ain't goin' back! This ain't Disneyland, it's Hell!" Riff A then returns, playing on repeat throughout the song until the lyrics, "thought you were in bed; instead you're in Hell!" where Riff B plays once again, completing the second verse. The instrumentation and volume remain a consistent fortissimo throughout the entirety of Scene 2, giving the scene a sense of aggressive excitement that was otherwise absent prior in the film, suitable for the combined use of heavy metal.

The chord structure for "Hell Isn't Good" is relatively simple, allowing the lyrics and cinematics to be at the forefront of the scene rather than a complex musical arrangement found elsewhere in the film, such as "Up There" and "I Can Change." As seen below, the two

⁴⁷ First mentioned in the episode, "Do the Handicapped Go to Hell?"

primary riffs (figures 60 and 61) along with the implementation of a palm mute are written out in TAB to show the strings the notes are played with.

Tuning: Drop D Down 1/2 step (C# G# C# F# A# D#) X = Palm mute

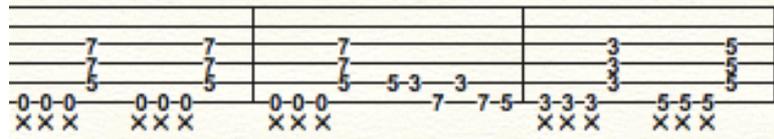


Figure 60 Riff A – “Hell Isn’t Good”
 Figure 61 Riff B – “Hell Isn’t Good”
 The first two measures above belong to riff A while the third belongs to riff B.

Staying within the first four strings, the transcription of the two riffs demonstrate how minimalist the musical accompaniment to Scene two was. The pattern used in the song is as followed, using the lyrics as a guide to act as a reference to how they lie within the song, beginning with Kenny’s fall into Hell.

NO!!!!!!!!	
(Scene 2) Kenny: (What?! What the fuck?!)	Riff A x 2
Singer: Verse 1 Little boy, you're goin' to Hell!!! You said bad words, threw rocks at the birds, and now this is your hotel! You ain't goin' back! This ain't Disneyland, it's Hell!!	Riff A x 2 Riff B x 1 Riff A x 1
Verse 2 Little boy, it's time for you to pay For hurtin' that bird, and not goin' to church, and starin' at boobs every day! Thought you were in bed, instead you're in Hell!	Riff A x 2 Riff B x 1
Hell isn't good, Hell isn't good, Hell!	Riff A x 1 Riff B x 1
Hell isn't good, Hell isn't good, Hell!	Riff A x 1 Riff B x 1
Adolf Hitler: [yells at Kenny in German]	Riff A x 2
George Burns:	

Hey fuck face, have you seen Gracie?	
Mahatma Gandhi:	
There is orderliness in the universe.	Riff B x 2
Singer:	
Hell isn't good, Hell isn't good, Hell!!!	Closing chords

Figure 62
Lyrics and Riff patterns – “Hell Isn’t Good”

With the song largely remaining within two guitar riffs, *South Park* gives the audience the ability to process the extreme cinematic stimuli of the scene without the distraction of a complex musical accompaniment. As the lyrics follow a more growling pitch, rather than an extension of the objectively graceful melodic line used in Scene 1, “Hell Isn’t Good” uses a minimalist approach which allows the cinematic sequence to take control of the scene. This is opposed to other songs in the film the two case studies: “Up There” and “I Can Change.”

“Hell Isn’t Good” contains a small reference to the first song in the film, “Mountain Town,” where Kenny leaves to go see the in-film movie, *Terrance & Phillip: Asses on Fire*, with the other protagonists. Carol McCormick, Kenny’s mother, tries to stop him and bring him to church instead but to limited effect (figure 63).⁴⁸

Carol McCormick
Where do you think you're going?
Kenny
(To the Terrance and Phillip movie.)
Carol McCormick
You can't! You have to go to church!
Kenny
(But Mom, I wanna see this movie!)
Carol McCormick
Well, fine. Go ahead and miss church. And then, when you die and go to Hell, you can answer to Satan!
Kenny
(okay!)

Figure 63
Script – *South Park: Bigger, Longer & Uncut*

The third line of the song, “and not goin’ to church,” *South Park* cleverly give a nod to the earlier events of the film. As Kenny is a character firmly established within the episodic series known for his lewd commentary, real-life posters of scantily clad women and his

⁴⁸ Kenny’s lines are in parentheses as his lines are extremely muffled in the film, as a running gag, since he almost always wears his iconic orange parka. He will eventually take it off and reveal his face for the first time at the end of the film when he sacrifices himself to save the world to say, “goodbye, you guys.”

general crass behaviour in both the film and series fall in line with the lyrics of “Hell Isn’t Good.”⁴⁹ This would both then accentuate the first four lines in verse 2 (figure 64).

Verse 2

Little boy, it's time for you to pay
For hurtin' that bird,
and not goin' to church,
and starin' at boobs every day!

Riff A x 2

Figure 64

Verse 2, lines 1-4

By using the lyrics to emphasise the sins that Kenny had committed in life, “Hell Isn’t Good” portrays the divine justice that most religions have for determining whether someone goes to Heaven or Hell. However, considering that even Ghandi is in Hell, despite his regarded devoutness to God, and the lest of sins being rather minor in comparison to Hitler’s or Gacy’s, it can be inferred that at the time of release, Hell would have been a place exceptionally petty in nature. As *South Park*’s joke on only Mormons having the ability to enter Heaven has yet to have been established, Hell seems to have been based off of Satan’s personality at the time. By insinuating that the very nature of Hell is petty and vindictive, rather than a place where the souls of the living get rightly punished, “Hell Isn’t Good” paints a satirical portrayal of this misconception by overemphasising who belongs there.

Analysis – “Up There”

Synopsis

In the film, *South Park: Bigger, Longer & Uncut*, the character Satan provides the emotional counter-balance to the film’s chief antagonist: Saddam Hussein.⁵⁰ Emotionally dejected after getting into yet another fight with his on-again, off-again lover, Saddam Hussein, Satan ambles through a visually aggressive cavern of fire as he contemplates who he is as a person (figure 65). The dichotomy of the roaring fires mixed with the contemplative

⁴⁹ Kenny and his family are the poorest family in South Park (the town), giving him a sense of low education. His dialogue is far more risqué than the other characters in the show, making his muffled voice a prime vehicle for Stone’s often improvised lines (Cheplic, 1998).

⁵⁰ Saddam Hussein’s first speaking role occurs in S02E01 “Terrance and Philip in Not Without My Anus,” (1998) and then a very minor role in “The Mexican Staring Frog of Southern Sri Lanka,” (1998). The latter episode is the first depiction of Saddam Hussein and Satan being lovers. His role and appearance in each of these episodes were limited in air-time, making him a background character, rather than his dominant role within the film.

music accompanying Satan as he walks out onto a balcony overlooking his Hellish domain translates well into a heavily satirical portrayal of Hell. This is accomplished by characterising Satan, the ruler of Hell, as that of an introspective lover looking into the distance (figure 66). The translation of cliché despondence from a romantic, Disney princess, or coming of age film which depicts the brooding protagonist gazing seemingly into the distance plays well with the often macabre humour that *South Park* uses in the episodic series.⁵¹



Figure 65
Satan post-fight contemplation

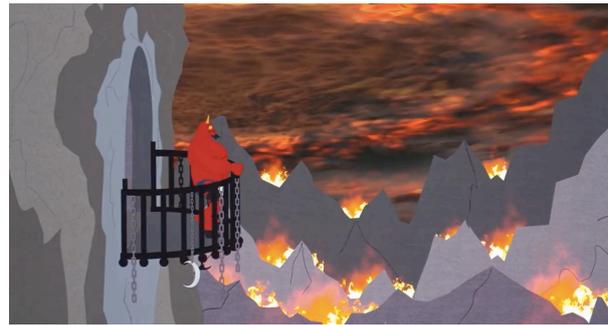


Figure 66
Satan ponders his true wishes in life

Following a deep sigh, Satan begins to sing his feature song, “Up There,” which at first follows a melancholic outlook at the perceived reality he believes himself to be trapped in. Looking up into the fire-filled sky that was previously depicted in “Hell Isn’t Good” with aggressive effect, Satan begins to imagine what life would be like on Earth despite him not playing a part in it (figure 67). This leads into his first fantasy, that of generically sweet and caring environment filled with loving couples, babies, and flowers under a clear blue sky using colours not used in *South Park*’s palette for the setting of Hell. His optimism is short-lived as he looks back down with the lyrics, “but then I sink” (figure 68), ending the musical phrase in a despondent sigh, saddened by the prospect of being trapped in both an unhappy relationship with Saddam Hussein and with his current life situated in Hell. This leads into the first refrain and with another inflection upwards, Satan begins to fully envision his fantasy coming to life, this time with him immersed in it.

⁵¹ Instances such as the often exaggerated depictions of Kenny’s multiple deaths within the series. In the film, after his heart was accidentally replaced with a baked potato, it subsequently explodes over the remaining three protagonists. Kenny is then quickly abandoned by the doctors who whistle as they leave the operating room.



Figure 67
Satan's initial fantasy



Figure 68
"But then I sink"

Satan imagines himself in a field of flowers and holding babies with the line, "where babies burp and flowers bloom," effectively word painting the song with appropriate corresponding imagery (figure 69). At the end of the refrain, Satan is seen climbing a mountain enjoying the freedom he desperately craves in a direct relationship with his fantasy, coinciding with the lyrics, "up where the skies are blue" (figure 70).



Figure 69
Satan's fantasy during the first refrain



Figure 70
"Up where the skies are ocean blue"

Sinking back down into Hell and his bleak reality, Satan reflects on his purpose of being and ruling in Hell both metaphorically and literally as he looks into his reflection in a pool of rippling water, the fires of Hell seen in the reflection behind him (figure 71). This brings a return to the motivic colour palette used to depict Hell: red, greys, and blacks, as opposed to his more colourful fantasies consisting of blues and greens. A small riff from the drum set brings the song into an increasingly lively and upbeat style as the second verse begins. Singing to himself mid-verse as opposed to previous stanzas where it's interpreted to being intentionally heard by the background characters, Satan questions the meaning of evil and his purpose. Throwing a light-hearted jab at his role in Hell and life and quickly comes to terms with himself, Satan clearly states his newly-found emotional security with the lyrics, "without evil there can be no good, so it must be good to be evil sometimes" (figure 72).



Figure 71
Satan reflects on his purpose



Figure 72
Satan comes to terms with his role in life

Moving decisively into the second refrain, Satan dives back into a different fantasy. It follows a fantasy based around homoeroticism with the principle setting of the fantasy sequence set on a ship named the S.S. MANHANDLER (figure 73). Sailing on a ship filled with muscular and skimpily clad men frolicking in a pool (figure 74), Satan begins to sing increasingly more aggressive, adding a bit of impassioned growling within his voice as he lifts a martini glass into the air, giving the character an added depth of confidence.



Figure 73
Satan fantasising a homoerotic fantasy



Figure 74
“Everyone dreams, I can dream, too”

Moving into the finale of the song, Satan repeats the lyric, ‘live without a care’ an additional time to both emphasise to the audience as well as reaffirm his desire to come to Earth while musically drawing the song to the conclusion (figure 75). His fantasy disappears with the lyric, ‘if only I could live up there,’ returning him to reality (figure 76). As opposed to the beginning of the song which displayed a melancholic and dispassionate Satan, at this point he is now sufficiently motivated to go to Earth and conquer it, renewed in his confidence and purpose of existence.



Figure 75
“Live without a care”



Figure 76
“If only I could live up there”

The ending leaves the song with an optimistic impression, taking the audience on an emotional journey from first feeling sympathetic for this misunderstood character to feeling hopeful that everything will work out for him in the end. This provides an intriguing religious paradoxical situation for the faithfully inclined audience member, as you ultimately hope the character well in his aspirations. But the fact that the character is Satan gives the entire song, followed by the film in its entirety as it is ultimately him who defeats Saddam and saves the world, a possible internal struggle which follows strongly in line with *South Park*'s sense of humour by making the viewer question everything. With the conclusion of song's synopsis, the Semiotic Analysis will dive deeper into the groundwork laid underneath this song which helped give Satan his defining traits as a complex character within the film and following episodic appearances.

Semiotic Analysis

The overhyped characterisation of a sensitive Satan acts as a satirical representation to the stereotypical Abrahamic religion's image of the bringer of evil to mankind. In the film, the overly exaggerated use of a sensitive Satan was supported by having the primary antagonistic force being his lover, Saddam Hussein. Similar use of satirization of a sensitive demon acting tough only in times where he must live up to his evil persona occur in a multitude of storylines including stop motion films such as *Hell and Back* (2015), live-action films, *Little Nicky* (2000), and television shows such as the manga turned anime, *The Devil is a Part-Timer!* (2011). Each of these shows/movies heavily satirised the culturally accepted belief of an overly evil Satan by replacing him with an emotionally sensitive and often vulnerable Satan. In this film, the use of satire allows Satan's solo song to become more intimate, connecting with the audience more deeply as he declares his longing for something more in life. As Satan is transformed into a vulnerable figure, certain aspects of his character

become increasingly relatable to the average viewer as he becomes a sympathetic victim trapped in an abusive relationship rather than the ruler of Hell and adversary of God. In fact, “when “Blame Canada” was nominated for an Academy Award, the rumor circulated that this song was chosen because it had the fewest profanities: Some pointed out, however, that “Up There” had none, but that the problem with this song was that it controversially portrays Satan in a positive light” (Stratyner, 2009). This helps to prove how effective the song was in making Satan an extremely sympathetic victim of circumstance, rather than the demonised version the Abrahamic depiction of him would insinuate.

The representation of a sensitive Satan, when compared to other mediums, links to the Broadway musical, *Les Misérables* (1985). The music in *South Park: Bigger, Longer & Uncut* each contain an intended link to the Broadway musical, either through musical elements or through similar thematic plot points and characterisations. The similarities between *South Park: Bigger, Longer & Uncut* and *Les Misérables* were intentional (Harrington, 1999). For example, a song later in the film, “La Resistance,” has ties to *Les Misérables*’s “One Day More” as it is performed as a medley by the main characters within the film, and “Do You Hear the People Sing” as it is a rousing song to bring power to the people (in this film’s case, the children). In the case of “Up There,” the appropriate counterpart from *Les Misérables* would be “I Dreamed a Dream,” as the song contains an emotional yearning and shows the inner struggles and aspirations of both Satan and by an anguished Fantine in a musical lament. The primary difference between the two songs is that while Fantine looks back at her life and wonders where it all went wrong; Satan looks ahead to the possibility of a better life. In this respect, “Up There” also resembles the song “Out There” from Disney’s *The Hunchback of Notre Dame* (1996), as the character Quasimodo sings about his desires to spend a day outside his tower and free to live amongst the people, similar to Satan’s dream of living free on Earth.

However, there are some who outright dismiss the idea that “Up There” parodies either Disney song, insisting that it would distract from the overall point of “Up There.” “While “Up There” and Ariel’s song “Part of that World” from *The Little Mermaid* (1989) share similarities, the idea that Satan’s song is meant to be understood by the viewer as a parody of Ariel’s song is to overlook the function of “Up There” in *South Park: Bigger Longer & Uncut*,” (Stratyner, 2009). Backing up this claim that “Up There” is not parodic, as it doesn’t attempt to make the viewer laugh. However, this in and of itself, for the purpose of this thesis, does not exempt “Up There” from being labelled as parody. As iterated in the defining role of humour: humour is subjective, and therefor subject to interpretation. It is

without a doubt that “Up There” does contain references to *The Little Mermaid*, and the primary driving force of *South Park* is its humour. There are no songs within the film that outright attempt to cause the audience to laugh, nor does “Up There” being a parody, however light, somehow remove the emotional aspect of the song. In fact, it can sometimes be both and that is exactly what “Up There” achieves.

The direct character progression of a villain turned sympathetic victim then hero⁵² has firm connections found throughout the history of the theatrical stage and film. One of the more recent and popular cultural depictions of this trope comes from the epic space-opera, *Star Wars* (1977), which in turn is widely considered to follow many of the same thematic identities as Richard Wagner’s *Der Ring des Nibelungen* (1876) (Evensen, 2003).⁵³ Through similar character themes, Satan and in a limited sense, Cartman, can fit into the titular role of these works of art through their functions throughout the role of this film.

Focusing on the similarities between *Star Wars* and *South Park: Bigger, Longer & Uncut*, Satan’s role in the film more or less remains consistent with the characterisation of Darth Vader. The first of these similarities is that both characters have extreme power, yet willingly serve underneath another being with whom they had sworn fealty to in one way or another. Then upon a moment of clarity, both characters betray this masterful being. In Satan’s circumstance, he was placed under the control of his sexually dominating partner Saddam Hussein. In Darth Vader’s circumstance, he had given his unquestionable fealty towards Palpatine, Emperor of the Galactic Empire.

⁵² Despite the fact that Cartman uses curse words to channel lightning to kill several shadow demons and injures Saddam Hussein, it was Satan himself who ultimately kills him.

⁵³ These two pieces of art share more than one specific theme, including battles between a son and father, conflict between power and love, and an old sin which is ultimately atoned by youthful heroism.



Figure 77



Figure 78

Satan throwing Saddam into a pit of fire, similar to the iconic scene of Darth Vader doing the same to Emperor Palpatine in *Star Wars: Return of the Jedi* (1983)

Then in only what can be described as parody to this specific scene, Satan throws Saddam into the pits of Hell (figure 77) in much the same way Darth Vader throws Emperor Palpatine into the core of the second Death Star (figure 78). Although this scene occurs at the climax of the film, the setup for this climactic betrayal begins with “Up There” by Satan and Saddam’s initial argument followed by Satan’s ambition to live on Earth. With Saddam pushing both the strain in their relationship and his dream to their breaking point, Satan ultimately defeats Saddam not for the sake of the world, but by through his own anger at Saddam’s yet repeated betrayal.

By interlocking these various cultural elements into a single character, *South Park* turned the two-dimensional, bland Satan from “Damien” into an emotional, well-rounded character that is depicted the film and who plays a significant role in several future episodes. Although the characterisation of Satan in *South Park* had once represented a petty, arrogant, and sly Lord of Hell, in the film he had drastically taken a sharp turn. This new representation of Satan, that of a submissive lover, is best demonstrated during his solo, “Up There,” which the musical analysis will support.

Musical Analysis

A descriptive analysis of “Up There” will be given as to understand the instrumentation, dynamics, tempo, and mood the song gives to the overall characterisation of Satan. Set in a slower tempo of 78 bpm, the initial introduction of “Up There” has an air of intimacy that Scene 2 “Hell Isn’t Good” does not have. Minimalist orchestration in the upper

registers of the flutes, oboe, and glockenspiel accompanied by light cymbal and wind chimes set the mood for the song defining Satan's inner struggles and aspiration within the film. Soft piano accompaniment takes over using bass block chords in the mid register as Satan softly sings in a near whisper, focusing the lament onto the audience in much the same way Fantine does in *Les Misérables*. As Satan begins to delve into his first fantasy, the tempo slowly crescendos, growing naturally with the emotion set by Satan's increased optimism. The oboe and glockenspiel join in with a simple counterpoint, hiding underneath the lyrics, giving Satan both a hopeful yet sorrowful air, adding to his increasingly complex characterisation within the series.

Leading into the first refrain, subtle horn in combination with a cymbal roll increases both the dynamic level and tempo of the song. This gives a noticeable counterpoint to the initial uncertainty Satan brings to the song. With a hi-hat striking on beats 2 and 4, the song begins to pulsate as Satan, no longer stuck in reality, begins to sing with a forte dynamic, as opposed to an uncertain piano dynamic. The piano accompaniment follows this model as it grows both dynamically and in harmonic complexity.

Easing down ever so slightly as Satan returns to reality, verse 2 begins with a accented drum riff, breaking any of the emotional insecurity that was at the beginning of the song. A gospel-inspired choir, singing neutral syllables, joins Satan at the beginning of verse 2, adding to the song at the beginning of Satan's musical rests. However, both vocal lines are equal in volume and when overlapping with each other, especially during the second half of verse two, Satan's lyrics become slightly more difficult to discern. As opposed to the intentional clashing of music and dialogue used in "Damien," "Up There" seems to have done this unintentionally as later in the song this clash is corrected.

Piano and glockenspiel remain during the entirety of the verse and a subtle use of violin fills in the musical gaps within the sound, corresponding with the same musical principles the choir has. An overpowering drum beat in a simple rock'n'roll style accompanies the verse and although it is dynamically loud and dense enough to potentially interfere with Satan's singing as the choir does, the drum set adequately stays out of his way, using small fills during Satan's musical rests. The gospel-esque choir and Satan sing in unison, 'so it must be good to be evil sometimes,' leading "Up There" into the final refrain with another dynamic increase.

At the beginning of the second refrain, the chorus returns to neutral syllables and dynamically falls underneath Satan, closer to what would generally be expected for a solo, as opposed to the audio clashing similar to that found in "Damien." Although the orchestration

doesn't discernibly change from the end of verse 2, the second refrain's timbre takes a dramatic shift as the strings take a more prominent role within the music. Satan also becomes much more aggressive in his singing, often putting slight growls into his lyrics, most noticeably in the lyric, 'I can dream, too.' This musical tool gives the song a sense of exhilaration deriving from Satan's belief that he is in fact worthy of his dreams.

The choir sings with Satan in the lyrics, 'up there' before breaking back into a louder neutral syllable as he sings the remainder of the second refrain. At the same time, the drum set breaks into a transitional riff leading into the final two lines of the refrain, giving the song an increasing sense that it has transformed into a gospel rock. Trading off lyrics between the choir and Satan, the refrain moves into an extended ending signifying that song had reached the coda. The dynamic of the song reaches its climax as does the musical density as the style switches from a light gospel rock to a much heavier style with the drum set and background vocals dominating the rest of the song. Reaching up towards the sky in longing, Satan switches to falsetto for most of the rest of the song which used in multiple bands.⁵⁴ Finishing the song, Satan returns back to the previous octave as the tempo reaches an empowering colour, slowing down with a steady rubato and ends in a vocal power chord ending abruptly with an electronic reverb.

Word Painting in "Up There"

With the instrumentation, dynamics, and emotional context of the song now analysed, the lyrics and how they correspond with the music in the form of word painting will now be discussed. Following the form of the song, four distinct sections emerge giving the song a 'ABAB' form (figure 79).

Verse 1

Sometimes I think,
 when I look up real high,
 That there's such a big world up there,
 I'd like to give it a try.
 But then I sink,
 'Cause it is here I'm supposed to stay.
 But I get so lonely down here,
 Tell me why's it have to be that way?

⁵⁴ Rock bands in connection with this practice includes Queen (who incidentally also employs operatic and gospel inspired styles) and Aerosmith.

Refrain

Up there, there is so much room,
 Where babies burp and flowers bloom.
 Everyone dreams, I can dream too,
 Up there, up where the skies are ocean blue,
 I can be safe and live without a care, up there.

Verse 2

They say I don't belong,
 I must stay below alone
 Because of my beliefs
 I'm supposed to stay where evil is sown.
 But what is evil anyway?
 Is there reason to the rhyme?
 Without evil there can be no good
 So it must be good to be evil sometimes.

Refrain

Up there, there is so much room,
 Where babies burp and flowers bloom.
 Everyone dreams, I can dream, too,
 Up there, up where the skies are ocean blue,
 I can be safe and live without a care,
 Live without a care (live without a care),
 (If I could) If only I could live up there,
 I wanna live, I wanna live up
 Ooh baby, ooh,
 I want to live up there.

Figure 79

Lyrics – “Up There”

Words in parentheses belong to the demon choir.

The lyrics used in “Up There” not only tells a story, but intertwines with the music to emphasize its meaning in the form of word painting, a technique used in multiple musical genres. Word painting is a musical technique of composing music that mirrors the lyrics, meaning that the music corresponds to the lyrics in an effort to emphasise particular words (Cook, 1992). Using an example from Handel’s *Messiah*, the use of word painting will be examined so a general understanding of this technique can be met (figure 80).

Tenor

24
and ev-ry-moun-tain and hill made low; the crook-ed straight, and the rough plac-es plain, —

30
the crook - edstraight, the crook - ed straight, and rough plac-es

35
plain, and the rough plac-es plain.

Figure 80
Handel's *Messiah*

From measures 23 – 25, the music accompanying the words ‘mountain’ and ‘hill’ have pitches which rise and fall, representing the geographical shape of a mountain or hill. In measure 26, the word ‘crooked’ alternates between pitches B and C#, whereas ‘straight’ remains on B with the next full measure staying on pitch. When the word ‘plain’ is sung, the word lasts for several measures, indicative of the sprawling nature of a plain.

With the understanding and purpose of word painting discussed, an analysis of the word painting used within “Up There” can now be examined as they occur within the song.

“Up There” tells a story divided into four distinct acts: verse 1, the first refrain, verse 2, and the second refrain plus coda. The first act tells the audience of Satan’s desire for something new: Earth. Looking up in conjunction with the line, ‘when I look up real high,’ the music corresponds by a steadily rising vocal line, moving up from Bb3 to F4 (figure 81).

Some-times I think when I look up re-al high that there's such a big world out there I'd like to give it a try

Figure 81
“Up There” – mm. 5-8

However, Satan is riddled by self-doubt which is portrayed in the line, “but then, I sink,” emphasised by a descending leap from Eb to Ab in the vocals (figure 82).

But then I sink

Figure 82
“Up There” – m. 9

Becoming more confident, the song's story moves towards Satan's fantasy: the refrain. The vocal line jumps up from F4 to C5, word painting his increased sense optimism with the word, 'up' (figure 83).



Figure 83
"Up There" – mm. 12-14

Continuing with the refrain, the song moves into 3/4 for a single measure before returning to 4/4. This choice to change the time signature for this one measure . Ascending from Bb4 to C5, the music once again paints the direction of the vocal line with the word, 'up' (figure 84).

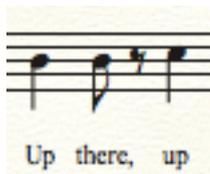


Figure 84
"Up There" – m. 17



Figure 85
"Up There" – mm. 28-29

Repeating the first verse musically, the second verse tells of Satan's understanding and acceptance of his role in the world. This too has an ascending musical line leading into the second refrain, signalling his ascent to Earth as well as his optimism in going 'up there.' As previously discussed, the longing Satan felt in the first refrain is now replaced by an increased sense of determination. Leading into the extended ending of the second refrain, Satan jumps into falsetto (figure 85), giving the final representation of word painting within the song.

The use of word painting in "Up There" guides the audience through Satan's journey of self-discovery, emphasising his desires and dreams with a direct musical interpretation. Although not as humorous as the musical interpretation in "Damien" or "Hell Isn't Good," "Up There" uses a much more introspective emotion to satirise Hell by giving both Satan and Hell a similar interpretation as that of a Disney princess singing off a castle tower.

Analysis – “I Can Change”

Synopsis

In *South Park: Bigger, Longer & Uncut*, following Satan and Kenny’s brief conversation about Satan’s relationship with the emotionally abusive Saddam Hussein (figure 86), Satan gains the resolve to not allow Saddam to come with him to take over Earth. This resolve and renewed sense of confidence in becoming a capable person without an abusive, manipulative partner was gained in his showcase motivational song as previously discussed, “Up There.” Confronting Saddam and telling him that he doesn’t believe that they should be in a relationship any longer, Saddam largely ignores him as he interprets that as an ultimately empty threat and continues to pack a suitcase for the trip (figure 87).



Figure 86

Kenny consoles Satan in his worries about his relationship with Saddam.



Figure 87

Satan tells Saddam that he is not going to take him to Earth.

After Saddam ignores him, Satan takes a firmer tone and says, “you treat me like shit, Saddam! I’m leaving you. I’m going up to Earth to rule alone.” Fearing that Satan will go through with his threat and leave him behind, Saddam attempts to sway him back into allowing him to come with him to Earth. Saddam’s ploy has the ultimate goal in becoming the true ruler of Earth himself, rather than Satan. Using an exaggerated body language to play out his overly dramatic declaration of innocence in his circumstances as he sings, Saddam depicts himself as the victim in his ongoing manipulation of Satan (figure 88-89), declaring that he can in fact, change.



Figure 88
Saddam’s overly dramatic flair
“Some people say that I’m a bad guy”

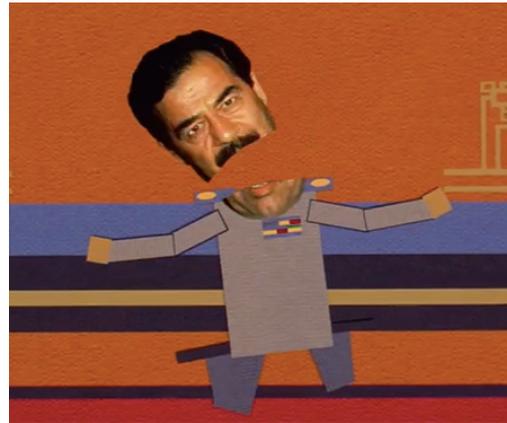


Figure 89
Saddam begs Satan to take him back
“But I can change”

Background belly dancers join Saddam as he continues to sing, leading the song into the first refrain with an increasingly lively performance (figure 90).⁵⁵ Falling to his knees, beseeching Satan that he can indeed change (figure 89), Satan simply rolls his eyes as he is still doubtful of Saddam’s words (figure 91) as he knows that Saddam has done this before and probably does not mean it.⁵⁶



Figure 90
Belly dancers join
“But it’s not as if I don’t try”



Figure 91
Satan rolling his eyes in doubt
“I can learn to keep my promises”

Mid-way through the refrain, Saddam emulates the appearance of a saint complete with a hand-held halo and stereotypical background depicting a Catholic saint (figure 92), hoping to

⁵⁵ As the song itself is used by Saddam in order to return Satan under his control and is performed for Satan, as evident in him reacting in M.03.06, his actions will be described as a performance. This term is compared to the two film songs previously analysed where the actions are set in a non-diegetic approach, similar to that of the character song found in musicals.

⁵⁶ Saddam and Satan are shown to have been in a relationship in “The Mexican Staring Frog of South Sri Lanka,” as they are seen holding hands in Hell. It can then be safe in assuming that between the time of the episode and the film, Saddam and Satan have continued in their relationship as they do not reference to a particular breakup as he does later in “Do the Handicapped Go to Hell?”

show Satan how good he is. The scene is accompanied by heavily accented trumpets and background female voices effectively providing a counter-point to Saddam's line by balancing out his nasally singing voice.⁵⁷ The tempo frantically increases as Saddam completes the first refrain where he then grabs one of the dancers coinciding with the lyrics, 'I like to kill, I like to maim' (figure 93). Saddam breaks her in half, killing her before he tosses her to the side, counteracting the saint-like appearance he was attempting to personify only seconds before.



Figure 92
"Any minute now I will be born again"



Figure 93
"I like to kill, I like to maim"

Saddam then lounges on a pillow while smoking a hookah, completely at ease despite having just killed a woman in the previous scene, emphasising his psychopathy and his ability to act remorseful, yet not actually change (figure 94). Saddam makes excuses for his horrendous behaviour, blaming society and his parents rather than take responsibility himself (figure 95), further exemplifying his psychopathic tendencies which is prevalent within both the film and episodic series.⁵⁸

⁵⁷ Saddam Hussein has the flapping head and nasally voice depicting Canadians in *South Park*. This continuous animation style for a non-Canadian refers back to his first appearance within the series in the episode "Terrance and Philip in Not Without My Anus," in which he unsuccessfully attempts to take over Canada.

⁵⁸ Such as in the episode "Do the Handicapped Go to Hell?" where Saddam repeatedly kills Satan's new boyfriend, Chris, without a hint of remorse.

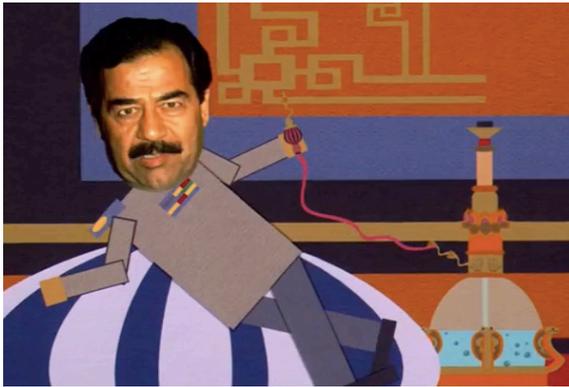


Figure 94
Beginning of the second verse



Figure 95
Satirical depiction of Saddam's abusive parents

At the beginning of the second refrain, Satan questions if Saddam has the capability of actually being able to change with the line, “what if you remain a sandy little butthole?” Saddam rebukes Satan’s assertion of his inability to change and begins a breakdancing performance set on a flattened cardboard box, this time without belly dancers accompanying him (figure 96). During the final instrumental refrain and Saddam’s breakdancing performance, Satan seems to have not only forgiven Saddam but has fallen back in love with him, reinstating his heavily dependent relationship with Saddam (figure 97), ending with Saddam laying on the cardboard box (figure 98).



Figure 96
Saddam breakdancing during the instrumental break



Figure 97
Satan falling back in love

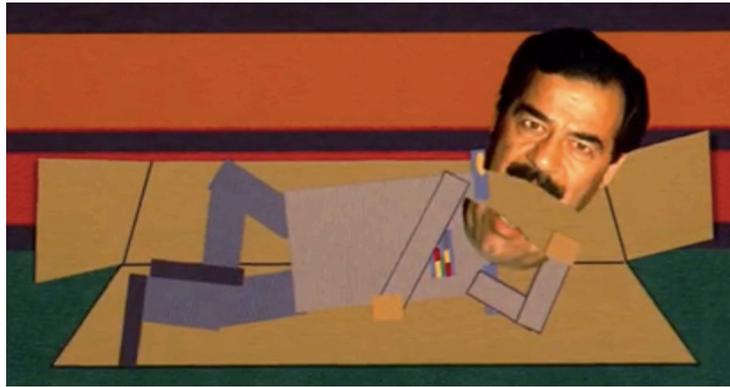


Figure 98
Saddam after he finishes dancing.

With the music transitioning from a diegetic to non-diegetic role, Saddam and Satan finally leave together to conquer Earth (figure 99) as a solo violin plays the primary theme of the song. As the two leave the room, Kenny is shown rolling his eyes in exasperation as Satan had returned to his abusive relationship with Saddam (figure 100).



Figure 99



Figure 100

Satan and Saddam leave to conquer Earth Kenny rolling his eyes at the end of the song

In the relationship between Satan and Saddam, it is clearly evident through this exchange that although Satan talks as if he's clearly over the abusive relationship, cannot hold himself from returning to it the moment Saddam feigns his apology. However, at no point in the song does he ever apologise, instead insisting that he could change or by blaming others for his behaviour. Now the semiotics and musical elements will further expand on these two points, as well as investigate how the music is used to satirise Hell.

Semiotic Analysis

In “I Can Change,” Saddam Hussein is the central figure of the song with Satan playing the role of the object of attention that Saddam is performing for. Transposing this triad of Saddam, Satan, and the performance, the song itself conforms to the triadic model laid out in Pierce’s theory of semiotics and becomes in and of itself a semiotic representation of their relationship. If Satan were the object, and his line, “what if you remain a sandy little butthole?” is the sign, then the interpretant would be that Satan has legitimate doubts in Saddam’s ability to truly change. If Saddam were the object and his performance the sign, then the interpretant would be of his intentions to manipulate Satan into allowing him to come to Earth with him. In both instances, the premise rings true as even within the film, Saddam and Satan have gotten into numerous spats. Their relationship is then best described as, “[Satan] is depicted as Saddam Hussein’s manipulative prison bitch in the underworld” (Arp, 2007).

This leads to the examination of the most blatant use of the connection between cultural influences and the song would be of course – the inclusion and representation of Saddam Hussein. Why did Parker and Stone use Saddam in the first place? In the essay, “Canada and Saddam in *South Park*” (Stratynner, 2009), numerous examples are given into why the Iraqi dictator’s persona was used in the film (as well as the series in general). As this particular subject, ideally, warrants a full chapter on the social, political, and cultural backgrounds and the overlaying reasons for his inclusion, only an abbreviated explanation into the reasoning will be given.

At the time of the production and release of the film, Saddam Hussein was currently a) alive, and b) the President of Iraq. So why did *South Park* place him in Hell and as Satan’s homosexual lover? The short answer has much to do with the First Gulf War and the prolific watering down of the destruction and aggression which occurred in the “other” countries outside of America’s public consciousness.

The invasion of Canada in *South Park*’s animated space reflects the 1991 Gulf War I, which is said by French theorist Jean Baudrillard to have never existed because it existed only as a CNN simulation of an old style World War II invasion. Arguably this war was a television war presented by CNN as a digital and clean “elsewhere” videogame. The televised version of this war, tightly controlled and scripted by the U.S. military, offered a place where smart bombs always hit their targets and do not create “collateral” damage. (Stratynner, 2009)

It could then be interpreted that *South Park* created an overarching and much deeper form of satirical commentary in the film by showing the prevalent American style of multimedia warfare, where a person can simply flick off the war with a single push of the button. The conclusion to this satirical representation best takes place at the end of the film when Satan sends Saddam back to Hell and Chef resolving racial tensions between the Canadians and Americans, the film wraps up neatly with a big musical number. Additionally, Kenny sacrifices himself to restore the world back to before the war ever happened, further emphasising the idyllic notion that many wished and may have believed that the Gulf War had also been neatly wrapped up (Stratyner, 2009).⁵⁹

Over the course of the song, numerous Middle Eastern links including dancing, costuming, and background design were used to further emphasize the exotic atmosphere that Saddam brings into the film. This overly cliché stylisation of Middle Eastern culture ties appropriately with the Iraqi dictator’s principle song within the film. The scenery begins by swapping the colour palette from the yellows, reds, oranges, and blacks of Hell to a more cliché representation of Middle Eastern colours, transforming them into that of a yellow/orange/brown backdrop (Newbould, 2015), taking up much of the backdrop behind a bulk of the song (figure 101). Despite both Hell and this song contain yellow and orange, it is the quality of these colours that differentiate themselves from Hell’s colour palette seen in “Hell Isn’t Good” and “Up There.” Similar to “Hell Isn’t Good,” however, is the use of a photograph to use as the character’s head, as seen between figure 101 and 102.



Figure 101
Yellow/brown backdrop

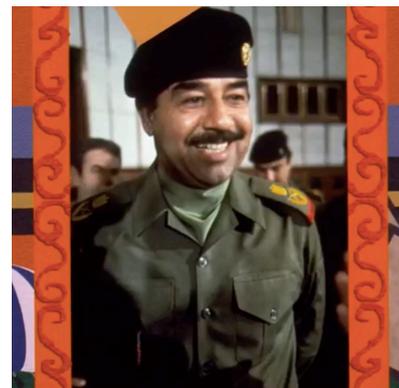


Figure 102
Real picture of Saddam Hussein

⁵⁹ It must bear mentioning that at the time of release, the September 11 attacks had yet to happen, and in the public mind the Clinton impeachment hearing which had happened only a few months prior to release.

Along with the alteration of colour palette, “I Can Change” implements a wide range of Middle Eastern clichés throughout the song. The most blatant use of generalisation is through the use of belly dancers (figure 90). In a 2015 interview asked by *The National*, “we asked local filmmakers what other clichés they are tired of that Hollywood routinely rolls out when making a movie set in this part of the world.” Nayla Al Khaja, the director and writer of *The Neighbour* (2013) and *Malal* (2010), said, “the three big B’s: Bombers, billionaires, belly dancers. There’s my short take” (Newbould, 2015). Looking at the ‘three big B’s,’ two are immediately exposed as Saddam Hussein, the Iraqi dictator and known billionaire,⁶⁰ takes centre-stage as he is flanked by a number of belly dancers.

The third of the ‘big B’s,’ occurs much later during the primary plot line where Canada and the US armies clash over the vulgarity of Philip and Terrance, two Canadian comics who were created in direct response to critical review of the *South Park* episodic series being nothing but ‘fart jokes.’⁶¹ Saddam Hussein had within the series already attempted to take over Canada, linking the two situations together. Following with the semiotic analysis of “Up There,” if the comparison to *Les Misérables* continues, Saddam fills the role of the Thénardiens, taking on the part of the major antagonistic force in the film. As the Thénardiens sing as openly pick-pocket and cheat their boarders, Saddam openly tricks Satan into accepting his forgiveness, although nothing in the song suggests he was remorseful.

In the second verse, Saddam casts aside his responsibility for his actions to rather blame his parents’ abusive behaviour for his current predicament. This links to the ‘nature versus nurture’ debate in the field of psychology. Without focusing on the merits of either side in this long-running debate, psychologists have found through studies of twins separated at birth that while growing, children are affected by external stimuli but are also subject to their own personal disposition. As Saddam was known for subjugating his own people underneath a brutal dictatorship, the excuse he gave Satan was ill-founded as an attempt to create a scapegoat for Satan to blame rather than placing the blame solely on him.

⁶⁰ The film, *South Park: Bigger, Longer & Uncut* premiered on June 30, 1999, more than two years before the Sept. 11 terrorist attacks, invasion of Iraq, and subsequent capture and execution of Saddam Hussein. Casting him as Satan’s lover, then, would still have put him close to the height of his power.

⁶¹ The basis of their Canadian nationality is a satirical reference to a specific type of Canadian television humour and shows such as *Stickin’ Around* (1996-98) and *You Can’t Do That on Television* (1979-90) which implement crude humour, aimed at younger audiences.

But how did Saddam use the music and his dancing performance to woo Satan yet again, and how does this in turn satirise Hell? For these questions, the music of “I Can Change” will now be examined to discern if the song does indeed satirise Hell.

Musical Analysis

At the introduction of the “I Can Change,” *South Park* substitutes traditional Western instruments, such as piano (used in “Hell Isn’t Good”) or glockenspiel and oboe (used in “Up There”), for instrumentation more indicative of Middle Eastern music. The musical number begins with a twangy bağlama line leading into the first verse where Saddam dramatically begins to dance out his lines.⁶² Ample use of timpani, finger cymbals, and double-reed woodwinds gives the first verse an exotic feel, following culturally accepted depictions of Middle Eastern music (Kristobak, 2017). By focusing on the cinematics of the scene while setting up the song for Saddam to sing the first verse, the instrumental accompaniment remains minimalistic and instead relies on upbeat tempo and unusual instrumentation to fill in the gaps, rather than overwhelm the viewer with intense over-saturation of instrumentation as was done in “Hell Isn’t Good.”

In order to understand the coordination between instrumentation, dynamics, and musical elements and where they lie within the song, the lyrics for “I Can Change” will now be included to provide an overlay for future discussion (figure 103).

Saddam:

Verse 1

Some people say that I'm a bad guy,
They may be right; they may be right.
But it's not as if I don't try,
I just fuck up. Try as I might.

Refrain

But I can change, I can change.
I can learn to keep my promises, I swear it.
I'll open up my heart and I will share it.
Any minute now I will be born again.
Yes, I can change, I can change.
I know I've been a dirty little bastard.
I like to kill, I like to maim, yes, I'm insane,

⁶² An official instrumental score was not available at the time of this thesis. With an investigation done in the timbre and quality of the instrument used in the official recording, the bağlama is the most accurate representation thus far.

but it's okay 'cause I can change.

Verse 2

It's not my fault that I'm so evil,
It's society, society.
You see, my parents were sometimes abusive,
And it made a prick of me.

Refrain

But I can change, I can change!

Satan:

What if you remain a sandy little butthole?

Saddam:

Hey Satan! Don't be such a twit.
Mother Teresa won't have shit on me!
Just watch, just watch me change here I go I'm changing!

(Instrumental Break)

Heeeeeeeey Satan!

Figure 103

Lyrics – “I Can Change”

During the first refrain, Saddam almost seems to go off tempo from the music, possibly to give the song a sense of a hurried, rather than a thoughtful and genuine, apology. This is also present in the instrumentation of the refrain through the use of quick ascending lines during Saddam's rests, used in the brass, winds, and strings at varying times. As Saddam becomes increasingly agitated, as seen in the line, ‘I like to kill, I like to maim,’ the tempo becomes even more sporadic before it hits an abrupt rest. Upon calming down as he smokes a hookah, the tempo too returns to a much calmer and steady beat. This infers that the song, rather than Satan's solo which responds to his sense of optimism, “I Can Change” responds to Saddam's agitation. This then corresponds to Saddam's depiction within *South Park* to be “fucking insane,” as said by Satan himself in “Do the Handicapped Go to Hell?”

As with “Up There,” “I Can Change” follows an ABAB' form with an extended ending occurring after the exchange between Satan and Saddam. Although only the first half of the second refrain is sung, the extended conclusion of the song occurring during Saddam's breakdance performance. As the song comes to its conclusion, the music frantically speeds up to the climax. With a crash cymbal hitting on the up-beats of each measure, the frantic nature and clashing musical lines gives the music a sense of temporal ambiguity, well-suited to Saddam's improvised dance routine. With the tempo nearing 140 in double-time, the music

suddenly stops with Saddam having rotated into a casual lean (M.03.13), ultimately finishing the performance for the scene.

The heavy instrumentation and chaotic acceleration of tempo that dominated the end of the first refrain occurs at the onset of the breakdancing segment, rather than the end. Heavily accented trumpet lines reiterate the melody as accompaniment flourishing woodwind lines give the music a greater sense of movement, emphasising Saddam's breakdancing movements (figure 104).



Figure 104
Saddam Hussein breakdancing

Although "I Can Change" contains a slight parody of Satan, it still remains uncertain if this can adequately translate into a satirical representation of Hell. One school of thought is that by the very fact that any parody of Satan is by coordination a satirical representation of Hell, given that Satan and Hell are almost synonymous, especially within the *South Park* series. However, a simple transference of satire does not meet the conditions of this thesis and while Saddam might sing a song which parodies himself, there is no true satirical representation of Hell in "I Can Change" as it did not parody Satan as key part of the song, rather the film itself already gave this parody which carried over into the song.

CHAPTER 3 – Further Episodic Analysis (1999-2000)

The next three case studies, as explained in the Methodology section, will be combined to support the established tropes presented in Chapters One and Two, using the same layout from the other case studies.

Synopsis

“Mr. Hankey’s Christmas Classics”

“Mr. Hankey’s Christmas Classics” (1999) is comprised of a medley of musical numbers, each one sung by a different set of characters during the Christmas holiday. The musical number, “Christmas Time in Hell,” occurs immediately after Adolf Hitler sings a mournful rendition of “O Tannenbaum” (figure 105). Beginning with an upbeat narration (figure 106), Satan begins to sing with a festive musical accompaniment indicative of the Christmas season.



Figure 105
Hitler mourns his lack
of a Christmas tree



Figure 106
Satan narrates before the song

Satan dances in the foreground as the scenery slowly scrolls behind him, showing the nameless citizens of Hell preparing for Christmas (figure 107). After a line sung by John F. Kennedy and his son, the scene transitions to more Christmas preparations being done as Satan’s solo is replaced by an ensemble of nameless characters (figure 108).



Figure 107
Satan jubilantly dances as he sings



Figure 108
Souls prepare for Christmas

Satan then resolves Hitler’s sadness of a lack of a Christmas tree, as was previously sung (figure 109). Following the aforementioned resolution, the music grows once again with a light chorus accompanying Satan in several lines in the fourth and fifth verse, most noticeably in the line ‘it’s Christmas time in Hell’ (figure 110).



Figure 109
Satan gives Hitler a Christmas tree



Figure 110
Satan begins to sing the fourth verse

After passing more Princess Diana and Gene Siskel (figure 111), a chorus joins Satan as he rides through in a mine cart, standing off to either side (figure 112). Standing in a room fully adorned with Christmas decorations complete with stockings, one for each of the protagonists, Satan sings verse 7 alone (figure 113), indicating to the portrait of Andy Dick set over the fireplace. The final iterations of “Christmas time” in the last verse are echoed between Satan and two separate choirs, one male and one female. The final line is sung once again by everyone in a grand fanfare (figure 114) with James Stewart calling out the final line, “Merry Christmas, move house,” over the final chords (figure 115).



Figure 111
Beginning of the second bridge



Figure 112
Chorus joins for the second half of the bridge



Figure 113
Satan in his decorated room



Figure 114
Finale



Figure 115
'Merry Christmas, move house'

This episode depicting the citizens of Hell, including Satan, celebrating Christmas heavily satirises the supposed faithlessness that should be present in Hell. By exaggerating Christmas themes with the fiery setting of *South Park*'s Hell, the dichotomy between two opposing features acts well with the sense of humour that *South Park* routinely implements.

“Do the Handicapped Go to Hell?”

Following the events of the film, the protagonists attend a church service and after a fiery sermon full of extremist rhetoric given by the town’s priest, Father Maxi, they begin to fear for their souls and being condemned to Hell. The camera pans down through layers of sediment and fossils as Father Maxi narrates, and a man’s scream transitions to the entrance of Hell. The scene seamlessly transitions into an upbeat Hawaiian style musical number while Satan and the other denizens of Hell enjoy a luau (figures 116-117). This cheeriness portrayed in Hell, similar to give the setting a firmly satirical portrayal of Hell as compared to, as explained by Father Maxi, the “most miserable place in the universe.”



Figure 116
First look of Hell post-sermon



Figure 117
Satan at the end of the song

After the musical number, a new character named Chris is introduced as Satan’s new live-in boyfriend after Saddam’s apparent death from the film. After a commercial break, a short and intense musical segment coupled with woman’s scream starts immediately as the scene cuts to Satan’s new home: an upper-class condominium complex (figures 118-119).



Figure 118
Cut frame zoom of Satan’s new home



Figure 119

The music abruptly ends as the scene transitions to inside the apartment where Satan is busy unpacking his belongings (figure 120). The doorbell rings and upon answering, Satan is shocked to see Saddam alive and returned in order to continue his abusive relationship with Satan. Disregarding Satan's outright rejection with him in the film, Saddam's first major appearance within the episodic series is accompanied by a short instrumental fragment reminiscent of the iconic violin screeches in Hitchcock's *Psycho* (1960), helping to augment Satan's emotions of fear and shock (figure 121).



Figure 120
Satan putting up his figurines



Figure 121
Saddam returns to Satan

Shortly after Saddam's departure, Satan and Chris wash dishes as they discuss Saddam's return to Hell and Satan's continued feelings for him (figure 122). Satan openly admits that Saddam is "fucking crazy," emphasising Saddam's abusiveness towards him and Satan's apparent fear of him.

Chris however thinks that they should talk it out, which leads to their first confrontation in the episode. Chris then invites Saddam to dinner without Satan's prior knowledge in order to get to know Saddam. He attempts to talk to Saddam to have him understand that Satan was in a stable relationship now, and that they could be friends (figure 123). However, Saddam wanted little to do with Chris's efforts in reaching an understanding as he continuously makes sexual advances towards Satan, creating a scene with ever-increasing sexual tension between Satan and Saddam.



Figure 122

Satan and Chris discussing his feeling for Saddam



Figure 123

Saddam, Satan, and Chris having a tense meal

Upon walking Saddam out, Saddam berates Satan on how Chris isn't his type and hands him a key to his room, tempting Satan to come and see him. As the two lie in bed together, Satan inadvertently calls Chris, 'Saddam,' and both sit up in combined shock (figure 124). The episode ends on a cliff-hanger with Satan standing outside the motel Saddam is currently staying at, and struggles between his love of companionship and compatibility with Chris, and his sexual attraction to Saddam (figure 125).



Figure 124

Satan calls Chris by the wrong name in bed



Figure 125

Satan goes to confront Saddam

With Satan struggling with his inner feelings between Chris and Saddam, the synopsis of the second episode of this two-part episode will now be discussed.

“Probably”

Continuing from the previous episode, “Do the Handicapped Go to Hell?,” Satan continues to struggle in his new relationship with Chris as he tries to reconcile his past with Saddam. The episode begins with Satan standing outside Saddam’s hotel room with the key

he was given in the previous episode, conflicted on whether he should be there or not. Saddam then opens the door with a bathrobe and martini in hand before Satan could unlock the door, his overly uncaring nature clearly showing as he brings Satan inside for drinks with the purpose of getting him drunk (figure 126). After a scene transition, Satan wakes up partially hung-over in bed with Saddam (figure 127), horrifying Satan from what he had done. Saddam, however, shares no qualms with what had taken place, and asks if they're back together again. After spending the night with him, Satan returns to Chris racked with guilt.



Figure 126
Saddam brings Satan inside



Figure 127
Satan wakes up in bed with Saddam as a musical fragment emphasises his emotions

Chris had waited patiently for Satan to return home, and after pointing out his poor lying abilities, confronts him (figure 128). After forgiving him for his infidelity, Satan asks Chris to become more aggressive, to threaten either him or Saddam with violence. Chris replies with, "I'm a 90's man. I cry when I need to. I share my feelings and I keep my mind open about everything" (figure 129).



Figure 128
Chris confronts Satan



Figure 129
Satan pleads with Chris to become more aggressive

Chris sits on the sofa with hurt feelings and Satan turns around, becoming sensitive once again (figure 130). Saddam then arrives, peering into the window and as Satan apologises to Chris, Saddam sneaks in through the window and kills Chris for the first time by sticking a dagger into his head (figure 131).



Figure 130
Satan apologises to Chris as Saddam peeks in from the window



Figure 131
Saddam kills Chris for the first time

Shortly afterwards, Satan half-heartedly greets a new influx of souls to Hell before slumping off to be alone again when Chris suddenly appears within the crowd (figure 132). Like Saddam, as he is already dead, he cannot be killed again. Initially joyful, the moment Chris mentions that they'll be together forever, Satan shows an expression of dissatisfaction stemming from his unsatisfied relationship with Chris (figure 133).



Figure 132
Chris appears within the crowd



Figure 133
"We'll be together, forever"

Chris confronts Saddam in the only way he knows how: through a walk in the park to discuss on how he can improve himself and their friendship for the benefit of Satan's wellbeing (figure 134). Insulting Chris yet again, Saddam pulls out another knife and stabs Chris in the chest after shouting, "die, pussy!" (figure 135). They begin to fight and after

killing each other, the camera pans out to the Hell-inspired park, filled with skulls and a small, erupting volcano purely put in for a tongue-in-cheek approach to what an idyllic park in Hell would be (figures 136-137).



Figure 134
Chris takes Saddam on a walk to improve himself



Figure 135
“Die pussy”



Figure 136
Pan out from the two fresh corpses to the relatively calm park.



Figure 137

Isolated from the aforementioned incident in the park, Satan gets advice from an unlikely source, a small girl who seems out of place in Hell (figure 138). The girl, identified as JonBenét Ramsey, gives her advice to go see God, and so taking her advice, ascends to Heaven. Upon entering Heaven, the colour palette shifts from reds, greens, and greys towards blue and white, similar to that of Satan’s fantasy sequences in “Up There.” Satan is soon surrounded by Mormons, continuing the *South Park* joke which permeates throughout the series that Mormonism was the only correct religion (as stated in this episode), and so only they were allowed into Heaven (figure 139).



Figure 138

Satan confides in JonBenét Ramsey about his relationship problems and seeks advice.



Figure 139

Satan ascends to Heaven where he is greeted by the Mormons



Figure 140

God gives Satan much needed advice

God gives Satan the advice he needs (figure 140), and after thanking him, Satan returns back to Hell to see the both Chris and Saddam endlessly kill each other, only to return again to begin the cycle anew (figure 141). Satan rejects both of them in the end, and the episode ends with Saddam, typical to his persona, refusing to stop his pursuit. Satan kills him (again) and with a favour from God, Saddam is sent to Heaven so Satan could finally be free of him once and for all. There, he meets the seemingly perfect Mormons who were about to put on a play about, “how much stealing hurts you deep inside.” Saddam screams in horror as he’s carried away as he found his own personal Hell, only cut short by the end credits (figure 142).



Figure 141
Saddam and Chris continue to kill themselves as they fight over Satan



Figure 142
Satan sends Saddam to Heaven to finally be free of his abusive relationship with Saddam

These three episodes each contain numerous semiotic links to political, religious, and social commentaries which in turn influenced the music in *South Park*. In the previous case studies, similar influences supported the argument that the music in *South Park* helped to satirise Hell by discovering numerous tropes which crossed over between the episodes and film. The tropes found within these three episodes will now be examined to support the findings previously discussed in order to further support this thesis's primary question of how music in *South Park* was used to satirise Hell.

Semiotic Analysis

Throughout the film and series, *South Park* contains numerous tropes which is present within these three case studies. Beginning with the general characterisation of Satan, Satan transforms from a petty charlatan who scams the people of South Park (as he did in "Damien") and into the more canonical portrayal that has come to dominate his status within the series: that of a sensitive being who openly acknowledges his role as the fallen angel and ruler of Hell. This portrayal of Satan was abruptly changed in the series with only a few brief appearances between "Damien" and *South Park: Bigger, Longer & Uncut* showing him and in one occasion, Saddam Hussein. This transformation of Satan demonstrates *South Park's* character evolution which settled on Satan becoming a sensitive and overly dramatic homosexual who becomes reliant on relationships, whether or not they're healthy.

The first trope that will be examined is the colour palette used in *South Park's* depiction of Hell. In "Hell Isn't Good," the colouration of Kenny's descent into Hell consisted of greys, blacks, reds, and oranges. Following the colour palette from "Hell Isn't

Good,” the Hell shown in “Up There” is also comprised mostly of reds, yellows, and greys (figure 143). With these two instances using the same colour scheme, it can then be implied that this particular palette is representative of Hell itself. When Satan enters his fantasy in “Up There,” blues, greens, and pinks replaces Hell’s colour palette (figure 144). A similar colour palette appears when Satan goes to Heaven in “Probably” to get advice from God, with blue and white replacing the red and black. If this colour palette of greens, blues, and pinks were to represent Heaven, then the green of the Christmas trees during “Christmas Time in Hell” would be understandable under these circumstance (figures 145 and 146), as they would be one of the few objects not native to Hell.



Figure 143
“Up There” colour palette – Hell



Figure 144
“Up There” colour palette – Fantasy



Figure 145



Figure 146
Colour palette in “Christmas Time in Hell”

Beginning with “Christmas Time in Hell,” the song reflects upon a satirical portrayal of Satan and various iconic figures celebrating Christmas in Hell. As compared to the previous case studies, “Hell Isn’t Good” has four historical figures, three of which give one-sided dialogue exchanges to Kenny as he falls to Hell. In “Christmas Time in Hell,” a greater number of historical references were set into the lyrics of the song, primarily through the use of cameo appearances as Satan sings. The historical figures which appear within in the song by order of appearance are (Raymond, 2013):

- Adolph Hitler
- Jeffery Dahmer
- John F. Kennedy
- John F. Kennedy Jr.
- Mao Zedong
- Genghis Khan
- Michael Landon
- Diana, Princess of Wales
- Gene Siskel
- Andy Dick
- James Stewart

These figures primarily appear in a visual style similar to that of Saddam Hussein that was used within the film. By using a photographic image of the historical figure's face over a cut-out body in the style used within the *South Park* series, the historical figures both maintain the artistic direction of the series by unabashedly using both beloved and hated figures within the same setting. Jeffery Dahmer is the only photographed historical figure within the scene that appears as a generically animated *South Park* character in the song (figure 147). As Genghis Kahn doesn't have a photograph, given that he died in the 13th century, and so he also has a face constructed in the *South Park* style (figure 148).



Figure 147
Jeffery Dahmer



Figure 148
Genghis Kahn

Adolf Hitler also makes his first major episodic appearance in this episode, with his two other appearances in previous episodes being short cameos, each one only spanning a few seconds. Other historical figures that make their first appearance in the series are James

Stewart, Princess Diana, Gene Siskel, and JFK Jr, each of which had only recently died before the airing of this episode. With the former two figures having died within two years of episode, Gene Siskel and JFK Jr. earlier in 1999, *South Park* uses these recent political and cultural elements in the creation of the episode to add extra cultural elements to the song. Much like the political satire present in variety shows such as *Saturday Night Live* (1975 –), *South Park* uses recent news and cultural phenomena to aid in the creation of the storylines. Although *South Park* was at the time of this episode’s airing the show was still finding their voice in this particular area, by incorporating these recognisable historical figures in the episode indicated a turning point in the episodic series. This form of political satire would eventually lead to seasons 19-20 focusing on the 2016 US presidential elections, though it was not reliant on only this specific episode.

One of the more peculiar historical figures present in the song is Mao Zedong, Chairman of the Communist Party of China from 1949-1976, banned religion until his death in 1976.

The Marxist stance toward religion denounces religion and considers a hindrance to economic growth. Though the Marxist stance against religion may or may not have influenced the aforementioned wording, it definitely influenced the harsh crackdown on religion that occurred during the Cultural Revolution. From 1966 to 1976, religious persons of all faiths suffered a decade of attacks and persecution. Those who wanted to maintain their religious practices and the status quo of their lives were forced to practice in secret. The mass movement to private and secretive worship led to the creation of underground religious movements. At this point in history, the persecution and movement underground meant that there were effectively no *recognized* believers of any religion in China. This would be the case until the end of the Cultural Revolution and the death of Mao Zedong in 1976. It was after this period that Deng Xiaoping’s open door policies went into effect. In addition to stimulating an economic resurgence, the policies also lifted many of the Mao-era bans. This included removing the ban on religions and religious practices. (Lamb, 2014)

With this background knowledge of the mind-set and beliefs of Mao Zedong, the thought of him participating, much less celebrating, in a Christian holiday would be absurd. But by having him joyously sing along with Satan and the chorus of the damned, *South Park* successfully satirised the communist leader by not only placing him in an animated show in a subjectively offensive manner, but by celebrating a Christmas event the communist party’s very ideology is openly mocked (figure 149).



Figure 149
Mao Zedong celebrating Christmas



Figure 150
Satan sings in front of Genghis Khan, Michael Landon hanging from chains, and an unnamed person in a rack.

Hanging upside down in a rack could possibly be to once again be representative of the song and it's setting in Hell, but why is this then the only character in the entire song tortured upside down? As *South Park* revels in the subtle, such as the pattern of Satan's abs reflecting his homosexuality, the depiction of a man hanging upside-down could also be a reference to the inverted cross from Christianity (figure 150). The imagery of an inverted cross has many connotations, depending on the source and context. In religious setting, the inverted cross is called the Cross of Saint Peter or the Petrine Cross, and has been traditionally held as a Catholic symbol connected with the papacy. Following the Catholic tradition, Peter the Apostle was crucified upside down as he felt unworthy to be crucified in the same manner as Jesus Christ (Rest, 1982).

In more recent cultural and popular settings, the inverted cross invokes the imagery of demonic elements, particularly that of the anti-Christ. If the regular cross symbolises Christ, then the inverted must then be antithetical to what Christ symbolises. The use of the inverted cross in the song could be used to represent elements associated with the anti-Christ, however

it could also be used to create a union of both elements. Unfortunately, no definitive explanation of this feature can be established at this time.

Following this trope of using historical figures to satirically portray Hell in a musical fashion, in “Do the Handicapped Go to Hell?,” a majority of the historical figures from “Christmas Time in Hell” returns for yet another appearance. The historical figures present within the song, “Hukilau,” are (in alphabetical order) (Raymond, 2013):

- Adolf Hitler
- Allen Ginsberg
- Conan O'Brien (who was killed in *South Park: Bigger, Longer & Uncut* but is still alive in reality)
- Dean Martin
- Diana, Princess of Wales
- Frank Sinatra
- Gene Siskel
- George Burns
- Jeffrey Dahmer
- Jerry Garcia
- John F. Kennedy
- John F. Kennedy Jr.
- Mao Zedong
- Michael Landon
- Tiny Tim (Herbert Buckingham Khaury)
- Walter Matthau

Additional celebrities help to flush out the high-end party Satan was hosting, with the most recent death belonging to Walter Matthau who died on July 1, 2000. With the episode having aired on July 19, 2000, the inclusion of him into the episode was only 18 days post-mortem, further emphasising the crucial role cultural events have on the series as well as the quick turnaround time between writing and airing.

In “Probably,” the historical figure of Saddam Hussein was used once again alongside JonBenét Ramsey (figure 151), an American child beauty queen who was killed in 1996.



Figure 151

Satan confides in JonBenét Ramsey about his relationship problems and seeks advice.

Using such an innocent figure is a recurrent theme within the *South Park* series, as evident by the use of children as the four protagonists and putting them in uncomfortable and wildly inappropriate situations. Compared to “Do the Handicapped Go to Hell?,” “Probably” has very little cameos held by historical figures within the episode. This limitation could be explained that by using such consistent cameos within the two-part episode would simply overuse these figures and that in turn would then distract the viewer from the parallel story arcs told within these two episodes. Additionally, by focusing on the satire of soap operas, organised religion, televangelists, and corruption within the church rather than on historical cameos, *South Park* was able to keep the audience’s attention on what is most important in the plotline of the episodes, rather than on the random historical figure depicted without serving a purpose.

Another trope identified within the previous case studies is the use of implementing other forms of media in the music or storyline in the episode. In “Damien,” both the music and general characterisation of the episode-specific character Damien were parodied from *The Omen*. In “The Succubus,” the love theme from *The Poseidon Adventure* was used as the primary method in seducing the character Chef. “Do the Handicapped Go to Hell?” and “Probably” each provide a satirization of the soap opera genre of television drama, centring along the lives of the love-hate triangle of Chris, Satan, and Saddam. Focusing on the drama centring around the love, sexual dramas, and moral conflicts between these three major characters, life in Hell becomes more indicative to that of *Days of our Lives* (1965-), rather than a place of everlasting pain as described by Father Maxi in his sermon in “Do the Handicapped Go to Hell?”

The soap opera genre is generally characterised by “an emphasis on family life, personal relationships, sexual dramas, emotional and moral conflicts; some coverage of

topical issues; set in familiar domestic interiors with only occasional excursions into new locations” (Bowles, 2000). With a set of characteristics to follow, the two-part episode can then be compared to see if they truly satirise this genre. An emphasis of family life is clearly portrayed shortly after the musical number in “Do the Handicapped Go to Hell?” where Satan and Chris move into their new home together (figure 120), and when they wash dishes (figure 122). This can also act as both the focus on personal relationships and sexual drama between Chris, Saddam, and Satan as the plotline revolves around their struggling relationships, as has been stated repeatedly in previous analysis.

In “Probably,” the occasional excursion into a new location outside of the domestic setting occurs periodically throughout the episodes. One of these setting is a park (figures 134-136), a counsellor’s office to explore his feelings (figure 151), and at a luau (figure 117). The episodes also handily fulfil the characteristic of using a setting in a familiar domestic interior, as a majority of Satan’s storyline is held within his new home. With each characteristic being met, there is then more than enough support to argue that “Do the Handicapped Go to Hell?” and “Probably” satirise the soap opera genre and by extension, Hell.”

Taking an element from “The Succubus,” the two-part episode also contains a references to Greek Mythology. The apartment complex that Satan and Chris move into shortly after the song in “Do the Handicapped Go to Hell?”, “Hukilau,” finishes, the River Styx Condominiums shares the name with the principal river that leads to the Underworld in Greek Mythology. A figure in Greek mythology, Charon, is the ferryman who shepherds the souls of the recently deceased across the river to reach the Underworld. A small nod to the use of a boat and its association with the River Styx is shown as the condominium faces an ocean of lava (figure 152).



Figure 152
River Styx Condominiums

An announcer wearing a navy uniform acts like a ship’s captain giving his passengers updates on what the weather is, rather than as a demon set to torture them as Father Maxi had described in his sermon in the previous episode. Following with the connection to Greek mythology first depicted in the River Styx reference, this announcer can be a satirical representation for Charon, the ferryman leading souls into the Underworld, or Hell (figures 153-154).



Figure 153



Figure 154

“Charon” as represented in “Probably” ferrying new souls into Hell.

Various souls then call out in confusion, one saying he was a “totally straight and devout Protestant,” and a soldier shouts out that he was a Jehovah’s Witness. The announcer casually answers that “the Mormons was the correct answer.” This begins a running gag within the series that in any depiction of Heaven, as has been previously mentioned within the case studies, only stereotypically depicted Mormons are shown to inhabit Heaven (figure 155).



Figure 155

Mormons surrounding Satan

Following the representation of other demonic entities within the series, Azrael's Toys, as seen in "Christmas Time in Hell," is the name of the shop where demons can purchase gifts for the Christmas holiday (figure 156). Azrael is an angel from Abrahamic religions, often identified with the Angel of Destruction and Renewal from the Hebrew Bible (Davidson, 1971). Azrael is also identified regularly as the Angel of Death, making his appearance (even if just in name) in Hell, fitting the theme of the setting without distracting the audience with another characterised Heavenly (or demonic) entity.



Figure 156
Shadow creatures in front of toy store

By linking the tropes examined in the first five case studies to these supplementary case studies, a pattern used within *South Park* quickly emerges. Ranging from the colour palette to the use of historical figures set within Hell, *South Park* consistently uses a set number of tools in its representation of Hell and how it is satirically depicted. How these tropes, along with the music analyses discussed earlier in this thesis, will now be discussed in order to determine if any musical tropes were transferred to these three case studies.

Musical Analysis

The music in *South Park*, when connected with negative eschatological cinematics, as supported by the previous five case studies, appear to follow several tropes in its satirization of Hell. The first of these tropes is the borrowing and either parody or imitation of other musical styles. In "Damien," the use of Gregorian chants and Latin phrases were set as a leitmotif that was used in conjunction with Damien's Satanic powers. The lyrics of the three leitmotif variations (figure 157) when translated into English (figure 158) demonstrates a clear parody of the original meaning of the Gregorian chant style.

Variation 1*Rectus Dominus.***Variation 2***Sanctus Rectus, Cheesy poofs.***Variation 3***Rectus Dominus, Sancti Spiritus, Sanctum Rectus.*

Figure 157

Lyrics

Variation 1*Ass Master***Variation 2***Holy Ass, Cheesy poofs***Variation 3***Ass Master, Holy Spirit, Holy Ass*

Figure 158

Translated Lyrics

Similar to “Damien,” “Christmas Time in Hell” uses lyrics that parodies a musical style which is culturally recognisable: the Christmas classic. Specifically, *South Park* parodies animated Christmas classics such as *Frosty the Snowman* (1969), *Rudolph the Red-Nosed Reindeer* (1939), and *The Year Without a Santa Claus* (1974), amongst many others. Comprising of a scene with the demonic mixed with the cheeriness of Christmas festivities, “Christmas Time in Hell” uses this inherent dichotomy to satire Hell by overly accentuating the joy Christmas commercialism brings and pokes fun at the Abrahamic depiction of Hell.

To accurately analyse the music in a coherent manner, the lyrics to the song, “Christmas Time in Hell,” was transcribed directly from the episode in order to provide an accurate roadmap to the analysis of musical elements and tropes which correspond to earlier case studies. Separating and labelling the lyrics into its separate parts to allow for easier reference to further analysis, the form of the song follows the form AABACAABAD.

Narration**Satan:****(Spoken)**

Well I'll tell you what,
 Maybe we'll have ourselves a little Christmas, right here.
 C'mon everyone, gather 'round!

Verse 1**(Sung)**

String up the lights and light up the tree,
 we're gonna make some revelry,
 spirits are high, so I can tell

it's Christmas time in Hell!

Verse 2

Demons are nicer as you pass them by,
there's lots of demon toys to buy,
the snow is falling and all is well,
it's Christmas time in Hell!

Bridge 1

There goes Jeffrey Dahmer,
with a festive Christmas ham,
after he has sex with it,
he'll eat up all he can.
And there goes John F. Kennedy,
carolling with his son,

JFK & Son:

Reunited for the holidays,
God bless us, everyone!

Verse 3

Everyone:

Everybody has a happy glow,
let's dance in blood and pretend it's snow,

Satan:

even Mao Zedong is under the spell,
it's Christmas time in Hell!

Break

(Spoken)

Adolf, here's a present for you!

Hitler:

Un Tannenbaum!

Satan:

Yes, Un Tannenbaum!

Verse 4

(Sung)

God cast me down from Heaven's door,
to rule in Hell forever more,
but now I'm kinda glad, that I fell,
'cause it's Christmas time in Hell!

Verse 5

Satan:

Here's a rack to hang the stockings on,
we still have to shop for Genghis Khan,
Michael Landon's hair looks swell,
it's Christmas time in Hell!

Bridge 2

There's Princess Diana,
 holding burning mistletoe,
 over poor Gene Siskel's head,
 just watch his weenie grow!
 For one day we all stop burning,
 and the flames are not so thick,
 all the screaming and the torture stops,
 as we wait for old St. Nick!

Verse 6

So, string up the lights and light up the tree,
 we're damned for all eternity,
 but for just one day, all is well,
 it's Christmas time in Hell!

Verse 7

Gather close together,
 and make it quick,
 we gotta make room for
 Andy Dick.

Conclusion

Wake his mother and ring the bell,
 It's, Christmas time...
 Christmas time...
 It's Christmas, time, in, Hell!

James Stewart

Merry Christmas, movie house!

Figure 159

Lyrics – “Christmas Time in Hell”

Removing the introductory segment where Satan talks to Hitler as the music leads into the song, as it is still the lingering conclusion of Hitler’s lamenting “O Tannenbaum,” the music quickly establishes itself just before the first verse. After a slight narration, “Christmas Time in Hell” begins with the cheerful use of piano slowly ascending in pitch as sleigh bells are hit in steady quavers, a fashion similar to that of the classic Christmas song, “Sleigh Ride” (1948). Focusing accents on the off-beats, the piano spurs on the momentum of the song as Satan sings the first verse solo. Small woodwind flourishes at the end of each line gives the first verse a more traditional Western feel for popular Christmas music. At the end of the second verse, a small harmonious chorus joins Satan in singing, “it’s Christmas time in Hell.” This provides the first hint of the piece eventually becoming a choral song, rather than it being a solo.

The bridge modulates from C to F# as the first of the historical figures is identified with the lyrics (not including Hitler). This modulation is intelligently used in implying yet another use of the concept of *diabolus in musica* which was first seen in the parody of “Ave Satani” used in the episode, “Damien.” By using the tonal centres of the verse-bridge relationship to bring this musical nuance, *South Park* discretely included a negative eschatological element into a song about Christmas.

The off-beat syncopations still occur in the piano part during the bridge, but with the inclusion of block chords in the lower register of the flutes in a chromatically descending line from F# to Eb, the piano gets slightly buried underneath the new harmonic lines. Chimes echo this new chord progression as the bridge works its way back to C for the Verse 3. Although feeling completely unnatural for these two distant chords structures to interact, “Christmas Time in Hell” uniquely incorporates the two by implementing a secondary key changes to slowly, yet cleverly link the two together. In the second half of the bridge as the tonal centre switches again from F# to G#. In line six of the bridge, the chord moves from G# to Eb, then to back down to C in the melody, returning the song back to C for the beginning of the third verse.

A quick roll of the cymbal leads into the third verse where the melody substitutes Satan’s solo with a balanced chorus of unnamed characters as they set up the decorations for the finale of the song. Satan breaks into a solo in line three, before it switches back to the chorus. The background instrumentation dynamically reduces as Satan enters into his conversation with Hitler between Verse 3 and 4, only to once again crescendo for Verse 4. At the second half of the second bridge, Satan’s solo becomes replaced by a full chorus. This leads into a grand finale as Satan is cloaked in a green cape and red Santa hat, with male and female chorus lines echoing him until James Stewart says the final line, “Merry Christmas, movie house!,” which as previously discussed, indicates a recent cultural impact on the music.

With the musical elements within the song now analysed, the analysis of the lyrics and how the use of word painting, as seen in “Up There,” will focus on the symbolism within the lyrics as well as the cinematic overlay that accompanies them.

Satan:**(Spoken)**

Well I'll tell you what,
 Maybe we'll have ourselves a little Christmas, right here.
 C'mon everyone, gather 'round!

Figure 160

Lyrics – Narration

The narration at the beginning of the song is accompanied by an upbeat piano, making this section reminiscent of older and more classical Christmas classics such as *Rudolph the Red-Nosed Reindeer* (1964), and *Frosty the Snowman* (1969). Both considered Christmas classics, each film includes a narration set to an imminent musical number. This connection becomes increasingly evident when the sleigh bells enter, much like they do in “Rudolph the Red-Nosed Reindeer.”

(Sung)

String up the lights and light up the tree,
 we're gonna make some revelry,
 spirits are high, so I can tell
 it's Christmas time in Hell!

Figure 161

Lyrics – Verse 1

When Satan calls to ‘light up the tree,’ it is literally set on fire (figure 162). This reveals a clever turn of phrase set early in the lyrics, giving the song both a festive and macabre interpretation which word paints the cinematics of the scene, rather than the music. This use of word painting has ties to “Up There,” Satan’s only other solo within the series. Additionally, as someone is attached to the tree itself gives the scene it gives a constant reminder that the setting is still firmly placed in Hell but as they are smiling, the sense of satire becomes almost overwhelming throughout the scene as they over accentuate the cheeriness that Christmas can bring, even to those in Hell.



Figure 162

Tree lit on fire with someone still attached to it.

Demons are nicer as you pass them by,
 there's lots of demon toys to buy,
 the snow is falling and all is well,
 it's Christmas time in Hell!

Figure 163

Lyrics – Verse 2

The counter-intuitive notion of a demon becoming nicer at Christmas plays on the lyrics from the song, “Up There,” where Satan sings, “without evil there can be no good; so it must be good to be evil sometimes.” An interpretation of this line is that even good can be found in Hell, thus allowing Satan and the various demons to celebrate a sacred holiday with a more jovial atmosphere. This line also comes in despite of the episode, “Damien,” where Satan fought against Jesus in a boxing match, that Satan actually has any significant care for Jesus, making Satan’s celebration of his birth increasingly satirical in nature.

There goes Jeffrey Dahmer,
 with a festive Christmas ham,
 after he has sex with it,
 he'll eat up all he can.
 And there goes John F. Kennedy,
 carolling with his son,
JFK & Son:
 Reunited for the holidays,
 God bless us, everyone!

Figure 164

Lyrics – Bridge

Beginning with the first line of this verse, Satan word paints the scene as Jeffery Dahmer travels across the background. Jeffrey Dahmer was convicted in 1992 for a myriad of crimes including rape and murder, and was noted to be both a necrophile and cannibal. This

makes the lines, ‘after he has sex with it; he’ll eat up all he can,’ retains a sense of disturbing fascination accompanied by macabre humour of the scene supposed to celebrate Christmas.



Figure 165

The rare use of a historical figure with a photograph not having his head transposed onto an animated body within this song. This would later become the style of the series when depicting historical figures.

Shown in figure 165, a shop simply named, MEAT, as well the line, ‘after he has sex with it he’ll eat up all he can,’ alludes to this rather macabre cultural fascination with Dahmer’s criminal history, as evidenced by numerous documentaries surrounding his crimes. This reasoning behind the human mind’s fascination behind the macabre, evil, and taboo falls into a deep segment of the psychological and physiological fields, which will not be discussed at this point in time. Although Dahmer himself has no lines within the episode, he will appear later in the episodic series in a parody of *The Three Stooges* with American serial killers Ted Bundy and John Wayne Gacy in “Hell on Earth 2006” (2006). This early Easter egg in Dahmer’s appearance within the series helps to emphasise the satirical nature he provides to Hell, as that a figure most would consider evil by nature of his crimes is warped through a cultural lens to comedic effect.

The final two lines of the first bridge mention two American politicians, JFK and his son, JFK Jr. Assassinated on November 22, 1963, John F. Kennedy was the 35th President of the United States, and an extremely popular figure in American culture. In a Gallup Poll conducted on the historical average approval rating of American Presidents in 2017, they found that John F. Kennedy regularly outpaced his other, more contemporary rivals with an average of 70.1%, as compared to the second highest being Dwight D. Eisenhower with 65.0 (Gallup, 2017). His son, JFK Jr., died in a plane accident on July 16, 1999 from a pilot’s disorientation over a night landing. Placing father and son together in Hell, then, can be considered both endearing and as a form of satirical tribute to them reuniting, as the lyrics, “reunited for the holidays,” implies.



Figure 166

JFK and JFK Jr. sing the last line of the first bridge.

With the twisted use of humour in the representation of such beloved American figures in Hell, *South Park* off-sets this seemingly distasteful depiction by not only making them happy to see each other again, but by placing them in a more secure location, as compared to other named and unnamed figures placed in torture devices.

Everyone:

Everybody has a happy glow,
let's dance in blood and pretend it's snow,

Satan:

even Mao Zedong is under the spell,
it's Christmas time in Hell!

Figure 167

Lyrics – Verse 3

Yet another reference to the macabre sense of humour that *South Park* is recognised for, the lyrics, “let’s dance in blood and pretend it’s snow,” links the cheery mood of Christmas with a potentially horrific scene. However, despite the lyrics effectively word painting yet another scene, there is no raining blood within the song. The only depiction of snow within the entirety of the song occurs in the beginning of the song during the third line of first verse. In this instance, the scene depicts a volcano raining down ash to emulate snow (figure 168). The song then correctly word paints the third line of the verse with a characterised version of Mao Zedong creating a snow angel in the fallen ash.



Figure 168
The source of the snow used for Mao Zedong.

As described in the previous section, Mao Zedong had banned the practicing of any religious celebration, thus making his portrayal in figure 170 highly satirical.



Figure 169
Preparation for the finale



Figure 170
Mao Zedong making a show angel in ash

(Spoken)
Adolf, here's a present for you!
Hitler:
Un Tannenbaum!
Satan:
Yes, Un Tannenbaum!

Figure 171
Lyrics – Interlude

This instrumental break resolves Hitler’s conflict within the previous song of the episode’s medley, “O Tannenbaum” sung by Adolph Hitler who mourns the fact that he doesn’t have a Christmas tree in Hell. After Satan gives him a Christmas tree (figure 172), the music slowly rises in pitch and crescendos with a mix of muted trumpets and piano as the song prepares for the fourth verse.



Figure 172

Satan gives Hitler a Christmas tree during the instrumental break

(Sung)

God cast me down from Heaven's door,
to rule in Hell forever more,
but now I'm kinda glad, that I fell,
'cause it's Christmas time in Hell!

Figure 173

Lyrics – Verse 4

Satan eludes to the Abrahamic belief in his failed rebellion and subsequent fall from Heaven, God had banished him from the Kingdom of Heaven to rule in Hell as his punishment. In *South Park: Bigger, Longer & Uncut*, Satan has his transformative song, “Up There,” as previously discussed. In the lyrics, “without evil there can be no good, so it must be good to be evil sometimes,” as sung at the end of the second verse, Satan comes to term with his role as the ruler of Hell and who he is as a person. This is the first sense of continuity in Satan’s character change transferring back into the episodic series, further emphasised in the lines, “but now I'm kinda glad, that I fell, 'cause it's Christmas time in Hell.”

Satan:

Here's a rack to hang the stockings on,
we still have to shop for Genghis Khan,
Michael Landon's hair looks swell,
it's Christmas time in Hell!

Figure 174

Lyrics – Verse 5

Verse 5 once again word paints the scene as Satan rides though in a mining cart, first passing by a man hanging upside down in a rack with three red stockings hanging from the top, a caricature of Genghis Khan, and then Michael Landon hanging in chains (figure 175). The most interesting figure is not Genghis Khan, an historical figure who was exceptionally

religiously tolerant in an age where most places were not (Atwood, 2004), but the nameless figure hanging upside-down who was discussed in the Semiotic Analysis of this chapter as a possible allusion to the Petrine Cross, as was described in the Semiotic Analysis.



Figure 175

Satan sings in front of Genghis Khan, Michael Landon hanging from chains, and an unnamed person in a rack.

There's Princess Diana,
holding burning mistletoe,
over poor Gene Siskel's head,
just watch his weenie grow!

Figure 176

Lyrics – Bridge 2 (part 1)

Word painting yet again, Satan points out Princess Diana and Gene Siskel as he rides past them in his mining cart (figure 177). As for the reason behind pairing these two together, there is no definitive evidence that the two ever had any sort of formal or informal relationship. The purpose for using these two historical figures most likely comes from their deaths which coincidentally had occurred at about the same time. After all, pairing her with Genghis Khan or John F. Kennedy would be more appropriate for supporting Princess Diana's flirtatiousness with another character in the song, as both male characters are known for their reputation of lascivious behaviour.



Figure 177
Princess Diana and Gene Siskel

Verse 6

So, string up the lights and light up the tree,
we're damned for all eternity,
but for just one day, all is well,
it's Christmas time in Hell!

Verse 7

Gather close together,
and make it quick,
we gotta make room for
Andy Dick.

Conclusion

Wake his mother and ring the bell,
It's, Christmas time...
Christmas time...
It's Christmas, time, in, Hell!

Figure 178

Lyrics – Verse 6, Verse 7, Conclusion

At the climax of the song, all of the historical figures named thus far, along with a portrait of Andy Dick (who is still alive) hanging in the background (figure 179), surround Satan as they sing the second half of the second bridge and Verse 6 in unison. Satan's voice stands out amongst the chorus, as opposed to "Up There" where it melds in more fluidly with the choir, as they poke fun at ending torture in Hell for Christmas. The inclusion of Andy Dick is most likely a reference to his recent legal troubles, at the time of production, surrounding his sexual misconduct allegations and drug possession arrest. With the line, 'we gotta make room for Andy Dick,' *South Park* has already determined that he will eventually come to Hell.



Figure 179

All of the historical figures within the song (except James Stewart)

Wake his mother and ring the bell,
 It's, Christmas time...
 Christmas time... 'It's Christmas, time, in, Hell!
 Merry Christmas, movie house!

Figure 180

Lyrics – Conclusion

Finishing a Christmas song with a large chorus is typical within this particular genre of music. Films such as *Rudolph the Red-Nosed Reindeer* (1964), ended the credits with a musical number, in this particular case with the song, “Rudolph the Red-Nosed Reindeer.” Completing the song with a chorus fanfare, Santa shouts, “Merry Christmas” as the final instrumental segment completes the film. Similarly, James Stewart’s closing line, “Merry Christmas, movie house,” followed by a closing instrumental line gives the song a hidden similarity to these other more notably classic Christmas films. Decidedly focusing on the more iconic Christmas musicals to influence the song, “Christmas Time in Hell” depicts life in Hell during the Christmas holiday. This gives both a satirical approach to the general notion of what Hell is and how it works, it is also a parody of the more acceptable animated Christmas specials.

The tropes identified in previous five case studies hold little bearing in the music incorporated in either “Do the Handicapped Go to Hell?” and “Probably,” although they do incorporate vast amounts of negative eschatological materials. However, as part of the layout of this thesis, only the tropes uncovered in Chapters 1 and 2 and how they correspond to the case studies in Chapter 3 will be discussed. Without any notable musical tropes being transferred into “Do The Handicapped Go to Hell?” and “Probably,” the Findings of this thesis will now be discussed.

Findings

In this thesis, five case studies along with supplementary materials from episodes further in the series were chosen to provide an in-depth analysis to determine how *South Park* used music to satirise Hell. By analysing the accompanying cultural, religious, and musical elements and their connection in and out of scenes depicting negative eschatological elements, supported conclusions were successfully drawn. To refresh what the primary questions this thesis aimed to answer, they will now be listed.

Questions and Objectives

How did *South Park* use music to satirise Hell?

Using supporting materials to answer the primary question of this thesis, several secondary questions had to first be answered in order to gain a larger picture of the role music had. These secondary questions are listed as:

1. What evidence is given that musical elements denote negative eschatological elements within selected scenes in the *South Park* series from 1997-2000?
2. What evidence is given that these selected scenes contain musical or cinematic elements which relate semiotically to cultural elements?
3. What evidence is there to support that the prevailing culture at the time of publication affected the musical or cinematic elements used within the selected scenes?

These questions were the central focus for the case studies of this thesis, and conclusions were drawn from each study. This in turn drew a larger picture in the audio-visual tropes evident in *South Park*'s use of satire, parody, and humour found in scenes depicting negative eschatological elements. The findings for this thesis will now be given with one question examined per section, in order to focus the discussion on the question at hand.

Findings 1 – Musical Elements Depicting Negative Eschatological Elements within *South Park*

Focusing on the musical elements of the *South Park* series and the depiction of and links towards negative eschatological elements within the episodes and film, the analysis finds that an overwhelming amount of musical elements used within case studies did not depict negative eschatological elements, and in a broader spectrum, religious connotations. Rather, the music more closely aligns with cultural elements such as the use of parody in “Damien” deriving from *The Omen* and “The Succubus” using “The Morning After” to satirise the inadequacies of demons. To make this clear, the musical elements in a majority of the case studies did satirise Hell by interpreting it and it denizens through a comical fashion, but they do not rely on negative eschatological elements.

The few musical ideas which do depict negative eschatological elements rely rather on a third party to convey the intended atmospheric or semiotic connotation. In “Damien,” the leitmotif which plays during Damien Thorn’s use of demonic powers is a parody of the thematic material from *The Omen*. Whilst *The Omen* carries a cultural influence to the music, it also contains a significant negative eschatological influence as the film’s theme contains lyrics depicting the worship of Satan. It is these lyrics which provide the influence that “Damien” parodies.

A lighter interpretation of this question is whether the music contains lyrics surrounding negative eschatological elements themselves, rather than being directly influenced like “Damien,” such as in the song “Christmas Time in Hell.” Lyrics which contain negative eschatological elements in “Christmas Time in Hell” refer primarily to the Abrahamic belief that Hell is a place of everlasting suffering and damnation for souls who committed mortal sins during life.

<p>God cast me down from Heaven’s door, to rule in Hell forever more,</p>

Figure 181
Lyrics – “Christmas Time in Hell”

These lines contain a reference to the belief that after Satan’s failed rebellion against God, he was cast out of Paradise to endure the tortures of Hell and become its ruler. This is a prime example of how negative eschatological elements influenced musical elements within the

lyrics. Another influence found is the subtle use of innuendos that the lyrics might contain in reference to Hell.

Here's a rack to hang the stockings on

Figure 182

Lyrics – “Christmas Time in Hell”

The rack in question the lyrics refer to is a medieval torture device in which people would be stretched into a painful position, breaking bones along the way. This alludes to the Abrahamic belief in Hell being a place of torture, made clear by Father Maxi’s sermon on Hell being the most miserable place in the universe (“Do the Handicapped Go to Hell?”).

For one day we all stop burning,
and the flames are not so thick,
all the screaming and the torture stops,
as we wait for old St. Nick!

Figure 183

Lyrics – “Christmas Time in Hell”

This further expands the satirical representation of the Abrahamic belief in Hell as place of suffering with the line, “the screaming and the torture stops,” as it should never stop, least of all for Christmas.

we're damned for all eternity.

Figure 184

Lyrics – “Christmas Time in Hell”

As Hell is meant to be endured for all eternity for the judged soul in question, making this lyrical line fall well within the influence of negative eschatology. “I Can Change,” however, did not incorporate any negative eschatological elements into the song, negating its overall influence despite it being set in Hell and having Satan. The reason Satan was not included in the influence of the song was due to the fact that Satan did not exhibit any of his demonic powers nor did he interact with any other setting besides their bedroom (no representation of Hell was present). Rather, Satan was used as a prop for Saddam to direct the song to. While *South Park* does incorporate negative eschatological elements into much of their music, it does not seem to be necessarily mandatory to use them in every depiction of Hell.

Findings 2 – Semiotic Links Between *South Park*'s Musical and Cinematic Elements to Cultural Elements within the Selected Scenes

Cultural influences permeate throughout each case study, ranging from the subtle use of having three separate monsters depicted in “The Succubus,” to the blatantly obvious use of *The Omen* being parodied in “Damien.” *South Park* uses cultural links in one of three ways: visually, through the dialogue, or through the music.

Visual depictions of cultural influences may come in the form of characters, such as the myriad of historical figures which occur in the *South Park* film and the three support case studies. Several figures, such as JFK Jr in “Christmas Time in Hell” had died just prior to the episode’s airing. This confirms that recent cultural changes make a change within the episode, rather than it being used as an afterthought. In “Damien,” the episode is a parody of the film, *The Omen*, in which the episode’s main character, Damien Thorn, was named and designed after the film’s main antagonist. In “Christmas Time in Hell,” a host of historical figures are incorporated into the lyrics as Satan makes his way through Hell. This in and of itself demonstrates how deeply cultural influences are used to fill in the scenes depicting Hell.

Another link connecting *South Park* to cultural elements is the coordination of parody between episode and other visual mediums. For example, “Damien” parodies *The Omen* and the two-part episode “Do the Handicapped Go to Hell?” and “Probably” parodies the soap opera genre of television. The songs of the film, *South Park: Bigger, Longer & Uncut* also contain links to the musical *Les Misérables*, as both “Up There” and “I Can Change” each have a comparable song. “Hell Isn’t Good” likewise contains links to the culturally dominated depiction of heavy metal and Satanism.

South Park in itself bases much of its satirization through culture, often time using references that inhabit the political, cultural, or religious news or controversies within that week.⁶⁴ Knowing the underlying mechanisms *South Park* uses to convey its style of humour, and how it uses these constantly changing and often chaotic situations and brings them into a

⁶⁴ Unlike animated television shows which send their shows to South Korea to be animated, such as *Family Guy* and *The Simpsons* in a process which can take up to eight to nine months to complete, *South Park* writes and animates their episodes in-house within a single week, making slight changes to it up until the moment before broadcast. (Leonard, 2016) An example of this speedy process is present in the episode, “Quintuplets 2000,” (2000), as a direct reference to the Elián González affair is present in the episode, which aired the same week. The raid by INS agents was conducted on April 22, 2000, and “Quintuplets 2000” aired on April 26, 2000.

completed episode within a week provides spontaneous and creative materials used within the cinematic and musical elements.

Findings 3 – Recent Cultural Prevalence and its Effects on Musical and Cinematic Elements within Selected Scenes

Determining the effects that recent cultural elements had on both the cinematic and musical elements within *South Park* should not be confused as to only identify generally used cultural elements, as the previous section describes. Rather, this section focuses on the current (as it was then the episodes were created) cultural, political, and religious events that coincided with the case studies. As *South Park* creates episodes within a week, as compared to other shows which take anywhere from seven to nine months to move from writing to animation, controversial and breaking stories hugely impact the show,⁶⁵ which is what will be discussed.

Beginning with “Damien,” *South Park* inundates the audience with popular cultural references in order to successfully drive the plot forward, but were these references a significant influence on the creation of the plot line and did it recently occur? Despite the episode itself being a parody of *The Omen*, the reference itself is over 20 years old (as it was created in 1976). Quite recent compared to the musical style the episode satire, the Gregorian chant, but compared to other culturally prevalent identities in the show, 20 years is almost considered archaic due to the rapid production of the show. This is similar to “The Succubus” where the music comes from *The Poseidon Adventure*, a film more than 30 years old.

The primary use of recent cultural elements which impact the show comes in the form of cameos, specifically of recently deceased historical figures. In “Christmas Time in Hell,” the recently deceased figures are represented such as Princess Diana and James Stewart (who died in 1997), Gene Siskel and JFK Jr. (who died in early and mid 1999). In this instance, recent cultural events influenced the characterisations of background characters for the episode. Although they have silent roles within the episode, their mere presence showcases how quickly the production of *South Park* occurs, and how recent cultural events can

⁶⁵ Several episodes directly confronting recent political scandals such as “1%” (2011) which aired on November 2, 2011. The entire episode satirises the Occupy Wall Street movement which officially began on September 17, 2011, separating the two events by only 46 days, an extreme difference from the seven to nine months *The Simpsons* takes to produce a single episode.

influence the show. Whilst cultural influence permeate the series, recent cultural influences in coordination with scenes depicting negative eschatological elements occur less often.

Closing Notes

In determining which episodes or musical numbers from *South Park* were going to be analysed, specific criteria were used in order to focus on the scenes surrounding negative eschatological elements and how it corresponded to the music. The case studies chosen to be analysed come from the first four seasons and the film using a series of criteria, a list of five episodes and three songs from the film was created which would become the basis of primary material for this thesis. The case studies are:

- “Damien” (1998)
- “The Succubus” (1998)
- *South Park: Bigger, Longer & Uncut* (1999)
 - o “Hell Isn’t Good”
 - o “Up There”
 - o “I Can Change”
- “Mr. Hankey’s Christmas Classics” (1999)
- “Do the Handicapped Go to Hell?” (2000)
- “Probably” (2000)

Several elements of this thesis could be improved upon should another study investigating the relationship between religion and music in *South Park*. The first improvement would be to investigate the dichotomy of the musical elements, comparing the positive aspects of eschatological elements with the negative. That would have made the drastic music stylistic change in “Hell Isn’t Good” much more obvious during the analysis. The second change would be to expand on the study, allowing those episodes which had barely failed to make this thesis to be part of the analysis. Perhaps the music in “Do the Handicapped Go to Hell?” and “Probably” did contain tropes located within one of the episodes removed from this thesis. Also, a more significant trend could have been discovered if the episodes airing past 2000 were included into the study. Episodes such as “Woodland Critter Christmas” would have contained a trope set in “Christmas Time in Hell,” if it were to be included.

Conclusion

Previous research done into the *South Park* episodic series and its sole feature-length film, *South Park: Bigger, Longer & Uncut*, focuses primarily on the cultural impact the show provides, the use of generalised satirization of specific subject matters, or describes musical subject matter in a theoretical manner, rather than in a transcribed analysis. This thesis focused on the analysis and subsequent discussions based on case studies and the use of the satirization of religion, culture, its effect on musical elements, and how they in turn support the argument that *South Park* uses music to satirise Hell. “Damien” and “The Succubus” each provide substantiated evidence in the argument by relating the primary musical thematic materials to culturally significant films. By the episodes twisting the intentions of each theme to create a comical effect, they create a parody of their source material. That parody, when compared to the culturally accepted characteristics of Hell, creates a satirical form of humour. Adding to this support, the three songs examined in the film support this trend of using cultural elements within each song, although not a parody, in the form of stylistic satire.

While “I Can Change” does not satirise Hell, the satirization present in the song helps to support the previous songs in providing a clear comparison on what does and does not exhibit the proper elements for satirization. Further episodes supply a consistent use of musical styles, each one satirised, which produce an overall satirical effect in relation to Hell, creating a significant trend which should be explored further in detail. In conclusion, by investigating the use of individual musical elements and detailing their individual satirization of religion, cultural, and political elements along with their musical styles, this thesis supports the argument that *South Park* uses music to satirise Hell.

Contribution

This thesis provides an original contribution to the field of film musicology by exploring the role music plays in the satirical nature of animated television shows. The current research done in this field is limited in scope to decades-old shows and films considered highbrow, musically significant, or culturally significant such as those found in Disney or Warner Bros. productions. Moreover, the analysis done in the field of eschatology as it relates to satirical animation is extremely limited in scope. By analysing musical elements in the current animated show and film of *South Park*, emphasising in eschatological

musical satire, significant gaps in the both fields of research can begin to be filled. This thesis was done in hopes to call attention to both the lack of research done in these fields as well as the importance of analysing modern forms of satirical animation in media. It is then this researcher's hope that this critical evaluation and analysis of eschatological and in a broader spectrum, religious elements, in regards to musical elements within the *South Park* episodic series and film be conducted in order to provide academic insights towards "lowbrow" musical elements and how their implementation is used to further enhance the viewing experience of the show.

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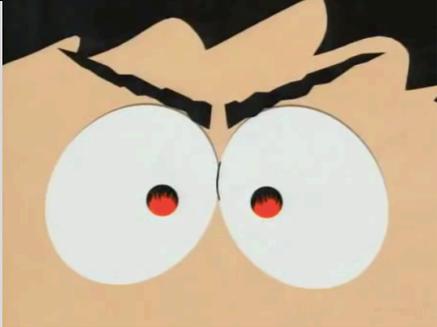
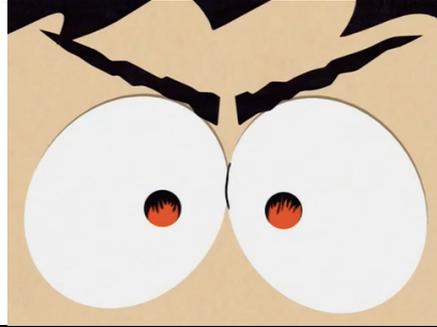
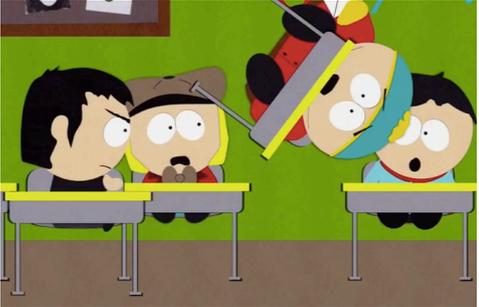
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Index of Images

	
<p>Page 36 Figure 1 Cut frame zoom to Damien's pupils set over Latin chant</p>	<p>Page 36 Figure 2 Cut frame zoom to Damien's pupils set over Latin chant</p>
	
<p>Page 36 Figure 3 Cut frame zoom to Damien's pupils set over Latin chant</p>	<p>Page 37 Figure 4 Damien leaps on Mr Garrison's desk</p>
	
<p>Page 37 Figure 5 Second depiction of demonic powers</p>	<p>Page 38 Figure 6 Damien flips Cartman's desk</p>
	
<p>Page 38 Figure 7 Damien turns Kenny into a platypus</p>	<p>Page 38 Figure 8 Damien turns Kenny into a platypus</p>



Page 38
Figure 9
Damien uses his power to cause chaos while demanding to speak to Jesus



Page 38
Figure 10
Jesus as depicted in *South Park*



Page 39
Figure 11
Satan comes for the weigh-in



Page 39
Figure 12
South Park citizens worried about the size difference between the two



Page 39
Figure 13
"First South Park, then the world!"



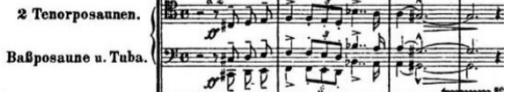
Page 40
Figure 14
Mr. Mackey giving advice to Damien



Page 40
Figure 15
Damien beginning to use his Satanic Powers



Page 40
Figure 16
Pip being attacked by smoke monsters

	
<p>Page 40 Figure 17 Pip exploding</p>	<p>Page 42 Figure 18 “Damien” Gregoian chant pitch set on D</p>
	
<p>43 Figure 19 S1</p>	<p>Page 44 Figure 20 Damien flips Cartman in his seat</p>
	
<p>Page 44 Figure 21 Pip about to be taken by smoke monsters</p>	<p>Page 46 Figure 22 “Dante Symphony” mm. 1-4, trombone and tuba</p>
<p>Variation 1 <i>Rectus Dominus.</i> Variation 2 <i>Sanctus Rectus, Cheesy poofs.</i> Variation 3 <i>Rectus Dominus, Sancti Spiritus, Sanctum Rectus.</i></p>	<p>Variation 1 <i>Ass Master</i> Variation 2 <i>Holy Ass, Cheesy poofs</i> Variation 3 <i>Ass Master, Holy Spirit, Holy Ass</i></p>
<p>Page 47 Figure 23 Original Lyrics</p>	<p>Page 47 Figure 24 Translated Lyrics</p>

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Page 48
Figure 24
“O Fortuna,” m. 5 – Note the use of staccato with parallel octaves between the voices

Page 50
Figure 26
Opening Latin chant from *The Omen* (1976), *Ave Satani*.

Page 50
Figure 27
Corresponding Latin chant from *South Park*, “Damien”



Page 51
Figure 28
The protagonists meet Veronica for the first time, as well as the first rendition of her song.



Page 51
Figure 29
The protagonists meet Chef in his new office



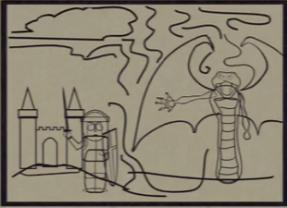
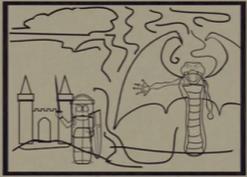
Page 52
Figure 30
The protagonists wait patiently for Chef

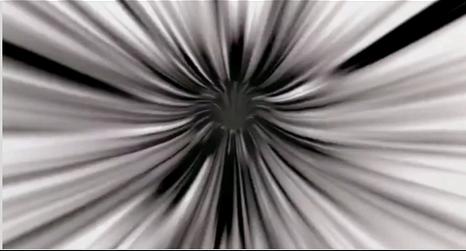


Page 52
Figure 31
Veronica and Chef sing “The Morning After” once again at an inappropriate time



Page 52
Figure 32
The protagonists horrified at the change in Chef and their plans of marriage

	 <p>Succubus, enchants its victim with eerie melody. This is succubi power. Only playing this melody backwards can vanquish the succubus power.</p>
<p>Page 53 Figure 33 Veronica showing her true face to the protagonists</p>	<p>Page 53 Figure 34 The page showing how to defeat Veronica</p>
	
<p>Page 54 Figure 35 Veronica beginning her transformation</p>	<p>Page 54 Figure 36 Veronica's true succubus form</p>
	
<p>Page 54 Figure 37 Veronica sent to Hell at the end of the song</p>	<p>Page 54 Figure 38 Chef returns to his previous life having been freed from Veronica</p>
 <p>Succubus, enchants its victim with eerie melody. This is succubi power. Only playing this melody backwards can vanquish the succubus power.</p>	
<p>Page 56 Figure 39 The discrepancies between the illustration and Veronica's demon form are shown.</p>	<p>Page 56 Figure 40 The discrepancies between the illustration and Veronica's demon form are shown.</p>

<p>There's got to be a morning after, If we can hold on through the night. We have a chance to find the sunshine, Let's keep on looking for the light.</p>	<p>Light the for looking on keep let's sunshine, The find to chance a have we night, The through on hold can we if after, Morning a be to got there's.</p>
<p>Page 58 Figure 41 Transcription of "The Morning After"</p>	<p>Page 59 Figure 42 Reversed Lyrics as sung by Stan and Kyle to destroy Veronica</p>
	
<p>Page 62 Figure 43 Transitioning tunnel post death</p>	<p>Page 62 Figure 44 Kenny floating into space post-death</p>
	
<p>Page 62 Figure 45 "Little boy at peace"</p>	<p>Page 62 Figure 46 Kenny reaches the parting clouds which reveal his personal Heaven</p>
	
<p>Page 62 Figure 47 Kenny denied access into Heaven. "No."</p>	<p>Page 63 Figure 48 Kenny falls into the gateway to Hell</p>
	
<p>Page 63 Figure 49 Groups of fire demons attack Kenny</p>	<p>Page 63 Figure 50 Groups of skeletal demons fight over Kenny</p>



Page 63
Figure 51
Historical figures circle Kenny as he continues to fall



Page 64
Figure 52
Kenny stands in Hell



Page 65
Figure 53
Fire demons in "Hell Isn't Good"



Page 65
Figure 54
Smoke demons in "Damien"



Page 66
Figure 55
"The Dance of Death" (Wolgemut, 1493)



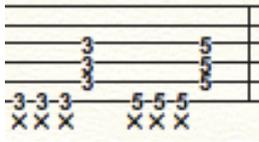
Page 66
Figure 56
Skeleton demons stretching Kenny while he screams



Page 67
Figure 57
Hitler with Kenny



Page 67
Figure 58
George Burns with Kenny

	<p>Tuning: Drop D Down 1/2 step (C# G# C# F# A# D#) X = Palm mute</p> 
<p>Page 67 Figure 59 Ghandi with Kenny</p>	<p>Page 69 Figure 60 Riff A – “Hell Isn’t Good” The first two measures above belong to riff A while the third belongs to riff B.</p>
	<p>NO!!!!!!!!</p> <p>(Scene 2) Kenny: (What?! What the fuck?!) Riff A x 2</p> <p>Singer: Verse 1 Little boy, you're goin' to Hell!!! Riff A x 2 You said bad words, threw rocks at the birds, and now this is your hotel! You ain't goin' back! Riff B x 1 This ain't Disneyland, it's Hell!! Riff A x 1</p> <p>Verse 2 Little boy, it's time for you to pay Riff A x 2 For hurtin' that bird, and not goin' to church, and starin' at boobs every day! Thought you were in bed, Riff B x 1 instead you're in Hell! Riff A x 1 Hell isn't good, Hell isn't good, Hell! Riff B x 1 Riff A x 1 Hell isn't good, Hell isn't good, Hell! Riff B x 1</p> <p>Adolf Hitler: Riff A x 2 [yells at Kenny in German]</p> <p>George Burns: Hey fuck face, have you seen Gracie?</p> <p>Mahatma Gandhi: There is orderliness in the universe. Riff B x 2</p> <p>Singer: Hell isn't good, Hell isn't good, Hell!!! Closing chords</p>
<p>Page 69 Figure 61 Riff B – “Hell Isn’t Good” The first two measures above belong to riff A while the third belongs to riff B.</p>	<p>Page 69 Figure 62 Lyrics and Riff patterns – “Hell Isn’t Good”</p>

<p>Carol McCormick Where do you think you're going?</p> <p>Kenny (To the Terrance and Phillip movie.)</p> <p>Carol McCormick You can't! You have to go to church!</p> <p>Kenny (But Mom, I wanna see this movie!)</p> <p>Carol McCormick Well, fine. Go ahead and miss church. And then, when you die and go to Hell, you can answer to Satan!</p> <p>Kenny (okay!)</p>	<p>Verse 2 Little boy, it's time for you to pay Riff A x 2 For hurtin' that bird, and not goin' to church, and starin' at boobs every day!</p>
<p>Page 70 Figure 63 Script – <i>South Park: Bigger, Longer & Uncut</i></p>	<p>Page 71 Figure 64 Verse 2, lines 1-4</p>
	
<p>Page 72 Figure 65 Satan post-fight contemplation</p>	<p>Page 72 Figure 66 Satan ponders his true wishes in life</p>
	
<p>Page 73 Figure 67 Satan's initial fantasy</p>	<p>Page 73 Figure 68 "But then I sink"</p>
	
<p>Page 73 Figure 69 Satan's fantasy during the first refrain</p>	<p>Page 73 Figure 70 "Up where the skies are ocean blue"</p>



Page 74
Figure 71
Satan reflects on his purpose



Page 74
Figure 72
Satan comes to terms with his role in life



Page 74
Figure 73
Satan fantasising a homoerotic fantasy



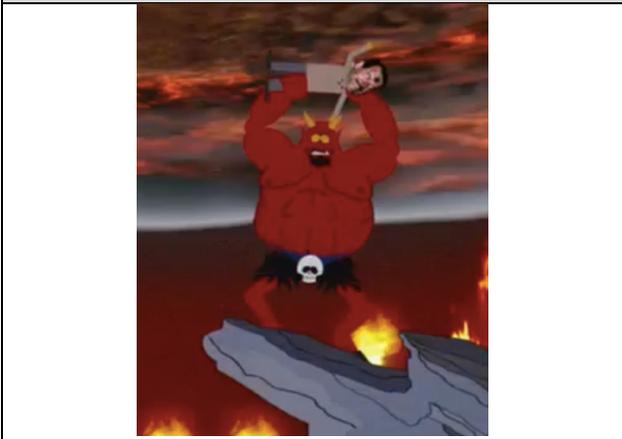
Page 74
Figure 74
“Everyone dreams, I can dream, too”



Page 75
Figure 75
“Live without a care”



Page 75
Figure 76
“If only I could live up there”



Page 78
Figure 77
Satan throwing Saddam into a pit of fire, similar to the iconic scene of Darth Vader doing the same to Emperor Palpatine in *Star Wars: Return of the Jedi* (1983)



Page 78
Figure 78
Satan throwing Saddam into a pit of fire, similar to the iconic scene of Darth Vader doing the same to Emperor Palpatine in *Star Wars: Return of the Jedi* (1983)

Verse 1

Sometimes I think,
 when I look up real high,
 That there's such a big world up there,
 I'd like to give it a try.
 But then I sink,
 'Cause it is here I'm supposed to stay.
 But I get so lonely down here,
 Tell me why's it have to be that way?

Refrain

Up there, there is so much room,
 Where babies burp and flowers bloom.
 Everyone dreams, I can dream too,
 Up there, up where the skies are ocean blue,
 I can be safe and live without a care, up there.

Verse 2

They say I don't belong,
 I must stay below alone
 Because of my beliefs
 I'm supposed to stay where evil is sown.
 But what is evil anyway?
 Is there reason to the rhyme?
 Without evil there can be no good
 So it must be good to be evil sometimes.

Refrain

Up there, there is so much room,
 Where babies burp and flowers bloom.
 Everyone dreams, I can dream, too,
 Up there, up where the skies are ocean blue,
 I can be safe and live without a care,
 Live without a care (live without a care),
 (If I could) If only I could live up there,
 I wanna live, I wanna live up
 Ooh baby, ooh,
 I want to live up there.

Page 80
 Figure 79
 Lyrics – “Up There”
 Words in parentheses belong to the demon choir.

Page 82
 Figure 80
 Handel’s *Messiah*

Page 82
 Figure 81
 “Up There” – mm. 5-8

Page 82
 Figure 82
 “Up There” – m. 9

Page 83
 Figure 83
 “Up There” – mm. 12-14

Page 83
 Figure 84
 “Up There” – m. 17

	
<p>Page 83 Figure 85 "Up There" – mm. 28-29</p>	<p>Page 84 Figure 86 Kenny consoles Satan in his worries about his relationship with Saddam.</p>
	
<p>Page 84 Figure 87 Satan tells Saddam that he is not going to take him to Earth.</p>	<p>Page 85 Figure 88 Saddam's overly dramatic flair "Some people say that I'm a bad guy"</p>
	
<p>Page 85 Figure 89 Saddam begs Satan to take him back "But I can change"</p>	<p>Page 85 Figure 90 Belly dancers join "But it's not as if I don't try"</p>



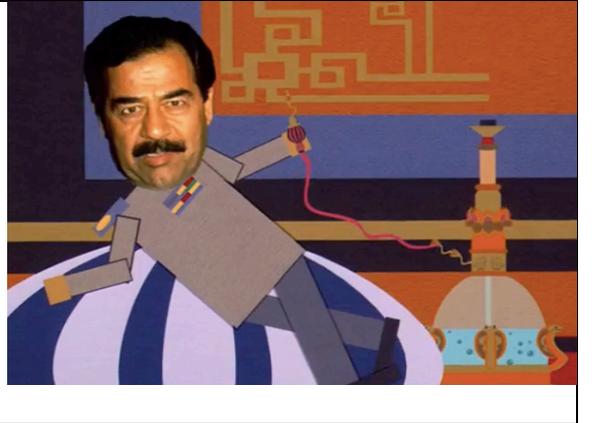
Page 85
Figure 91
Satan rolling his eyes in doubt
“I can learn to keep my promises”



Page 86
Figure 92
“Any minute now I will be born again”



Page 86
Figure 93
“I like to kill, I like to maim”



Page 87
Figure 94
Beginning of the second verse



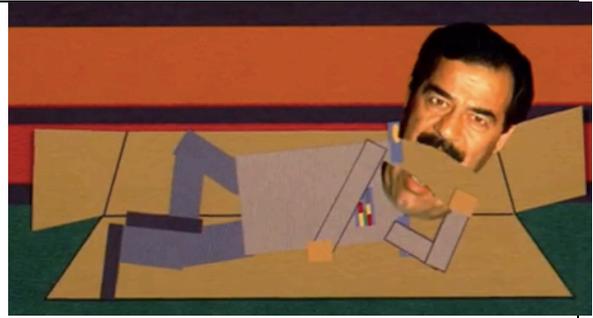
Page 87
Figure 95
Satirical depiction of Saddam’s abusive parents



Page 87
Figure 96
Saddam breakdancing during the instrumental break



Page 87
Figure 97
Satan falling back in love



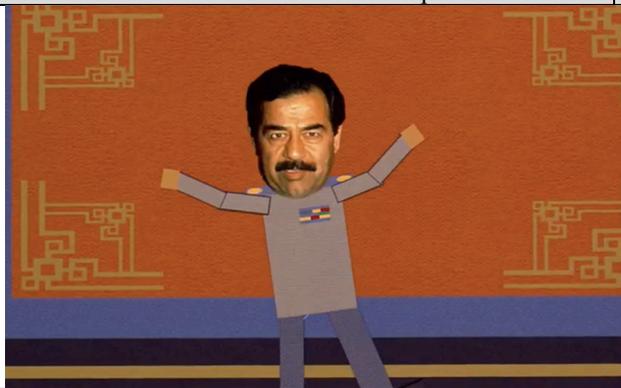
Page 88
Figure 98
Saddam after he finishes dancing.



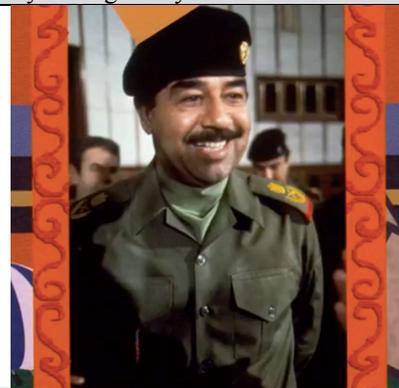
Page 88
Figure 99
Satan and Saddam leave to conquer Earth



Page 88
Figure 100
Kenny rolling his eyes at the end of the song



Page 90
Figure 101
Yellow/brown backdrop



Page 90
Figure 102
Real picture of Saddam Hussein

Saddam:
Verse 1
Some people say that I'm a bad guy,
They may be right; they may be right.
But it's not as if I don't try,
I just fuck up. Try as I might.

Refrain
But I can change, I can change.
I can learn to keep my promises, I swear it.
I'll open up my heart and I will share it.
Any minute now I will be born again.
Yes, I can change, I can change.



I know I've been a dirty little bastard.
 I like to kill, I like to maim, yes, I'm insane,
 but it's okay 'cause I can change.

Verse 2

It's not my fault that I'm so evil,
 It's society, society.
 You see, my parents were sometimes abusive,
 And it made a prick of me.

Refrain

But I can change, I can change!

Satan:

What if you remain a sandy little butthole?

Saddam:

Hey Satan! Don't be such a twit.
 Mother Teresa won't have shit on me!
 Just watch, just watch me change here I go I'm
 changing!

(Instrumental Break)

Heeeeeeeey Satan!

Page 92
 Figure 103
 Lyrics – "I Can Change"



Page 94
 Figure 104
 Saddam Hussein breakdancing



Page 95
 Figure 105
 Hitler mourns his lack of a Christmas tree

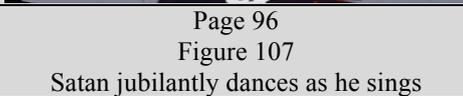


Page 95
 Figure 106
 Satan narrates before the song



Page 96
 Figure 107
 Satan jubilantly dances as he sings

Page 96
 Figure 108
 Souls prepare for Christmas





Page 96
Figure 109
Satan gives Hitler a Christmas tree



Page 96
Figure 110
Satan begins to sing the fourth verse



Page 97
Figure 111
Beginning of the second bridge



Page 97
Figure 112
Chorus joins for the second half of the bridge



Page 97
Figure 113
Satan in his decorated room



Page 97
Figure 114
Finale



Page 97
Figure 115
'Merry Christmas, move house'



Page 98
Figure 116
First look of Hell post-sermon



Page 98
Figure 117
Satan at the end of the song



Page 98
Figure 118
Cut frame zoom of Satan's new home



Page 98
Figure 119
Cut frame zoom of Satan's new home



Page 99
Figure 120
Satan putting up his figurines



Page 99
Figure 121
Saddam returns to Satan



Page 100
Figure 122
Satan and Chris discussing his feeling for Saddam



Page 100
Figure 123
Saddam, Satan, and Chris having a tense meal



Page 100
Figure 124
Satan calls Chris by the wrong name in bed



Page 100
Figure 125
Satan goes to confront Saddam



Page 101
Figure 126
Saddam brings Satan inside



Page 101
Figure 127
Satan wakes up in bed with Saddam as a musical fragment emphasises his emotions



Page 101
Figure 128
Chris confronts Satan



Page 101
Figure 129
Satan pleads with Chris to become more aggressive



Page 102
Figure 130
Satan apologises to Chris as Saddam peeks in from the window



Page 102
Figure 131
Saddam kills Chris for the first time



Page 102
Figure 132
Chris appears within the crowd



Page 102
Figure 133
“We’ll be together, forever”



Page 103
Figure 134
Chris takes Saddam on a walk to improve himself



Page 103
Figure 135
“Die pussy”



Page 103
Figure 136
Pan out from the two fresh corpses to the relatively calm park.



Page 103
Figure 137
Pan out from the two fresh corpses to the relatively calm park.



Page 104
Figure 138
Satan confides in JonBenét Ramsey about his relationship problems and seeks advice.



Page 104
Figure 139
Satan ascends to Heaven where he is greeted by the Mormons



Page 104
Figure 140
God gives Satan much needed advice



Page 105
Figure 141
Saddam and Chris continue to kill themselves as they fight over Satan



Page 105
Figure 142
Satan sends Saddam to Heaven to finally be free of his abusive relationship with Saddam



Page 106
Figure 143
“Up There” colour palette – Hell



Page 106
Figure 144
“Up There” colour palette – Fantasy



Page 106
Figure 145
Colour palette in “Christmas Time in Hell”



Page 106
Figure 146
Colour palette in “Christmas Time in Hell”



Page 107
Figure 147
Jeffery Dahmer



Page 107
Figure 148
Genghis Kahn



Page 109
Figure 149
Mao Zedong celebrating Christmas



Page 109
Figure 150
Satan sings in front of Genghis Khan, Michael Landon hanging from chains, and an unnamed person in a rack.



Page 111
Figure 151
Satan confides in JonBenét Ramsey about his relationship problems and seeks advice.



Page 112
Figure 152
River Styx Condominiums



Page 113
Figure 153
“Charon” as represented in “Probably” ferrying new souls into Hell.



Page 113
Figure 154
“Charon” as represented in “Probably” ferrying new souls into Hell.



Page 113
Figure 155
Mormons surrounding Satan

Page 114
Figure 156
Shadow creatures in front of toy store

Variation 1

Rectus Dominus.

Variation 2

Sanctus Rectus, Cheesy poofs.

Variation 3

Rectus Dominus, Sancti Spiritus, Sanctum Rectus.

Variation 1

Ass Master

Variation 2

Holy Ass, Cheesy poofs

Variation 3

Ass Master, Holy Spirit, Holy Ass

Page 115
Figure 157
Lyrics

Page 115
Figure 158
Translated Lyrics

Narration

Satan:

(Spoken)

Well I'll tell you what,
Maybe we'll have ourselves a little Christmas, right here.
C'mon everyone, gather 'round!

Verse 1

(Sung)

String up the lights and light up the tree,
we're gonna make some revelry,
spirits are high, so I can tell
it's Christmas time in Hell!

Verse 2

Demons are nicer as you pass them by,
there's lots of demon toys to buy,
the snow is falling and all is well,
it's Christmas time in Hell!

Bridge 1

There goes Jeffrey Dahmer,
with a festive Christmas ham,
after he has sex with it,
he'll eat up all he can.
And there goes John F. Kennedy,
carolling with his son,

JFK & Son:

Reunited for the holidays,
God bless us, everyone!

Verse 3

Everyone:

Everybody has a happy glow,
let's dance in blood and pretend it's snow,

Satan:

even Mao Zedong is under the spell,
it's Christmas time in Hell!

Satan:

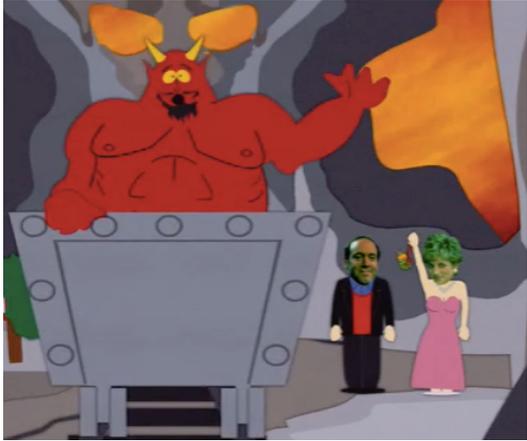
(Spoken)

Well I'll tell you what,
Maybe we'll have ourselves a little Christmas, right here.
C'mon everyone, gather 'round!

<p><u>Break</u> (Spoken) Adolf, here's a present for you! Hitler: Un Tannenbaum! Satan: Yes, Un Tannenbaum!</p> <p><u>Verse 4</u> (Sung) God cast me down from Heaven's door, to rule in Hell forever more, but now I'm kinda glad, that I fell, 'cause it's Christmas time in Hell!</p> <p><u>Verse 5</u> Satan: Here's a rack to hang the stockings on, we still have to shop for Genghis Khan, Michael Landon's hair looks swell, it's Christmas time in Hell!</p> <p><u>Bridge 2</u> There's Princess Diana, holding burning mistletoe, over poor Gene Siskel's head, just watch his weenie grow! For one day we all stop burning, and the flames are not so thick, all the screaming and the torture stops, as we wait for old St. Nick!</p> <p><u>Verse 6</u> So, string up the lights and light up the tree, we're damned for all eternity, but for just one day, all is well, it's Christmas time in Hell!</p> <p><u>Verse 7</u> Gather close together, and make it quick, we gotta make room for Andy Dick.</p> <p><u>Conclusion</u> Wake his mother and ring the bell, It's, Christmas time... Christmas time... It's Christmas, time, in, Hell!</p> <p><u>James Stewart</u> Merry Christmas, movie house!</p>	
<p>Page 115 Figure 159 Lyrics – “Christmas Time in Hell”</p>	<p>Page 119 Figure 160 Lyrics – Narration</p>

<p>(Sung) String up the lights and light up the tree, we're gonna make some revelry, spirits are high, so I can tell it's Christmas time in Hell!</p>	
<p>Page 119 Figure 161 Lyrics – Verse 1</p>	<p>Page 120 Figure 162 Tree lit on fire with someone still attached to it</p>
<p>Demons are nicer as you pass them by, there's lots of demon toys to buy, the snow is falling and all is well, it's Christmas time in Hell!</p>	<p>There goes Jeffrey Dahmer, with a festive Christmas ham, after he has sex with it, he'll eat up all he can. And there goes John F. Kennedy, carolling with his son, JFK & Son: Reunited for the holidays, God bless us, everyone!</p>
<p>Page 120 Figure 163 Lyrics – Verse 2</p>	<p>Page 120 Figure 164 Lyrics – Bridge</p>
	
<p>Page 121 Figure 165 The rare use of a historical figure with a photograph not having his head transposed onto an animated body within this song. This would later become the style of the series when depicting historical figures.</p>	<p>Page 122 Figure 166 JFK and JFK Jr. sing the last line of the first bridge.</p>

<p>Everyone: Everybody has a happy glow, let's dance in blood and pretend it's snow, Satan: even Mao Zedong is under the spell, it's Christmas time in Hell!</p>	
<p>Page 122 Figure 167 Lyrics – Verse 3</p>	<p>Page 123 Figure 168 The source of the snow used for Mao Zedong.</p>
	
<p>Page 123 Figure 169 Preparation for the finale</p>	<p>Page 123 Figure 170 Mao Zedong making a show angel in ash</p>
<p>(Spoken) Adolf, here's a present for you! Hitler: Un Tannenbaum! Satan: Yes, Un Tannenbaum!</p>	
<p>Page 123 Figure 171 Lyrics – Interlude</p>	<p>Page 124 Figure 172 Satan gives Hitler a Christmas tree during the instrumental break</p>
<p>(Sung) God cast me down from Heaven's door, to rule in Hell forever more, but now I'm kinda glad, that I fell, 'cause it's Christmas time in Hell!</p>	<p>Satan: Here's a rack to hang the stockings on, we still have to shop for Genghis Khan, Michael Landon's hair looks swell, it's Christmas time in Hell!</p>
<p>Page 124 Figure 173 Lyrics – Verse 4</p>	<p>Page 124 Figure 174 Lyrics – Verse 5</p>

	<p>There's Princess Diana, holding burning mistletoe, over poor Gene Siskel's head, just watch his weenie grow!</p>
<p>Page 125 Figure 175 Satan sings in front of Genghis Khan, Michael Landon hanging from chains, and an unnamed person in a rack.</p>	<p>Page 125 Figure 176 Lyrics – Bridge 2 (part 1)</p>
	<p>Verse 6 So, string up the lights and light up the tree, we're damned for all eternity, but for just one day, all is well, it's Christmas time in Hell!</p> <p>Verse 7 Gather close together, and make it quick, we gotta make room for Andy Dick.</p> <p>Conclusion Wake his mother and ring the bell, It's, Christmas time... Christmas time... It's Christmas, time, in, Hell!</p>
<p>Page 126 Figure 177 Princess Diana and Gene Siskel</p>	<p>Page 126 Figure 178 Lyrics – Verse 6, Verse 7, Conclusion</p>
	<p>Wake his mother and ring the bell, It's, Christmas time... Christmas time... It's Christmas, time, in, Hell! Merry Christmas, movie house!</p>
<p>Page 127 Figure 179 All of the historical figures within the song (except James Stewart)</p>	<p>Page 127 Figure 180 Lyrics – Conclusion</p>
<p>God cast me down from Heaven's door, to rule in Hell forever more,</p>	<p>Here's a rack to hang the stockings on</p>
<p>Page 129 Figure 181 Lyrics – "Christmas Time in Hell"</p>	<p>Page 130 Figure 182 Lyrics – "Christmas Time in Hell"</p>
<p>For one day we all stop burning, and the flames are not so thick, all the screaming and the torture stops, as we wait for old St. Nick!</p>	<p>we're damned for all eternity. Figure</p>
<p>Page 130 Figure 183 Lyrics – "Christmas Time in Hell"</p>	<p>Page 130 Figure 184 Lyrics – "Christmas Time in Hell"</p>

