

FEMALE AND FEMINIST MUSICALS AND MUSICAL



MOVIES

This subject was heavily researched but I am sure we missed some. Please send any that we missed and we'll add it. This packet is in draft form in some ways and some wikipedia links are left so you research later. This is just meant to give you basic info on the musicals and films. There are links under much of this content that are reviews or interesting articles. This is meant to be a work in progress as it has been many many hours of research and looking to add and change. Musicals have been categorized as feminist, if there are playwrights, themes, characters, actors, stories, or content. It is not our intent to offend anyone with any of this material or inclusion or lack of inclusion of shows. Please send suggestions as we are happy to adapt the material. We tried hard to include any major controversy that any material may have. We didn't want to exclude anything and wanted the reader to decide what they want to read or not. Please also keep in mind that it is impossible to try to censor any of this material

especially since norms and taboos change over the years. We are only presenting the information here but not making any judgements or statements. Enjoy!

We are defining Feminist Musicals and Musical Movies by the requirement for these two tests.

BECHDEL TEST

The **Bechdel test** is a measure of the representation of women in fiction. It asks whether a work features at least two women who talk to each other about something other than a man. The requirement that the two women must be named is sometimes added.

FIREBRAND TEST

Firebrand Test comes in. It's a new take on the Bechdel Test and the three tenets lay out the framework for the kind of shows you can expect to see at their theatre. First, there must be at least as many women as men in the cast. Second, the show must lend itself to inclusive, diverse casting. Finally, the show must empower women. There's no one way to define what empowers women, but France affirms her company will provide real, complex roles for women to play. "We're still stuck in a man's idea of escapism, with too few exceptions," she says. "Women end up playing the virgin, the whore, or the hag. Those are the options."– Does your show contain two named women?

*There will be musicals that may not fit this category but have a large female cast and female characters.

& Juliet

Now this is the only show so far on the list which I haven't seen but I've only heard good things from it! Recently though I read a really good review for it over on *A Lovely Cup of Life* that I'd strongly recommend having a read of. &Juliet is a jukebox musical based on the music of Max Martin, think some of the biggest pop songs of the last 20 or so years and he probably had a hand in them. The premise of the show is Anne Hathaway goes to London to view the latest play of her husband William Shakespeare, she thinks the show ends on a rather dour note so decides to rewrite the story of Juliet... Led by Miriam Teak Lee, the cast recording is phenomenal and just a good laugh to listen to this new take on some classic songs. After listening to the soundtrack, I can't imagine anyone leaving the theatre with a frown on their faces.



<https://www.teenvogue.com/story/and-juliet-miriam-teak-lee>

<https://www.theguardian.com/stage/2019/nov/24/and-juliet-shaftesbury-theatre-review-romeo-and-juliet-makeover-pop>

19: *The Musical*—which is about how the amendment granting women the right to vote came to pass in 1920—our Constitution Denier in Chief made a perfectly timed gaffe. There he was at his Oval Office desk surrounded by women who had come to watch him put his Sharpie to the Women’s Suffrage Centennial



Commemorative Coin Act

—a bill that would direct Treasury to mint a special one-dollar coin (which had worked out so well for Susan B. Anthony). Upon signing, a stumped Trump asked in all seriousness: “I’m curious why wasn’t it done a long time ago?”—the meaning of the word *centennial* apparently out of reach of his brain. Then, in all self-servingness: “I guess the answer to that is because now I’m president, we get things done.”

19: The Musical has a presidential character nearly as alarming a buffoon: the pompous Woodrow Wilson (Brian Lyons-Burke in top hat), who famously stalled women’s suffrage and jailed and tortured suffragists. At odd moments the musical has him muttering to anyone in earshot, “Mansplain, mansplain, mansplain.” He may be historically a dick, but here he’s the butt of the joke.

<https://dcmetrotheaterarts.com/2019/11/29/in-19-the-musical-women-sing-and-dance-their-way-to-suffrage/>

<https://www.archives.gov/news/articles/19-the-musical>

9 to 5: The Musical



9 to 5 is a silly, campy musical adaptation of the 1980 movie that starred Lily Tomlin, Dolly Parton, and Jane Fonda, but judging by the hilarity of the audience's response, I wasn't the only one in LA's Ahmanson Theatre last Friday night who thought it

was a whole lot of fun. With Allison Janney as the main draw in the wry, overworked, underpaid, professionally overlooked Tomlin role, along with Stephanie J. Block recreating an uptight, eager to be empowered Fonda and Megan Hilty giving her own physical and vocal impression of Parton, the faithful musical translation moves through the farcical story with crisp if unimaginative style under Joe Mantello's direction.

To see three women as the leads in a Broadway musical, even in late 2008, is still great fun, as well as politically satisfying. The plot's premise, set squarely in a historical moment of virulent materialism and overt misogyny, is that the sexist boss, Mr. Franklin Hart (Marc Kudisch, playing Dabney Coleman's role), runs his corporate department with capricious control and focuses more on seducing his female employees than on the company's bottom line. Violet Newstead (Janney), the steadfast office manager, trains one young man after another, only to see them achieve the promotions she deserves while she's pushed squarely against an impenetrable glass ceiling. When another



chance to move up the corporate ladder fails, a series of contrivances allows Violet to conspire with her co-workers Doralee (Hilty) and Judy (Block) to bring Hart down.

<https://www.chicagotribune.com/entertainment/theater/ct-ent-firebrand-musical-review-0412-story.html><http://feministspectator.princeton.edu/2008/10/08/9-to-5-the-musical/>

<https://www.stylist.co.uk/life/dolly-parton-metoo-brexit-9-to-5-musical-feminism/252062>

<https://popculture.com/country-music/news/dolly-parton-refuses-label-herself-feminist/>

A



Abyssinia is a musical with music by **Ted Kociolek**, lyrics by **James Racheff**, and a book by both Racheff and Kociolek, based on the novel ***Marked by Fire***, by **Joyce Carol Thomas**. *Abyssinia* was first produced in 1987 by Musical Theater Works at the CSC Repertory Theater. It was directed by **Tazewell Thompson**. The scenery consultant was **Evelyn Sakash**, the lighting consultant was **Clarke W. Thornton**, the costume consultant was **Amanda Klein**, musical supervision choral arrangements were by **Daryl Waters**, and the choreography consultant was **Julie Arenal**. The same year, the musical was produced by CSC Repertory Theater in New York, directed by **Tazewell Thompson**.^[1]

The **North Shore Music Theatre** produced *Abyssinia* twice, once in 1995 and once in 2005.^{[2][3]} It also sponsored a reading in 1994 at the National Alliance for Musical Theatre's New Works Festival. The 2005 production ran at the **Shubert Theater** in **Boston, Massachusetts**. It was directed by **Stafford Arima** and choreographed by **Todd L. Underwood**, with music direction by **Michael O'Flaherty**, lighting design by **Kirk Bookman**, and costumes by **Pamela Scofield**.^[4]

Abyssinia has also been presented three times by **Goodspeed Musicals**, Connecticut, in 1987 and 1988 at the **Norma Terris Theater** and in 2005 at the **Goodspeed Opera House**,

The Arts: News and Reviews

Theater: 'Abyssinia,' A Musical

By STEPHEN HOLDEN

Lehan Boney, left, Jennifer Leigh Warren, center, and Karen Jackson in 'Abyssinia,' presented by Musical Theater Works.

Innocence Crushed

Thompson, the premiere production of 'Abyssinia' at the CSC Repertory Theater could hardly be sparer: The cast moves comfortably in modified church professional formations among large wooden benches that serve as everything from church pews to front porches. In the traditional manner of gospel musicals, the actors' dialogue and movement are stylized enough to underscore the show's rhythmic underpinnings but without the performers' warmth being compromised.

Jennifer Leigh Warren, who made a memorable cameo appearance on Broadway in 'Big River,' gives a broad, effective performance in the title role. Ms. Warren, whose vocal delivery is strongly reminiscent of the young Stephanie Mills, has an appealing middle-sized voice that falters slightly at moments of peak drama. Ms. Fabricque and Ms. Freeman, as *Abyssinia's* spiritual and

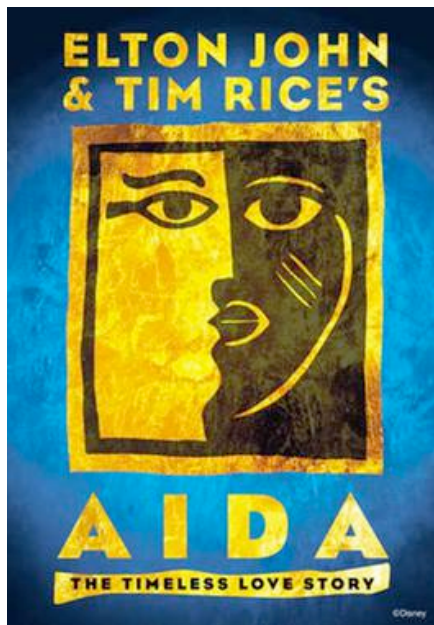
earthly mothers, are equally engaging and Ms. Fabricque imbues the role of Mother Vera with an especially compelling fervor.

directed by Stafford Arima and choreographed by Todd L. Underwood.^[5] The Cleveland Play House produced *Abyssinia* in the spring of 1991.

<https://www.dmagazine.com/arts-entertainment/2020/02/lyric-stages-abyssinia-is-a-story-of-overcoming-adversity/>

<https://www.playbill.com/article/abyssinia-sings-at-dallas-lyric-stage-oct-5-20-com-98976>

Aida (also known as *Elton John and Tim Rice's Aida*) is a musical



based on the opera of the same name written by Antonio Ghislanzoni with music by Giuseppe Verdi. It has music by Elton John, lyrics by Tim Rice, and book by Linda Woolverton, Robert Falls, and David Henry Hwang, and was originally produced by Walt Disney Theatrical.

Aida premiered on Broadway on March 23, 2000, running for 1,852 performances until September 5, 2004. It was nominated for five Tony Awards and won four, including Best Original Score. It was also named by *Time* as one of the

top ten theatre productions of the year.

The original Broadway cast recording won the Grammy Award for Best Musical Show Album. A song from the show, "Written in the Stars", recorded by Elton John and LeAnn Rimes, reached No. 2 in the *Billboard* US adult contemporary music chart.

The show is based on Giuseppe Verdi's Italian-language opera of the same name, the libretto of which was written by Antonio Ghislanzoni. The musical originated from a children's storybook version of Verdi's opera written by the



soprano Leontyne Price.^[1] The book featured illustrations by Leo and Diane Dillon. In 1994 the book rights were acquired by the Walt Disney Company for a proposed animated feature film. However, Elton John chose not to pursue another animated project after *The Lion King* so Disney executives suggested a Broadway adaptation instead. Despite his opinion that "opera people can be very elitist", John, along with Tim Rice, immediately signed on.

<https://www.playbill.com/article/theatre-cancels-aida-amid-concerns-over-cultural-appropriation>

<https://www.nationalreview.com/2016/12/killing-aida-fatal-clash-art-identity-politics/>

Angry Housewives

When we first meet Bev, Wendy, Jetta and Carol, four suburban women who decide to form a hard-rock band in the new Off Broadway musical "Angry Housewives," they are a typical cross section of friends one might find on a prime-time sitcom. Bev (Carolyn Casanave), a widowed mother whose 15-year-old son, Tim (Michael Masterson), sports a crimson Mohawk haircut, is waging a losing battle to make ends meet. Wendy (Cecelia Chase) has a saucy on-again/off-again relationship with her ex-boyfriend named Wallace (Michael Lombardi) who seems more interested in his hair and in fantasizing about the life of fish he has caught than in attending to her relationship. Jetta (Vicki Lewis) is married to a corporate elf, Larry (Nicholas Wyman), who threatens to "revoke privileges" if she compromises his image. Beverly, wisecracking Carol (Camille Savoca) has put on 35 pounds since her recent divorce. One afternoon, as the four mope around Bev's kitchen, Wendy conceives the farfetched notion that they form a rock band and compete in a talent contest at a local club-rock hangout. For the rest of the show, the four set about secretly preparing to transform themselves into a tough, manly quartet, the Angry Housewives. Eventually they appear in heavy metal war paint and gear to scream out Jetta's theme song, a mother's profane admonition to her son to end his dalliance with "Angry Housewives" was originally produced at Seattle's Pioneer Square Theater, where it is now in its fourth year, and it has been seen in Chicago and London. Though this

Theater: A Musical, 'Angry Housewives'

BY STEPHEN HOLDEN

WHEN we first meet Bev, Wendy, Jetta and Carol, four suburban women who decide to form a hard-rock band in the new Off Broadway musical "Angry Housewives," they are a typical cross section of friends one might find on a prime-time sitcom. Bev (Carolyn Casanave), a widowed mother whose 15-year-old son, Tim (Michael Masterson), sports a crimson Mohawk haircut, is waging a losing battle to make ends meet. Wendy (Cecelia Chase) has a saucy on-again/off-again relationship with her ex-boyfriend named Wallace (Michael Lombardi) who seems more interested in his hair and in fantasizing about the life of fish he has caught than in attending to her relationship. Jetta (Vicki Lewis) is married to a corporate elf, Larry (Nicholas Wyman), who threatens to "revoke privileges" if she compromises his image. Beverly, wisecracking Carol (Camille Savoca) has put on 35 pounds since her recent divorce. One afternoon, as the four mope around Bev's kitchen, Wendy conceives the farfetched notion that they form a rock band and compete in a talent contest at a local club-rock hangout. For the rest of the show, the four set about secretly preparing to transform themselves into a tough, manly quartet, the Angry Housewives. Eventually they appear in heavy metal war paint and gear to scream out Jetta's theme song, a mother's profane admonition to her son to end his dalliance with "Angry Housewives" was originally produced at Seattle's Pioneer Square Theater, where it is now in its fourth year, and it has been seen in Chicago and London. Though this

The Little Women

ANGRY HOUSEWIVES, book by A. M. Collins, music and lyrics by Chad Henry; set design by David McKenna, costumes by Adam Long, lighting design by Chris Munn, musical supervision and orchestration, Dave Feeney; additional musical arrangements, Mark Himmelfarb; production manager, Clayton Phillips; associate producers, Robert and Trudy Lind; produced by Al, Alan J. Schussler; music by Al, Alan J. Schussler; music director, Lane Theater; 18 Minutes Lane.

Bev: Carolyn Casanave
Wendy: Cecelia Chase
Jetta: Vicki Lewis
Carol: Camille Savoca
Larry: Nicholas Wyman
Tim: Michael Masterson
Wallace: Michael Lombardi
Levi: Lew Wiskul

very amusing premise is brightened by some delightful performances, the show, which opened yesterday at the MetLife Lane Theater, still falls sadly short of its comic potential. The book, by the Seattle playwright A. M. Collins, uses a concept that invites a barrage of biting social satire into a one-act affair that builds listlessly to an incoherent punch line.

Chad Henry, whose music and lyrics are closely modeled after the late 50's and early 60's style score for "Little Shop of Horrors," has written songs that spatter where they should crackle with comparisons be-



Vicki Lewis, foreground, with Camille Savoca, left, Cecelia Chase and Carolyn Casanave in "Angry Housewives."

The show's excellent cast struggles gamely to ignite jokes, most of which have the freshness and sizzle of soggy freetexters. In doing through a mere 90 minutes of music with the mere twirl of an unplucked eyebrow, she lapses in the show's funniest song, "Genevieve." Equally outstanding is Vicki Lewis as Jetta, who undergoes the show's most dramatic transformation, from mousey corporate wife into screaming ste-wolf.

Foremost among the show's production values are David Jenkins's sets, which imagine a suburban kitchen as a cutesy Pop Art cartoon. Martha Riley's costumes, wittily flirty and wire whisks into conventional baby-pretty regalia. Although the show contains very little dancing, Wayne Collins's musical staging maintains an easy stylistic balance between rock-and-roll and more conventional theatrical movement.

When "Angry Housewives" erupts in a riotous final scene that rolls to another climax of "Cherley's Army" and "This Is Spinal Tap," the show hits a peak of inspired comic ferocity. If the audience greets this climax with an extra enthusiasm, it is because it has waited in vain for two hours for something to cheer wholeheartedly.

Bridge:

Von Zedwitz Championship Runs Into Four-Week Delay

BY ALAN TRUSCOTT

Slow play on a tennis court, leading

a widowed mother whose 15-year-old son, Tim (Michael Manasseri), sports a crimson Mohawk haircut, is waging a losing battle to make ends meet. Wendy (Lorna Patterson) has a sailor-boyfriend named Wallace (Michael Lemback) who seems more interested in his boat and in laminating the fins of fish he has caught than in attending to their relationship. Jetta (Vicki Lewis) is married to a corporate drip, Larry (Nicholas Wyman), who threatens to "revoke privileges" if she compromises his image. Homely, wisecracking Carol (Camille Saviola) has put on 35 pounds since her recent divorce.

<https://www.seattletimes.com/entertainment/theater/angry-housewives-still-delivers-a-lesson-in-liberation/>



Applause is a musical with a book by Betty Comden and Adolph Green, lyrics by Lee Adams, and music by Charles Strouse. The musical is based on the 1950 film *All About Eve* and the short story on which the movie is based, Mary Orr's "The Wisdom of Eve". The story centers on aging star Margo Channing, who innocently takes a fledgling actress under her wing, unaware that the

ruthless Eve is plotting to steal her career and her man.

The musical opened on Broadway on March 30, 1970, and ran for 896 performances. It won the Tony Award for Best Musical, and Lauren Bacall won the Tony for Best Actress in a Musical.

<http://www.markrobinsonwrites.com/the-music-that-makes-me-dance/2018/12/4/remembering-applause>

Bessie is an HBO TV film about the American blues singer **Bessie Smith**, and focuses on her transformation as a struggling young singer into "The Empress of the Blues". The film is directed by **Dee Rees**, with a screenplay by Rees, Christopher Cleveland and **Bettina Gilois**. **Queen Latifah** stars as Smith, and supporting roles are played by **Michael Kenneth Williams** as Smith's first husband Jack Gee, and **Mo'Nique** as **Ma Rainey**. The film premiered on May 16, 2015.^[1]



By the following year *Bessie* stood as the most watched HBO original film of all time. The film was well received critically and garnered four **Primetime Emmy Awards**, winning for **Outstanding Television Movie**.

Synopsis

Bessie Smith (Queen Latifah) is a young singer from **Chattanooga, Tennessee**. She and her siblings are orphaned when their parents, William and Laura, die, leaving their oldest sister, Viola (Khandi Alexander), to raise them. Viola is abusive and vicious and Bessie's childhood is unhappy. She along with her brother Clarence (Tory Kittles) scrape by working for local vaudeville shows. Her stage ambitions are frustrated by producers unwilling to feature dark-skinned



Black women in their shows. Bessie sneaks onto traveling performer **Ma Rainey's** (Mo'Nique) train compartment and asks to join her show. Ma Rainey takes Bessie under her wing and helps her develop her abilities until Bessie's popularity causes a schism between the two women. Bessie leaves with Clarence to start her own show.....

<https://www.npr.org/2015/05/16/406453568/in-hbos-bessie-queen-latifah-stars-as-empress-of-the-blues>

<https://slate.com/culture/2015/05/bessie-hbo-accuracy-fact-vs-fiction-in-the-hbo-biopic-of-bessie-smith-the-empress-of-blues.html>



Avenue Q is a musical comedy featuring puppets and human actors with music and lyrics by **Robert Lopez** and **Jeff Marx** and book by **Jeff Whitty**. The show won Best Musical, Book, and Score at the **2004 Tony Awards**. The show was directed by **Jason Moore** with puppets designed and built by original cast member **Rick Lyon**.^[1] **Avenue Q** has received many favorable reviews for its approach on themes like racism,

homosexuality, and Internet pornography.

The show first opened in 2003 at the **Vineyard Theatre** co-produced by the Vineyard Theatre and **The New Group**. In July of that same year the show moved to the **John Golden Theatre** on Broadway. **Avenue Q** would go on to play over 2,500 performances, ranking 24th on the list of **longest running shows** in Broadway history,^[2] before moving to **New World**

Stages. Its final off-Broadway performance was on the evening of May 26, 2019, and many former cast members were in the audience, as were the show's two creators.^[3] International tours have been conducted in Germany, England and Hong Kong.^[4] A school-friendly script has been produced.^[5]

The principal cast includes four puppeteers and three human actors. The puppets, Princeton, Kate, Nicky, and others, are played by unconcealed puppeteers alongside costumed human



actors. The show's format is a parody of [PBS's *Sesame Street*](#).

Avenue Q's cast consists of three human characters and eleven puppet characters who interact as if human, *Sesame Street*-style. The puppets are animated and voiced by puppeteers who are on stage, unconcealed. The puppet and human characters ignore the puppeteers, creating the illusion that the puppets are alive. To assist with the illusion, the puppeteers wear plain gray clothing in contrast to the human characters' colorful costumes. The same

puppet may be operated by different puppeteers in different scenes, and the actor voicing the puppet may not be the one animating it. One puppeteer sometimes voices two or more puppets simultaneously. Conversely, the so-called "live-hands" puppets (see [Puppets](#)) require two puppeteers – again, in full view of the audience.

The show draws inspiration from and imitates the format of children's educational television shows *Sesame Street* and *The Muppets*. Marx interned at the program early in his career, and all four of the original cast's principal puppeteers—[John Tartaglia](#), [Stephanie D'Abruzzo](#), [Jennifer Barnhart](#) and [Rick Lyon](#)—were *Sesame Street* performers (D'Abruzzo returned to *Sesame Street* after leaving *Avenue Q*^[6]). Three of the puppet characters are direct recognizable parodies of *Sesame Street* puppets: Roommates [Rod](#) and [Nicky](#) are a riff on [Bert and Ernie](#),^[7] while [Trekkie Monster](#) bears the distinctive voice and disposition of [Cookie Monster](#), though not his obsession with baked goods. (The production officially disclaims any connection with either [Sesame Workshop](#) or [The Jim Henson Company](#).)^[8]

All of the characters (puppet and human) are young adults who face real-world problems with uncertain solutions, as opposed to the simplistic problems and invariably happy resolutions encountered by characters on children's television programming. Much of the show's ironic humor emerges from its contrasts with *Sesame Street*, including the differences between innocent childhood experiences and complex adulthood. The storyline presupposes the existence of "monsters" and talking animals, and human actors sing, dance and interact with puppets, both human and non-human, as if they were sentient beings, in a light-hearted, quasi-fantasy environment. However, the characters use a considerable amount of profanity, and puppet nudity and sex are portrayed. The show addresses adult themes, such as racism, pornography, homosexuality and [schadenfreude](#).

The story does not explain why seven of the human characters are portrayed by puppets while the other three human characters are played by humans. One character is a fictionalized version of the real-life celebrity [Gary Coleman](#), the juvenile actor who played [Arnold Jackson](#) in the 1980s American sitcom *Diff'rent Strokes* and later famously sued his parents and business advisers for stealing his earnings.^[9] Coleman is portrayed (by a woman in most productions) as an adult, who happens to be the building superintendent in the run-down Avenue Q neighborhood due to his dire financial situation. Marx and Lopez said that they originally intended to offer the Gary Coleman role to Coleman himself, and he expressed interest in accepting it, but did not show up for a meeting scheduled to discuss it. They stated that the character illustrates "one of the most important themes in *Avenue Q* ... that life isn't as easy as we've been led to believe".^[10] Coleman later threatened repeatedly to sue *Avenue Q* producers for their depiction of him, but ultimately he did not.

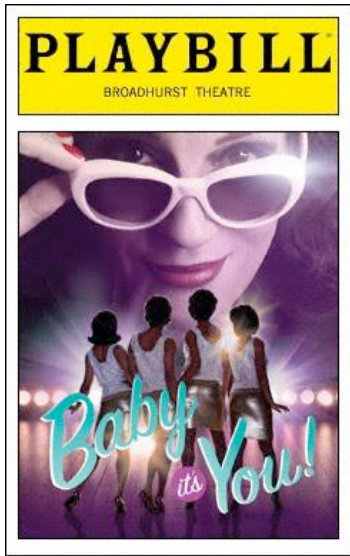
<https://www.playbill.com/article/look-back-at-avenue-q-on-broadway>

<https://www.nytimes.com/2019/05/27/theater/avenue-q-christine-daly.html>

<https://www.playbill.com/article/avenue-q-ad-too-controversial-for-colorado-springs-com-191589>

<http://www.nytheatre-wire.com/mc03091t.htm>

Baby It's You! is a jukebox musical written by Floyd Mutrux and Colin Escott, featuring pop and rock hits of the 1960s, with a special emphasis on songs by the



Shirelles and other acts signed to Scepter Records. The show "tells the story of Florence Greenberg and Scepter Records, the label Greenberg started when she signed the Shirelles."^[1] After several tryouts and premieres, the show debuted on Broadway in April 2011, directed by Sheldon Epps.

The Shirelles were an American girl group in the early 1960s, and the first to have a number one single on the *Billboard* Hot 100. The members of the quartet were Shirley Owens (the main lead singer), Doris Coley, Beverly Lee, and Addie "Micki" Harris.

[2]

Florence Greenberg (September 16, 1913 – November 2, 1995) originally created Tiara Records. The first song recorded and released on the label was "I Met Him On a Sunday", by the Shirelles. Just as the record started to break locally, Greenberg sold the company with the Shirelles' contract to Decca Records for US\$4000. With that money, she started a new label in 1959, called Scepter Records, which became one of the leading record labels in the 60s.

Florence Greenberg is an average New Jersey housewife. A talent show is held at her daughter's school, and a group of African-American girls are preparing to perform. Florence's daughter is surprised at their talent, quickly notifying her mother, and Florence decides to make the group recording artists. To accommodate them, she founds Scepter Records. After the success of the Shirelles, the new name of the group, Florence

and Scepter Records go on to "discover recording artists like the Kingsmen, the Isley Brothers and Dionne Warwick.

<https://www.playbill.com/article/a-look-at-baby-its-you-and-the-stars-on-opening-night-video-com-189893>

<https://www.nytimes.com/2011/04/28/theater/reviews/baby-its-you-story-of-the-shirelles-review.html>



Been So Long is a 2018 musical film directed by Tinge Krishnan based on the musical of the same name, with a screenplay written by Ché Walker.

It is based on a musical premiered at the Young Vic on July 11, 2009[1],

which was itself based on the 1998 play of the same name.

The film was released on 26 October 2018 by Netflix.

A Bollywood remake is confirmed by Dharma Productions who will produce it alongside Cynozure Networkz and At Your Risk Films. The film will star Ayushmann Khurrana and Diana Penty and will be directed by Devika Bhagat.

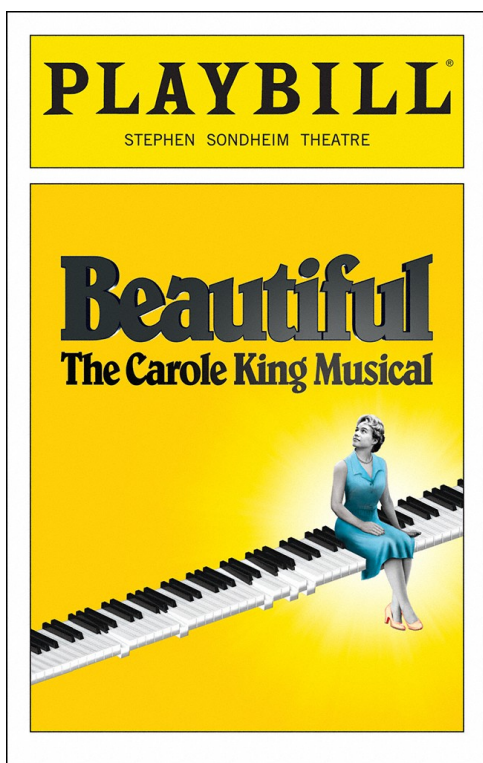
Premise

Simone, a single mother, meets and falls in love with a handsome stranger named Raymond while out for a rare night on the town with her friends. The questions the film poses are: Can Simone loosen her heart to let someone get close to her? and does

Raymond, who is on parole from prison, deserve her trust? There are storylines about Simone's disabled daughter; her daughter's estranged father, and Simone's relationship with her best friend. In the background, Raymond is being stalked by a wild knife wielding young man. It is set in [Camden Town](#), London, with scenes in [Camden Market](#), [Regents Canal](#) and [Primrose Hill](#)

<https://variety.com/2018/film/reviews/been-so-long-review-1202987367/>

<https://blackgirlnerds.com/bgn-film-review-been-so-long/>



Beautiful: The Carole King Musical is a jukebox musical with a book by [Douglas McGrath](#) that tells the story of the early life and career of [Carole King](#), using songs that she wrote, often together with [Gerry Goffin](#), and other contemporary songs by [Barry Mann](#), [Cynthia Weil](#), [Phil Spector](#) and others.

The original production of *Beautiful* received its world premiere at the [Curran Theatre](#), San Francisco, in October 2013, with direction by [Marc Bruni](#) and choreography by [Josh Prince](#), and starring [Jessie Mueller](#) and [Jake Epstein](#) as Carole King and Gerry Goffin.

It made its [Broadway](#) debut at the [Stephen Sondheim Theatre](#) in January 2014. A [West End](#) production starring [Katie Brayben](#) as

Carole began in February 2015. A tour across the U.S. launched later that year in September.

<https://www.playbill.com/article/inside-the-final-performance-of-beautiful-the-carole-king-musical-on-broadway>

<https://www.nydailynews.com/entertainment/music-arts/beautiful-carole-king-musical-theater-review-article-1.1575587>

<https://www.thekomisarscoop.com/2015/12/the-color-purple-is-feminist-musical-soap-opera-about-blacks-in-pre-1950s-georgia/>



Bella: An American Tall Tale is a stage musical with book, music, and lyrics by Kirsten Childs. The musical is set in the 1870s and tells a tale of the American frontier from a different perspective.

The musical originally premiered at Dallas Theatre Center on September 22, 2016 before its Off-Broadway premiere at Playwrights

Horizons on May 19, 2017. The Off-Broadway production was co-presented by Playwrights Horizons and Dallas Theatre Center.

Kirsten Childs noticed that African Americans were not present in history books during the 1870s in the Wild West. Childs wanted "to create a new myth celebrating the power



and the beauty of the black female."^[3] When Childs was considering writing this musical, she realized she did not know much about African Americans during the 1870s. She went to the library to research the history of African Americans during this time period. She learned about the Buffalo Soldiers [Buffalo Soldier](#), who inspired the character of Aloysius T. Hunnicut.

Childs was inspired to write the character of Bella after seeing an African American woman as she was walking to her apartment. Childs recounts that the woman had the biggest butt she had ever seen, and every man in the vicinity of her was staring at her butt. She also wants African Americans, who were torn from their original homes and know little of their history, to feel a sense of pride of who they are. This want inspired the song "The Language of My Nose and Lips and Hair," sung by Bella's grandma, about the history of Black Americans in the United States. Childs also touches on how, after the [American Civil War](#), African Americans were allowed to be full citizens, but the [Ku Klux Klan](#) rose up to put an end to that.

The character of Nathaniel Beckworth, who is a train porter, is based on a real-life, African American train porter named [Nat Love](#). His last name "Beckworth" comes from [James Beckwourth](#), who was an explorer, rancher, and fur trader. [Tommie Haw](#) is another real-life character that appears in Bella. Childs learned about his story while researching the [Mai Wah Society](#) in [Butte, Montana](#), which works to document the history of Asian-Americans in the [Rocky Mountains](#)

Synopsis

Bella takes place in the 1870s in the Old West. Bella, a "Big Booty Tupelo Girl," sets off to Kansas to meet her fiance, Aloysius T. Honeycutt, who is a Buffalo Soldier. Bella must make this journey under a false name in order to escape the law. Back home in [Tupelo, Mississippi](#), Bella is in trouble for beating up Bonny Jonny. Her Mama, Grandma, and Aunt Dinah encourage her to leave the state so that she is not arrested. When Bella

boards the train headed for Kansas, she attracts the attention of the passengers because of her large bottom. While on the train journey, Bella has fantasies about a gaucho and a Chinese cowboy. A porter on the train, Nathaniel Beckworth, falls in love with Bella

<https://www.nytimes.com/2017/06/12/theater/bella-an-american-tall-tale-review.html>

<https://masiasare.com/blogs/blog/posts/10-reasons-you-should-go-see-kirsten-childs-s-bella-an-american-tall-tale>

Bernarda Alba is a one-act musical with music, lyrics and book by Michael John LaChiusa, based on Federico García Lorca's 1936 play *The House of Bernarda Alba*. *Bernarda Alba* tells the story of a controlling, newly widowed mother who is challenged by her five rebellious daughters. The



musical opened Off Broadway at Lincoln Center's Mitzi E. Newhouse Theater in 2006, to mixed reviews

With direction and choreography by Graciela Daniele, the all-female cast starred Phylicia Rashad and Daphne Rubin-Vega. The production had a limited run from March 6 to April 9, 2006.^{[1][2]} The

production received Lucille Lortel Awards and Outer Critics Circle Awards Best Musical and choreography (Daniele) nominations. The lighting designer (Stephen Strawbridge) received

nominations from Lortel, Henry Hewes Design Awards, and Outer Critics Circle. Daniele also received a Callaway Award nomination for choreography. A cast recording was released by Ghostlight Records in July 2006.

The UK premiere opened at the Union Theatre in London on August 23, 2011, produced by Triptic.^[3] The production was directed by [Katherine Hare](#) with musical direction by Leigh Thompson and choreography by Racky Plews. This production received a positive response from UK based critics. "SIMPLY ELECTRIC... a rather unique but unmissable piece of theatre." [ThePublicReviews.com](#)

<https://www.broadway.com/buzz/95368/were-critics-kind-to-michael-john-lachusas-bernarda-alba/>

<https://www.nytimes.com/2006/03/07/theater/reviews/sex-and-a-monster-mother-seething-in-sunny-spain.html>



FOCUS ON PHYLICIA RASHAD

Whether you know her as one of America's most respected mother, Clair Huxtable from the long-running NBC sitcom "The Cosby Show," or the Mother of the Black community, Phylicia Rashad has rightfully earned her title as a legend in theater and film that has uplifted several generations and is continuing to do so.

Phylicia Rashād is an American actress, singer and stage director. She is known for her role as [Clair Huxtable](#) on the [NBC sitcom *The Cosby Show*](#) (1984–92), which earned her [Emmy Award](#) nominations in 1985 and 1986. She was dubbed "The Mother Of The Black Community" at the 2010 [NAACP Image Awards](#).

In 2004, Rashad became the first black actress to win the **Tony Award for Best Actress in a Play**, which she won for her role in the revival of *A Raisin in the Sun*. Her other **Broadway** credits include *Into the Woods* (1988), *Jelly's Last Jam* (1993), *Gem of the Ocean* (2004), and *Cat on a Hot Tin Roof* (2008). She won a **NAACP Image Award** when she reprised her *A Raisin in the Sun* role in the 2008 television adaptation. She has also appeared in the films *For Colored Girls* (2010), *Good Deeds* (2012), *Creed* (2015), and *Creed II* (2018).

THEATER CREDITS

Cat on a Hot Tin Roof (Mar 06, 2008 - Jun 22, 2008)

- Starring: *Phylicia Rashad* [Big Mama]

August: Osage County (Dec 04, 2007 - Jun 28, 2009)

- Performer: *Phylicia Rashad*
 - Violet Weston -
Replacement (May 26, 2009 - Jun 28, 2009)

Cymbeline (Dec 02, 2007 - Jan 06, 2008)



- Performer: *Phylicia Rashad* [Queen]

Gem of the Ocean (Dec 06, 2004 - Feb 06, 2005)

- Starring: *Phylicia Rashad* [Aunt Ester]



A Raisin in the Sun (Apr 26, 2004 - Jul 11, 2004)

- Starring: *Phylicia Rashad* [Lena Younger]

Jelly's Last Jam (Apr 26, 1992 - Sep 05, 1993)

- Starring: *Phylicia Rashad*
- Anita - *Replacement* (Jun 15, 1993 - Sep 05, 1993)

Into the Woods (Nov 05, 1987 - Sep 03, 1989)

- Starring: *Phylicia Rashad*
- Witch - *Replacement* (Apr 14, 1988 - Jul 03, 1988)

Dreamgirls (Dec 20, 1981 - Aug 11, 1985)

- Performer: *Phylicia Ayers-Allen* [Ensemble]
- Understudy: *Phylicia Ayers-Allen* [Deena Jones]

The Wiz (Jan 05, 1975 - Jan 28, 1979)

- Performer: *Phylicia Ayers-Allen*
 - Munchkin -
 - Field Mouse -
 - Emerald City Citizen - *Replacement*
- Understudy: *Phylicia Ayers-Allen* [Glinda]

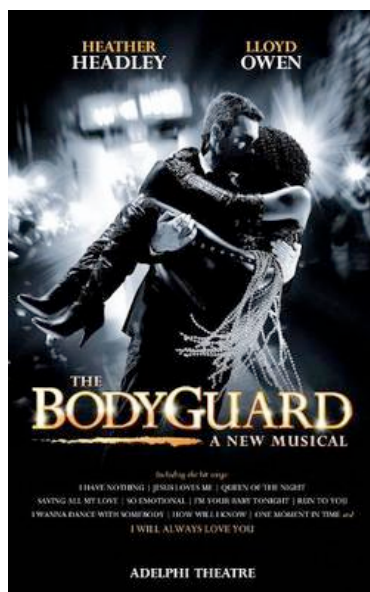
Ain't Supposed to Die a Natural Death (Oct 20, 1971 - Jul 30, 1972)

- Standby: *Phylicia Ayers-Allen* [Performer]

<https://www.nytimes.com/2020/01/22/theater/phylicia-rashad-blue-apollo-theater.html>

<https://www.theatlantavoice.com/articles/iconic-tv-mom-phylicia-rashad-dishes-on-receiving-jane-bishop-national-theatre-award-her-legacy-and-more/>

<https://www.theatlantavoice.com/articles/iconic-tv-mom-phylicia-rashad-dishes-on-receiving-jane-bishop-national-theatre-award-her-legacy-and-more/>



The Bodyguard is a 2012 stage musical with a book by Alexander Dinelaris, based on the 1992 film *The Bodyguard*, with the score featuring songs recorded by Whitney Houston including "One Moment in Time", "I Wanna Dance with Somebody" and her cover version of [Dolly Parton's "I Will Always Love You"](#).^[1] The show began previews at the Adelphi Theatre in London's West End, on 6 November 2012, and officially opened on 5 December 2012.

The musical is based on the 1992 film *The Bodyguard* which starred and featured songs by Whitney Houston.^{[2][3]} The show was officially confirmed in February 2012 and following six years of development, producers confirmed the show would play London's Adelphi Theatre from November 2012.^{[4][5][6][7]} The show is written by Alexander Dinelaris, produced by Michael Harrison and [David Ian](#)^[8] directed by [Thea Sharrock](#), set and costumes are designed by [Tim Hatley](#),

with lighting by [Mark Henderson](#), sound by Richard Brooker, video projection by Duncan McLean,^[9] choreography by Arthur Pita,^[10] musical arrangements, orchestrations and underscore by [Chris Egan](#).

The show's book by Alexander Dinelaris brings the story forward to present day^[11] and changes the focus of the story to bring the character of Rachel Marron to the forefront rather than the bodyguard.^[12] The script adapted from the original screenplay by [Lawrence Kasdan](#)^[13] also expands the role of Rachel Marron's sister Nicki.^[14] The stage musical like the original film features music by [Whitney Houston](#)^[15] which in addition to the original movie soundtrack^[16] adds the following additional Houston tracks: "[So Emotional](#)", "[One Moment in Time](#)", "[Saving All My Love for You](#)", "[I'm Your Baby Tonight](#)", "[How Will I Know](#)",^[17] "[Oh Yes](#)", "[All the Man That I Need](#)", "[All at Once](#)", and "[I Wanna Dance with Somebody](#)".^{[16][18]}

Following [Whitney Houston](#)'s death the show's star [Heather Headley](#) considered withdrawing from the role of Rachel Marron originated by Houston in the film.^[19] She later said "You don't want people to compare you to Whitney. I didn't want it before and especially not now after her passing. I want people to come in and say this is Heather's version - this is Heather playing Rachel Marron and singing Whitney songs. I am always trying to find a way to make them my own but still acknowledge and keep the integrity of her music."

<https://metro.co.uk/2015/10/26/woman-is-ejected-from-the-bodyguard-musical-for-singing-along-loudly-and-badly-5463378/>

<https://www.chicagolandmusicaltheatre.com/bics-populist-musical-the-bodyguard-harkens-memories-of-whitney-whom-audiences-will-always-love/>

Breakfast on Pluto is an upcoming musical written by Bob Kelly, composed by Duke Special and based on the novel of the same name by Patrick

McCabe. The musical was scheduled to make its world premiere at the Black

Box Theatre as part of the Galway International Arts Festival from 9 to 26 July 2020 (with the official world premiere on 13 July), however due to the COVID-19 pandemic the festival has been cancelled and the musical has been postponed to run in the 2021 festival from 12 to 25 July.

The musical was also scheduled to run at the Olympia Theatre, Dublin from July 30 to August 15, Birmingham Repertory Theatre from 3 to 26 September and Donmar Warehouse, London from 2 October to 21 November 2020. Only the run at the Donmar has announced its decision to postpone the run with new dates to be confirmed.

The production will be directed and co-created by Des Kennedy, music arranged, directed and orchestrated by Jennifer Whyte, choreographed by Jennifer Rooney, set and costume designed by Katie Davenport and lighting designed by Sinéad McKenna



<https://www.bbc.com/news/entertainment-arts-51817383>

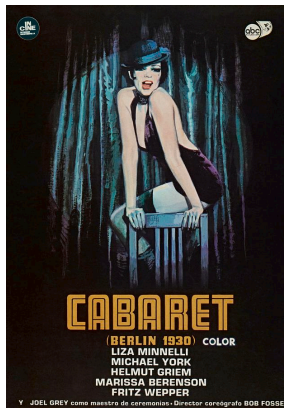
<https://www.broadwayworld.com/westend/article/Transgender-Actress-Kate-ODonnell-Departs-BREAKFAST-ON-PLUTO-Over-Casting-Controversy-20200310>

C

Cabaret (movie and musical) is a 1966 musical with music by [John Kander](#), lyrics by [Fred Ebb](#), and book by [Joe Masteroff](#), based on [John Van Druten](#)'s 1951 play *I Am a Camera*, which was adapted from the short novel *Goodbye to Berlin* (1939) by [Christopher Isherwood](#). Set in 1931 Berlin as the [Nazis](#) are rising to power, it focuses on the nightlife at the seedy Kit Kat Klub, and revolves around American writer [Cliff Bradshaw](#) and his relationship with English [cabaret](#) performer [Sally Bowles](#).

A sub-plot involves the doomed romance between German boarding house owner [Fräulein Schneider](#) and her elderly suitor [Herr Schultz](#), a [Jewish](#) fruit vendor. Overseeing the action is the [Master of Ceremonies](#) at the Kit Kat Klub. The club serves as a metaphor for ominous political developments in late [Weimar Germany](#).

The 1966 original [Broadway](#) production became a hit, inspiring numerous subsequent productions in London and New York, as well as the [1972 film](#) of the same name.



Cabaret is a 1972 American [musical drama film](#) directed by [Bob Fosse](#), and starring [Liza Minnelli](#), [Michael York](#), and [Joel Grey](#).^[3]

Set in Berlin during the [Weimar Republic](#) in 1931,^[4] under the presence of the growing [Nazi Party](#), the film is loosely based on the 1966 Broadway musical *Cabaret* by [Kander and Ebb](#),^[3] which was adapted from [Christopher Isherwood](#)'s [semi-autobiographical novel](#) *The Berlin Stories* (1945) and the 1951 play *I Am a Camera* adapted from the same work.^{[3][5]:609} Only a few numbers from the stage score were used for the film; [Kander and Ebb](#) wrote new ones to

replace those that were discarded.^{[6][7]} In the traditional manner of musical theater, called an "integrated musical", every significant character in the stage version sings to express his or her own emotion and to advance the plot. In the film version, the musical numbers are entirely **diegetic**.^{[5]:609} All of them take place inside the club,^{[6][5]:609} with one exception: "Tomorrow Belongs to Me", the only song sung neither by Grey's character of the Kit Kat Klub's Master of Ceremonies nor by Minnelli's character of Sally Bowles.^[8]



<https://www.playbill.com/article/50-years-of-cabaret-the-surprisingly-transformative-journey-of-a-broadway-classic>

<https://www.playbill.com/article/life-is-a-cabaret-look-back-at-the-kander-and-ebb-classic-on-its-53rd-anniversary>

Carrie is a musical with a book by Lawrence D. Cohen, lyrics by Dean Pitchford, and music by Michael Gore. Adapted from Stephen King's 1974 novel *Carrie*, it focuses on an awkward teenage girl with **telekinetic powers** whose lonely life is dominated by an oppressive **religious fanatic** mother. When she is humiliated by her classmates at the

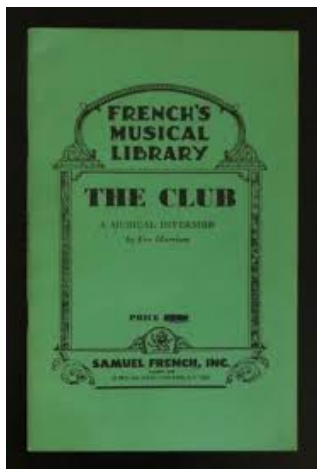


high school [prom](#), she unleashes chaos on everyone and everything in her path.

Originally premiering in England in 1988, *Carrie* came to [Broadway](#) the same year, and closed after 16 previews and 5 performances. Because of the passionate response from both its critics and its fans, the show is considered one of the most notable flops in Broadway musical history; a 1991 book written by Ken Mandelbaum, which chronicled the history of flop Broadway musicals, was partially titled *Not Since Carrie*.

<https://www.laweekly.com/carrie-the-musical-is-a-bloody-feminist-revenge-tale-but-surprisingly-sweet/>

<https://www.theguardian.com/commentisfree/2015/may/01/carry-stephen-king-musical-women-rage>



The Club, called "a musical diversion" and billed as feminist social satire. Eve Merriam wrote the book and lyrics for a highly successful 1976 Tommy Tune-directed off-Broadway production that ran 19 months and won an Obie Award. Members of a stuffy, all male club, circa 1905, tap dance and sing fourteen songs of the era, all indicative of male smugness and superiority. Four men, dressed to the nines, hang out together at their upper-class men-only club. They drink, play pool, smoke cigars and exchange comments about their wives and mistresses. Sometimes they come up with hoary, pre-Henny Youngman jokes about men and women. They also rehearse a show which they plan to present publically. It includes parts where the men dress as women plus an extremely long melodrama. But, the audience will discover that the top hats,

white ties and tails are actually being worn by women. In this inventive conception, they impeccably personify men of a century ago, with the typical male attitudes toward women circa 1900. The production features nearly 90 minutes of nonstop singing and dancing. A wickedly, delicious musical!

Comfort Women: A New Musical is a musical about the Korean [comfort women](#) who were sold as sex slaves for the **Imperial Japanese Army** during **World War II**.^[7] It is written and directed by **Dimo Hyun Jun Kim**, a South Korean theater director

Plot

The musical takes place in 1941, in **Seoul, Korea**.^[3] The musical is about young Korean women from a small town in **Korea** who are ostensibly enlisted to work in a factory in Japan by a Japanese agent.^[9] Instead of working in the factory, the women are sent to a Japanese army camp in **Indonesia**.^[9] Goeun, a woman in Korea, is tricked by a man who promised her a good job in **Tokyo**.^[5] Instead, she is taken to **Indonesia**.^[5] Mr Komino, the Japanese agent who recruits the women, lies to the women that they will be working in a sugar factory in Japan, but he sells the women to the Army, to make money for himself, so the women can be used as sex slaves.^[7]

In the Japanese army camp, the women are cruelly abused to try to make them into sex slaves.^[9] Goeun becomes a sex slave for the **Imperial Japanese Army**.^[5] Goeun, Youngsun, Namsoon, Malsoon, Soonja, and Jinju are forced to service soldiers in





Indonesia.^[2] The women are intermittently dragged out of stark, dim, wooden cells, to pleasure soldiers in military brothels. The women are told, "Your bodies now belong to the **Great Imperial Army**. You are to allow our soldiers to enjoy their time with you, as a reward for the hard work they are doing. Number two: Respect your soldiers; do not fight back. Number three: Failure to follow steps one and two are an automatic death sentence."^[6] After the women are imprisoned in the army camp, systematic rape by the Japanese soldiers is represented by a dance piece.^[9]

Minsik, a Korean serving in the **Imperial Japanese Army**, decides to help Goeun and the other women escape their Japanese captors.^[10] Minsik creates a way to take the women back to Korea.^[6] Most of the comfort women in the musical survive.

While it may seem unusual to make a musical about a controversial and emotional issue such as this, Kim said that he only makes musicals. Kim said, "If I were a book writer, I may

write a book about this. If I were a filmmaker, I may make a film about this."^[13] Kim said that he chose to tell the comfort women story in a musical, because a musical would convey the memory of comfort women in a more effective way than the vivid and brutal depictions of a documentary or play

Basis^[edit]

The musical is based on the testimonies of a few of the 200,000 women who were trafficked into sexual slavery by the Japanese military.^[5] The musical is based on the **war crimes** of the **Imperial Japanese Army**, where "comfort women" were promised high-paying jobs, but instead were taken to islands in Indonesia to where they were forced to become sex slaves for 50 to 100 soldiers daily.^[4] Although the escape plot is fictional, the rest of the story is based on the testimonies of former comfort women who appeared before a **South Korean government** commission in 2005.^[9] The Ellen Jansen character is based on **Jan Ruff O'Herne**.^[14]

On the musical's official website, the producers of the musical wrote, "approximately 200,000 'comfort women' were enlisted to serve about 50 to 100 men every day. The men were supposed to use condoms as a safety precaution, but this rule, along with the rule about age, was not enforced. Moreover, when the condom supply was running low, the soldiers would often save the used ones to wash and reuse later. As a result of these horrible practices, only 25 to 30 percent of women survived the war, and some of these women are still alive today."^[9]

Purpose^[edit]

Kim said that his goal is not to demonize the Japanese.^[5] Kim said, "And I don't want the audience to think Japan is the devil and Korea is the victim. I'm trying to show more that this is a human rights issue."^[12]

The purpose is not to receive **apologies** and reparations from the **government of Japan**.^[16] Kim said that he does not want the musical to be about the political issues surrounding comfort women.^[10]

Kim said, "It's a story that has to be told."^[13] Kim said that his goal is to provide different perspectives of women, and have the audience learn more about this time period.^[5] The musical is an attempt to raise awareness about "comfort women." Kim said that he hopes that the audience will become interested in the topic and want to learn more about it.^[9] Kim said that the musical is about the comfort women victims.^[10] Kim said, "the older generations in Korea were somewhat weak-willed regarding striving for justice for these women; therefore, we are in dire need of the energy and passion of young people."^[8] Kim said, "In the past 70 years, Korea couldn't get an official **apology from Japan**. I believe that our generation has a responsibility to remind the world of the distorted history of sexual slavery and **human rights**. But, sexual slavery is not just a **political problem between Korea and Japan**. It is a global human trafficking issue from other countries as well. Victims from World War II are still alive and what's most troubling is that it's still happening in the world."^[6]

The Asian actors and actresses in the musical show that the comfort women, women who were tortured by the **Imperial Japanese Army**, were not only Korean but other Asian nationalities, such as Chinese.^[8]

Kim said that he added the Minsik Lee character to the musical to make the musical more accessible to the audience

<https://www.latimes.com/socal/glendale-news-press/entertainment/story/2019-08-16/musical-centering-on-plights-of-comfort-women-a-topic-with-local-significance-opens-in-los-angeles>

https://laist.com/2019/08/13/korean_comfort_women_musical_los_angeles.php

<https://www.nytimes.com/2004/11/08/theater/reviews/onstage-the-war-never-ends-as-playwrights-pose-questions-of.html>



Company (2018 West end revival, 2020 Broadway production)

Company. A Sondheim classic with a frankly amazing score.

Recently, *Being Alive* from it has been stuck in my head from watching

Netflix's *Marriage*

Story but that's a whole

other different tale. Company originally revolved around the life of Robert, a 35 year old bachelor who is unable to commit to a relationship and is happy with just his friends. The show follows in a series of moments that lead to an epiphany for the main character that concludes with *Being alive*. Now you may be wondering what is so feminist about this right? This new revival changed the gender of Robert to Bobbie and Amy to Jamie, allowing for not only a female lead but representation of a same-sex couple. What I loved about this show is that it's a tale that works with both a female and male lead, we all get to a point in our personal lives where we think what's next sometimes and Company shows it isn't entirely doom and gloom.

<https://variety.com/2018/legit/reviews/company-review-gender-swap-marianne-elliott-1202981961/>

<https://www.nytimes.com/2019/08/30/theater/broadway-company-sondheim-elliott-katrina-lenk-patti-lupone.html>

<https://www.theguardian.com/stage/2018/oct/17/company-review-sex-switch-sondheim-gielgud-theatre-london>

Creating Can I Get a Witness? The Gospel of James

Baldwin is a 2016 musical theatrical tribute to writer James Baldwin created by musician Meshell Ndegeocello, it debuted in



December 2016 at the Harlem Stage in Harlem, New York *The Gospel of James Baldwin*, is an adaptable site-specific, community specific, multidisciplinary ritual tool kit for justice in the new millennium. Inspired by James Baldwin's seminal treaty on justice in America *The Fire Next Time*, "From my point of view,

no label, no slogan, no party, no skin color, and indeed no religion is more important than the human being.”

Theatrically structured around rituals of worship and empowerment from African-American church services to sacred practices the world over, the work features testimonies and original musical compositions that challenge its participants to engage in an urgent and critical investigation of race, religion, sexual orientation, America and the status quo, celebrating Baldwin’s ideas and legacy through music and visual imagery.

<https://www.broadwayworld.com/off-off-broadway/article/Meshed-Ndegeocellos-CAN-I-GET-A-WITNESS-to-Make-World-Premiere-at-Harlem-Stage-20161123>

<https://www.newyorker.com/magazine/2016/12/05/james-baldwin-onstage>

<https://worldofwonder.net/broadway-btch-meshell-ndegeocello-can-get-witness-gospel-james-baldwin/>



Carmen Jones (Film and Musical) is a 1943 Broadway musical with music by Georges Bizet (orchestrated for Broadway by [Robert Russell Bennett](#)) and lyrics and book by Oscar Hammerstein II which was performed at The Broadway Theatre. Conceptually, it is Bizet's opera *Carmen* updated to a World War II-era African-American setting. Bizet's opera was, in turn, based on the 1846

novella by Prosper Mérimée. The Broadway musical was produced by Billy Rose, using an all-black cast, and directed by Hassard Short. Robert Shaw prepared the choral portions of the show.^[1]

The original Broadway production starred Muriel Smith (alternating with Muriel Rahn) in the title role. The original Broadway cast members were nearly all new to the stage; Kennedy and Muir write that on the first day of rehearsal only one member had ever been on a stage before.^[2]

The 1954 film was adapted by Hammerstein and Harry Kleiner. It was directed by Otto Preminger and starred Dorothy Dandridge and Harry Belafonte.^[3]

The musical has also been revived in London, running for a season in 1991 at London's Old Vic and most recently in London's Royal Festival Hall in the Southbank Centre in 2007.^[4]

In 2018, it was revived off-Broadway at the Classic Stage Company under the direction of John Doyle and Anika Noni Rose in the title role

Parachute maker Carmen Jones makes a play for a "fly boy" Air Force man, Joe, who is in love with sweet Cindy Lou and about to marry her on a day pass when Carmen gets into a fight with another woman.

Joe's pass is cancelled in order for him to drive her to the next town to be handed over to the non-military police. Instead, Carmen charms him and escapes, and he is put in the stockade for not delivering her to the authorities.

While Carmen waits for Joe to be released from military prison, she hangs around Billy Pastor's jive cafe where she encounters boxer Husky Miller, who is instantly besotted with Carmen, calling her "heatwave".

Carmen is initially uninterested. But her friends Frankie and Mert know that their invitation from Husky's manager to see him fight in Chicago depends on Carmen's being there, too.

[Muriel Rahn](#) (age 32) in the title role in the 1943 original Broadway production of *Carmen Jones*.



Joe, having been released from the stockade, turns up at the cafe the same evening. At first, his prospects seem to be looking up, as his connections have put Joe back on track for aviator school. Carmen lays down a guilt trip, however, protesting that a long-distance relationship, with Joe 400 miles (640 km) away at school, just isn't what she had in mind. He immediately gets into a fight with his sergeant, who is making a move on Carmen, as well as laying down some heavy shade on Joe. Starting the fight alone would have been enough to put Joe back in military prison for years, but the fight goes badly, and the sergeant ends up apparently dead. Carmen makes Joe hide the body, since desertion sounds better than a lengthy sentence.

The train ticket to Chicago originally given to Carmen offers them a way of avoiding the MPs. After a few days hiding out in a seedy hotel with no money and no future with Joe, Carmen pays a visit to her two friends, now covered in diamonds and furs, at Husky's training camp. She is only looking for a loan, but they try to draw her to give up Joe and "go with the money" by staying with Husky.

Later, at Husky's apartment, Frankie reads Carmen's "cards", and reveals the Nine of Spades - the card of Death. In the belief that her days are numbered, Carmen gives in to Husky's advances, abandoning Joe for the luxurious life Husky can offer her.

Cindy Lou comes to look for Joe, but he is still in love with Carmen and spurns Cindy Lou. The night of Husky's title fight, Joe turns up to try to convince Carmen to come back to him, but when she rejects him, he kills her, thus making the card's prophecy a reality.



<http://nystagereview.com/2018/06/27/carmen-jones-an-irresistible-musical-charmer-returns-to-new-york/>

<https://www.wsj.com/articles/carmen-jones-review-the-return-of-a-troubled-love-story-1530222846>



Caroline, or Change is a through-composed musical with book and lyrics by Tony Kushner and score by Jeanine Tesori that combines spirituals, blues, Motown, classical music, and Jewish klezmer and folk music.

The show ran both Off-Broadway and



on [Broadway](#) as well as in London.

The musical was first workshopped in May 1992 at [New York's Off-Broadway Public Theater](#). Director [George C. Wolfe](#) continued to workshop the musical at the Public Theater, where it opened on November 30, 2003 and closed on February 1, 2004.^{[1][2]}

It transferred to [Broadway](#) at the [Eugene O'Neill Theatre](#) on May 2, 2004 and closed on August 29, 2004 after 136 performances and 22 previews. The musical starred [Tonya Pinkins](#) in the title role, [Anika Noni Rose](#) as Emmie Thibodeaux, [Harrison Chad](#) as Noah Gellman, [Veanne Cox](#) as Rose Stopnick Gellman and [Chandra Wilson](#) as Dotty Moffett (all both off-and on-Broadway). The choreographer was Hope Clarke; scenic design by Riccardo Hernandez; costume design by [Paul Tazewell](#); and lighting design by [Jules Fisher](#) and [Peggy Eisenhauer](#). Despite its

relatively short run, it was critically acclaimed^[3] and nominated for six **Tony Awards**, including Best Musical.

Opening in October 2006, a London production at the **National Theatre** on the Lyttelton stage, also directed by Wolfe, ran in repertory with Marianne Elliot's production of *Thérèse Raquin* to January 2007. The production did not transfer to the **West End** but did win the **Olivier Award** for Best New Musical. The opening night cast in London starred Tonya Pinkins as Caroline. Other cast members included **Pippa Bennett-Warner** as Emmie Thibodeaux, **Anna Francolini** as Rose Stopnick Gellman, **Hilton McRae** as Mr. Stopnick, **Perry Millward**, Jonny Weldon and Greg Bernstein alternating as Noah and **Clive Rowe** as the dryer/bus.^[4]

<https://www.playbill.com/article/playbill-poll-what-is-your-favorite-female-empowerment-musical-com-339488>

Champeen was a 1983 musical by **Melvin Van Peebles**. It looked at the careers of **Bessie Smith** and **Joe Louis**, and had a cast of 18.^[1] It won 7 awards at the 11th Audelco Recognition Awards for Black theater, including best actress, best choreography, and best director.^[2] Although it covered Bessie Smith's life, it was not a biographical play.^[3] The *New York Times* reviewed it positively, although it was stated that Miss Reaves-Phillips was not given enough singing time

Theater: 'Champeen' Celebrates Bessie Smith

BY MEL COLLINS

An African Van Peebles sees it. The career of Bessie Smith and Joe Louis lives in his new musical, "Champeen," at the Lyttelton Theatre in London.

The award-winning playwright and director, who has written the longest African American play, "The Last Days of Pompeii," is bringing his new musical to London's Lyttelton Theatre for a limited run. The play, which is a tribute to the careers of Bessie Smith and Joe Louis, is a celebration of African American culture and history.

The play, which is a celebration of African American culture and history, is a tribute to the careers of Bessie Smith and Joe Louis. It is a celebration of African American culture and history, and it is a tribute to the careers of Bessie Smith and Joe Louis.

When the show reaches its second destination in Los Angeles, California, it will be directed by the playwright, Melvin Van Peebles. The play, which is a celebration of African American culture and history, is a tribute to the careers of Bessie Smith and Joe Louis.

Rubinstein Winner Named

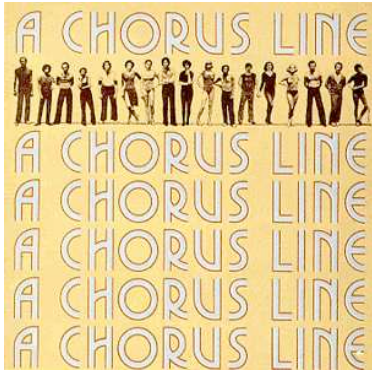
THE A.V.V. Award for Best African American Playwright, was presented to Melvin Van Peebles for his play "Champeen" at the Lyttelton Theatre in London. The award was presented to him for his play, which is a celebration of African American culture and history.

The Cast

The cast of "Champeen" includes a talented group of African American actors and actresses. The play, which is a celebration of African American culture and history, is a tribute to the careers of Bessie Smith and Joe Louis.

Miss Reaves-Phillips

Miss Reaves-Phillips, who played the role of Bessie Smith, was not given enough singing time in the production. This was a criticism of the production, and it was stated that she was not given enough singing time.



A Chorus Line (musical and film) is a musical with music by [Marvin Hamlisch](#), lyrics by [Edward Kleban](#), and a book by [James Kirkwood Jr.](#) and [Nicholas Dante](#).

Set on the bare stage of a Broadway theater, the musical is centered around

seventeen [Broadway dancers auditioning](#) for spots on a [chorus line](#). *A Chorus Line* provides a glimpse into the personalities of the performers and the choreographer, as they describe the events that have shaped their lives and their decisions to become dancers.

Following several workshops and an [Off-Broadway](#) production, *A Chorus Line* opened at the [Shubert Theatre](#) on Broadway July 25, 1975, directed by [Michael Bennett](#) and co-choreographed by Bennett and [Bob Avian](#). An unprecedented box office and critical hit, the musical received twelve [Tony Award](#) nominations and won nine, in addition to the 1976 [Pulitzer Prize for Drama](#).

The original Broadway production ran for 6,137 performances, becoming the [longest-running production in Broadway history](#) until surpassed by *Cats* in 1997, and the longest-running Broadway musical originally produced in the US, until surpassed in 2011 by the revival of *Chicago*. It remains the [seventh longest-running Broadway show](#) ever. *A Chorus Line*'s success has spawned many successful productions worldwide. It began a lengthy run in the [West End](#) in 1976 and was revived on Broadway in 2006, and in the West End in 2013.

The show opens in the middle of an audition for an upcoming Broadway production. The formidable director Zach and his assistant choreographer Larry put the dancers through their paces. Every dancer is desperate for work ("I Hope I Get It"). After the next round of cuts, 17 dancers remain. Zach tells them he is looking for a strong dancing chorus of four boys and four



girls. He wants to learn more about them, and asks the dancers to introduce themselves. With reluctance, the dancers reveal their pasts. The stories generally progress chronologically from early life experiences through adulthood to the end of a career.

The first candidate, Mike, explains that he is the youngest of 12 children. He recalls his first experience with dance, watching his sister's dance class when he was a pre-schooler ("I Can Do That"). Mike took her place one day when she refused to go to class—and he stayed. Bobby tries to hide the unhappiness of his childhood by making jokes. As he speaks, the other dancers have misgivings about this strange audition process and debate what they should reveal to Zach ("And..."), but since they all need the job, the session continues.

The musical was formed from several taped workshop sessions with Broadway dancers, known as "gypsies," including eight who eventually appeared in the original cast. The sessions were originally hosted by dancers Michon Peacock and Tony Stevens.

The first taped session occurred at the Nickolaus Exercise Center January 26, 1974. They hoped that they would form a professional dance company to make workshops for Broadway dancers.

Michael Bennett was invited to join the group primarily as an observer, but quickly took control of the proceedings. Although Bennett's involvement has been challenged, there has been no question about Kirkwood and Dante's authorship. In later years, Bennett's claim that *A Chorus Line* had been his brainchild

How 'A Chorus Line' Was Born

By ROBERT BERKOVITZ

In faded T-shirt and jeans, was relaxing for the first time in months; his bossily ascetic face, with its odd combination of close-trimmed Amish-style chin whiskers and shingles mustache, showed the accumulated fatigue of long hours of rehearsal, and the dawning realization of gold-plated success. "I'm trying to keep myself in check," he admitted. "I could spend the rest of my life chasing this show, trying to top myself, and that's a trap I want to stay out of."

A line in the playbill reads, "This show is dedicated to anyone who has ever danced in a chorus or marched in step . . . anywhere." Bennett says he included that tribute as a measure of respect and affection for the dancers who give life and form to his art. At 52, Bennett, a former chorus "boy" himself, is quick to acknowledge his roots and debts. "Broadway dance," he observes simply, "is what I know, what I



Michael Bennett, right, rehearses: "We'd never get this chance on Broadway."

was, and what I am. In 'A Chorus Line,' I tried to show the audience exactly what Broadway dancing is all about, on all its levels."

The show is staged like an audition. Twenty-four dancers are trying out for eight openings in the chorus line of an upcoming musical. The director sizes them up, immediately cuts their number to 18 and then invites the rest to step forward, one by one, and tell him something true about themselves. This they do, telling stories that range from broken homes to homosexuality to dreams of glory sparked by the Maira Shearer dance film "The Red Shoes." Finally, the director rejects all but four boys and four girls. The others pile up their rehearsal clothes, and their hopes, for another audition.

The intensely personal responses of the candidates to the director's cold interrogation are, of course, a gimmick, a hook upon which to impale the audience's concern. At a real audition, there is neither time nor money for on-stage psychotherapy. But, says Bennett, the dancers' revelations have the effect of a collective biography. "True, some of the show is autobiographical in that it draws on my own experience. For example, my parents took me to dancing school, back home in Buffalo, when I was 3 years old, and even then I knew that it made me special—and that's a nice anecdote for the show, but I hope 'A Chorus Line' says more than that. By the way, if you

think Zach, the director in the show, is cold and hard, I have to say that the closest thing a director can be in an audition is businesslike. Don't be friendly, don't raise false hopes; let the rejected candidate walk out with dignity." Bennett himself had lots of practice at this in the course of casting his show, looking for "the best dancers I could find, who could also act." He estimates that more than 300 dancers tied out for fewer than a dozen roles—truly a case of live reflecting art reflecting life.

What was the genesis of "A Chorus Line?" Bennett smiles. "You may not believe this," he says, "but the show grew out of my feelings as I watched the Watergate hearings it's my reaction to the falsehood and spittle that seemed to grip the country during this period. I was sick of it. I wanted to do something on stage that would show people being honest with one another."

Bennett had also been thinking of creating a show solely with dancers, and the two impulses came together one weekend in January of 1974 when he invited 24 favorite dancers to join him at an East Side studio for a mid-right workout and rap session. "I had the germ of an idea for a show about people like us," he says. "I brought along a tape recorder and we talked for hours about what we were doing, what we were after, that sort of thing. I asked everybody to

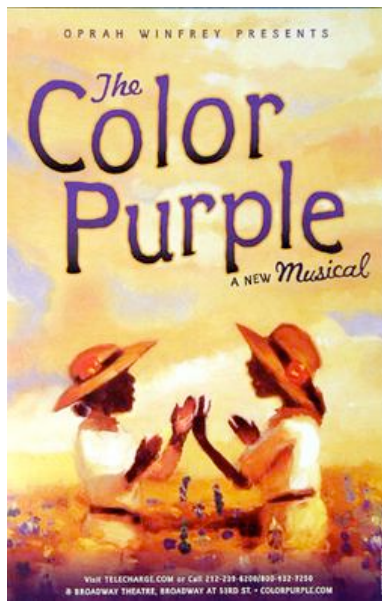
Continued on Page 7

resulted in not only hard feelings but a number of lawsuits as well.^[2] During the workshop sessions, random characters would be chosen at the end for the chorus jobs based on their performance quality, resulting in genuine surprise among the cast. However, several costumers protested this ending, mainly due to the stress of having to change random actors in time for the finale. This resulted in the ending being cut in exchange for the same set of characters winning the slots.^[3] Marvin Hamlisch, who wrote *A Chorus Line*'s score, recalled how during the first previews, audiences seemed put off by something in the story. This problem was solved when actress [Marsha Mason](#) told

Bennett that Cassie (Donna McKechnie in the original production) should win the part in the end because she did everything right. Bennett changed it so that Cassie would always win the part.

<https://nypost.com/2015/10/03/why-the-dancers-who-inspired-a-chorus-line-sold-their-stories-for-1/>

<https://oakparktalon.org/940/arts/a-chorus-line-provokes-debate/>



The Color Purple is a musical with a book by Marsha Norman and music and lyrics by Brenda Russell, Allee Willis, and Stephen Bray. Based on the 1982 novel of the same name by Alice Walker and its 1985 film adaptation, the show follows the journey of Celie, an African-American woman in the American South from the early to mid-20th century.

The original Broadway production ran from 2005 to 2008, earning eleven Tony Award nominations in 2006. An enthusiastically acclaimed Broadway revival opened in late 2015 and ran through early 2017, winning two 2016 Tony Awards—including Best Revival of a Musical.

The musical opened on Broadway at [The Broadway Theatre](#) on December 1, 2005. It was directed by Gary Griffin, produced by Scott Sanders, Quincy Jones and Oprah Winfrey, with choreography by Donald Byrd and musical direction by Linda Twine. The musical closed on February 24, 2008, after 30

previews and 910 regular performances. The Broadway production recouped its \$11 million investment within its first year on Broadway, and had grossed over \$103 million by the time it closed.^[3]

The original Broadway production starred [LaChanze](#) as Celie, [Brandon Victor Dixon](#) as Harpo, Felicia P. Fields as Sofia, [Renée Elise Goldsberry](#) as Nettie, Kingsley Leggs as Mister, Krisha Marcano as Squeak, and [Elisabeth Withers-Mendes](#) as Shug Avery.

<https://www.playbill.com/article/playbill-poll-what-is-your-favorite-female-empowerment-musical-com-339488>

<https://www.nydailynews.com/snyde/ny-alice-walker-breaks-silence-color-purple-anti-gay-comments-20191011-wjeu6fa62zeg3m5hau7bjgnw4y-story.html>



Dessa Rose is a musical based on the book by [Sherley Anne Williams](#) with book and lyrics by Lynn Ahrens and music by Stephen Flaherty. It tells the story of a young black woman and a young white woman and their journey to acceptance in 1847 in the antebellum South, as they tell their story to their grandchildren.

Dessa Rose had a workshop in Summer 2003 with [Donna Murphy](#) and

[LaChanze](#).^[1]

Dessa Rose premiered at the [Mitzi E. Newhouse Theater](#) at [Lincoln Center](#), New York City, from February 17 in previews, officially March 21 to May 29, 2005. The director and

choreographer was [Graciela Daniele](#), with Set Design by Loy Arcenas, Costume Design by Toni-Leslie James, Lighting Design by [Jules Fisher](#) and [Peggy Eisenhauer](#), and Orchestrations by [William David Brohn](#) and Christopher Jahnke. The cast featured [LaChanze](#) as Dessa Rose and [Rachel York](#) as Ruth.^[2]

A regional production was staged by TheatreWorks, [Palo Alto](#), California, October 7, 2006 through October 29. Linda Muggleston and Carly Hughes were featured.^{[3][4]}

The New England Premiere was at New Repertory Theatre in 2008. It was directed by [Rick Lombardo](#). Music direction was by Todd Gordon, choreography by Kelli Edwards, fight direction by Meron Langsner, sets by Peter Colao, costumes by Frances Nelson McSherry, and lights by Frank Messiner Jr. It starred Leigh Barret, [Uzo Aduba](#), and Todd Allan Johnson.

The European premiere was at the [Trafalgar Studios](#) in London, 29 July to 30 August 2014. The cast included [Cynthia Erivo](#), [Cassidy Janson](#), Edward Baruwa, Sharon Benson and [Miquel Brown](#).

A cast album was recorded on May 2, 2005 and released by Jay Productions.^[5]

The music contains "American roots music — blues, folk, different hymns, early kinds of gospel, the idea of call-and-response, which was a coded way the slaves communicated so that the white people thought they were just singing."^[6]

Plot - As the play opens, two elderly women, Dessa Rose and Ruth, introduce the story of their youth when their paths crossed and sing of the importance of lineage and remembering those who came before ("We Are Descended"). The rest of the story is told in flashback as Dessa and Ruth narrate in each other's chapters.

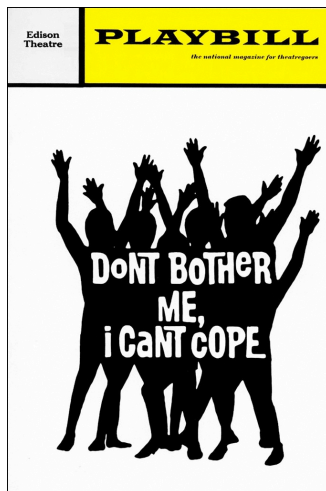
Dessa Rose is a 16-year-old slave living on the Steele plantation with her mother, Rose ("Comin' Down the Quarters"). Dessa is also in love with a fellow slave, Kaine. Kaine tells Dessa of the

history behind his most prized possession - his self-made banjo - and how an older man from Africa taught him about the instrument and lands where they cannot be enslaved ("Ol' Banjar"). Dessa and Kaine's relationship eventually leads to pregnancy. While her mother tries to convince her to abort it, Dessa tells her mother and Kaine that the baby will be the first thing in her life that is her own ("Something of My Own.") Dessa then promises Kaine that she will only give the baby its name when they are free.

<https://www.broadway.com/buzz/94264/were-critics-moved-by-ahrens-flahertys-dessa-rose/>

<https://www.nytimes.com/2005/03/22/theater/reviews/worlds-apart-in-the-deep-south-but-forming-a-bond.html>

Don't Bother Me, I Can't Cope is a musical revue first staged in



1971 with music, lyrics and book by **Micki Grant**.^[1] It was originally produced by **Edward Padula**. The all-singing, all-dancing show focuses on the **African-American** experience with songs on such topics s tenements, slumlords, ghetto life, student protests, black power, and feminism. The music is a mixture of **gospel**, jazz, funk, soul, **calypso**, and soft **rock**. The show had its first staging at **Ford's Theatre** in **Washington, D.C.** from September 15 - October 10, 1971, ^[2] with subsequent stagings at the **Locust**

and **Walnut Street Theatres** in **Philadelphia**. The restaged **Broadway** production, directed by **Vinnette Carroll** and choreographed by **George Faison**, opened to acclaim on April 19, 1972, at the **Playhouse Theatre**, where it ran for two months

before transferring to the **Edison**. It had a total run of 1065 performances. In his *The New York Times* review of the opening night, **Clive Barnes** described it as "a mixture of a block party and a revival meeting" and wrote: "It is the unexpected that is the most delightful. Last night at the Playhouse Theater a new musical came clapping, stomping and stamping in. It is fresh, fun and black. ...Black heroes such as **Flip Wilson** and **Godfrey Cambridge**, and even **Bella Abzug** and **Ralph Nader** are mentioned and the show makes wry mockery of the changing times and celebrates the rise of black aspiration and achievements. ...the show is full of talent working together with a cohesion rarely encountered outside the dance world."^[3] *Time Magazine* theatre critic T. E. Kalem also praised the show, writing: "...all heaven breaks loose on stage. This is the kind of show at which you want to blow kisses."^[4]



<https://www.nytimes.com/2018/07/26/theater/dont-bother-me-i-cant-cope-review-.html>

https://www.theatermania.com/new-york-city-theater/reviews/dont-bother-me-i-cant-cope_85983.html

Double Platinum is a 1999 American made-for-television musical drama film starring **Diana Ross** and **Brandy**.

Plot

The film tells the story of a woman feeling unfulfilled and unappreciated in her life so she decides to abandon her husband and infant daughter in order to pursue her dreams of superstardom. The story starts off by showing aspiring vocalist, Olivia King (Diana Ross) performing at small lounge in Atlanta, Georgia in 1981. As she takes a break from her performance she heads backstage to see her infant daughter, Kayla (Jayda Brown). A music executive approaches King at the bar and tells her she is talented and should move to the bigger market of New York City to fulfill her dreams. Olivia King initially denies his



request and goes home to her husband (Brian Stokes Mitchell). King is shown trying to explain her night to her husband and tell him about the music executive but he brushes her off and tells her moving to New York City is a bad idea. Feeling depressed, conflicted and trapped in her marriage, Olivia King leaves her home in the middle of the night whispering to her daughter that she can't take her along, but will be back for her.

The movie then picks back up in St. Louis, Missouri, 18 years later, and it is shown that Kayla Harris (Brandy Norwood), now 19 years old, has won a contest to meet famous superstar Olivia King. Kayla at this time does not know that Olivia is her mother, but she grew up being a huge fan of Olivia King and is extremely excited to meet her idol, completely ignorant to the truth. After enjoying the concert, Kayla then gets the second part of her prize which includes having dinner with Olivia King. At dinner, Kayla lets Olivia know that she also would like to be a singer and invites Olivia to a small performance she would be doing. When Kayla gets home from dinner, her father asks her how it went and he is shocked to hear that the star Kayla got to meet was Olivia King, though he knows the truth he does not press the issue further as

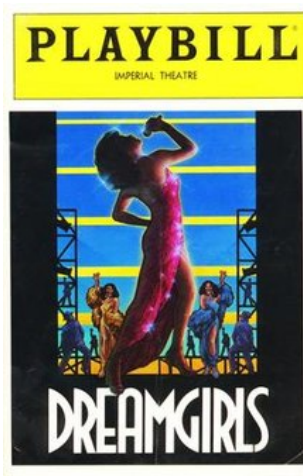
he sees his daughter is still in the dark. Next, Kayla is shown getting ready to perform, and she begins to worry that Olivia will not show up but sure enough Olivia shows up as Kayla starts to sing. Kayla is ecstatic that her idol has shown up but after the show Olivia pulls her aside and reveals to Kayla who she really is. Kayla is stunned, upset, and quickly leaves. Kayla is shaken, argues with her father, and refuses to speak to Olivia even when she offers to help her with her career. Kayla's best friend advises her to accept Olivia's help with her music career as it is the least she owes her.

Kayla reluctantly agrees to go to New York City with Olivia all the while Olivia continues to make futile attempts to build a relationship with Kayla. Olivia introduces Kayla to the people she knows in the industry, and with Olivia's strong recommendation and Kayla's talent, she is quickly signed. Kayla begins to work on her album and with Olivia's guidance and leadership she records her first song. As the story progresses, the two ladies continue living in Olivia's fancy [penthouse apartment](#) with Olivia trying not to step on Kayla's toes as she pursues success. Kayla then finds a steamy romance with a handsome older music executive, Ric Ortega ([Allen Payne](#)) whom her mother does not trust and warns her against, but Kayla ignores her mother's warning. Despite her growing success and hit single, Kayla continues to harbor bitter feelings towards Olivia, feelings which boil over during their record label's Grammy Party. After Kayla's performance, Olivia is asked to perform by the head of the label, causing Kayla to resent her mother for "stealing her spotlight". However, after discovering that Ric revealed her true parentage to the press and betrayed her just as her mother had warned, Kayla dissolves her relationship with him. Kayla, feeling down and regretful, heads up to her mother's cabin where Olivia is finding refuge. As they spend time at the cabin and truly communicate the two women begin to understand each other. Eventually, Kayla's feelings about her mother change and she begins to accept the truth about her mother and the events that took place when she was

younger. The movie culminates with Olivia and Kayla going back to St. Louis for a concert Kayla is giving. Kayla sings her songs but as the show draws to an end she calls on her mother to come up on stage with her and they sing a wonderful duet together. Kayla's friend and family look on from the audience.

The movie was a Nielsen ratings success, debuting at #16 for the week. Along with airing originally on ABC, it was also syndicated by **VH1**, **MTV**, **BET**, **Centric** and **TV One (U.S. TV channel)** where it still is a recurrent favorite.

<https://variety.com/1999/tv/reviews/double-platinum-1117499739/>



Dreamgirls is a Broadway musical, with music by Henry Krieger and lyrics and book by Tom Eyrn. Based on the show business aspirations and successes of R&B acts such as The Supremes, The Shirelles, James Brown, Jackie Wilson, and others,^[1] the musical follows the story of a young female singing trio from Chicago, Illinois called "The Dreams", who become music superstars.

Staged with a mostly African-American cast and originally starring Jennifer Holliday, Sheryl Lee Ralph, Loretta Devine, Ben Harney, Cleavant Derricks, Vondie Curtis-Hall, and Obba Babatundé, the musical opened on December 20, 1981, at the Imperial Theatre on Broadway. The musical was then nominated for 13 Tony Awards, including the Tony Award for Best Musical, and won six. It was later adapted into a motion picture from DreamWorks and Paramount Pictures in 2006. The film starred Jamie Foxx, Beyoncé, Eddie Murphy, Jennifer Hudson, Danny Glover, Anika Noni Rose, and Keith Robinson.

Plot -

In 1962, The Dreamettes, a hopeful black girl group from Chicago, enter the famous Amateur Night talent competition at the Apollo Theater in Harlem, New York ("I'm Lookin' for Something", "Goin' Downtown", "Takin' the Long Way Home"). The group is composed of full-figured lead singer Effie White and best friends, Deena Jones and Lorrell Robinson. For the contest, the Dreamettes sing "Move (You're Steppin' on My Heart)", a song written by Effie's brother, C.C., who accompanies them to the talent show. Unfortunately, they lose the talent show, but backstage, the girls and C.C. meet Curtis Taylor, Jr., a car salesman who becomes the Dreamettes' manager.

Curtis convinces James "Thunder" Early, a popular R&B star, and his manager, Marty, to hire The Dreamettes as backup singers. Though Jimmy Early and the Dreamettes' first performance together is successful ("Fake Your Way to the Top"), Jimmy is desperate for new material. Curtis convinces Jimmy and Marty that they should venture beyond traditional rhythm and blues and soul audiences and aim for the pop market. C.C. composes "Cadillac Car" for Jimmy and the Dreamettes, who tour ("Cadillac Car (On the Road)") and record the single upon their return ("Cadillac Car (In the Recording Studio)"). "Cadillac Car" makes its way up the pop charts, but a cover version by white pop singers Dave and the Sweethearts ("Cadillac Car" (Reprise)) steals the original recording's thunder. Angered by "Cadillac Car"'s usurpation, Curtis, C.C., and Jimmy's producer, Wayne, resort to payola, bribing disc jockeys across the nation to play Jimmy Early and the Dreamettes' next single, "Steppin' to the Bad Side". As a result, the record becomes a major pop hit.

THE NEW YORK TIMES, FRIDAY

Theater: 'Dreamgirls,' Cast and Text Changes

By FRANK RICH

DREAMGIRLS is a big Broadway musical that is exciting, precisely because it doesn't coddle the audience in the way that such Broadway musicals often do. Seeing the show again — with some new performers in principal roles and some recently inserted revisions in the second act — I was struck once more by the many risks that the director Michael Bennett and his collaborators take with what might have been another backstage musical.

This is a work about black people that has as little use for liberal platitudes as Charles Fuller's "A Soldier's Play." It's a spectacle in which the sets are so abstract and austere that they recall the brevity of Russian constructivism, not Florence Ziegfeld. It's a heavily choreographed musical that uses dance to create the elliptical montage techniques of film and avant-garde theater rather than the show-stoppers of Broadway convention. (In fact, the show never stops, period.)

No wonder that "Dreamgirls" has aroused passionate emotions both pro and con ever since it opened. Travelling through the lobby at the Imperial this week, I was not surprised to overhear some fans diligently compare the performance of "Dreamgirls" at hand to the five others they'd seen; nor was I surprised to hear other listeners express their estrangement from the entire enterprise. That's a little surprising, because the show's lyrics and the work's ability to arouse such heated debates is one of its virtues.

For those who respond to this show, the message, though simple, is as forceful as ever — and more immediate than those of any musical in town. As Mr. Bennett demonstrated with "A Christmas Carol," he's not here to let his productions become either allegory or free-association. In its current form, "Dreamgirls" plays somewhat differently than before and is all the truer for it. Only the sound system, which resolves words in the recitative-like opening sequence, needs fine-tuning.

The biggest change, of course, has been the departure of Jennifer Holliday from the role of Effie White. Effie is the most soulful member of the Dreamettes, a high-spirited singing trio that rises to fame in the 1960's — and she is the first member to enjoy real success. When the Dreamettes adopt "a smoothie sound" to "cross over" from the rhythm-and-blues ghetto to the white pop charts, their former manager (Ben Harney) both fires Effie from the group and throws her

out of his bed. The ensuing first act finale — an unlagging cry of pain titled "And I Am Telling You I'm Not Going" — was an occasion for Miss Holliday to whip an audience into hysteria.

Miss Holliday's successor, Vanessa Tomovska, can't duplicate that feat — who could? But Miss Tomovska's simpler yet moving rendition of the song, scaled down from its original fervor, has become the show's most moving and most beautiful moment. Both more reserved and less fiery than her predecessor, the actress is more in balance with the other Dreamettes — and more credibly their victim.

As a result, the glamorous lead Dream, Deena Jones, has gained in prominence and, as acted by the lovely Linda Litalini Brown, seems an even more pathetic victim to the blandishments of stardom. Perhaps to underline this character's new stature, Mr. Bennett has given her a new number to open Act I — an elaborate parody of the Las Vegas extravaganza that Placido Domingo once left leaving the Supreme Court. The other Dreamettes, too, in addition to an effect to the finale, seem more confident — are not overhauling, I do not know, a reporter's question about the Vietnam War.

With the occasional exception of Mr. Harney, who has become lax about projecting the cast's hindwings, the new Dreamettes remain vibrant: Loretta Devine as the conical Dream who conspires with Miss Adelaide in "Crazy and Dolly"; Dolba Babalund's ambitious songwriter, Vonnie Curtis-Hall's hottest agent, in her crucial role of James "Thunder" Early, a James Brown-like



Linda Litalini Brown as Deena Jones in "Dreamgirls."

singer who won't bend his soul to pop fashion, Clinton Derrick Carroll has succeeded his twin brother, Cleavon Derrick, and is overly similar in his delineation of a high-spirited rube soon crushed by show-biz ruthlessness.

It's the nature of that ruthlessness that gives "Dreamgirls" its bite. Instead of just providing the usual white villains, Tom Kivern's libretto also suggests that the black characters betray themselves as they pursue an empty white American dream. The Dreamettes reach the top by turning their beautiful music into top-to-bottom, by posing as plastic and objects and by compromising their self-respect. As they become, the more they talk about "freedom" — and the more they become slaves. "We're going to make this country change!" sing the Dreamettes greedily, as they tour to plug their first hit song, the ironically double-edged "Cadillac Car." But ultimately it's the country that changes them.

This reading story is also told in Henry Krige's pop-epic score — a mid-1960's version of Motown that gradually moves from the insistence of Apollo to the homogeneity of "higher" sound of the Dreamettes' over time. And, as the Dreamettes rise, Mr. Bennett's galvanic staging grows darker. Forever defining the nation that a pronunciation arch is to be used as a cross-section picture frame, Mr. Bennett's act of mobile, dynamic tension and brings into a laboratory prison, with brilliant Tharon Musser lighting to boot.

Is this the safe formula for a Broadway hit? We even guess. As "Dreamgirls" nears its second anniversary, the fact of this daring musical's continued popularity is nearly as exhilarating as the show itself.

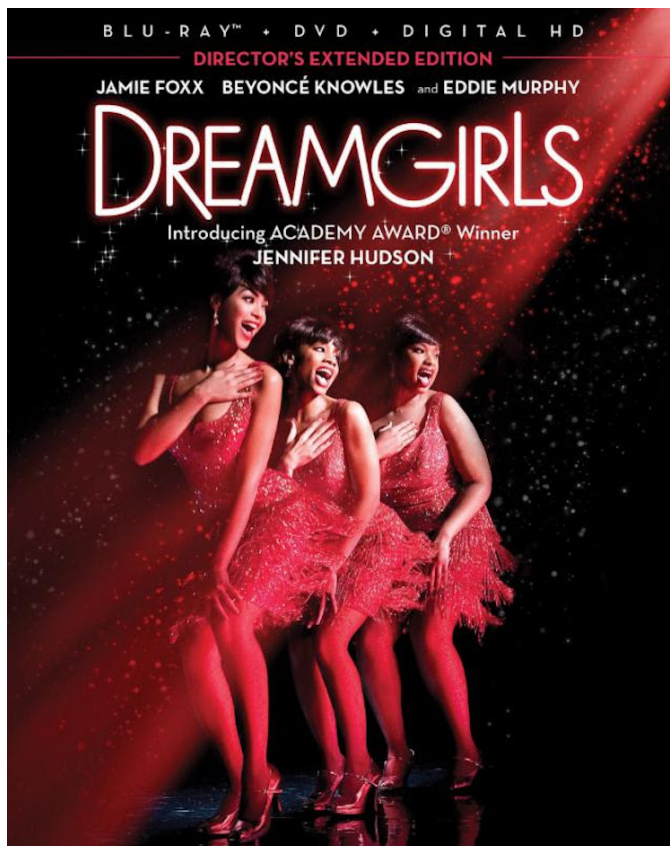
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Conflict arises between Marty and Curtis when Curtis moves in on Marty's turf: Jimmy Early. Things become more complicated when Effie begins dating Curtis, and Jimmy, a married man, begins an affair with Lorrell ("Party, Party").

<https://abcnews.go.com/Entertainment/jennifer-holliday-talks-hurtful-dreamgirls-remake-helped-career/story?id=48770872>

<https://jagsmag.jags.org.uk/?p=847>

Dreamgirls is a 2006 American musical drama film written and directed by Bill Condon and jointly produced and released by DreamWorks Pictures and Paramount Pictures. Adapted from the 1981 Broadway musical of the same name by



composer Henry Krieger and lyricist/librettist Tom

Eyen, *Dreamgirls* is a film à clef, a work of fiction taking strong inspiration from the history of

the Motown record label and one of its acts, The Supremes.^[5] The story

follows the history and evolution of

American R&B music during the 1960s and 1970s

through the eyes of a Detroit, Michigan girl

group known as the Dreams and their manipulative record executive.

The film adaptation of *Dreamgirls* stars Jamie Foxx, Beyoncé, Eddie Murphy, and Jennifer Hudson, and also features Danny Glover, Anika Noni Rose and Keith Robinson. Produced by Laurence Mark, the film's screenplay was adapted by director Condon from the original Broadway book by Tom Eyrn. In addition to the original Kreiger/Eyrn compositions, four new songs, composed by Krieger with various lyricists, were added for this film.^[6] *Dreamgirls* features the acting debut of Hudson, a former *American Idol* contestant and singer.



The film debuted in four special road show engagements starting on December 15, 2006, before its nationwide release on December 25, 2006.^[7] With a production cost of \$80 million, *Dreamgirls* is one of the most expensive films to feature a mainly African-American starring cast in American cinema history.^[3] Upon its release, the film garnered positive reviews from

critics, who particularly praised soundtrack, cast and the performances of Hudson and Murphy. The film also earned \$155 million at the international box office.^[4] *Dreamgirls* also received a number of accolades,^[8] including three awards at the 64th Golden Globe Awards ceremony, including the Golden Globe Award for Best Motion Picture – Musical or Comedy,^[9] and two Oscars at the 79th Academy Awards.

Plot

In 1962 Detroit, Michigan, young car salesman Curtis Taylor Jr. meets a black girl group known as "The Dreamettes", which consists of lead singer Effie White and backup singers Deena Jones and Lorrell Robinson, at an R&B amateur talent show at the Detroit Theatre. Curtis presents himself as The Dreamettes' new manager and arranges for the girls to become backup singers for Chitlin' Circuit R&B star Jimmy "Thunder" Early.

Curtis soon starts his own record label, Rainbow Records, out of his Detroit car dealership, and appoints Effie's brother C.C as his head songwriter. When their first single fails after a white pop group releases a cover version, Curtis, C.C., and their producer Wayne turn to payola to make "Jimmy Early & The Dreamettes" mainstream pop stars. Offstage, Effie becomes infatuated with Curtis while the married Jimmy begins an affair with Lorrell.

<https://www.playbill.com/article/effie-is-that-you-dreamgirls-film-seeks-its-leading-lady-com-126419>

E



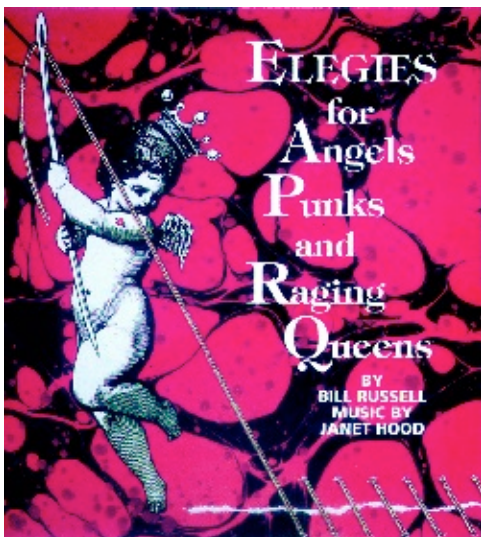
Chantal Akerman's *The Eighties* proves that a musical set in a mall can be a significant feminist work.

Akerman's *The Eighties* takes place entirely in a shopping center and follows its protagonist Jeanne as she finds herself caught up in multiple

romantic entanglements. In a way, it's a standard set-up for a musical, with a love triangle at its center. The first act of the movie features snippets of a play in rehearsal which eventually culminate into that play's performance in the second act.

Ackerman creatively inserts herself through several stand-ins such as the rehearsal director and conductor. Fischer writes, "As though to underscore the traditional power of male discourse (both on screen and off), when the first male actor speaks he does so assertively and no directorial voice comments on his delivery."

<https://daily.jstor.org/a-feminist-vision-of-the-musical/>

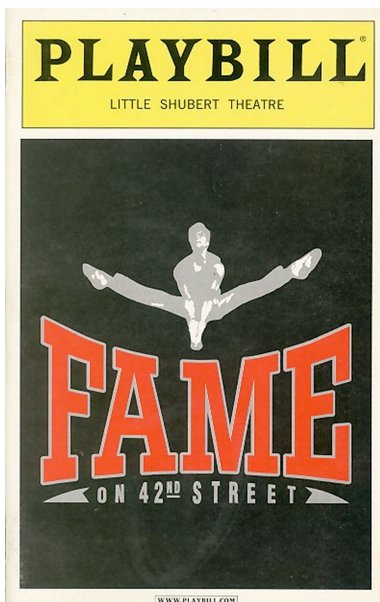


Elegies For Angels, Punks and Raging Queens is a song cycle with music by Janet Hood and lyrics and additional text by Bill Russell. The work features songs and monologues inspired by the NAMES Project AIDS Memorial Quilt and Edgar Lee Masters' *Spoon River Anthology*. Each of the monologues is written from the perspective of characters who've died from AIDS and the songs represent the

feelings of friends and family members dealing with the loss. The piece was developed in the late 1980s and was originally titled "The Quilt." It was produced first at the Ohio Theatre in Soho in NYC in 1989, where the new title was adopted, and then again **Off-off-Broadway** in **Manhattan's East Village** in February 1990. In 1992, it was produced by Giacomo Capizzano at the **King's Head Theatre** in **London**, where it played for several months. In June 1993, the production was transferred by Mr Capizzano to the **Criterion Theatre** in London's **West End**, where it played until July of the same year.^[1] The London cast included **Miquel Brown**, **Kim Criswell**, **Kwame Kwei-Armah**, **James Dreyfus**, **Simon Fanshawe** and legendary drag queen **Regina Fong**.

<https://www.playbill.com/article/emily-skinner-alice-ripley-and-nick-adams-bring-elegies-for-angels-punks-and-raging-queens-to-nyc-january-18>

F



Fame is a stage musical based on the 1980 musical film of the same name. It has been staged under two titles; The first, **Fame – The Musical** conceived and developed by **David De Silva**, is a musical with a book by José Fernandez, music by Steve Margoshes and lyrics by **Jacques Levy**. The musical premiered in 1988 in **Miami, Florida**. The second was as **Fame on 42nd Street**, where it was performed **Off-Broadway** at the Little Shubert Theatre on 42nd Street from 2003 to 2004.^{[2][3]}

De Silva had produced the 1980 film about students at [New York City's High School of Performing Arts](#). The critically and commercially successful film was followed by a [six-season television series](#),^[4] and the musical. The musical is significantly rewritten from the previous adaptations, with an almost entirely new score. The film is referred to several times in the script and in two songs.^[5] It tells the story of several students who attend the school, among them fame-obsessed Carmen, ambitious actress Serena, wisecracking comedian/bad boy Joe, quiet violinist Schlomo, "talented but dyslexic" dancer Tyrone, determined actor Nick, overweight dancer Mabel, and a serious dancer, Iris, from a poor family.^[5] The popularity of the film has led to the creation of "FAME" Schools in Liverpool (Liverpool Institute of Performing Arts).^{[6][7]} Since its first production, *Fame – The Musical* has had hundreds of professional and amateur productions in every major language

Fame is a 1980 American [teen musical drama film](#) directed by [Alan Parker](#). Set in [New York City](#), it chronicles the lives and hardships of students attending the [High School of Performing Arts](#) (known today as [Fiorello H. LaGuardia High School](#)), from their auditions to their freshman, sophomore, junior and senior years.



Producer [David De Silva](#) conceived the premise in 1976, partially inspired by the musical *A Chorus Line*. He commissioned playwright [Christopher Gore](#) to write the script, originally titled *Hot Lunch*, before selling it to [Metro-Goldwyn-Mayer](#) (MGM).

After he was hired to direct the film, Parker rewrote the script

with Gore, aiming for a darker and dramatic tone. The script's subject matter received criticism by the New York Board of Education, which prevented the production from filming in the actual High School of Performing Arts. The film was shot on location in [New York City](#), with [principal](#)



[photography](#) beginning in July 1979 and concluding after 91 days. Parker encountered a difficult filming process, which included conflicts with [U.S. labor unions](#) over various aspects of the film's production.

MGM released *Fame* using a [platform](#) technique which involved opening the film in several cities before releasing it [nationwide](#). The film grossed over \$42 million worldwide against a production budget of \$8.5 million. It received a mixed response from reviewers who praised the music, but criticized the dramatic



tone, pacing and direction.

The film received several awards and nominations, including two [Academy Awards](#) for Best Original Song ("Fame") and Best Original Score, and a [Golden Globe Award](#) for Best Original Song ("Fame"). Its success spawned a media franchise encompassing

several television series, stage musicals and a [remake](#) released in 2009.

Plot- In [New York City](#), a group of teenagers audition to study at the [High School of Performing Arts](#), where they are sorted into

three different departments: Drama, Music, and Dance. Accepted in the Drama department are Montgomery MacNeil, a **closeted homosexual**; Doris Finsecker, a shy **Jewish** girl; and Ralph Garcy, who succeeds after failed auditions for Music and Dance. In the Music department, Bruno Martelli is an aspiring keyboardist whose electronic equipment horrifies Mr. Shorofsky, a conservative music teacher. Lisa Monroe is accepted in the Dance department, despite having no interest in the subject. Coco Hernandez is accepted in all three departments because of her all-around talent. Leroy Johnson goes to the school, performing as part of a dance routine for an auditioning friend, but the dance teachers are more impressed by his talents than his friend's.



<https://www.nytimes.com/2019/06/02/nyregion/la-guardia-high-school-sit-in.html>

<https://www.rogerebert.com/reviews/fame-1980>

<https://www.universityfox.com/stories/cast-of-fame-1980-then-and-now/>

Fame TV Show is an **American television series** originally produced between January 7, 1982 and May 18, 1987, by Eilenna Productions in association with **Metro-Goldwyn-Mayer Television** and sponsored by **Yamaha** musical instruments, which



are prominently showcased in the episodes. The show is based on the [1980 motion picture of the same name](#). Using a mixture of drama and music, it followed the lives of the students and faculty at the New York City High School for the Performing Arts—a fictional establishment, but based heavily on the actual [Fiorello H. LaGuardia High School of Music & Art and Performing Arts](#). Most interior scenes were filmed in [Hollywood, California](#). In all seasons except the third, the show filmed several exterior scenes on location in [New York City](#).

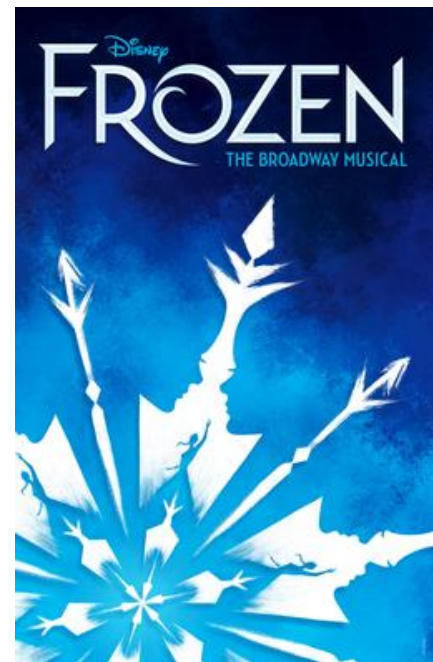
The show was produced by [MGM Television](#) and aired Thursday nights at 8:00–9:00 on [NBC](#) beginning on January 7, 1982. Despite glowing reviews from critics, ratings were less than impressive, and NBC cancelled it after only two seasons. However, by special arrangement with [LBS Communications](#), MGM revived the series for first-run syndication in the fall of 1983, where it continued for four more seasons, with the last first-run episode airing in the US on May 18, 1987.

[Ira Steven Behr](#) wrote twelve episodes of the series. He recalled: "I did three years on *Fame*, which was a lot of fun and was also in syndication. We had no one looking over our shoulder. We got to do some wonderfully bizarre things on the show, and the only time they gave us any trouble was the last show I was going to write after I knew we were cancelled. It was going to be [Road Warrior](#) meets *Fame*. It was a show that takes place in the future, and you could only sing for the state. It was a fascist society, and we were going to have motorcycles going through the school and

have [Iggy Pop](#) as the guest star. It was great, and I was in the midst of writing the episode when somehow MGM read somewhere that we planned to burn down the sets, which was a lie. We were going to trash them a bit, but it wasn't the last episode. We had one more after that, and they stopped me from writing it."^[3]

<https://eng.amomama.com/186658-more-30-years-passed-fame-ended-cast-mem.html>

Frozen is a musical with music and lyrics by [Kristen Anderson-Lopez](#) and [Robert Lopez](#), and book by [Jennifer Lee](#), based on the [2013 film](#) of the same name. The story centers on the relationship between two sisters who are princesses, Elsa and Anna. Elsa has magical powers to freeze objects and people, which she does not know how to control. After inheriting the throne, Elsa flees, inadvertently causes the kingdom to become frozen in an eternal winter, and nearly kills her sister. She must sacrifice and show true love to save the day.



Produced by [Disney Theatrical Productions](#), the musical had a tryout at the [Buell Theatre](#) in [Denver](#), Colorado in August 2017 and premiered on [Broadway](#) in March 2018 at the [St. James Theatre](#) to mixed reviews. Due to the [COVID-19 pandemic](#), *Frozen* suspended performances on March 11, 2020, after 26 previews and 825 regular performances; Disney has announced that the show will not reopen.^[1] A U.S. tour began in November 2019 but was also suspended in March 2020.

In January 2014, [Bob Iger](#), CEO of [The Walt Disney Company](#), stated that [Disney Theatrical Productions](#) was in early

development of a stage adaptation of *Frozen* that it planned to bring to Broadway.^{[2][3][4]} No date was set for the adaptation. "We're not demanding speed," Iger said. "We're demanding excellence."^{[2][5]} One of the film's producers, Peter Del Vecho, later reiterated that "these things take time."^[6] In an October 2014 interview, Thomas Schumacher, the president of Disney Theatrical Group, disclosed that discussions about a musical had begun even before the film was released almost a year earlier.^[7] He stated: "I'm already talking to directors, and I have a design concept, and we have to begin to fashion this idea.

<https://metawitches.com/2017/08/23/frozen-the-musical-vs-radical-feminist-theatre/>

<https://medium.com/@doctorlawrence/frozen-and-feminist-critique-b53fe282028e>

<https://geekmom.com/2013/11/feminist-controversy-frozen-misses-point/>

Fun Home is a musical adapted by Lisa Kron and Jeanine Tesori from Alison Bechdel's 2006 graphic memoir of the same name. The story concerns Bechdel's discovery of her own sexuality, her relationship with her gay father, and her attempts to unlock the mysteries surrounding his life. It is the first Broadway musical with a lesbian protagonist.^[1] It is told in a series of non-linear vignettes connected by narration provided by the adult Alison character.

The musical was developed through several readings and performances, including at the Ojai Playwrights Conference in 2009 and at the Sundance Theatre Lab and The Public Theater's



Public Lab in 2012. It opened [Off-Broadway](#) at the Public Theater in September 2013 to positive reviews. Its run was extended several times, until January 2014. The Public Theater production of *Fun Home* was nominated for nine [Lucille Lortel Awards](#) (winning three, including Outstanding Musical), two [Obie Awards](#) and eight [Drama Desk Awards](#), among others.

The original [Broadway](#) production began previews at the [Circle in the Square Theatre](#) in March 2015 and opened in April 2015.^[2] It was nominated for

twelve [Tony Awards](#), winning five, including [Best Musical](#), and its cast album received a nomination for the 2016 [Grammy Award for Best Musical Theater Album](#). The production closed on September 10, 2016. A US national tour and foreign productions followed.

Writer/artist [Alison Bechdel](#)'s book *Fun Home*, a memoir in graphic novel format, was published in 2006 to [critical acclaim](#). Its subject is Alison Bechdel's [coming of age](#), with particular emphasis on her relationship to her father, Bruce.

Bechdel's [coming out](#) as a [lesbian](#) is complicated by the revelation that Bruce was a closeted homosexual whose extra-marital affairs included underage males. Four months after Bechdel comes out to her parents, Bruce is killed by an oncoming truck; although the evidence is equivocal, Bechdel concludes that he committed suicide

As she works on her memoir in the present day, successful middle-aged cartoonist Alison Bechdel (Alison) recalls two time periods in her life. The first is her childhood, around age 10 (Small Alison), when she struggles against her father Bruce's



obsessive demands and begins to identify her inchoate sexuality. The second is her first year in college (Medium Alison), when she begins her first relationship and comes out of the closet as a lesbian.

Alison remembers herself, as a child, demanding that her father Bruce play "airplane" with her, while he sorts through a box of junk and valuables he has salvaged from a barn ("It All Comes Back"). Bruce tells the family that a visitor from the local historical society is coming to see their ornate Victorian home that he has restored, and his wife Helen prepares the house to Bruce's demanding aesthetic standard ("Welcome to Our House on Maple Avenue"). In a phone call with her father and a journal entry, Medium Alison expresses her anxiety about starting college ("Not Too Bad"). At the Bechdel Funeral Home, Small Alison and her brothers John and Christian perform an imaginary advertisement for the funeral home ("Come to the Fun Home"). Medium Alison hesitates outside the door of the college's Gay Union, and is flummoxed when she meets Joan, a confident young lesbian. Bruce invites Roy, a young man whom he has hired to do yard work, into the house. Bruce begins to seduce

Roy in the library while Helen is playing the piano upstairs, trying her best to ignore it ("Helen's Etude").

<https://medium.com/@dphillips713/fun-home-paves-the-way-for-women-in-the-arts-alt-9de43478587a>

<http://feministspectator.princeton.edu/2015/06/30/fun-home-makes-history/>

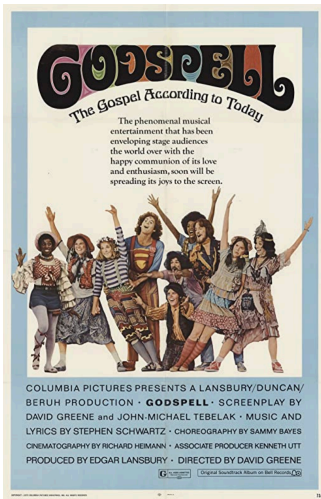
<https://www.womenarts.org/2015/06/08/fun-home-wins-five-tony-awards-including-best-musical/>

<https://www.stylist.co.uk/people/alison-bechdel-fun-home-test-musical-young-vic-london-interview-2018-trump-dykes-to-watch-out-for-me-too/218172>

Funny Girl is a 1964 musical (opened on Broadway in 1964) with a book by Isobel Lennart, music by Jule Styne, and lyrics by Bob Merrill. The semi-biographical plot is based on the life and career of Broadway star, film actress and comedian Fanny Brice featuring her stormy relationship with entrepreneur and gambler Nick Arnstein. Its original title was *My Man*.

The musical was produced by Ray Stark, who was Brice's son-in-law via his marriage to her daughter Frances, and starred Barbra





Streisand. The production was nominated for eight **Tony Awards** but, facing tough competition from *Hello, Dolly!*, it failed to win in any categories.

The original cast recording of *Funny Girl* was inducted into the **Grammy Hall of Fame** in 2004.

The musical is set in and around **New York City** just prior to and following **World War I**. *Ziegfeld Follies* star Fanny Brice, awaiting the return of her husband, Nicky Arnstein, from

prison, reflects on their life together, and their story is told as a flashback.

<http://broadwayjournal.com/idina-menzel-looks-like-a-go-for-funny-girl-exclusive/>

<https://www.londontheatre.co.uk/theatre-news/west-end-features/funny-girl-a-history-of-the-hit-musical-50-years-on>

<https://forward.com/schmooze/187511/why-funny-girl-is-as-important-as-fiddler/>

Godspell (film and musical) is a 1973 musical film. It is a film adaptation of the 1971 Off-Broadway musical *Godspell* (in turn based on the Gospel of Matthew), created by John-Michael Tebelak with music and lyrics by Stephen Schwartz. Directed by David Greene with stars Victor Garber as Jesus and David Haskell as Judas/John the Baptist, the film is set in contemporary New York City. Tebelak is credited as co-writer of the screenplay and served as the creative consultant, although director David Greene said Tebelak did not write the screenplay



<https://feministspectator.princeton.edu/2011/11/30/godspell/>

<https://film.avclub.com/godspell-1798195393>

<https://www.latimes.com/archives/la-xpm-1988-07-30-mn-6634-story.html>

The Gospel at Colonus is an African-American musical version of Sophocles's tragedy, *Oedipus at Colonus*. The show was created in 1983 by the experimental-theatre director Lee Breuer, one of the founders of the seminal American avant-garde theatre company Mabou Mines, and composer Bob Telson. The musical was a finalist for the Pulitzer Prize for Drama. The show had a brief run on Broadway in 1988.

The Gospel at Colonus premiered at the Brooklyn Academy of Music's Next Wave Festival in November to December 1983.^[1]

The following year it received a production at the Arena Stage in Washington D.C. running from Nov 23, 1984 – Dec 30, 1984^[2]



The musical ran at the American Music Theater Festival, Philadelphia, in September 1985.^{[3][4]}

A production at the Alliance Theatre, Atlanta Ga, in 1987 included Morgan Freeman and the Blind Boys of Alabama.^{[5][6][7]}

The Gospel at Colonus opened on Broadway at the Lunt-Fontanne Theatre on March 11, 1988 in previews, officially on March 14, 1988, and closed on May 15, 1988 after 61 performances and 15 previews.

Directed by Lee Breuer, the cast featured Morgan

Freeman (Messenger), Sam Butler, Jr.

(The Singer), Clarence Fountain and the Five Blind Boys of Alabama (Oedipus) and the Institutional Radio Choir of Brooklyn. Breuer was nominated for the 1988 Tony Award for his book.^[8]

The musical was a finalist for the 1985 Pulitzer Prize for Drama.

^[9] The musical won the 1984 Obie Award as Best Musical.^[10]

Breuer and Telson handed the storytelling duties to a black Pentecostal preacher and the choir of his church, who in turn enacted the story of Oedipus's torment and redemption as a modern parable. They employed the unusual device of casting The Blind Boys of Alabama to collectively portray Oedipus as well as the Institutional Radio Choir in Brooklyn and Chancel Choir of the Abyssinian Baptist Church in Harlem. Other casting innovations in the performance include multiple actors in single roles, such as when The Messenger is called upon to assume the role of Oedipus in tandem with the singer cast when the role calls for stage motion that would be difficult for the blind singer to negotiate alone, the multiplicity of Oedipus's daughters

and one son when the children of Oedipus appear collectively (with Jevetta Steele as Ismene, her sister Jearlyn Steele doubling for actress Isabell O'Connor as Antigone, and brothers J.D. and Fred Steele standing in as Polynices and Eteocles, with actor Kevin Davis doubling as Polynices), and, indeed, with different portions of the cast, singly and in groups, assuming the duties of the traditional Greek chorus.

The New York Times's Mel Gussow has expressed the view that the result was the translation of the Greek myth into a Christian parable. In his review of the BAM production, Gussow noted: "It is surprising how organically "Oedipus" can fit within the framework of a gospel musical... the evening has the shape of a church service."^[1]

While the traditions of Greek theater as religious ritual are unfamiliar to modern audiences, *Gospel at Colonus* reaffirms those possibilities by its use of call-and-response and ecstatic, sung re-enactment of a culturally important story.

In 1985 PBS televised the original [Brooklyn Academy of Music](#) production, as presented by the [American Music Theater Festival](#) at the Annenberg Center in Philadelphia, as part of the [Great Performances](#) series. The performers included [Morgan Freeman](#) as The Messenger, [Carl Lumbly](#) as Theseus, [Jevetta Steele](#) as Ismene, and [Robert Earl Jones](#) as Creon. In the 1985 incarnation, [The Soul Stirrers](#) (credited collectively) and the [Institutional Radio Choir](#) assume roles as citizens of Colonus.^[3] In 1995 WHYY/Philadelphia aired a one hour special, *The Peoples Gospel at Colonus*, highlighting Director Danny Fruchter's thought that Greek Theatre and the African American Church reflect ideas about community essential to both cultures.

This community involvement, in fact the chorus making the story, was central to his 1995 production at the People's Light and Theatre Co. during the 3rd Annual FreeFest, in which all tickets



were free and most performers were part of the same town of nearby Coatesville, PA.

The first-act song "How Shall I See You Through My Tears?" was used as the opening number of the 2003 film, *Camp*.

<https://www.nytimes.com/2018/09/07/theater/gospel-at-colonus-review-delacorte.html>

<https://www.wnyc.org/story/why-musical-traveled-world-also-spiritual-journey/>

H

Hair: The American Tribal Love-Rock Musical (film and musical) is a rock musical with a book and lyrics by **Gerome Ragni** and **James Rado** and music by **Galt MacDermot**. The work reflects the creators' observations of the **hippie counterculture** and **sexual revolution** of the late 1960s, and several of its songs became anthems of the **anti-Vietnam War peace movement**. The musical's profanity, its depiction of the use of illegal drugs, its treatment of **sexuality**, its irreverence

for the [American flag](#), and its nude scene caused much comment and controversy.^[1] The musical broke new ground in [musical theatre](#) by defining the genre of "rock musical", using a racially integrated cast, and inviting the audience onstage for a "[Be-In](#)" finale.^[2]

Hair tells the story of the "tribe", a group of politically active, [long-haired](#) hippies of the "[Age of Aquarius](#)" living a [bohemian](#) life in New York City and fighting against [conscriptio](#)n into the [Vietnam War](#). Claude, his good



friend Berger, their roommate Sheila and their friends struggle to balance their young lives, loves, and the sexual revolution with their rebellion against the war and their [conservative](#) parents and society. Ultimately, Claude must decide whether to [resist the draft](#) as his friends have done, or to succumb to the pressures of

his parents (and conservative America) to serve in Vietnam, compromising his [pacifist](#) principles and risking his life.

After an [off-Broadway](#) debut on October 17, 1967, at [Joseph Papp's Public Theater](#) and a subsequent run at the [Cheetah](#) nightclub from December 1967 through January 1968, the show opened on [Broadway](#) in April 1968 and ran for 1,750 performances. Simultaneous productions in cities across the United States and Europe followed shortly thereafter, including a successful London production that ran for 1,997 performances. Since then, numerous productions have been staged around the world, spawning dozens of recordings of the musical, including the 3 million-selling [original Broadway cast recording](#). Some of the songs from its score became [Top 10](#) hits, and a [feature film adaptation](#) was released in 1979. A Broadway revival opened in 2009, earning strong reviews and winning the [Tony Award](#) and [Drama Desk Award](#) for Best Revival of a Musical. In 2008, *Time* wrote, "Today *Hair* seems, if anything, more daring than ever.

<https://www.nytimes.com/2018/04/29/theater/when-hair-opened-on-broadway-it-courted-controversy-from-the-start.html>

<https://www.npr.org/2018/05/01/607339204/hair-at-50-going-gray-but-its-youthful-optimism-remains-bouncy-and-full-bodied>

<https://www.greenbaypressgazette.com/story/entertainment/music/2019/05/15/nudity-gets-hair-rock-musical-entangled-controversy-1976/1129900001/>

<https://www.denverpost.com/2011/09/29/the-dangerous-history-of-hair/>

Hairspray is an American musical with music by **Marc Shaiman**, lyrics by **Scott Wittman** and Shaiman and a book by **Mark O'Donnell** and **Thomas Meehan**, based on **John Waters's** 1988 film of the same name. The songs include 1960s-style dance music and "downtown" **rhythm and blues**. In 1962 **Baltimore, Maryland**, plump teenager Tracy Turnblad's dream is to dance on *The Corny Collins Show*, a local TV dance program based on the real-life **Buddy Deane Show**.^[1] When Tracy wins a role on the show, she becomes a celebrity overnight, leading to social change as Tracy campaigns for the show's integration.



The musical opened in Seattle in 2002 and moved to Broadway later that year. In

2003 *Hairspray* won eight **Tony Awards**, including one for **Best Musical**, out of 13 nominations. It ran for **2,642 performances**, and closed on January 4, 2009.

^[2] *Hairspray* has also had national tours, a West End production, and numerous foreign productions and was adapted as a **2007 musical film**. The London production was nominated for a record-setting eleven **Laurence Olivier Awards**, winning four, including **Best New Musical**.

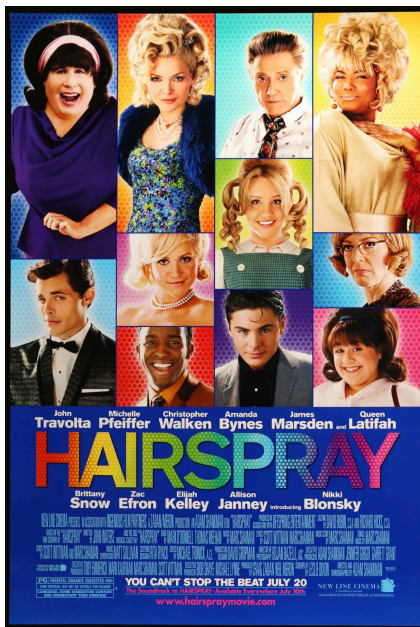


According to interviews included as an extra feature on the 2007 film's DVD release, theatre producer **Margo Lion** first conceived

of *Hairspray* as a stage musical in 1998 after seeing the original film on television. "I was home looking at a lot of movies, and one of those movies was *Hairspray*." She contacted John Waters, who gave her his blessing, then acquired the rights from [New Line Cinema](#). Lion contacted Marc Shaiman, who expressed interest in the project only if his partner Scott Wittman could participate, and Lion agreed. The two enlisted the help of actress and singer [Annie Golden](#) to produce a demo recording containing three songs, one of which, "Good Morning Baltimore," eventually became the show's opening number. Based on their initial work, Lion felt confident that she had hired the right team

Hairspray is a 2007 [musical romantic comedy](#) film based on the 2002 Broadway musical of [the same name](#), which in turn was based on [John Waters's](#) 1988 comedy film of [the same name](#). The film was a British-American venture^[2] produced by [Ingenious Media](#) and Zadan/Meron Productions. Adapted from both

Waters's 1988 script and [Thomas Meehan](#) and Mark O'Donnell's book for the stage musical by screenwriter [Leslie Dixon](#), the 2007 film version of *Hairspray* was directed and choreographed by [Adam Shankman](#) and has an ensemble cast including [John Travolta](#), [Michelle Pfeiffer](#), [Christopher Walken](#), [Amanda Bynes](#), [James Marsden](#), [Queen Latifah](#), [Brittany Snow](#), [Zac Efron](#), [Elijah Kelley](#), [Allison Janney](#), and [Nikki Blonsky](#) in her feature film debut. Set in 1962 [Baltimore, Maryland](#), the film follows the "pleasantly plump" teenager Tracy Turnblad as she



pursues stardom as a dancer on a local TV dance show and rallies against [racial segregation](#).

The film began development in 2004, and Dixon reworked Meehan and O'Donnell's first draft of the screenplay to tone down the musical's campiness. In 2005, Shankman agreed to direct the film. Composer/lyricist [Marc Shaiman](#) and lyricist [Scott Wittman](#) reworked their songs from the Broadway musical for the film's soundtrack, and also wrote four new songs for the film. Principal photography commenced in September 2006 with a budget of \$75 million, and ended in December of that year; filming took place on locations in [Toronto](#) and [Hamilton, Ontario](#), Canada and on soundstages at Toronto's Showline Studios. Recording sessions for the film's songs and soundtrack took place in [San Diego, California](#) in the [United States](#).

Hairspray premiered on July 10, 2007 at the [Mann Village Theater](#) and was released on July 20, 2007 in the United Kingdom and the United States. The film was a critical and financial success, breaking the record for biggest sales at opening weekend for a movie musical,^[5] which the film held until July 2008 when it was surpassed by *Mamma Mia!*^[6] and later *High School Musical 3: Senior Year* in October.

^[7] *Hairspray* went on to become the tenth highest grossing musical film in US cinema history, behind the film adaptations of *Grease*, *Chicago*, and *Mamma Mia!*,^[6] and stands as one of the most critically and commercially successful musical films of the 2000s. Available in a variety of formats, *Hairspray*'s [Region 1](#) home video release took place on November 20, 2007.^[8] [USA Network](#) purchased the broadcast rights to *Hairspray* and was scheduled to debut the film on cable television in February 2010, but in the end it did not broadcast that month. Instead the film was pushed back and premiered on USA on July 24, 2010, with sister channel [Bravo](#) also showing it multiple times, and in February 2011 aired on [ABC](#) for over-the-air broadcasts.^[9]

Plot

In 1962, Tracy Turnblad is a 16-year-old heavysset high school student living in [Baltimore](#). Along with her best friend Penny Pingleton, Tracy frequently watches *The Corny Collins Show*, a local teen dance television show.

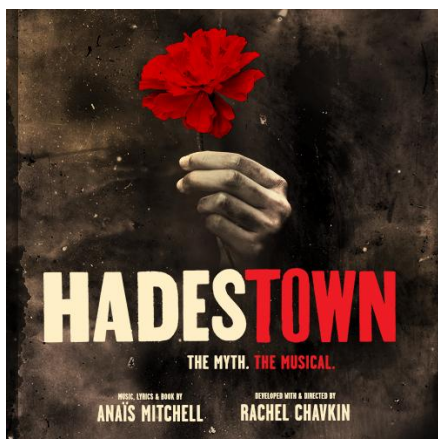
The teenagers who dance on the show attend Tracy and Penny's high school, among them Amber von Tussle and her boyfriend Link Larkin, the lead dancers. Amber's mother, Velma, manages the station WYZZ, [ensuring that Amber is prominently featured](#). Corny Collins and the dancers on the show are white, and Velma only allows African-American dancers on the show once a month on "Negro Day", hosted by R&B disc jockey Motormouth Maybelle.

<https://www.today.com/popculture/hairspray-shines-light-plus-sized-women-wbna19834678>

<http://www.firstsightsecondthoughts.net/?p=362>

<https://podtail.com/podcast/the-feminist-critique/-60-hairspray/>

<https://baltimorefishbowl.com/stories/future-hairspray-productions-cant-have-all-white-casts-creators-say/>



Hadestown is a musical with music, lyrics and book by [Anaïs Mitchell](#). It tells a version of the ancient Greek myth of [Orpheus](#) and [Eurydice](#), where [Orpheus](#) goes to the [underworld](#) to rescue his fiancée [Eurydice](#).

The original version of the musical premiered in the town

of [Barre, Vermont](#) in 2006. There was also a production in [Vergennes](#) in the same year and a tour between [Vermont](#) and [Massachusetts](#) in 2007. Then Mitchell, unsure about the future of the musical, turned it into a [concept album](#), released in 2010.^[1]

In 2012, Mitchell met director [Rachel Chavkin](#), and the two started to rework the stage production, with additional songs and dialogue. The new version of the musical, developed for the stage and directed by Chavkin, premiered [Off-Broadway](#) at [New York Theatre Workshop](#) on May 6, 2016 and ran through July 31. Following productions in [Edmonton](#) and [London](#), the show premiered in previews on [Broadway](#) in March 2019.

The Broadway production opened to critical acclaim and received numerous awards and nominations. At the [73rd Tony Awards](#), *Hadestown* received a total of 14 nominations (the most for the evening) and won eight of them, including [Best Musical](#) and [Best Original Score](#).

Characters[[edit](#)]

[Hermes](#), Greek god of boundaries, roads, travelers, commerce, thieves, athletes, shepherds, and [Psychopomps](#), is the divine messenger. Throughout the musical, he plays the role of narrator. He is completely honest and smooth-spoken. Though he claims not to do things "because he is kind", he is shown to care for Orpheus by taking him in as his aide and shows kindness to Eurydice.

[Orpheus](#) is a legendary musician, poet, lover of Eurydice, and [prophet](#) in [ancient Greek religion](#). The main [protagonist](#), he is a dreamer and always see how things could be. He sees the best in people. He is awkward and clumsy but ultimately determined.

[Eurydice](#) is the lover of Orpheus. She is more experienced in life than Orpheus. She has been alone her whole life and has learned to fight for herself, which has made her reluctant to trust people.



The Fates follow her through most of the musical, planting seeds of doubt and encouraging her to leave to Hadestown.

Persephone is goddess of Spring and wife of Hades. She is free spirited and fun loving. She is an alcoholic and is frequently shown to be drunk at many points of the musical. Though she still loves him, her relationship with Hades has broken down over the years and the pair constantly bicker. With her arrival to our world she brings spring, summer, and good times.

Hades is god of the underworld and husband of Persephone. He is the primary **antagonist**. He is the ruler of Hadestown. He is cold and uncaring. However, he has become even more cold and hardened ever since his relationship with Persephone has become distant. He sees the workers of Hadestown as "his children", and believes that through totalitarian control of their lives he has set them free.

The Fates are three spirits that act as the driving force of many key decisions other characters make in the show by influencing and manipulating their thoughts. Hermes, in the opening number,

describes them as "three old women who dressed the same" and says that "they're always singing in the back of your mind".

<https://www.bustle.com/p/anais-mitchells-hadestown-is-making-broadway-history-for-women-but-she-wants-it-to-be-normal-for-the-next-generation-17130069>

<https://msmagazine.com/2019/09/02/the-ms-qa-what-led-anais-mitchell-to-hadestown/>

<https://www.bitchmedia.org/article/bitch-interview/anais-mitchell-hadestown>



Heathers: The Musical is a rock musical with music, lyrics and book by Laurence O'Keefe and Kevin Murphy, based on the 1988 film of the same name written by Daniel Waters. After a sold-out Los Angeles tryout, the show moved Off-Broadway in 2014. After the run in 2014 the show had an Off-West End run in 2018 and then transferred to the West End in 2018 for a limited engagement.

While it is a high-energy black comedy, the show opens conversations about dark issues, including bullying, teen suicide, sexual assault, and violence in schools.

<https://www.broadwayworld.com/rockland/article/BWW-Blog-Sarah-Kleist-HEATHERS-the-Feminist-Musical-20160929>

<https://agoodbadtaste.wordpress.com/2016/10/16/gotta-get-back-in-time-heathers-as-third-wave-feminism/>

<https://www.theatlantic.com/entertainment/archive/2014/03/still-very-25-years-later-the-bleak-genius-of-em-heathers-em/359828/>

<https://www.playbill.com/article/playbill-poll-what-is-your-favorite-female-empowerment-musical-com-339488>

<https://www.playbill.com/article/look-back-at-heathers-the-musical-off-broadway>



Here Lies Love is a concept album and rock musical made in collaboration between David Byrne and Fatboy Slim, about the life of the former First Lady of the Philippines Imelda Marcos along with the woman who raised her — Estrella Cumpas — and follows Marcos until she and her family were forced to leave the Philippines.^[1] The album features 22 guest vocalists and was released on 5 April 2010,

under Nonesuch Records and Todomundo in several formats, including a deluxe double-Compact Disc set with a DVD of music videos from the album and a 120-page book.

The album was adapted as a rock musical that premiered in 2013 off-Broadway at The Public Theater and ran again at the Public in 2014–2015. It also played at the Royal National Theatre's Dorfman Theatre in 2014–2015 and the Seattle Repertory Theatre in 2017.

The title of the album is taken from a comment made by Imelda during a visit to her husband [Ferdinand Marcos's](#) embalmed body. Imelda expressed that she would like the phrase "Here Lies Love" to be inscribed on her tombstone.^[3] David Byrne released the following statement regarding this album:

The story I am interested in is about asking what drives a powerful person—what makes them tick? How do they make and then remake themselves? I thought to myself, wouldn't it be great if—as this piece would be principally composed of clubby dance music—one could experience it in a club setting? Could one bring a "story" and a kind of theatre to the disco? Was that possible? If so, wouldn't that be amazing!

Here Lies Love was performed live four times before the album was released. It was first presented as a song cycle (with vocals by Byrne, Dana Diaz-Tutaan and Ganda Suthivarakom) at the [Adelaide Festival of Arts](#) under the artistic direction of [Brett Sheehy](#) in [Adelaide](#), Australia, on 10 March 2006 with additional dates on 13 and 14 March, and was also performed live at the [Carnegie Hall](#) in New York City on 3 February 2007, as part of the Carnegie Hall Perspectives Series.^[17]

<https://www.seattleglobalist.com/2017/05/03/seattle-reps-lies-love-sets-off-complex-recollections-marcos-regime/64749>

<https://www.vulture.com/2013/04/theater-review-here-lies-love.html>

I Love My Wife is a musical with a book and lyrics by [Michael Stewart](#) and music by [Cy Coleman](#), based on a play by [Luis Rego](#).^[1]

A satire of the sexual revolution of the 1970s, the musical takes place on [Christmas Eve](#) in suburban [Trenton, New Jersey](#), where

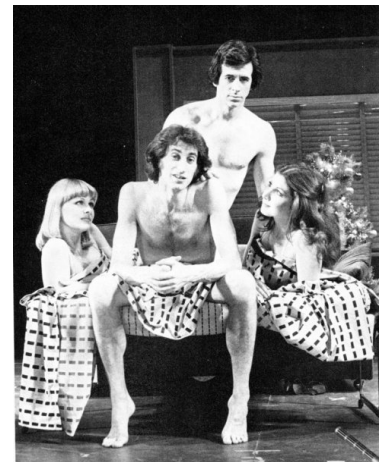


two married couples who have been close friends since high school find themselves contemplating a ménage-à-quatre.

In Trenton, New Jersey old high school buddies Wally (now an executive in public relations) and Alvin (a furniture mover) discuss the possibility of adding some spice to their lives by having

a foursome. Alvin suggests to his wife Cleo that they share their bed with Monica, Wally's wife. Cleo thinks that she would enjoy Wally. They agree that whoever enters first becomes the evening's partner, but the couple walks in together. The three discuss the situation after Monica has left, and decide on a foursome on Christmas Eve.

Alvin and Cleo arrive for dinner and the later foursome on Christmas Eve, but while Monica is initially unhappy with the arrangement, she finally agrees. Too excited to eat, they undress and get into bed and take pot to relax. As Wally suggests ideas from a sex manual, the group discards all of the idea



<https://www.broadwayworld.com/los-angeles/article/Photo-Flash-Reprises-I-LOVE-MY-WIFE-20081203>

I'm Getting My Act Together and Taking It on the Road is a musical with music by Nancy Ford and book and lyrics by Gretchen Cryer. The show premiered Off-Broadway in 1978. The lead, Heather, is a 39-year-old divorcee attempting a comeback as a pop star. Generally considered a feminist vehicle,

the plot centers around her displaying new material for her manager without relying on showbiz clichés. However, "The collaborators are emphatic that they never meant the musical to be a feminist declaration. 'We were writing about relationships between men and women, not about women's roles in society as a whole,' explains Ford."^[4]



This is a parody of "I'm Getting My Act Together and Taking It on the Road" that was on SCTV and featuring Andrea Martin and Catherine O'Hara

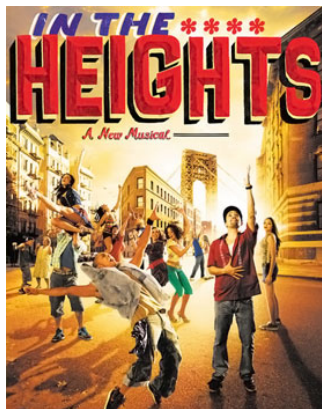


<https://mytheatremates.com/im-getting-my-act-together-the-first-feminist-musical/>

https://www.theatermania.com/new-york-city-theater/reviews/im-getting-my-act-together-and-taking-it-on-the-ro_65651.html

<https://www.nytimes.com/2013/07/26/theater/reviews/im-getting-my-act-together-at-city-center.html>

<http://www.haineshisway.com/2015/10/im-still-getting-my-act-together-and-taking-it-on-the-road-reviewed-by-rob-stevens/>



In the Heights is a musical with music and lyrics by Lin-Manuel Miranda and a book by Quiara Alegría Hudes. The story is set over the course of three days, involving characters in the largely Dominican-American neighborhood of Washington Heights in New York City.

After a 2005 tryout in Waterford, Connecticut and a 2007 Off-Broadway run, the show opened on Broadway in March 2008. It was nominated for thirteen Tony Awards and won four, including the 2008 Best Musical, Best Original Score, and Best Choreography awards. A film adaptation of the musical was originally set for release on June 26, 2020. However, it has been delayed to June 18, 2021 due to the COVID-19 pandemic.

Miranda wrote the earliest draft of *In the Heights* in 1999 during his sophomore year of college. After the show was accepted

by Wesleyan University's student theater company Second Stage, Miranda added "freestyle rap ... bodegas, and salsa numbers."^[2] It played from April 27 to 29, 2000 as an 80-minute, one-act show that



reportedly sounded like "A hip-hop version of *Rent*".^[3] After seeing the play, two Wesleyan seniors and two alumni, John Buffalo Mailer, Neil Patrick Stewart, Anthony Veneziale and Thomas Kail, approached Miranda and asked if the play could be expanded with a view to a Broadway production. In 2002, Miranda worked with director Kail and wrote five separate drafts of *In the Heights*.^[citation needed] Book writer Quiara Alegría Hudes joined the team in 2004.

Plot - As the sun rises on the hottest day of the summer, Usnavi de la Vega, the owner of a small bodega in Washington Heights, chases away a small-time vandal, Graffiti Pete, before introducing the audience to the corner he lives on and some of its many residents: Abuela Claudia, a matriarchal figure who helped to raise Usnavi among others; Usnavi's young, lazy cousin Sonny who helps run the bodega; Daniela and Carla, who run the local salon; and Kevin and Camila Rosario, who run the cab company ("In the Heights"). As the day begins, the Rosarios' daughter Nina arrives home from her first year at Stanford University. Often considered the "one who made it out" and the pride of the corner, Nina dreads telling her parents and neighbors the truth of her return home: that she dropped out of Stanford because she had to work two jobs to maintain her tuition, leading to her getting poor grades and losing her scholarship ("Breathe"). As she tries to find her parents to tell them the news, she runs into Benny, Usnavi's best friend and an employee of Kevin's who

has been temporarily left in charge of the dispatch while Kevin seeks to solve a financial problem. Clearly harboring latent romantic feelings for one another, Benny and Nina reconnect ("Benny's Dispatch"). Elsewhere, Vanessa, an employee of Daniela's at the salon (and with whom Usnavi had long been infatuated), dreams of one day leaving the corner and getting an apartment in the [West Village](#) ("It Won't Be Long Now"). While she is on a break at the salon, Sonny asks her out on a date on Usnavi's behalf, and she accepts; Usnavi rejoices at his success but worries that Vanessa may forget about him and the rest of the community when she moves.....

<https://www.gender-focus.com/2010/11/12/a-feminist-guide-to-broadway-musicals/>

Jagged Little Pill is a rock musical with music by [Alanis Morissette](#) and [Glen Ballard](#), lyrics by Morissette, and book by [Diablo Cody](#), with additional music by [Michael Farrell](#) and [Guy Sigsworth](#). The musical is inspired by the 1995 album of the same name by Morissette.^{[1][2]} It premiered at the [American Repertory Theater](#) in [Cambridge, Massachusetts](#), on May 5, 2018, directed by [Diane Paulus](#).

The show began previews on [Broadway](#) in November 2019, and opened on December 5, 2019.

In



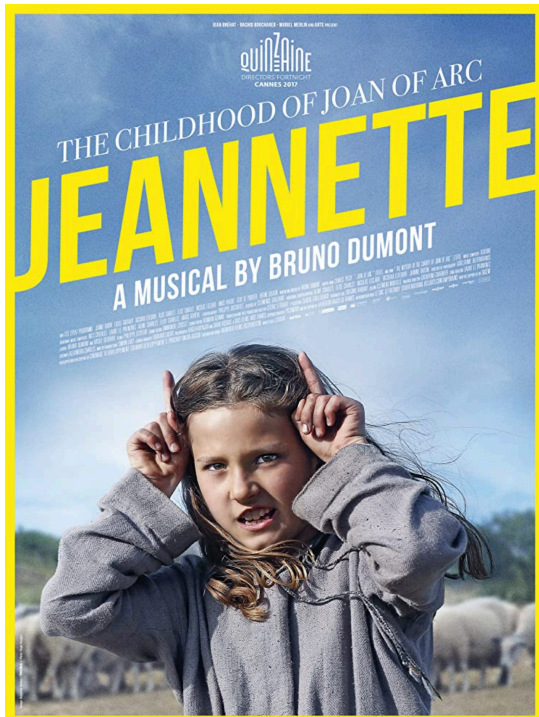
November 2013, it was revealed that a musical adaptation of the album *Jagged Little Pill* by Alanis Morissette was being adapted for the stage^[5] with composer Tom Kitt attached to arrange the orchestrations.^[6] A first workshop was expected to take place in 2014,^[7] however in 2015 Morissette revealed that the show was still in the early stages and had yet to be written.^[8] In May 2017, it was announced that the musical would receive its world premiere in May 2018, 23 years after the album was released.^[9] A reading took place in 2017, with Idina Menzel taking the part of Mary Jane.^[10] The first public performance of songs from the show took place in March 2018, at the American Repertory Theater Gala

<https://www.vox.com/culture/2020/1/15/21012689/jagged-little-pill-broadway-jukebox-musical-review-roundtable>

<https://www.wbur.org/artery/2019/12/16/roxane-gay-tweets-praise-of-a-r-ts-jagged-little-pill-and-were-here-for-it>

<https://www.theguardian.com/lifeandstyle/womens-blog/2015/jun/15/jagged-little-pill-alanis-morissette-most-important-album-90s>

<https://www.hollywoodreporter.com/news/why-alanis-morissette-feels-empowered-by-anger-1260051>



Jeannette: The Childhood of Joan of Arc

French director Bruno Dumont tends to make very dark and difficult films, but every now and then, he surprises with a comedy or, in this instance, a musical. *Jeannette: The Childhood of Joan of Arc* tells the story of the early days of Jeanne, a young shepherdess whose pleas to God for an end to the Hundred Years War see her summoned by the Saints to drive the English out of France. This is all pretty familiar stuff to those who know the story of Joan of Arc, but Dumont decided to retell it as a metal musical. Yes, this is the

movie where Joan of Arc and several nuns do some serious head-banging! Surprisingly, the film is remarkably earnest in its exploration of a young girl's faith and her commitment to her beliefs, even as people break out into song, electric guitars screech, and some of the worst dancing committed to celluloid happens. Dumont favors non-professional actors, so the quality of song, dance, and acting is, to put it politely, mixed. Still, there's something deeply enthralling about this strange story with its homemade quality and the righteous combination of faith and metal.

<https://www.nytimes.com/2018/04/12/movies/jeannette-the-childhood-of-joan-of-arc-review.html>



Katy! the Musical is a Filipino–language biographical musical based on the life of **Katy de la Cruz**, considered the "Queen of Philippine vaudeville and jazz"^{[1][2]} with music by **Ryan Cayabyab** and story and libretto by **Jose Javier Reyes**.

Katy! The Musical follows the life of the Philippine Queen of Jazz and Bodabil **Katy dela Cruz** as she journeys, stumbles and champions her life and the art that she has loved and lived for. Written by artistic geniuses **Jose Javier Reyes** for the libretto and **Ryan Cayabyab** for the music, the material overcomes the usual restrictive tendencies of biographies as subjects and transcends to becoming a heartfelt celebration of and appeal for the neglected Filipino art and culture.



<https://www.clickthecity.com/theatre/article/33175/katy-the-musical-triumphant-and-fitting-tribute-to-the-filipino-arts-and-culture/>



Kinky Boots is a Broadway musical with music and lyrics by [Cyndi Lauper](#) and book by [Harvey Fierstein](#).

Based on the 2005 British film *Kinky Boots*, written by [Geoff Deane](#) and [Tim Firth](#) and mostly inspired by true events, the musical tells the story of Charlie Price. Having inherited a shoe factory from his father, Charlie forms an unlikely partnership with cabaret performer and [drag queen](#) Lola to produce a line of [high-heeled boots](#) and save the business. In the process, Charlie and Lola discover that they are not so

different after all.

Following the show's conception in 2006, the creative team was assembled by 2010. The original production of *Kinky Boots* premiered at the [Bank of America Theatre](#) in [Chicago](#) in October 2012, with both direction and choreography by [Jerry Mitchell](#), and starring [Stark Sands](#) and [Billy Porter](#) as Charlie and Lola, respectively. It made its Broadway debut at the [Al Hirschfeld Theatre](#) on April 4, 2013, following previews that began on March 3, 2013. The musical began a US tour in 2014. The musical then ended on April 7, 2019.

Having initially been less well received by theatre critics and at the box office than another 2013 Broadway production, *Matilda the Musical*, *Kinky Boots* entered the 2013 awards season as an underdog. However, less than a month after opening, *Kinky Boots* surpassed this rival with audiences in weekly box office gross and later enjoyed a post-Tony boost in advance sales. The production earned a season-high 13 nominations and 6 Tony wins, including [Best Musical](#), [Best Actor](#) for [Billy Porter](#) and [Best Score](#) for Lauper in her first outing as a Broadway songwriter, making her the first woman to win alone in that category. The musical's cast album premiered at number one on

the [Billboard Cast Albums Chart](#) and number fifty-one on the [Billboard 200](#) chart. Making its [West End](#) debut in 2015, in 2016, it won three [Laurence Olivier Awards](#), including [Best New Musical](#).

Kinky Boots is based on the 2005 [British film](#) of the same name, ^[1] which was in turn inspired by a 1999 episode of the [BBC2](#) documentary television series *Trouble at the Top*. It followed the true story of Steve Pateman, who was struggling to



save his family-run shoe factory from closure and decided to produce fetish footwear for men, under the brand name "Divine

Footwear".^{[2][3]} Daryl Roth, a [Tony Award](#)-winning producer,^[4] saw the film at the 2006 [Sundance Film Festival](#) and fell in love with its "heart and soul". She felt that its themes resonated and thought that the story had potential as source material for a musical. Independently, Hal Luftig saw the film in London and agreed "that its heart and humanity (and bigger-than-life leading 'lady') would translate well to musical theatre."^[5] Within a year, Roth secured the rights to adapt the film to the stage and partnered with Luftig, a Tony and [Olivier Award](#)-winning producer.^{[6][7]}

By mid-2008, Roth and Luftig were in discussions with a potential director, [Jerry Mitchell](#), but they still had not found writers.^[8] When Roth sent Mitchell the DVD of the film, he was enthusiastic about it.^[9] Roth and Luftig hired Mitchell to direct and [Harvey Fierstein](#) to write the book.^{[6][10]} Mitchell knew that Fierstein and [Cyndi Lauper](#) were friends, and he thought they would make a good team to create the musical.^[9] Fierstein agreed and eventually approached Lauper to write the songs^[3] because he "saw in the adaptation an opportunity to work with someone with a big musical range, 'somebody who could write club music,' ... along with show tunes."^[11] Lauper joined the creative team in June 2010.^[12] Lauper's last project before *Kinky Boots* had been the album [Memphis Blues](#), while Fierstein was working on [Newsies](#) when he began *Kinky Boots*.^[11] The work marked Lauper's debut as a musical theatre songwriter,^[10] although she had some theatrical experience, having performed on Broadway in the 2006 [Roundabout Theatre Company](#) production of [The Threepenny Opera](#).^[13] Among Fierstein's prior experiences were works about [drag queens](#): [La Cage aux Folles](#) and [Torch Song Trilogy](#).^[14] Lauper has said that she identifies with drag queens.^[15]

Lauper wrote the songs for the show.

Fierstein and Lauper had both gained previous critical acclaim and honors in their respective fields. Fierstein had won four

Tonys: acting and writing awards for *Torch Song Trilogy*, an acting Tony for *Hairspray*, and one for writing the book of *La Cage*; Lauper is a chart-topping singer-songwriter and actress who had won Grammy, Emmy and many other awards for her songs and performances.^{[16][17][18]} Fierstein noted a change in focus between the film "about the saving of a factory" and the musical, which include "drag queens singing as they pass along the assembly line."^{[3][9]} He said the main difference is that the musical is, "at its core, about two young men who come from seemingly opposite worlds who figure out



that they have a lot in common, beginning with the need to stand up to their dads."^[9] Lauper's inspirations ranged from the musicals *South Pacific* and *West Side Story* to Aaron Copland's *Appalachian Spring* and pop singer Lana Del Rey.^[11] In a broadcast interview with Patrick Healy of *The New York Times*, Lauper and Fierstein said that, in adapting the film, they stressed themes of community and the universality of the father-son bond as vehicles to explore the issues of tolerance and self-acceptance

<https://www.thecrimson.com/column/the-might-of-musicals/article/2018/10/24/kinky-boots-might-of-musicals/>

<https://www.glaad.org/blog/parade-nonsense-kinky-boots-non-controversy>

<https://variety.com/2013/legit/reviews/legit-review-kinky-boots-1200333293/>

<https://www.baltimoresun.com/maryland/howard/columbia/cng-ho-lt-kinky-boots-0130-20200130-vg5awfnyzvvhgfoo5pr7e25bsjm-story.html>

<https://www.denvercenter.org/news-center/interview-cyndi-lauper-on-kinky-boots-and-how-to-save-broadway/>

<https://yourqueerstory.com/podcast/billy-porter/>



Lady Sings the Blues is a 1972 American biographical drama film directed by Sidney J. Furie about jazz singer [Billie Holiday](#), loosely based on her 1956 autobiography which, in turn, took its title from one of Holiday's most popular songs. It was produced by Motown Productions for Paramount Pictures. Diana Ross portrayed Holiday, alongside a cast

including Billy Dee Williams, Richard Pryor, James T. Callahan, and Scatman Crothers.

Plot

In 1936 New York City, [Billie Holiday](#) is arrested on a drugs charge.



In a flashback to 1928, Billie is working as a housekeeper in a brothel in Baltimore. When she returns to her aunt's house, she is home alone and is raped by a man who followed her home from

the brothel. She runs away to her mother, who sets up a job cleaning for another brothel in the Harlem section of New York. The brothel is run by an arrogant, selfish owner who pays Billie very little money.

Eventually, Billie tires of scrubbing floors and becomes a prostitute, but later quits and returns to a nightclub to unsuccessfully audition to become a showgirl. After "Piano Man" accompanies Billie when she sings "[All of Me](#)", club owner Jerry books her as a singer in the show.



Billie's debut begins unsuccessfully until Louis McKay arrives and gives her a fifty dollar tip. Billie takes the money and sings "[Them There Eyes](#)". Billie takes a liking to Louis and begins a relationship with him. Eventually she is discovered by Harry and Reg Hanley, who sign her as a soloist for their southern tour in hopes of landing a radio network gig. During the tour, Billie witnesses the aftermath of the [lynching](#) of an African-American man, which presses her to record the controversial song "[Strange Fruit](#)". The harsh experiences on the tour result in Billie taking drugs which Harry supplies. One night when Billie is performing, Louis comes to see Billie. She collapses on stage. In her dressing room, Louis notices her needle marks, knows that she is doing drugs, and tells her she is going home with him. Billie promises to stay off the drugs if Louis stays with her.....

<http://www.columbia.edu/cu/ccbh/souls/vol1no1/vol1num1art7.pdf>



The Last Sweet Days of Isaac is an American [Off-Broadway rock](#) musical by [Gretchen](#)

Legally Blonde

Based on the novel by Amanda Brown and the popular film starring Reese



Witherspoon, ***Legally***

Blonde follows sorority sister and valley girl Elle Woods to Harvard Law on her mission to win back her boyfriend. Defying widespread cynical expectations, Elle proves that she is an intelligent,

empowered woman whilst

staying true to herself. The show's twist ending, in which she rejects the ex-boyfriend who never truly appreciated her, adds a bonus hit of girl power. *Legally Blonde* played Broadway's Palace Theatre April 2007-October 2008 and was nominated for seven Tony Awards. It went on to play the West End, where it won a string of Olivier Awards, and toured nationally.

<https://artiststruggle.wordpress.com/2016/03/19/in-which-i-turn-my-feminist-lens-on-legally-blonde-the-musical/>

<https://www.buro247.sg/culture/film-tv-and-stage/legally-blonde-singapore-review-feminism.html>

<https://www.vox.com/2016/7/13/12160462/legally-blonde-feminist-romance>

https://www.buzzfeed.com/zakiyaziggyj/11-reasons-legally-blonde-is-one-of-the-greatest-94d6?utm_term=.krWZZlopEe

Lena Horne: The Lady and Her Music was a 1981 [Broadway](#)



musical revue written for and starring American singer and actress [Lena Horne](#). The musical was produced by Michael Frazier and Fred Walker, and the cast album was produced by [Quincy Jones](#). The show opened on May 12, 1981, and after 333 performances, closed on June 30, 1982, Horne's 65th birthday. Horne toured with the show in the U.S. and Canada and performed in London and Stockholm in 1984.

Lena Horne (born June 30, 1917– May 9, 2010),^[1] is an American singer and actress. Horne joined the chorus of the [Cotton Club](#) at the age of sixteen and became a band singer and

nightclub performer before moving to Hollywood where she had small parts in numerous movies, and much more substantial parts in the films *Cabin in the Sky* and *Stormy Weather* (1943). Due to the [red scare](#) and her progressive political views, she was blacklisted and unable to get work in Hollywood. She returned to her roots as a nightclub performer. In the 1960s she participated in the [March on Washington](#) and performed in nightclubs and television. She announced her retirement in March 1980 and performed a two-month farewell tour of the United States.

^[2] Director Arthur Faria discarded the multi character script called *Lena's World* and conceived for her a one-woman show which became *Lena Horne: The Lady and Her Music*- Throughout the show Horne sang and danced to [Tin Pan Alley](#) songs, [jazz standards](#), music from films in which she had appeared, and songs written for her. The show sought to portray Horne's life from her beginning in show business to the present. During the show she spoke of the racism that she had

encountered, describing how Hollywood producers told her she opened her mouth too big when she sang and devised a makeup for her, Light Egyptian, which was applied to white actresses such as Ava Gardner and Hedy Lamarr, who took roles that Horne could have possibly played.

Horne performed her signature song, "Stormy Weather", twice in the show, the first time more subdued than the second.^[3] She was accompanied by dancers and backup singers. Costumes were designed by Giorgio di Sant' Angelo.

Theater: 'Lena Horne: The Lady and Her Music'
 By FRANK RICH **A Career in Review**

LENA HORNE, "THE LADY AND HER MUSIC" BY FRANK RICH, 1981. HORNE'S career in music, film and television was as varied as her personality. She was a singer, dancer, actress, and television star. Her career spanned several decades, from the 1930s to the 1960s. She was a trailblazer for African American women in the entertainment industry.

Lena Horne

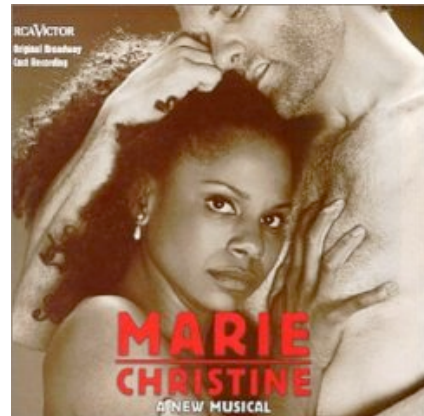
Music: Marlowe

By PETER G. DAVIS

THERE WAS A predictable aura of excellence about the final week of the season in Alice Tully Hall on Monday night. As it went to music, the audience gave all sorts of signs of approval, from the usual "Amen" to the more enthusiastic "Bravo" and "Encore." The music was a fine choice, opening with Rossini's Sonata for Clarinet No. 2 in E-flat, an exceptionally sophisticated score to have been written by a 12-year-old. This delicious collection, performed in its original form for two violins

<https://www.playbill.com/article/lena-horne-reveals-how-the-lady-and-her-music-came-to-broadway-in-a-1981-interview>

Marie Christine is a musical with music, lyrics, and book by **Michael John LaChiusa**. It opened on Broadway in 1999. Set in 1890s New Orleans and then 5 years later in Chicago; the story is loosely based on the Greek play *Medea*, and uses elements of voodoo rituals and practices. The title character was based in part on the historical figure of **Marie Laveau** – specifically, her daughter, who took the same name – and the myths



surrounding them.

<https://www.playbill.com/article/way-back-to-paradise-michael-john-lachus-rarely-seen-marie-christine-returns-to-nyc-march-6-com-203116>

Me and Bessie is a musical revue about the life and career of blues singer Bessie Smith. The basically one-woman show, conceived and written by Will Holt and Linda Hopkins and performed by Hopkins, features songs by Lil Green, Clarence Williams, Henry Creamer, Andy Razaf, and Jimmy Cox, among others.



It originally was presented at Ford's Theatre in Washington, D.C. from November 1–17, 1974,^[1] then produced by the Center Theatre Group and staged by Robert Greenwald at the Mark Taper Forum from April 4 through May 3, 1975.^[2]

The Broadway production was directed by Greenwald, with special dance sequences choreographed by Lester Wilson for two characters, identified only as Man and Woman (Lester Wilson and Gerri Dean). Howlett Smith and Lenny Hambro were co-Musical Directors.^[3] Donald Harris was responsible for scenic design.

Following two previews, it opened at the [Ambassador Theatre](#) on October 22, 1975. It transferred to the [Edison Theatre](#) on December 3, 1975 and remained there until December 5, 1976, running for a total of 453 performances. Between September 24 and its closing, it ran in repertory with [Oh! Calcutta!](#)

In and Around Town, a weekly critical guide for entertainment in [New York](#), included a capsule review for *Me and Bessie* that read, "The raw fervor of Linda Hopkins's blues singing is all that matters here, and it's enough. Unfortunately, the show is also burdened with a silly script by Will Holt, which consists mostly of having Miss Hopkins disavow the fact that she's Bessie Smith with all the fervor of a Kennedy disavowing politics." [4] However, in 2011, *Backstage* magazine remembered Hopkins's performance as Smith: "It's been 36 years since I saw her in it at the Mark Taper Forum in Los Angeles, but she's stayed with me as the definitive Bessie Smith, and of course the cast album plays even more powerfully than Smith's original." [5]

Linda Hopkins was nominated for the [Drama Desk Award for Unique Theatrical Experience](#) but lost to [The Norman Conquests](#). [6] The production held the record for the longest-running one-woman show in Broadway history until [Golda's Balcony](#), starring [Tovah Feldshuh](#), surpassed it by forty performances. [7]

46 L THE NEW YORK TIMES, T

'Me and Bessie' Is All Heart and Soul

ME AND BESSIE, a musical evening, conceived and written by Will Holt and Linda Hopkins; extra production direction by Robert Greenwald; special dance sequences by Lester Wilson; set design by Donald Harris; lighting by Thayer Austin; costumes by Peter Menefee; production stage manager, Martin Jones; Lee Angelino, assistant; the Center Theatre Group, Gordon Clifton, artistic director, production; at the Ambassador Theatre, 213 West 49th Street.

Bessie Smith Linda Hopkins
 First Lester Wilson
 Second Bob Bunnell
 The band: Howlett Smith, piano; Bob Bunnell, bass; Rev. Alvaro, drums; Dick C. Hill, trombone; Larry Hambro, clarinet; saxophone.

By CLIVE BARNES

One of the nicest things my grandmother could say about anyone was that he or she "had a heart as big as a frying pan." I never quite knew what it meant but Linda Hopkins has a heart as big as a frying pan. Her soul is O.K. for size too.

Miss Hopkins opened her "Me and Bessie" program at the Ambassador Theatre last night and was tremendous. The program is about Bessie Smith—but Miss Hopkins does not impersonate the Empress of the Blues; she relates to her.

She tells the famous Smith story of rags to riches to rags again, ending with the Mississippi truck smash that nearly severed Bessie's arm and as a result took her life at the age of 39. (There is no mention of the fact—the basis of Edward Albee's play "The Death of Bessie Smith"—that the reason the blood loss was so severe was that she was turned away from some hospitals because they did not take "colored folk.") But Miss Hopkins is always compassionate; indeed, it is a part of her greatness.

Miss Hopkins starts the evening by telling us frankly: "I ain't Bessie. But you know there's a whole lot of Bessie in me." There is indeed, and the heritage is a curious one. The real inheritor of Bessie's throne—although jazz was at a low ebb, so maybe no one wanted it—was the gospel singer Mahalia Jackson. But Mahalia with her dedication to God, refused to sing "sin-ful" songs. Bessie Smith had moved the blues out of the tent shows, where they had found their great exponent in Ma Rainey, into the nightclubs and recording studios. But she left no real successor, not even the magnificent Billie Holiday, who was more of a pop blues singer.

Miss Hopkins's background like Mahalia Jackson's is also gospel, but although Miss Hopkins is too pure a spirit to sing dirty, she is prepared to sing about man on earth as well as in heaven. She has picked up Bessie's challenge. Everyone says the recordings never did Bessie justice, and they assuredly didn't. But the risks and rasps, the technique, the pure notes and the slides, the huge, controlled contralto, the humor and wit, the sadness and dauntlessness of Bessie Smith are part of the recorded history of American music. And Miss Hopkins does share and show many of those same qualities.

"Me and Bessie," which started at the Mark Taper Forum in Los Angeles, has been conceived and written by Will Holt and Miss Hopkins herself, and is staged by Robert Greenwald. And very cleverly staged at that, for this is not just a one-woman show or even a classy cabaret act. A considerable effort has been made to give it the shape and substance of a genuine theatrical evening.

Miss Hopkins is accompanied by a young man and a young woman (Lester Wilson, who also arranged the extremely skillful dances, and Gerri Dean) and a five-piece band under the direction of its pianist, Howlett Smith. Donald Harris has devised a glossily anonymous but attractive setting, and the classy costumes are by Peter Menefee.

But for a show that is not a one-woman show, this is extraordinarily like a one-woman show. Not all of the material is associated with Bessie (for example, I cannot recall Bessie's recording "Romance in the Dark," but it is one of the show's big hits, and, of course, Miss Hopkins introduces some gospel at the beginning and end), but for the most part it is.

It's Bessie being funny in "There'll Be a Hot Time in the Old Town Tonight," witty in "T Ain't Nobody's Business If I Do," ironic in "Empty Bed Blues," cheerfully bawdy in "Kitchen Man" or somehow heartbreakingly tough and sad at the same time in "Do Your Duty."

Miss Hopkins never spares herself—she sings flat out, with that smared angelic voice of hers. It is a tremendous voice, impeccable in its technique and daring in its certainty. She is marvelous at little sung asides (there is a touch of Pearl Bailey here as well as Bessie Smith) and is all the time acting a character, almost as consciously as, say, Emily Williams acting Charles Dickens.

Sure, Bessie was never like this—for one thing one wonders whether she was ever so sick. There is a showbiz feel here that one never got from listening to Bessie on records—but other times, other feelings. It is just great to have her here, now, Linda Hopkins, who, yes, does have "a whole lot of Bessie" in her.



Linda Hopkins in "Me and Bessie"



<https://pages.stolaf.edu/americanmusic/2018/04/17/feminist-or-fraud-the-authenticity-of-bessie-smiths-music/>

<https://www.npr.org/2019/08/05/747738120/how-bessie-smith-influenced-a-century-of-popular-music>

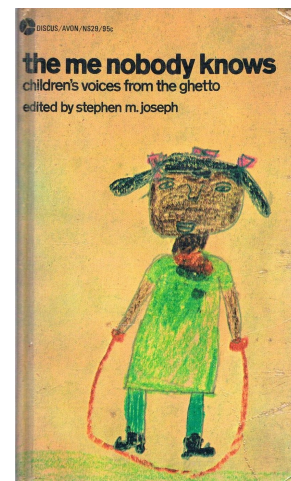
The Me Nobody Knows is a musical with music by Gary William Friedman and lyrics by Will Holt. It debuted off-Broadway in 1970 and then transferred to Broadway, making it one of the earliest rock musicals to play on Broadway, and the first Broadway hit to give voice to the sentiments of inner-city

American youth. It received the [Obie Award](#) and the [Drama Desk Award](#) for best New Musical, and Five [Tony Award](#) nominations, including Best [Musical](#).

There is no plot, but the theme is children in low-income neighborhoods of [New York City](#), who are "complex, introspective characters. Each 'I' is an authentic voice saying attention must be paid." The children are self-assertive in the face of difficult lives.^[1] Various stories are told through song by the cast of 8 black and 4 white children. One story is about a 13-year-old boy taking [heroin](#) for the first time. Another involves a child shocked to hear a white boy order "milk and a n.....". Another boy watches as a drunk black man is taken away in an ambulance after an accident.^[2] In the musical number "If I Had a Million Dollars", the [ghetto](#) children ponder what they would do with the money and express "tightwad selfishness to outrageous spending sprees.

"THE ME NOBODY KNOWS," a musical of 1970, was inspired by the anthologized writings of nearly 200 New York City students, aged 7 through 18. Stephen M. Joseph, a teacher, edited the collection, which was subtitled "Children's Voices From the Ghetto."

In his introduction, written in 1968, Mr. Joseph explained how youngsters had written openly about their feelings (loneliness, mostly) and their neighborhoods (ridden with "dirt, drugs and violence"). According to Mr. Joseph, they wrote "for keeps" and "like it is." At odds with a squalid setting and a cynical, materialistic view of the world, themes of hope and renewal emerged. To guarantee uplift, samples from the students' work were interwoven with soft rock music by Gary William Friedman and commercially laundered lyrics by Will Holt.



<https://www.nytimes.com/1993/05/02/nyregion/theater-the-me-nobody-knows-an-updated-musical.html>

Material World



There are two huge, delightful surprises in Dan Fishback's new play "The Material World," playing Fridays and Saturdays all July at Dixon Place's HOT! Festival for queer performance. One is that the play, which has an anachronistic set-up at the heart of its absurdist drama treats those anachronisms (Madonna, Britney Spears, a cyber-activist all are renters in the house of a family who left Russia during the pogroms) exquisitely. More on that later.

The second huge surprise comes in the second act. There is a song that, had it been known this show would head to other places and the roles would be given to other actors, would



probably have never been included. It is a song that is so absurd in its set-up that if it failed, no one would remember it when they left. Tears would not have welled up in audience members' eyes, like they did when "I'm Fucking Great" was sung by Molly Pope (a cabaret singer who sings pop songs at "Our Hit

Parade” at Joe’s Pub).

In “The Material World,” Pope is the matriarch of a family of Russian émigrés who end up in New York and rent out rooms in their building to lodgers.

In one of the house’s rooms, Madonna and Britney Spears study Kabbalah, and in the other room, a young man tries to foment a revolution on



Facebook. In the family’s home, three young women think quite differently of their time in America. One of these young women, Gittel Fenster (Megan Stern), is studying her Marx, Engels, and Lenin, and wants to start a revolution the old-fashioned way.

With Madonna and Britney Spears, Gittel learns how being charismatic can help one reach enlightenment — and fights against the vacuous materialism that has made both Madonna and Britney Spears popular. And with the cyber-activist (Cole Escola), Gittel confronts her own idealism.

Gittel’s parents — who fight over how revolutionary they both were during their life in Russia — also inform the young girl’s burgeoning socialism.

There is a third exceptional element of this musical: the Yiddish stage actress Eleanor Reissa plays Gittel as an adult. Reissa as Gittel owns the play’s second act, in which she tells Jewish jokes and is able to create a future for Gittel’s revolutionary impulse



that avoids nostalgia for a time that never became. Fishback is not sentimental about the strands of activist fervor that inspired Fishback in “The Material World.”

Fishback’s songs and book are superb. The actors in this production are all playing to their strengths. And with any justice, this stellar cast will return to more sold-out performances at the HOT! Festival and, perhaps, in a longer run off-Broadway sometime in the near future.

<https://www.timeout.com/newyork/theater/the-material-world>

<https://www.culturebot.org/2012/07/14001/culturebot-says-dont-miss-material-world/>

<https://www.villagevoice.com/2012/07/11/the-material-world-masses-entertainment/>

Mean Girls



This popular movie is now a Broadway Musical! The show is so new the entire cast album has yet to be released but

the two songs we have heard so far "I'd Rather Be Me" and "Apex Predator" don't mention men at all, and barely mention men, respectively. And between Cady, Janis and the Plastics, there are plenty of female characters to talk to each other. Plus the book for this show is by Tina Fey! Even more girl power!

<https://www.lilith.org/blog/2018/04/how-feminist-is-the-mean-girls-musical-really/>

<https://www.usatoday.com/story/life/entertainthis/2018/04/06/mean-girls-musical-feminist-metoo-erika-henningsen-interview/487762002/>

<https://www.meangirlstickets.org/news/mean-girls-musical-cast-is-giving-a-whole-new-definition-on-what-it-means-to-be-a-strong-woman/>

<https://www.themarysue.com/as-a-new-musical-mean-girls-is-more-relevant-than-ever-for-reasons-beyond-what-tina-fey-says/>

Miss Folk America

2000. "Miss Folk America." A Faith Soloway comedy creation, with well-known lesbian folkies completing the cast: Catie Curtis, Kris Delmhorst, Mary Gauthier, Jennifer Kimball, Meghan Toohey and Merle Perkins. There's even a DVD

http://www.btifilms.com/smp_press.html



Jerald Harscher as Kris Delmhorst

My Name Is Alice is a

Theater: 'My Name Is Alice,' at American Place

By FRANK RICH

A MY NAME IS ALICE is the best thing that has happened to the musical since the collapse of the musical Place Theater. And when I say collapse, I'm not exaggerating. "Alice" is being performed in a small and airless room, reached by elevator. The show has few production values, odd curtain times (over 8 P.M., except on Sundays) and only a piano for a band. It's amazing how little any of these matters, however, when there's fresh talent on display almost everywhere you look.

The revue consists of 20 songs and sketches, written by many hands and performed by five fizzy song-and-dance women. The subject of "Alice" is also women — but the show's feminism is worn lightly. If anything, women are as likely to be satirical targets as men. In one wicked number, "Family, the M.E.A.," a female business executive's colleagues condescend to her when she suggests a corporate takeover of a company called "Mensetructure Inc." In the evening's one running gag, a woman pool refuses a couple of self-martyring verses — all of which contain the refrain, "He did it, he did it."

Many of the songs are theater songs in the best sense: The music and lyrics are so sophisticated that they can carry the weight of one-act plays. A song called "Friends" recounts the entire history of a friendship that sustains two women from high school through marriage and old age; another, titled "Blaise," provides a similar account of two women whose lifelong sibling rivalry at last reaches a bitter-sweet resolution in a lonely apartment in Geneva. But even the show's fluff-out comic turns can gain in complexity as they go along.



Roo Brown, left, and Randy Graff in "A . . . My Name Is Alice."

"Honeygot," a number in which a blonde singer seeks help from a psychologist, is at once a parody of modern sexual therapy and a diverting exploitation of the disguised erotic content of old-time show lyrics. A song titled "Trash" begins as a parody of pulp "woman's fiction" and ends up dramatizing the disappointed life of an office receptionist who chafes after the fantasies propagated by Judith Krantz.

The authors of "Alice" include some familiar names — such as Lucy Simon and the playwright-director Steve Yeshu (here making his first debut as a lyricist). Some of the writers have cabaret, rock or television credits, and others are newcomers. Almost all of them have the promise to perk up our musical theater, should they put their minds to it. Among the outstanding lesser-known songwriting teams on tap are Mark Sautzman and Stephen Lawrence (who are responsible for "Honeygot" and "Emily, the M.E.A."); Maggie Houston and Cheryl Harwick ("Sisters"); and Georgia Holst and David Mettee ("Friends").

Female Solidarity

By FRANK RICH. *Reviewed and directed by Joan Micklin Silver and Julianne Boyd. Produced by Alan Witt. Directed by Yvonne Adrian. Music by David Zippel, Doug Katsaros, Winnie Holzman, Lucy Simon, Mark Sautzman, Stephen Lawrence, Maggie Houston and Cheryl Harwick. Lyrics by Steve Yeshu, David Zippel, Doug Katsaros, Winnie Holzman, Lucy Simon, Mark Sautzman, Stephen Lawrence, Maggie Houston and Cheryl Harwick. Lyrics by Steve Yeshu, David Zippel, Doug Katsaros, Winnie Holzman, Lucy Simon, Mark Sautzman, Stephen Lawrence, Maggie Houston and Cheryl Harwick. Lyrics by Steve Yeshu, David Zippel, Doug Katsaros, Winnie Holzman, Lucy Simon, Mark Sautzman, Stephen Lawrence, Maggie Houston and Cheryl Harwick.*

Like most revues, "Alice" contains a scattering of dead spots — including a surprisingly lame number from the accomplished songwriter Carol Hall and an obvious sketch written by the comic Anne Meara. But there are no slouchers in the cast. Charlayne Woodard, Alaina Reed and Mary Gordon Murray, all shames of Broadway supporting roles, are each in commanding form. Miss Murray may have the revue's dullest solo bit, in which she delivers a pastiche Shakespeare torch song written by Don Walker in intricately rhymed Franglais. The new faces of "Alice" — or at least they're new to me — are both finds: the wiry Randy Graff, who specializes in single young women, and the matronly Roo Brown, who brings both very humor and emotional candor to a gallery of middle-aged survivors.

Joan Micklin Silver and Julianne Boyd, the veteran directors who conceived and staged the show, have given it a warm, spontaneous ambience. Though the performers and the audience share close quarters, the intimacy never becomes oppressive. Michael Skoff's piano accompaniment is spirited, and so are the vintage dance routines choreographed by Edward Love. To be sure, "A . . . My Name Is Alice" is a small-scale experiment, but you're likely to emerge from its underground home feeling a real lift.



Joan Micklin Silver (the mad conductor) introduces the film

musical revue conceived by [Joan Micklin Silver](#) and [Julianne Boyd](#), first produced in 1983. It won the [Outer Critics Circle Award for Best Revue](#).^[1] It consists of some 21 songs by composers such as [David Zippel](#), [Doug Katsaros](#), [Winnie Holzman](#), and [Lucy Simon](#), along with sketches by writers like [Anne Meara](#).

The revue, a production of The Women's Project, played at "The Top of the Gate" at [The Village Gate](#), New York City, from November 2, 1983, through November 14, 1983, and then opened in the basement space of the American Place Theatre, New York City, on February 24, 1984, through March 11, 1984. The revue returned to the Top of the Gate in May 1984 and ran for 353 performances.^{[2][3]}

The original Top of the Gate cast featured [Lynn Godfrey](#), [Randy Graff](#), [Polly Pen](#), [Alaina Reed](#), and [Grace Roberts](#). The American Place Theatre cast featured [Roo Brown](#), [Graff](#), [Mary Gordon Murray](#), [Reed](#), and [Charlayne Woodard](#). The revue was directed by [Silver](#) and [Boyd](#) and choreographed by [Yvonne Adrian](#) (Top of the Gate)/[Edward Love](#)

The format is that of a musical revue of 20 or so songs and sketches performed by a five-member cast of women of different ages and types in a 'wide variety of situations and relationships with insight, empathy and self-deprecating humour.' The women have names in some of the sketches and songs, in others they are simply named "first actress", etc.^[9] Each of the cast members introduces herself by reciting an adult update on the children's ABC rhyme. One example: "*A ... my name is Alice, And my husband's name is Adam, And his girlfriend's name is Amy, And my lover's name is Abby, And her husband's name is Arnie, And his boyfriend's name is Allan, And my analyst's name is Arthur, And we're working on my anger*".

Miss You Like Hell is a musical with book and lyrics by [Quiara Alegria Hudes](#), and music and lyrics by [Erin McKeown](#). The show



follows a troubled teenage girl who embarks on a cross-country road trip with her estranged mother, who is an [undocumented immigrant from Mexico](#).

The musical premiered in 2016 at the [La Jolla Playhouse in San Diego](#).

When a whip-smart, deeply imaginative

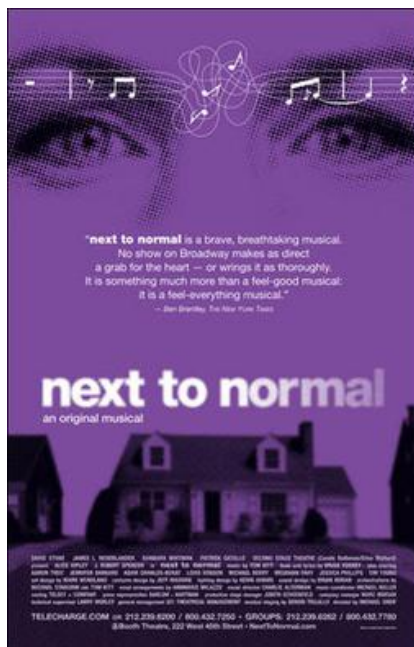
teenager agrees to take a road trip with her free-spirited Latina mother, neither can imagine where it will take them. Chance encounters with a medley of characters along the way brings them closer to understanding what sets them apart—and what connects them forever. At the heart of the story is a mother-daughter relationship complicated and threatened by immigration

policies. *MISS YOU LIKE HELL* reminds us that musicals have the power to explore the exposed territory where political becomes personal. Featuring compelling original songs that are every bit as diverse and eclectic as America, *MISS YOU LIKE HELL* is a new musical that exudes the joy, love and frustration of being a family in a changing country.

<https://www.wbur.org/artery/2019/01/15/miss-you-like-hell-oberon-review>

<https://www.playbill.com/article/track-by-track-breakdown-off-broadways-miss-you-like-hell>

https://www.theatermania.com/off-broadway/reviews/miss-you-like-hell-musical-undocumented-america_84754.html



Next to Normal (styled as ***next to normal***) is a 2008 American rock musical with book and lyrics by Brian Yorkey and music by Tom Kitt. The story centers on a mother who struggles with worsening bipolar disorder and the effects that managing her illness has on her family. The musical addresses grief, depression, suicide, drug abuse, ethics in modern psychiatry, and the underbelly of suburban life.

Before its Off-Broadway debut, *Next to Normal* received several workshop performances and won the Outer Critics

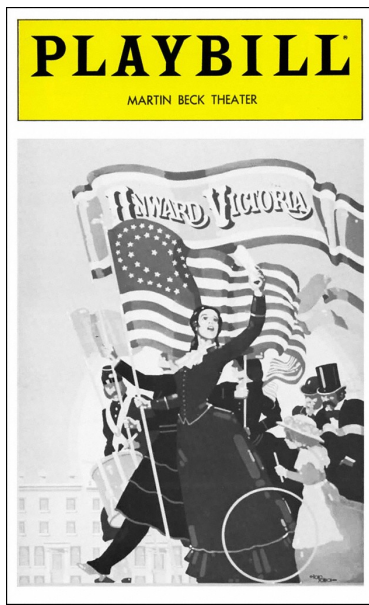
Circle Award for Outstanding New Score and received Drama Desk Awards nominations for Outstanding Actress (Alice Ripley) and Outstanding Score. After its Off-Broadway run, the show

played from November 2008 to January 2009 at the **Arena Stage** while the theater was in its temporary venue in **Virginia**.

The musical opened on **Broadway** in April 2009. It was nominated for eleven **Tony Awards** that year and won three: **Best Original Score**, **Best Orchestration**, and **Best Performance by a Leading Actress in a Musical** for Alice Ripley. It also won the 2010 **Pulitzer Prize for Drama**, becoming the eighth musical in history to receive the honor. In awarding the prize to Kitt and Yorkey, the Pulitzer Board called the show "a powerful rock musical that grapples with mental illness in a suburban family and expands the scope of subject matter for musicals."^[1]

https://www.washingtonpost.com/entertainment/theater_dance/next-to-normal-is-back-its-still-a-glorious-heartbreaking-experience/2020/01/31/88172396-43e0-11ea-aa6a-083d01b3ed18_story.html

Onward Victoria is a musical (1980) with a book and lyrics by **Charlotte Anker** and **Irene Rosenberg**, and music by **Keith Herrmann**.



Its subject is **Victoria Woodhull**, the 19th-century woman who with her sister were the first women to operate a brokerage firm, at which they became **millionaires**; and started a newspaper. Woodhull was a proponent for free love and activist for equality of the sexes. Its cast of characters

includes [Cornelius Vanderbilt](#), [Elizabeth Cady Stanton](#), [Susan B. Anthony](#), restaurateur [Charlie Delmonico](#), and [Henry Ward Beecher](#), with whom Woodhull is linked in a [fictional](#) romance that leads to the minister being tried for alienation of affections.

This musical originated in 1979 as *Unescorted Women*, first produced [off-off-Broadway](#) by the Joseph Jefferson Theatre Company. With its budget sets and costumes, [anachronistic pop](#) score, and [camp burlesque](#)-style production numbers (including one in which Woodhull sang the praises of Beecher's physical endowment) intact, headed uptown the following year rechristened *Onward Victoria*.

After twenty-three previews - and with its closing notice already in place - the [Broadway](#) production, directed by Julianne Boyd and [choreographed](#) by Michael Shawn, opened on December 14, 1980 at the [Martin Beck Theatre](#), where it ran for one performance. The cast included [Jill Eikenberry](#) as Woodhull, [Michael Zaslow](#) as Beecher, [Ted Thurston](#) as Vanderbilt, Laura Waterbury as Stanton, Dorothy Holland as Anthony, [Gordon Stanley](#) as Fleming, and Lenny Wolpe as Delmonico.

[Theoni V. Aldredge](#) was nominated for the [Drama Desk Award](#) for Outstanding Costume Design. A [Broadway cast recording](#) was released by [Original Cast Records](#).

One Sings, the Other Doesn't (French: *L'une chante, l'autre pas*) is a 1977 French film written and directed by [Agnès](#)

[Varda](#) that focuses on the lives of two women against the backdrop of the [Women's Movement in 1970s France](#).

Pauline ([Valérie Mairesse](#)), a schoolgirl studying for her baccalaureate, wanders into a gallery and recognizes an old friend, Suzanne



(Thérèse Liotard), in one of the photographs displayed. Suzanne has two children with the photographer and is expecting a third which she cannot afford to keep. In order to help raise funds for an abortion, Pauline lies to her parents about a school trip, and when they find out, she leaves home and begins working as a singer. The photographer commits suicide and Suzanne moves away to live with her parents on their farm. The two women lose touch for ten years but are reunited at a demonstration in 1972 and begin to correspond by postcard. Pauline, now known as Pomme (French: *Apple*), moves to Iran with her boyfriend Darius (Ali Rafie), but becomes dissatisfied with her life there and returns to France. Suzanne leaves the farm and opens a family planning clinic in Hyères, where she marries a local doctor.

<https://www.nytimes.com/2018/05/30/movies/one-sings-the-other-doesnt-agnes-varda.html>

<https://www.criterion.com/films/29436-one-sings-the-other-doesn-t>

<https://www.popmatters.com/one-sings-other-doesnt-varda-2638619709.html>

On Your Feet! is a jukebox musical that played on Broadway at the Marquis Theatre. Based on the lives and music of 26-time Grammy Award-winning husband-and-wife team Gloria and Emilio Estefan, the musical has a book written by Alexander Dinelaris Jr. and a score built around the Cuban-fusion pop



music made famous by Gloria Estefan. The songs featured include "Get on Your Feet," "Conga," "1-2-3," and "Rhythm Is Gonna Get You." The musical also features the original song "If I Never Got to Tell You" with lyrics by Gloria Estefan and music by her daughter [Emily Estefan](#).^[1]

After playing on Broadway for two years, Gloria Estefan announced there are several international productions in the works. The Dutch adaptation was the first to launch. In the presence of Gloria and Emilio Estefan, a fully Dutch cast performed the musical for the first time in [Utrecht, Netherlands](#) on October 17, 2017. International tours and sit down productions have also been announced for Germany, Italy, Mexico, Japan and France.

After a pre-Broadway engagement in Chicago during the summer of 2015, *On Your Feet!* opened on [Broadway](#) on November 5, 2015.^[2] It opened to positive reviews and box office success.^[3]

^[4] The musical received seven [Outer Critics Circle Award](#) nominations, three [Drama League Award](#) nominations and a [Tony Award](#) nomination for Best Choreography.



A dance number from Gloria Estefan's dancers leads to backstage with Gloria, Emilio Estefan, and their son, Nayib before a concert in 1990 ("Rhythm is Gonna Get You").

In a flashback, Gloria is younger, playing the guitar and singing to send a recording to her father, José Fajardo, who is stationed in Vietnam. ("Cuando Salí de Cuba"). Gloria grows up in the Little Havana neighborhood of Miami, with her mother, Gloria Fajardo, and grandmother, Consuelo García. During the dance number, Gloria is shown as older ("Tradición").

As time progresses, Gloria is introduced by her grandmother to Emilio Estefan, who is a part of a group, then called the Miami Latin Boys. Emilio invites Gloria to perform one of the songs she has written at their upcoming rehearsal. Gloria, who is studying to be a psychologist and spending most of her extra time caring for her father through his battle with Multiple Sclerosis, is initially resistant to the idea of performing. With pressure from her grandmother, she attends the rehearsals, despite push-back from her mother. She brings her sister, Rebecca Fajardo, mother, and grandmother the day of. Gloria performs and has her sister come with her on stage for "emotional support," ("Anything For You"). Despite initially being shy, and not wanting to be in the spotlight, she finds her place after being given advice from Emilio ("1-2-3"). Gloria realizes she is falling for Emilio, and Emilio is feeling the same way ("I See Your Smile").

<https://www.vibe.com/2017/02/on-your-feet-musical-national-tour>

<https://www.theguardian.com/stage/2019/jun/27/on-your-feet-review-gloria-estefan-musical-coliseum-london>

Pose (stylized as **POSE**) is an American drama television series about New York City's African-American and Latino LGBTQ and gender-nonconforming ballroom culture scene in the 1980s and, in the second season, early 1990s. Featured characters are dancers and models who compete for trophies and recognition in this underground culture, and who support one another in a network of chosen families known as Houses.



Created by Ryan Murphy, Brad Falchuk, and Steven Canals, the series premiered on June 3, 2018, on FX. The series stars an ensemble cast including Evan Peters, Kate Mara, James Van Der Beek, Mj Rodriguez, Dominique Jackson, Billy Porter, Indya Moore, Ryan Jamaal Swain, Charlayne Woodard, Hailie Sahar, Angelica Ross, Angel Bismark Curiel, Dyllón Burnside, and Sandra Bernhard.

The first season was met with critical acclaim and subsequently received numerous award nominations including the Golden Globe Award for Best Television Series – Drama and the Golden Globe Award for Best Actor – Television Series Drama for Billy Porter. In 2019, Porter was awarded the Primetime Emmy Award for Outstanding Lead Actor in a Drama Series - the first openly gay black man to be nominated for and win in an Emmy lead



acting category. The series was nominated for **Outstanding Drama Series** at the same ceremony.

The second season premiered on June 11, 2019 to further acclaim. Also in June, FX renewed the series for a third season.

Pose season 1 is set in 1987–88 and looks at "the juxtaposition of several segments of life and society in **New York**": the African-American and Latino **ball culture** world, the **downtown** social and literary scene, and the rise of the **yuppie Trump** milieu.^[1]

The second season begins in 1990. More of the characters are now either **HIV-positive** or **living with AIDS**. Some have become **AIDS activists** with **ACT UP**, and everyone is now attending frequent fundraisers, funerals and memorial services for their many friends and lovers in the community that has been hard-hit by the **AIDS pandemic**. With the release of songs by **Madonna**, **Malcolm McLaren**, and others, some aspects of the ballroom dance styles begin to go mainstream, and members of

the community find new opportunities as dancers and dance teachers. Others are working as dominatrices and strippers.

<https://www.elle.com/uk/life-and-culture/elle-voices/a26745725/pose-tv-show-importance-transgender-community/>

<https://www.usatoday.com/story/life/tv/2018/08/03/pose-actors-and-writers-trans-superhero-and-scarlett-johansson-controversy/903192002/>

<https://www.thecut.com/2020/02/indya-moore-responds-to-the-jameela-jamil-controversy.html>

<https://www.theguardian.com/tv-and-radio/2019/oct/26/ryan-murphy-american-horror-story-pose-politician-gee-nip-tuck>

https://www.huffpost.com/entry/pose-season-1-review-ryan-murphy_n_5b522275e4b0fd5c73c51bc3

<https://www.independent.co.uk/arts-entertainment/tv/features/pose-film-review-ryan-murphy-ballroom-drama-movie-video-a8829691.html>

<https://www.thewrap.com/ryan-murphy-tatiana-maslanys-fx-drama-pose/>

<https://www.buzzfeed.com/patricepeck/pose-behind-the-scenes-facts>

<https://www.gaytimes.co.uk/culture/pose-star-billy-porter-has-conflicting-thoughts-over-emmy-award-controversy/>

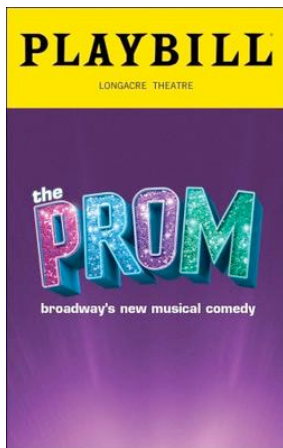
<https://filmdaily.co/obsessions/paris-is-burning-mainstreaming-of-ballroom/>

<https://www.latimes.com/entertainment-arts/tv/story/2020-07-28/emmys-2020-nominations-pose-snubbed-indya-moore>

<https://www.digitalspy.com/tv/ustv/a33457277/pose-emmys-snub/>

<https://www.gaytimes.co.uk/culture/pose-stars-angelica-ross-and-indya-moore-address-emmy-awards-snub/>

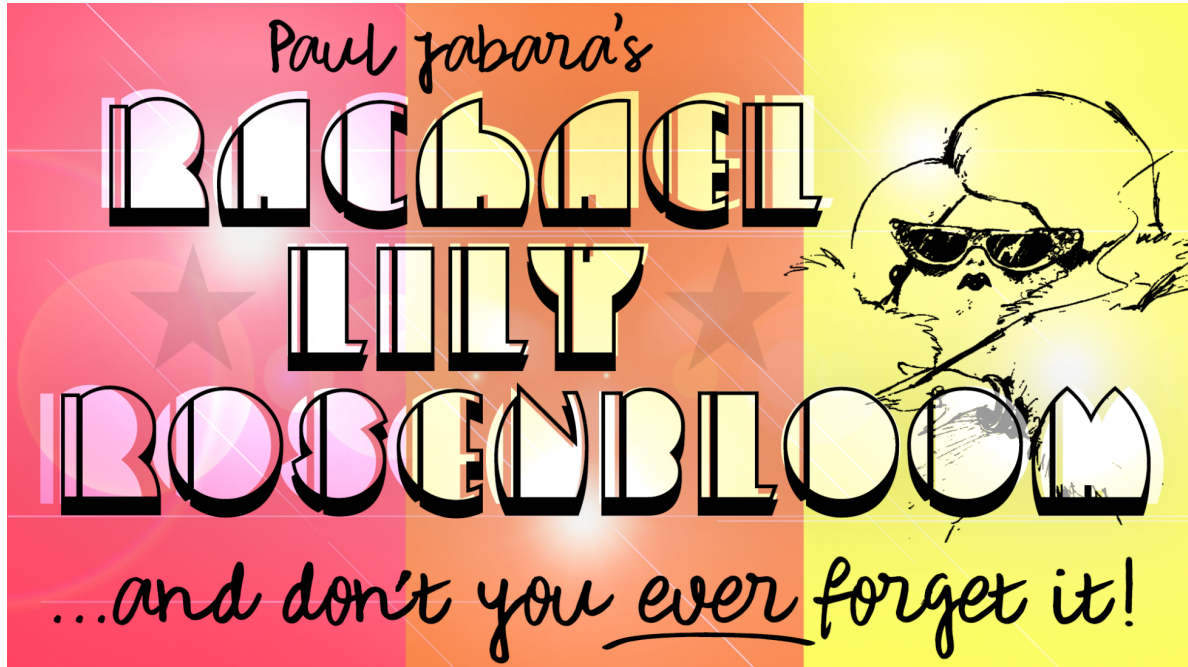
The Prom is a musical with music by Matthew Sklar, lyrics by Chad Beguelin, and a book by Bob Martin and Beguelin, based on an original concept by Jack Viertel.^[1] The musical follows four Broadway actors lamenting their days of fame, as they travel to the conservative town of Edgewater, Indiana to help a lesbian student banned from bringing her girlfriend to high school prom. The musical made its world premiere at the Alliance Theatre in Atlanta, Georgia in 2016 and premiered on Broadway at the Longacre Theatre in October 2018.



<http://gomag.com/article/the-prom-musical/>

Rachael Lily Rosenbloom (And Don't You Ever Forget It) is a musical with a book by Paul Jabara and Tom Eyan, music by Jabara, and lyrics by Jabara, David Debin, and Paul Issa.

The convoluted plot revolves around the misadventures of the title character (whose first name sports the extra "a" dropped by Barbra Streisand from her own) and her journey from a Brooklyn fish market to fame as a Hollywood gossip columnist and then a career culminating in an Academy



Award nomination and a nervous breakdown. The score is a mix of [disco](#) and typical [Broadway](#) show tunes.

Jabara had written the show specifically for [Bette Midler](#), who passed on the project. Eyen was brought in to overhaul the book and replace original director Ron Link, and [Grover Dale](#) was hired to assist Tony Stevens with the choreography.

The Broadway production began previews on November 26, 1973. Within days, it was obvious to everyone involved that it was beyond repair. On December 1, a small notice in the local newspapers announced the show would be closing that night, prior to its official opening.

The demand for tickets was immediate. Theatre buffs who revel in the calamitous as much as the classical were determined to see what was destined to go down in the Broadway annals as one of the all-time biggest flops. When the curtain went up that night, the cast was facing a sold-out house. [Frank Rich](#) of the [New York Times](#) noted that the musical had a small hardcore group of fans

who had followed its evolution from the beginning and already had seen it several times: "In scattered pockets throughout the

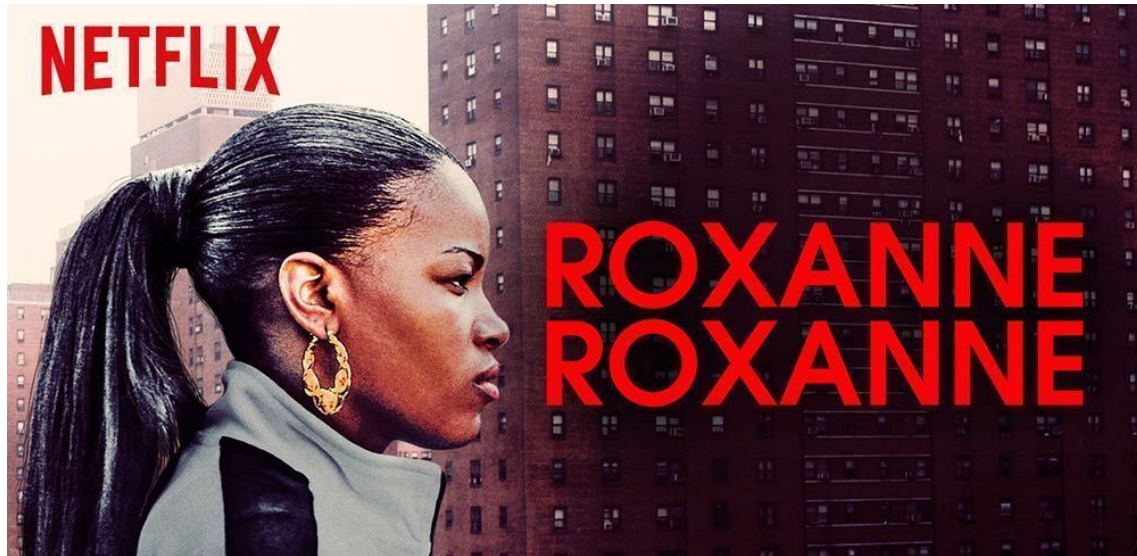


otherwise shell-shocked house were claques of theatergoers who sang along with the musical numbers and gave mini-standing ovations at the end of most of them." [1]

Producers [Robert Stigwood](#) and [Ahmet Ertegün](#) lost all of their \$500,000 investment in the production. In addition to [Ellen Greene](#) in the title role, the cast included [Jabara](#), [Wayne Cilento](#), [Anita Morris](#), [Thommie Walsh](#), and [André DeShields](#).

The play was mentioned in passing in the liner notes of Paul Jabara's *[The Third Album](#)*

<https://www.nytimes.com/2017/03/09/theater/beware-a-notorious-broadway-bomb-is-ticking-again.html>



Roxanne Roxanne is a 2017 American drama film written and directed by Michael Larnell. It stars Chanté Adams, Mahershala Ali, Nia Long, [Elvis Nolasco](#), Kevin Phillips and Shenell Edmonds. The film revolves around the life of rapper Roxanne Shante. It was screened in the U.S. Dramatic Competition section of the [2017 Sundance Film Festival](#).^[1]

In the late 80s/ early 1990s, the most feared battle MC in Queens, New York, was a fierce teenage girl with the weight of the world on her shoulders. At the age of 14, Lolita "Roxanne Shanté" Gooden was well on her way to becoming a hip-hop legend as she hustled to provide for her family while defending herself from the dangers of the streets of the Queensbridge Projects in NYC.

“Roxanne Roxanne” tells the story of trailblazing rapper Roxanne Shante, a young woman from Queens in the 1980s with impeccable flow, which made for hits like “Roxanne’s Revenge.” But writer/director [Michael Larnell](#) takes a different approach to the story, framing her first and foremost as an independent woman who tried to resist the sinister nature of the streets, while being brought down by many cowardly, controlling men throughout her life. It’s a powerful idea given the emotional truth to her tale, but it ends up hindering the story as it tells a true story that’s heavy with its themes but abridged at best.



<https://variety.com/2017/film/reviews/roxanne-roxanne-review-1201971206/>

<https://www.npr.org/2018/03/23/595235494/roxanne-shante-smells-her-flowers-with-roxanne-roxanne-biopic>

<https://www.billboard.com/articles/columns/hip-hop/8221694/roxanne-shante-interview-netflix-biopic-rap-star>



Runaways is a musical which was written, composed, choreographed and directed by [Elizabeth Swados](#), about the lives of children who run away from home and live on the city streets. The characters were taken from workshops conducted by Swados with real-life runaways in the late 1970s.

Swados took her idea for a musical with the theme of running away "from home, from a boyfriend, from a predator,...

from yourself" to [Joseph Papp](#), who agreed to produce it. She looked for the children who would be in the musical in various places in New York City, such as a community center, and "little by little, we built a world where runaways came together, told their stories, and acted out the hardships they endured."^[1] Swados did research for her project as she gathered the cast, and some in the cast were actual runaways. The show was done in a series of songs, monologues, scenes, poems, and dances

20 "multi racial, multi ethnic" children explore the "fragmented" life of the runaway^[6] in an inner city. Through songs, monologues and poems the children examine and explain why they are runaways. They are abused, come from broken families, or are in an orphanage. The children show a



range of emotions, and are seen as victims but also "perpetrators". They "plead with their families and society 'Let Me Be A Kid Again.

<https://www.playbill.com/article/seven-things-you-need-to-know-about-runaways>

<https://www.vicnews.com/entertainment/vic-high-theatre-tackles-youth-homelessness-and-more-in-2020-musical/>

<https://www.nytimes.com/2016/07/08/theater/review-homeless-teenagers-strutting-and-seething-in-runaways.html>

Sarafina! is a South African musical by Mbongeni Ngema depicting students involved in the Soweto Riots, in

opposition to apartheid. It was also adapted into a 1992 film starring Whoopi Goldberg and Leleti Khumalo. *Sarafina!* premiered

on Broadway on 28 January 1988, at the Cort Theatre, and closed on 2 July 1989, after 597 performances and 11 previews. The musical was conceived and directed by Mbongeni Ngema, who also wrote the book, music, and lyrics. The play was first presented at The Market

Theatre, Johannesburg, South Africa, in June 1987. The cast included Leleti Khumalo as Sarafina.

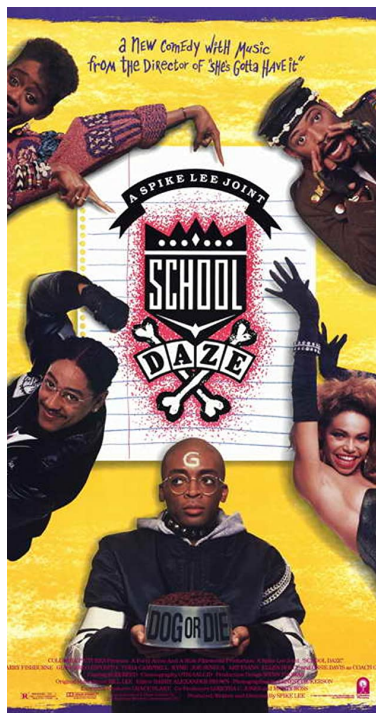
Leleti Khumalo received a Tony Award nomination, Best Featured Actress in a Musical, as well as a NAACP Image Award for her



Broadway theatre portrayal of the title character. The production was also nominated for the Tony Award for: Best Musical, Best Original Score, Best Choreography, and Best Direction of a Musical.

The show presents a school uprising similar to the [Soweto uprising](#) on 16 June 1976. A narrator introduces several characters among them the schoolgirl activist Sarafina. Things get out of control when policemen shoot several pupils at the school. Nevertheless, the musical ends with a cheerful farewell show of pupils leaving school, which takes most of the second act.

The production of the play was chronicled in the documentary film [Voices of Sarafina!](#).



School Daze is a 1988 American [musical comedy-drama](#) film, written and directed by [Spike Lee](#), and starring [Larry Fishburne](#), [Giancarlo Esposito](#), and [Tisha Campbell-Martin](#). Based in part on Spike Lee's experiences as a [Morehouse](#) student in the [Atlanta University Center](#) during the 1970s, it is a story about [undergraduates](#) in a [fraternity and sorority](#) clashing with some of their classmates at a [historically black college](#) during homecoming weekend. It also touches upon issues of [colorism](#), [elitism](#), [classism](#), [political activism](#), [hazing](#), [groupthink](#), [female self-](#)

esteem, social mobility, and hair texture bias within the African-American community.^[2] The second feature film by Spike Lee, *School Daze* was released on February 12, 1988 by Columbia Pictures.

Plot^[edit]

Vaughn "Dap" Dunlap (Larry Fishburne) is a politically and socially conscious black American student at Mission College, a leading historically black college in Atlanta, Georgia whose motto is "Uplift the Race."^[3] The college administration is portrayed as inept.

Dunlap leads anti-apartheid demonstrations encouraging students and school administrators to divest from South Africa. When his buddies go into town, they find the local boys are not impressed with their activities, but think of them as privileged college boys. Open conflict breaks out between the groups.^[3]

Dunlap feuds with Julian Eaves (Giancarlo Esposito) aka Dean Big Brother Almighty of Gamma Phi Gamma Fraternity, Incorporated. This group is characterized as "wannabees," as in "wannabe better than me." The fraternity brothers are preparing for a big college football weekend and Homecoming parties. Meanwhile, Dap's younger cousin, Darrell (Spike Lee), aka "Half-Pint," is a Gamma pledge.

The Gamma women's auxiliary, the Gamma Rays, who are mostly straight hair light-skinned black women, clash with some of their non-Greek mostly kinky hair dark-skinned black women classmates, particularly over skin color and the nature of their hair. Some of the Rays used contact lens for a lighter eye color.^[3]



The film ends with Dap repeatedly yelling "Wake up" as the entire school population slowly awakens from the previous night's debauchery. The closing scene is a final face-off between Dap and Julian before Dap calmly turns to the camera, repeats the phrase and the image freezes before turning to black and white.



Production[[edit](#)]

Spike Lee arranged for the two groups of actors to stay in separate hotels during filming. The actors playing the "wannabees" were given better accommodations than the ones playing the "jigaboos." This favoritism contributed to tension on the set, which showed in the on-camera animosity between the two camps.^[4] (The producers used a similar tactic in filming *Animal House*, with similar results.) In *School Daze*, the method approach yielded strong results — the fight that occurs at the [step show](#) between Dap's crew and the Gammas was not in the script. On the day the scene was shot, the fight broke out between the two sides. Lee ordered the cameras to keep rolling.^[4]



Officials of [Morehouse](#), [Spelman](#), and [Clark Atlanta University](#) asked Lee to stop filming on the campuses before he completed his work because the colleges' Boards of Directors had concerns on how he was portraying the [historically black colleges](#) in the film.^[4] Lee had to finish filming at the neighboring [Morris Brown College](#).^[4]

[Ruth E. Carter](#) designed the costumes for the film, inspired by uniforms and styles worn at the HBCUs. At Lee's encouragement, she commissioned American fashion designer [Willi Smith](#) to design the gowns for the Homecoming Court in the film.

The film received positive reviews for its exploration of issues within the black community. [Roger Ebert](#) of the [Chicago Sun-Times](#) noted, "There is no doubt in my mind that 'School Daze,' in its own way, is one of the most honest and revealing movies I've ever seen about modern middle-class black life in America."^[5] He also noted its frank exploration of issues of discrimination within the black community related to skin tone and nature of hair. He said it was significant as a film with a

"completely black orientation. All of the characters, good and bad, are black, and all of the character's references are to each other."^[5]

<https://thedissolve.com/features/encore/507-with-school-daze-spike-lee-shut-down-early-notions/>

Sister Act is a musical based on the hit 1992 film of the same name with music by Alan Menken, lyrics by Glenn Slater, book by Bill and Cheri Steinkellner, and additional book material by Douglas Carter Beane.



After having a regional premiere in 2006 in Pasadena, California,^[1] the original West End production opened on June 2, 2009 at the London Palladium,

starring Patina Miller and produced by Stage Entertainment and Whoopi Goldberg.^[2] Subsequent productions have been seen on Broadway and in many countries around the world.

In Philadelphia, Mother Superior declares that the convent is in need (*Prologue*) before Deloris Van Cartier, crowned 'Lady Fabulous' of 1978, is seen performing in the night club run by her gangster boyfriend Curtis Shank ("Take Me to Heaven"). Deloris is overjoyed as she believes her boyfriend is going to introduce her to a record producer on that day (her birthday), although she soon learns that this is not to be. Hurt and frustrated, Deloris goes to her backup singers KT and LaRosa, about her dreams of

stardom and fame ("Fabulous, Baby!"). She decides to break up with Shank and head out of Philadelphia to go fulfill her dreams on her own. However she gets to Shank just in time to see him and his crew made up of nephew TJ, Bones, and Dinero, shoot someone who they believe has "squealed" about them to the cops. Horrified, Deloris runs away and Shank orders his men to get her and bring her back. Deloris runs to a police station and tells the desk chief, Eddie, about what happened. The two recognize each other as old friends from school with Deloris calling him "Sweaty Eddie". Eddie decides that Deloris needs to go into the witness protection program and sends her to the place he believes Shank will never find her - a convent called The Holy Order of the Little Sisters of Our Mother of Perpetual Faith.

<https://www.pep.ph/guide/arts-and-culture/26209/emsister-act-the-musicaem-a-tight-blending-of-fun-faith-and-feminism>



Soul Sister is a jukebox musical based on the life and times Tina Turner and Ike Turner, written by John Miller and Pete Brooks, with the original production directed by Bob Eaton.

Soul Sister opened at the Hackney Empire where it played a limited run from 14 April - 5 May 2012.

[1] The production transferred at the Savoy Theatre in the West End on 23 August 2012, following previews from 20 August. It played

a limited run to 29 September 2012.

[2] Emi Wokoma starred as Tina Turner, for which she was nominated for the [Watsonstage.com Award](#) for Best



Actress in a Musical.^[3] The musical was nominated for 2013 Laurence Olivier Award for Best New Musical.^[4]

The production, again starring Wokoma, toured the UK in 2013.^[1]

<https://www.newyorker.com/magazine/2019/11/18/the-legend-of-tina-turner>

<https://www.goodmorningamerica.com/culture/story/terrible-life-tina-turner-talks-overcoming-obstacles-65497695>

Sparkle is a 1976 American musical drama film directed by Sam O'Steen and released by Warner Bros. Pictures. With a plot inspired by the history of *The Supremes*, *Sparkle* is a period film set in Harlem, New York during the late 1950s and early 1960s. It presents the story of a musical girl group that ends up breaking apart due to individual issues each member faces. This film not only "recreates the magic of a special period in American history, but it explores the impact of Harlem's musical and social culture on the rest of the world", as well as the linkages to black power.^[1]



The film stars Irene Cara, Philip Michael Thomas, Lonette McKee, Dwan Smith, Mary Alice, Dorian Harewood, and Tony King. Curtis Mayfield served as the composer and producer of *Sparkle*'s songs and score.^[2]

The film received generally negative reviews at the time of release and was a box office disappointment, only making \$4 million against a \$1 million budget. It since received a cult following. The

film was remade in 2012 starring Jordin Sparks, Carmen Ejogo, Tika Sumpter, and Whitney Houston in her final film role.



The movie begins in Harlem, New York in 1958, and follows the girl group, Sister and the Sisters, which is made up of three sisters: Sister, Sparkle, and Delores. Stix, Sparkle's love interest and the group's manager, is able to help bring the group from "amateur nights to

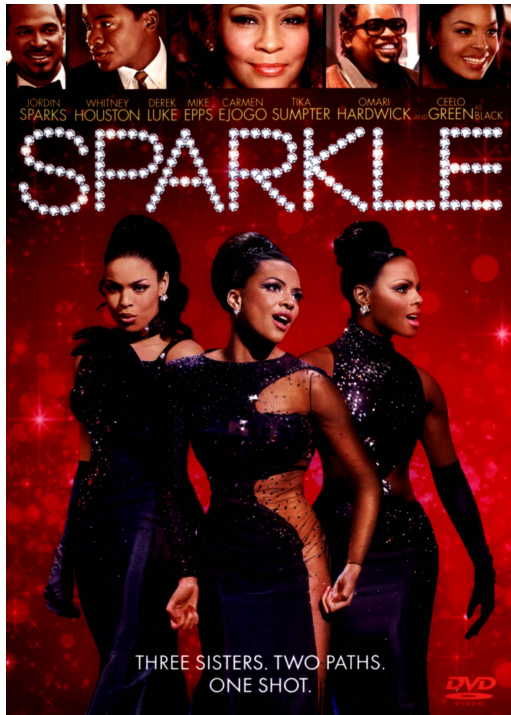
brief stardom before tragedy (dope, melancholia, the wrong man)" ensues and the group splits.^[3] Stix gives up on his music career and leaves the city and thus breaking Sparkle's heart. Sister is in an abusive relationship and is hung up on drugs while Delores leaves the city in pursuit of racial equality. In the end, after reconnecting after Sister's funeral, it is only Sparkle and Stix who climb the ladder to success. In short, this is a rags to riches story.



<https://germanbeautysabine.wordpress.com/2012/04/02/sparkle-1976/>

<http://www.cecilelinke.com/originals-and-remakes-sparkle-1976-vs-sparkle-2012/>

Sparkle is a 2012 American musical film directed by Salim Akil and produced by Stage 6 Films, It was released on August 17, 2012, by TriStar Pictures. Inspired by The Supremes, *Sparkle* is a



remake of the 1976 film of the same title, which centered on three singing teenage sisters from Harlem who form a girl group in the late 1950s. The remake takes place in Detroit, Michigan in 1968 during the Motown era.^[4]

The film stars Jordin Sparks, Derek Luke, Whitney Houston, Mike Epps, Cee Lo Green, Carmen Ejogo, Tika Sumpter, Tamela Mann and Omari Hardwick. *Sparkle* features songs from the original film written by soul musician Curtis Mayfield as well as new compositions by R&B artist R.

Kelly.^{[5][6]} This film is the debut of R&B/pop singer and *American Idol* winner Jordin Sparks as an actress. *Sparkle* also marks Whitney Houston's fifth and final feature film role before her death on February 11, 2012, three months after filming ended.^[7] The film is dedicated to her memory.

Plot - Detroit, Michigan, 1968: A nightclub MC named Red (Terrence J) introduces a local singer Black (Cee Lo Green) who performs his song "I'm a Man". While Black performs Stix (Derek Luke), an aspiring record label executive is watching from the



crowd. Meanwhile, 19 year old, Sparkle Anderson ([Jordin Sparks](#)) talks with her older sister, Tammy "Sister" Anderson ([Carmen Ejogo](#)), before she goes onstage. After performing Black encounters Sister and Sparkle backstage, attempting to flirt with Sister, but instead of accepting his advances, teases him by slitting the side of her mini-dress above the thigh, before walking on stage. Stix spots Sparkle and is instantly attracted to her. Sister does a solo performance singing a song Sparkle wrote titled "Yes I Do". Stix tries to get Sparkle's attention as she and Sister leave the club and rush home.

As Sister and Sparkle arrive home, their sister Delores/Dee ([Tika Sumpter](#)) opens the door and they sneak upstairs to their room to avoid having their mother hear them come in. Emma ([Whitney Houston](#)), the girls' mother, walks into the girls' room and notices Sparkle, Sister and Dee in bed together, and demands that Sister and Sparkle prepare for bed and be ready for church in the morning. The next morning while at church Stix along with his cousin Levi ([Omari Hardwick](#)) spot Sister and Sparkle sitting in the choir. Levi tells Stix that Sister and Sparkle are siblings with musical talent, and Levi is interested in meeting Sister. After church Stix and Sparkle meet and talk for a while, as Emma notices and looks on disapprovingly. Ms. Waters ([Tamela Mann](#)) Emma's friend points out that Emma's oldest daughter Sister is almost 30, and due to a bad situation in [New York City](#) was forced to move back to [Detroit](#) to live with Emma. Later that night, Emma hosts a Bible study at her home in which both Levi and Stix are present. However, Levi takes the time to make a date with Sister who is uninterested and not participating in her mother's Bible study. After Emma and everyone leave the house, Stix secretly stays behind and notices Sparkle playing an original song that she wrote on a piano. Stix tries to encourage Sparkle to sing. A few nights later Stix comes to Sparkle's home to take her on a date at a nightclub. On the way home while sitting in front of Sparkle's home Stix tries again to encourage Sparkle to pursue a music career and tries to convince her to form a group

with her sisters. Sparkle tells Stix that her mother was a singer, but almost died pursuing her dream.

<http://www.cecilelinke.com/originals-and-remakes-sparkle-1976-vs-sparkle-2012/>



Six is a British musical with book, music, and lyrics by Toby Marlow and Lucy Moss.^[1] The musical is a modern retelling of the lives of the six wives of Henry VIII presented as a pop concert, as the wives take turns singing and telling their story to see who suffered the most due to Henry and should, therefore, become the group's lead singer. The musical was first presented by Cambridge University students at the [Edinburgh Fringe Festival](#) in 2017. It has since gone on to professional productions in the [West End](#) and internationally.

The show opens with the six Queens performing an opening number in pop-concert, girl-group fashion introducing themselves. They also welcome the audience to the performance ("Ex-Wives"). They address the crowd and tell them that this show will feature a competition, and whoever had the "biggest load of B.S." to deal with from the man who married them, [Henry VIII](#), will become the lead singer of the group ("Ex-Wives (Reprise)"). They perform in the order in which they were married to Henry. [Catherine of Aragon](#) starts off and recounts her marriage to Henry and later annulment, and almost being put into a nunnery when he began lusting after [Anne Boleyn](#) ("No Way").

When Aragon claims that she is the winner, the other Queens mention Anne and how she overlapped with Aragon during the former's marriage, resulting in said annulment ("Anne Boleyn (Interlude)"), and Anne recounts her time as Queen with Henry and her eventual execution ("Don't Lose Ur Head"). She then



continues to argue that she deserves to win the competition due to her execution and further begins to sing a new solo "about the moment [she] found out Catherine of Aragon had tragically died". This attempted solo is interrupted by the other queens. **Jane Seymour** then announces it is her turn to recount what she put up with, but the other Queens mock her for not having as much to deal with as, in her words, she was "the only one he truly loved". Jane admits that while she may have been lucky for not having to suffer at his hand, she still stood by him throughout all his faults ("Heart of Stone").

<https://www.thecrimson.com/article/2019/9/24/six-art-review/#:~:text=29%2C%20%E2%80%9CSix%E2%80%9D%20is%20a,styled%20like%20a%20pop%20concert.&text=Beyond%20its>

[%20aesthetic%20appeal%2C%20%E2%80%9CSix,modern%20spin%20on%20telling%20history.](#)

https://www.theatermania.com/broadway/news/sponsored-content-six-feature_90432.html

<https://www.themarysue.com/six-musical/>

Star is an American musical drama television series created by Lee Daniels and Tom Donaghy for the Fox Broadcasting Company. It revolves around three talented young singers who



navigate the music business on their road to success and stars [Jude Demorest](#), [Brittany O'Grady](#) and [Ryan Destiny](#). The series, which is set in [Atlanta](#), consists of original music, along with musical fantasy sequences, as dreams of the future. [Queen Latifah](#), [Benjamin Bratt](#), [Amiyah Scott](#) and [Quincy Brown](#) co-star.

[1]

The series premiered on December 14, 2016.^[2] With the premiere of the series, [Amiyah Scott](#) became the third openly transgender person to play a trans major character in a scripted television drama series in America, after [Laverne Cox](#) on *Orange Is the New Black* and [Jamie Clayton](#) on *Sense8*.^{[3][4]}

Star is a joint production between Lee Daniels Entertainment and [20th Century Fox Television](#) and syndicated by [20th Television](#). On February 22, 2017, Fox renewed the series for a second season, which premiered on September 27, 2017, and crossed over with other Fox series *Empire*.^{[5][6][7]}

On May 10, 2018, Fox renewed the series for a third season.^[8] Season 3 premiered on September 26, 2018, and airs on Fox Wednesdays at 9:00 PM.^[9] Internationally, new episodes premiere on [Netflix](#) in Canada the following Thursday.^[10]

On May 10, 2019, Fox canceled the series after three seasons.

Plot

Star Davis, a teenage orphan, leaves [foster care](#) to save her younger sister Simone Davis, who were split after their mother's death, from physical and [sexual abuse](#) at her foster home. While escaping the tragedy, Star finds muse in a singer/songwriter Alexandra Crane, a New York resident who lives in her celebrity father's shadow. Star offers Alex a proposal to escape and leave town with them to become a singing group. They move to [Atlanta, Georgia](#) and seek refuge in a [surrogate mother](#), Carlotta Brown, who is a close friend and singing partner of Star and Simone's mother. Carlotta made a promise to look after the girls after their mother's death and would protect them. She persuades the girls to work to make ends meet and wasn't enthusiastic about the girls chasing their dreams but rather attend and be active in church. Finding odds to make their endeavors come true, they struggled to find ways to get a record deal and find hope in a music producer Jahil Rivera, who took a chance with them. Within months developing themselves as rising new artist in Atlanta gaining the name of the group "*Big Trouble*", they face new multiple troubles in their relationships with each other and with their past coming back to haunt them. However they escape the many troubles of their past and starts

to become successful in gaining recognition. 'Big Trouble' soon wins notable competitions that led them finances to get a major record deal. The girls eventually sign with a record label, Midtown Sound as a favor from The Lyon Family of [Empire Entertainment](#) and soon begin their journey as professional R&B/Pop artists *TAKE 3*. Subsequently, they learn that the music industry is hard to navigate as they sacrifice a lot to stay on top and relevant while they tour with the labels' other artist and find themselves at constant war with each other.

<https://www.chicagotribune.com/entertainment/tv/ct-star-lee-daniels-tv-review-20161214-story.html>

Starmites is a musical with music and lyrics by Barry Keating and a book by Stuart Ross and Barry Keating. It was first presented in 1980 [Off-Off-Broadway](#) by the Ark Theatre

Company.^[1] It opened off-Broadway in 1987 and on-Broadway on April 27, 1989, where it ran for 60 performances. It received six [Tony Award](#) nominations, including Best Musical, winning none.

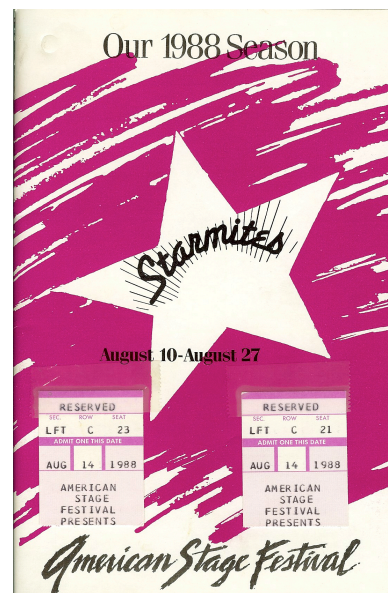


The story revolves around a shy teenager, Elenor, who creates a fantasy world involving [science fiction](#) characters in her comic book collection. She escapes into

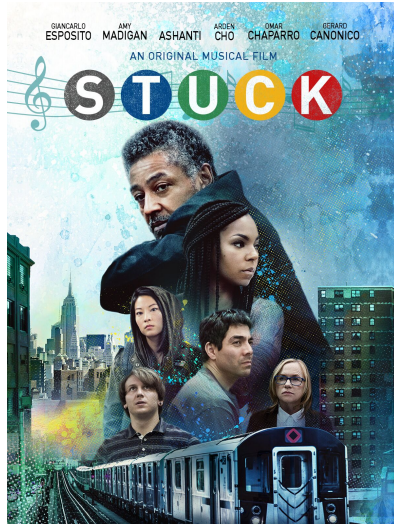
her fantasy world where the Starmites are the guardian angels of Innerspace.

Starmites was staged off-Broadway by Musical Theater Works at the CSC Theater in 1987, with staging by Mark Herko. It featured Liz Larsen, Gabriel Barre, and Sharon McNight.^[2] It was staged in Milford, New Hampshire at the now-defunct American Stage Festival, August 10–27, 1988. That staging was directed by Larry Carpenter, and featured Liz Larsen and Sharon McNight, all of whom would remain with the show when it opened on Broadway at Criterion Center Stage Right on April 27, 1989 and closed on June 18, 1989 after 60 performances and 35 previews. Directed and staged by Larry Carpenter with choreography by Michele Assaf, it featured Liz Larsen as Eleanor and Bizarbara, Gabriel Barre as Trinkulus, Brian Lane Green as Spacepunk, and Sharon McNight as Diva and Eleanor's mother.

Currently^[when?], there are three versions of *Starmites* available through Samuel-French for amateur and professional performance: *Starmites Lite*, a junior version of *Starmites*, intended for grade school and middle school performances; *Starmites High School*; and *Starmites Pro*, intended for professional-level performance



<https://www.playbill.com/article/celebrate-the-30th-anniversary-of-starmites-with-a-look-back-at-the-original-broadway-cast>

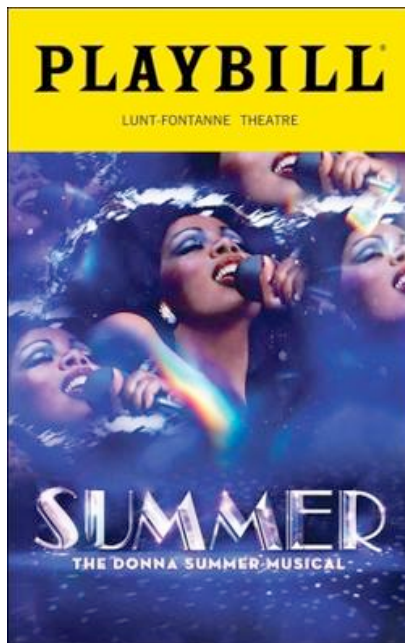


Stuck is a musical drama film directed by Michael Berry, who also wrote the screenplay with Riley Thomas, whose stage musical the film is based on. It stars Giancarlo Esposito, Arden Cho, Amy Madigan, Ashanti, Omar Chaparro and Gerard Canonico.

The film had its world premiere at the Newport Beach Film Festival on April 23, 2017. It is scheduled to be released on April 19, 2019, by Eammon Films.

Plot - Six strangers get stuck together on a stalled subway train in New York City and all of them have a story to tell.

Summer: The Donna Summer Musical is a musical with book by Colman Domingo, Robert Cary, and Des McAnuff and music and lyrics Donna Summer, Giorgio Moroder, Pete Bellotte, Paul Jabara, and others, based on the life of Summer.



The musical made its premiere at the La Jolla Playhouse in November 2017 and opened on Broadway in April 2018.

The La Jolla Playhouse presented the musical in a limited engagement from November 7 until December 24, 2017.

The musical premiered on Broadway at the Lunt-Fontanne Theatre on March 28, 2018 (previews), prior to an April 23, 2018 opening.^[1] The musical is directed by Des

McAnuff, with scenic design by Robert Brill, costumes by Paul Tazewell, lighting by Howell Binkley, projections by Sean Nieuwenhuis, sound by Gareth Owen, and was produced by Tommy Mottola and Thalía.^{[2][3]}

The musical closed on Broadway on December 30, 2018 after 289 performances.

A tour in North America started September 29, 2019.^[4] The tour started at the RBTL Auditorium in Rochester, New York. The cast will feature Dan'yelle Williamson (Diva Donna), Alex Hairston



(Disco Donna), and Olivia Elease Hardy (Duckling Donna).^[5]

Broadway Licensing acquired the rights for all future stock and amateur performances

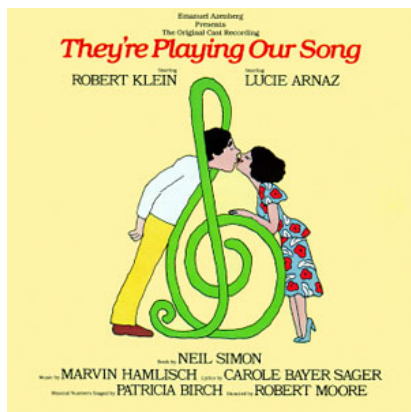
The musical shows Donna Summer at three times of her life. Duckling Donna is in her pre-teens, starting out in Boston; Disco Donna, in her late teens and 20s, has her initial success; Diva Donna is in her 50s and at the top of her career.

<https://www.npr.org/sections/therecord/2012/05/17/152919758/the-many-voices-of-donna-summer>

<https://broadwaynews.com/2018/03/13/summer-features-majority-female-cast/>

https://www.huffpost.com/entry/17-feminist-songs-that-were-ahead-of-their-time_n_56fc6b46e4b0daf53aeeaf5a

T



They're Playing Our Song is a musical with a book by Neil Simon, lyrics by Carole Bayer Sager, and music by Marvin Hamlisch.

In a story based on the real-life relationship of Hamlisch and Sager, a wisecracking composer finds a new, offbeat lyricist, but initially the match is not one made in heaven. The two undergo a series of trials and overcome a number of hurdles before finding true love by the final curtain.

They're Playing Our Song is essentially a two-character show. Vernon and Sonia are the sole characters on stage; each character has a three-person Greek chorus acting as their inner voices, and there are no big production numbers.

Act I

Top pop music composer Vernon Gersch, hoping to find a new collaborator, meets offbeat Sonia Walsk, who has already had some success writing lyrics and is in awe of his accomplishments, at his



luxury [Manhattan](#) apartment. She is surprised that his [Oscar](#) is so light, and Vernon quips, "They're chocolate inside." He is aloof and focused, while she is disorganized and distracted, but Vernon has already written music to one of Sonia's lyrics, and they decide to forge ahead. Sonia, frazzled by her break up with lover Leon, arrives a day late for their first work session. When they begin, she tells Vernon they should get to know each other on a personal level in order for their work to gel, and they decide to have dinner at "Le Club."

Sonia, who has been trying to ease Leon's anguish, is late yet again, and the evening begins badly. She and Vernon argue, then dance in an effort to calm down. The two settle down to enjoy the evening, and they hear their own songs being played over the sound system. Another work session, in which the two really don't listen to each other, follows, but Vernon convinces Sonia to join him for a romantic weekend at a [Long Island](#) beach house. The trip to the island in Vernon's small sports car is fraught with engine trouble, calls to Leon, and arguments. They finally arrive at the house, but a phone call from Leon threatens the romantic mood. Determined to concentrate on Vernon, Sonia tells Leon that she can't help him and hangs up.

Act II

It's a week later and Vernon is suffering from [insomnia](#). Sonia manipulates her way into his apartment by telling him she has no place to stay since Leon is back living at her place. Sonia and Vernon's romance and collaboration seems successful for a while, but the relationship begins to crumble because of her inability to send her ex-boyfriend away. Also, away from his piano, Vernon is a bundle of neuroses and unable to express his deepest feelings. After some psychologizing about the difficulties of living and working together, the pair split up at a recording session.

A few months later, while Vernon is in a [Los Angeles](#) hospital, Sonia arrives unexpectedly with a tiny red child's piano as a get-well gift. Months later, both have separately come to the realization that, despite their differences, they are better together. Vernon arrives at Sonia's apartment in New York to tell her that he wants to try again. She agrees, and they reconcile with a kiss.

<https://www.nytimes.com/2019/05/28/theater/theyre-playing-our-song-hamlisch-fans.html>

<https://www.playbill.com/article/lucie-arnaz-and-robert-klein-reunite-on-broadway-for-theyre-playing-our-song>

Tina: The Tina Turner Musical is a jukebox musical featuring the music of Tina Turner and depicting her life from her humble beginnings in Nutbush, Tennessee, to her transformation into a rock 'n roll star. Directed by Phyllida Lloyd with a book by Katori Hall, Frank Ketelaar, and Kees Prins, the musical had its world premiere on 17 April 2018 at the Aldwych Theatre in London.



The Broadway production opened on 7 November 2019.^[1]

Tina is the second jukebox musical based on Tina Turner's life and songs, after the 2012 British musical *Soul Sister*.

<https://www.newyorker.com/magazine/2019/11/18/the-legend-of-tina-turner>

<https://www.goodmorningamerica.com/culture/story/terrible-life-tina-turner-talks-overcoming-obstacles-65497695>

Tonight: Lola Blau (or *Heute Abend: Lola Blau* in the original German) is a cabaret musical with music and original text

by **Georg Kreisler** with the English version by **Don White**.



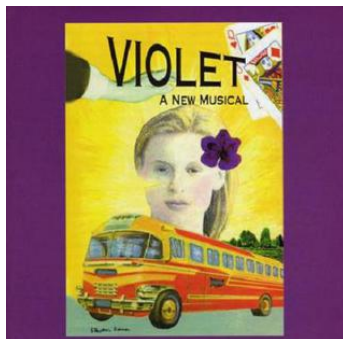
It concerns Lola Blau, a European Jewish cabaret singer, who flees to Switzerland from the 'Anschluss' annexation of Austria into Nazi Germany, and rises to stardom in the United States. Disillusioned with stardom and fame, she returns to her native Vienna, concluding that even after the war people had not changed much.[1]

It was first performed at the Kleines **Theatre der Josefstadt** in

Vienna in 1971. The English version was first performed in Australia by **Robyn Archer** in 1979

<https://www.theguardian.com/stage/2005/jan/13/theatre>

<https://www.broadwayworld.com/off-off-broadway/article/La-MaMa-to-Present-US-Premiere-of-Tonight-Lola-Blau-Mar-13-22-20090221>



Violet

Violet is a musical with music by **Jeanine Tesori** and libretto by **Brian Crawley** based on the short story "The Ugliest Pilgrim" by **Doris Betts**. It tells the story of a young disfigured woman who embarks on a journey by bus from her farm in **Spruce Pine, North Carolina**, all the way to **Tulsa, Oklahoma** in order to be healed. The musical premiered **Off-Broadway** in

1997 and won the [Drama Critics' Circle Award](#) and [Lucille Lortel Award](#) as Best Musical. Violet's story is one many are familiar with, that of battling feelings of insecurity in an image-obsessed landscape. Set against the backdrop of the 1960's, ***Violet*** follows a woman who was facially disfigured in childhood on her quest for a miraculous transformation. The show was a critically acclaimed hit Off-Broadway before transferring to the American Airlines Theatre, where it played March-August 2014. Audiences were inspired by Violet's story, which proves that it often takes the journey of a lifetime to discover who you truly are. Two-time Tony winner ***Sutton Foster*** starred in the title role, a performance that saw her garner her sixth Tony nomination.



<https://www.playbill.com/article/playbill-poll-what-is-your-favorite-female-empowerment-musical-com-339488>

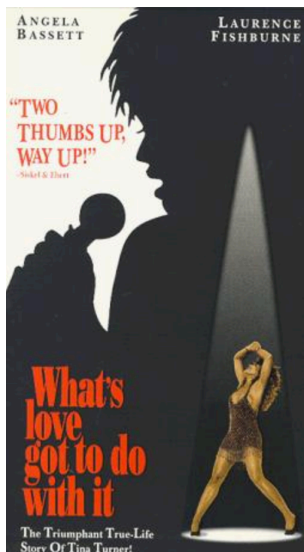


Waitress, another sweet musical that although including a lot about love and relationships, really shows the strength of the classic female friendship motif. Jenna is a waitress, who unfortunately falls pregnant with her abusive husband's baby and grows closer to her doctor throughout the check ups which results in an illicit affair. Again, not really sounding too feminist in this basic explanation, yet her friendship with fellow waitresses Dawn and Becky is what gets her through the show and her pregnancy. They are there for her through everything, encouraging her to pursue her dreams of opening up her own pie shop away from the diner they work in. The show is as feel good as it gets in

the end, not to mention the west end lobby even smells of pie??
What is not to love!

<https://howlround.com/feminism-and-femininity-broadways-waitress>

<https://queer-voices.com/review-waitress-brings-sweet-feminism-to-broadway/>



What's Love Got to Do with It is a 1993 American biographical film directed by Brian Gibson, based on the life of American-born singer Tina Turner. The film stars Angela Bassett as Tina Turner and Laurence Fishburne as Ike Turner.

The screenplay was adapted by Kate Lanier from the book *I, Tina* co-written by Turner with Kurt Loder. Both Ike and Tina assigned rights to Lanier for their lives to be dramatized in the film. The

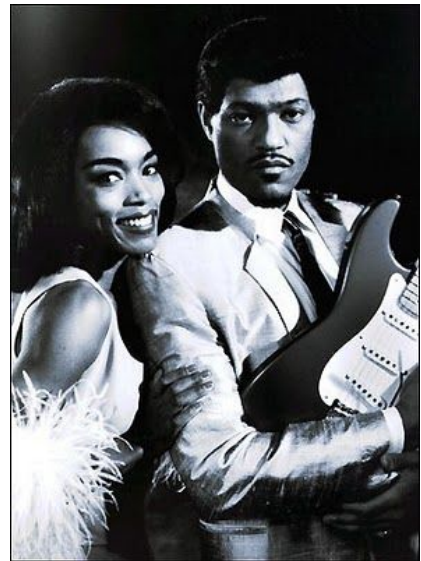
film's soundtrack featured the hit song "I Don't Wanna Fight", which went to number one in seven countries. In the United States, the film grossed almost \$40 million and around \$20 million in rentals. In the United Kingdom, it grossed nearly £10 million.

Plot

Born and raised in [Nutbush, Tennessee](#), [Anna Mae Bullock](#) grows up in an unhappy family with her parents leaving and abandoning her at a young age.

Following her grandmother's death, Anna Mae relocates to [St. Louis](#), reuniting with her mother and close sister [Aline](#). Anna Mae pursues a chance to be a professional singer, after seeing charismatic bandleader [Ike Turner](#) perform one night. Later, she wins her spot in Turner's band after singing onstage, and he begins mentoring her. In time, an unexpected romance develops between the two, after she moves into Ike's home. Shortly afterwards, they marry and begin having musical success together as [Ike & Tina Turner](#).

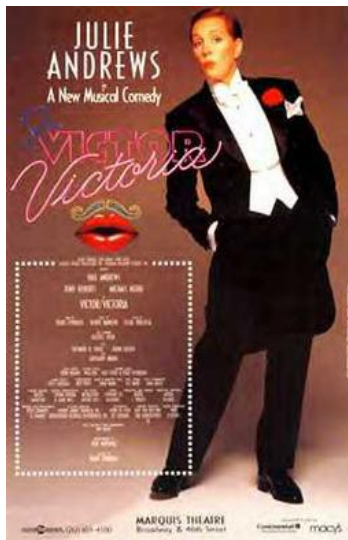
The marriage quickly turns violent when Ike starts physically dominating Tina, leaving her no chance to escape. In public, Tina rises from local St. Louis phenomenon into an [R&B](#) superstar, with Ike growing increasingly jealous of the attention given to her. Ike turns to drugs as his behavior worsens while Tina seeks to find solace in her chaotic life. Her friend turns her on to [Buddhism](#), eventually convincing her that reciting the [Lotus Sutra](#) and chanting [Nam Myoho Renge Kyo](#) will help "change her life." Tina grows increasingly confident afterwards and, in a final fight with Ike, finally musters the courage to [defend](#) herself; eventually leaving Ike after they arrive at a hotel.



Winning the right to retain her stage name after their divorce, Tina continues working to pay bills. Tina gets a break after meeting [Roger Davies](#), who eventually helps her realize her dreams of rock stardom. Despite Ike's attempts to win her back, Tina eventually prevails and finds solo success, accomplishing her dreams without Ike.

<https://www.cinemablend.com/news/2550704/whats-love-got-to-do-with-it-things-i-still-love-about-the-tina-turner-biopic>

<https://shadowandact.com/on-its-24th-anniversary-9-whats-love-got-to-do-with-it-facts-you-may-not-know>



Victor/Victoria is a musical with a book by Blake Edwards, music by Henry Mancini, lyrics by Leslie Bricusse and additional musical material (music and lyrics) by Frank Wildhorn. It is based on the 1982 film of the same name, which was a remake of the German film comedy *Viktor und Viktoria* shot by Reinhold Schünzel in 1933 from his own script. Julie Andrews was the only cast member from the film to return for the musical.

Mancini died before he could complete the music, and Wildhorn was brought in to finish the score. The original 1995 Broadway production created mild controversy when Andrews, feeling that the rest of the show had been overlooked, declined her (and the show's only) Tony Award nomination.

<https://movingfilms.wordpress.com/2009/02/19/victor-victoria-justice-gender-roles/>

War Bonds



2002. "War Bonds." Premiered at Theater for the New City, NYC on April 4, 2002. Written and Directed by Barbara Kahn with Music by Jay Kerr. Featuring Shanara Gabrielle, Andi Hogan, Kate Roe, Tracey Silver and Eileen Sullivan. "War Bonds" was inspired by the long-neglected stories of women in the military during World War II, especially

women pilots and army recruits, and the problems faced by lesbians among them. It is a love story that shows how two women, scarred by their wartime experiences, find a new life with each other after the war

Historical Inspiration for the Play

War Bonds was inspired by the long-neglected stories of women in the military during World War II, especially women pilots and army recruits, and the problems faced by lesbians among them. It is a love story that shows how two women, scarred by their wartime experiences, find a new life with each other after the war. In researching an earlier play about World War II, I found stories that I felt could support a separate full-length play. How did lesbians meet and identify themselves to each other? What were the risks in doing this? I read first person accounts of lesbians who were the subject of "witch hunts." I interviewed veteran pilots from the Women's Air Force Service Pilots (WASPS). They told me about the class conflicts between the women in the army and the women who flew. They discussed all the kinds of planes they had flown. At the WWII Weekend at the Air Museum in Reading, Pennsylvania, where I conducted the interviews, I had a chance to look at and photograph restored planes. There were also displays of typical encampments, as



well as an Army canteen, complete with performers. The canteen setting was so exciting and popular that I decided to incorporate that into my play. For the songs, I contacted Jay Kerr, a composer with whom I had previously collaborated. Together we have written nine "new World War II songs" that are performed by the canteen singer in *War Bonds*.

Because I am a lesbian playwright who is fortunate enough to have a venue for my plays in New York City, I have decided to write plays about lesbians. Because of my penchant for history, I have been able to know the joy of discovering our past and have the honor of recreating it for the stage.

The premiere production was made possible, in part, by grants from the Arch and Bruce Brown Foundation and the Jerome Foundation.

Which Witch is a [musical](#) written by Norwegian singers/composers [Benedicte Adrian](#) and [Ingrid Bjørnov](#).



The storyline for *Which Witch* was derived from the [witch finder's](#) manual *Malleus Maleficarum*,^[1] and the original script was written by Adrian and Bjørnov's manager [Ole A. Sørli](#). The lyrics of the early concert versions were written by Helen Hampton in collaboration with Adrian, Bjørnov and Sørli.^[citation needed]

The first performance was in [Grieghallen, Bergen](#) on May 27, 1987, with Adrian playing the female lead, and Bjørnov as musical director.^[1] The material was constantly developed throughout a period of eight years, resulting in several national

and international tours presenting continuously updated concert versions of the musical.^[citation needed]

The "Operamusical" *Which Witch* opened at the [Piccadilly Theatre](#) in [London](#) on October 22, 1992 and ran for 76 performances, after a critical savaging. It has been described as "the second worst [West End musical](#) of all time",^[2] a "bizarre musical",^[3] and "a [dire](#) rock opera".^[3]

The London version was followed by a rather more successful [Norwegian](#) tour, and further performances of a Norwegian version in [Holmenkollen](#), [Oslo](#) during the summer of 1994.

Wicked is a 2003 [Broadway](#) musical by [Stephen Schwartz](#) and book by [Winnie Holzman](#). It is based on the 1995 [Gregory Maguire](#) novel *Wicked: The Life and Times of the Wicked Witch of the West*, itself a retelling of the classic 1900 novel, *The Wonderful Wizard of Oz* by [L. Frank Baum](#) and the 1939 [Metro-Goldwyn-Mayer](#) film *The Wizard of Oz*.

The musical is told from the perspective of the [witches](#) of the [Land of Oz](#); its plot begins before and continues after [Dorothy Gale](#) arrives in [Oz](#) from [Kansas](#), and includes several references to the 1939 film and Baum's novel. *Wicked* tells the story of two unlikely friends, [Elphaba](#) (the [Wicked Witch of the West](#)) and [Galinda](#) (whose name later changes to [Glinda the Good Witch](#)), who struggle through opposing personalities and viewpoints, rivalry



over the same love-interest, reactions to the [Wizard's](#) corrupt government, and, ultimately, Elphaba's private fall from grace.

Produced by Universal Stage Productions in coalition with [Marc Platt](#), Jon B. Platt and [David Stone](#), with direction by [Joe Mantello](#) and choreography by [Wayne Cilento](#), the original production of *Wicked* premiered on Broadway at the [Gershwin Theatre](#) in October 2003, after completing pre-Broadway tryouts at San Francisco's [Curran Theatre](#) in May/June of that same year. Its original stars included [Idina Menzel](#) as Elphaba, [Kristin](#)



[Chenoweth](#) as Glinda, and [Joel Grey](#) as the Wizard.^[1] The original Broadway production won three [Tony Awards](#) and seven [Drama Desk Awards](#), while its original cast album received a [Grammy Award](#).

Wicked celebrated its sixteenth anniversary on Broadway on October 30, 2019. On October 28, 2019, with its 6,681st performance, it surpassed *Les Misérables* to become Broadway's **fifth-longest running show**.^[2] A typical performance takes approximately two hours and 30 minutes, plus a 15-minute intermission.^[3]

The success of the Broadway production has spawned several other productions worldwide, including various North American productions, a long-running **Laurence Olivier Award**–nominated **West End** production, and a series of international productions. Since its 2003 debut, *Wicked* has broken box-office records around the world, currently holding weekly-gross-takings records in Los Angeles, Chicago, St. Louis, and London. In the week ending January 2, 2011, the London, Broadway, and both North American touring productions simultaneously broke their respective records for the highest weekly gross.^{[4][5]} In the final



week of 2013, the Broadway production broke this record again, earning \$3.2 million.^[6]

In March 2016, *Wicked* surpassed \$1 billion in total Broadway revenue, joining both *The Phantom of the Opera* and *The Lion King* as the only Broadway shows to do so. In July 2017, *Wicked* surpassed *The Phantom of the Opera* as Broadway's second-highest grossing musical, trailing only *The Lion King*.^[7]

Composer and lyricist Stephen Schwartz discovered Maguire's 1995 novel *Wicked: The Life and Times of the Wicked Witch of the West* while on vacation, and saw its potential for a dramatic adaptation.^[8] However, Maguire had released the rights to **Universal Pictures**, which had planned to develop a live-action feature film.^[9] In 1998, Schwartz persuaded Maguire to



release the rights to a stage production^[10] while also making what

Schwartz called an "impassioned plea" to Universal producer [Marc Platt](#) to realize Schwartz's own intended adaptation. Persuaded, Platt signed on as joint producer of the project with Universal and David Stone.^[9]

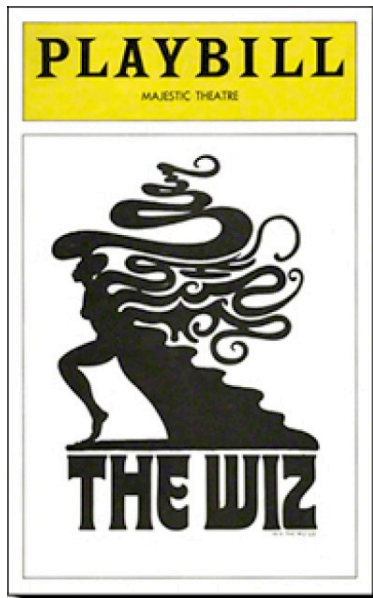
The novel, described as a political, social, and ethical commentary on the nature of good and evil, takes place in the [Land of Oz](#), in the years leading to [Dorothy's](#) arrival. The story centers on [Elphaba](#), the misunderstood, smart, and fiery girl of emerald-green skin who grows up to become the notorious [Wicked Witch of the West](#) and Galinda, the beautiful, blonde, popular girl who grows up to become [Glinda the Good Witch of the South](#). The story is divided into five different sections based on the plot location and presents events, characters, and situations from Baum's *The Wonderful Wizard of Oz* (1900) and its [1939 film adaptation](#) in new ways. It is designed to set the reader thinking about what it really is to be "Wicked", and whether good intentions with bad results are the same as bad intentions with bad results. Schwartz considered how best to condense the novel's dense and complicated plot into a sensible script.^[10] To this end, he collaborated with [Emmy Award](#)–winning writer [Winnie Holzman](#) to develop the outline of the plot over the course of a year^[11] while meeting with producer Marc Platt to refine the structural outline of the show, spinning an original stage piece rather than creating a strict adaptation of Maguire's work

<https://feministwicked.tumblr.com/post/118079277662/conclusion>

<https://www.mookychick.co.uk/reviews/arts/think-wicked-musical-isnt-feminist-let-go.php>

<https://www.bustle.com/p/how-wicked-has-captured-the-visceral-anxiety-of-being-different-for-15-years-according-to-jessica-vosk-10235179>

The Wiz: The Super Soul Musical "Wonderful Wizard of



Oz" (film and musical) is a musical with music and lyrics by Charlie Smalls (and others) and book by William F. Brown. It is a retelling of L. Frank Baum's children's novel *The Wonderful Wizard of Oz* (1900) in the context of modern African-American culture. It opened on October 21, 1974, at the Morris A. Mechanic Theatre in Baltimore, Maryland, and moved to Broadway's Majestic Theatre^[2] with a new cast on January 5, 1975.

The

1975 Broadway production won seven Tony Awards, including Best Musical. It was an early example of Broadway's mainstream acceptance of works with an all-black cast. It has had revivals in New York, London, San Diego and the Netherlands, and a limited-run revival was presented by *Encores!* at New York City Center in June 2009. A big-budget film adaptation of the same name was released in



1978, with [Ted Ross](#) and [Mabel King](#) reprising their roles. A live television production of the stage version, *The Wiz Live!*, was broadcast on [NBC](#) on December 3, 2015, with an encore presentation on December 19 of the same year.

The idea for the musical originated with producer Ken Harper. He replaced the original director, Gilbert Moses, with [Geoffrey Holder](#) in Detroit during out-of-town [tryouts](#).

The original Baltimore cast included [Renee Harris](#) as Dorothy, Charles Valentino as the Scarecrow, [Ben Harney](#) as the Tin Man, Ken Prymus as the Cowardly Lion, and [Butterfly McQueen](#) as the Queen of the Field Mice. Only Harney would remain in the Broadway cast, but in a much smaller role. Harris stayed on as understudy for the role of Dorothy, as did McQueen for the role of Addaperle.

- [Stephanie Mills](#) as [Dorothy](#)
- [Hinton Battle](#) as the [Scarecrow](#)
- [Tiger Haynes](#) as the [Tin Man](#)
- [Ted Ross](#) as the [Lion](#)
- [Dee Dee Bridgewater](#) as [Glinda, the Good Witch of the South](#)
- [André De Shields](#) as the [Wizard](#)
- [Mabel King](#) as Evillene, the [Wicked Witch of the West](#)
- [Clarice Taylor](#) as Addaperle, the [Good Witch of the North](#)
- [Tasha Thomas](#) as [Aunt Em](#)
- [Ralph Wilcox](#) as [Uncle Henry/Lord High Underling](#)
- [Phylicia Ayers-Allen](#) as a [Munchkin](#)
- [Victor Willis](#) as [Uncle Henry](#) (replacement), [The Wiz](#) (understudy), [The Lion](#) (understudy), [Tin Man](#) (understudy)^{[4][5]}

Sixteen-year-old [Dorothy Gale](#) lives with her [Aunt Em](#), [Uncle Henry](#), and dog, [Toto](#), on their farm in [Kansas](#). Though her work on the farm keeps her busy, she often gets distracted in her

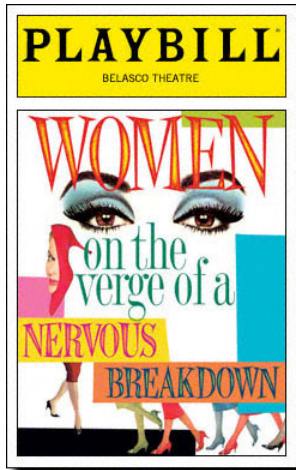


boredom with farm life, choosing instead to play with Toto and dream of someday seeing far-off lands. Aunt Em, however, has little patience for Dorothy's daydreaming, believing that dawdling is contrary to their way of life. After an argument, Aunt Em apologizes to Dorothy for an unintentionally hurtful remark. She explains that she only scolds because she wants Dorothy to be the best she can be, and fears that Dorothy will not be prepared for the responsibilities life will soon put upon her. Aunt Em loves Dorothy dearly and hopes they will always be as close as they were when Dorothy was younger ("The Feeling We Once Had").

<https://feministspectator.princeton.edu/2009/07/18/the-wiz/>

***Women on the Verge of a Nervous Breakdown* is**

a musical with music and lyrics by **David Yazbek** and a book by **Jeffrey Lane**. Based on the **Pedro Almodóvar** film *Women on the Verge of a Nervous Breakdown* (1988), the musical tells the tale of a group of women in late 20th-century Madrid whose relationships with men lead to a tumultuous 48 hours of love, confusion and passion.



The original Broadway production opened at the **Belasco Theatre** in October 2010, but had mixed reviews and closed in January 2011 after 30 previews and 69 performances. It was nominated for 3 **Tony Awards** and 6 **Drama Desk Awards**. With new direction and production design, the

musical transferred to London and opened at the **Playhouse Theatre** in January 2015, where it received mixed to positive reviews and 2 **Laurence Olivier Award** nominations. It closed in May of that year.



<https://www.nytimes.com/2010/11/05/theater/reviews/05women.html>

<https://www.criterion.com/current/posts/4438-women-on-the-verge-of-a-nervous-breakdown-a-sweet-new-style>



Yentl is a 1983 American romantic musical drama film directed, co-written, co-produced by, and starring Barbra Streisand. It is based on Leah Napolin and Isaac Bashevis Singer's play of the same name, itself based on Singer's short story "Yentl the Yeshiva Boy."

The dramatic story incorporates humor and music to relate the story of an Ashkenazi Jewish girl in Poland who decides to dress and live like a man so that she can receive an education in Talmudic Law after her father dies. The film's musical score and songs,

composed by Michel Legrand, include the songs "Papa, Can You Hear Me?" and "The Way He Makes Me Feel", both sung by Streisand. The film received the Academy Award for Best Original Score and the Golden Globe Awards for Best Motion Picture—Musical or Comedy and Best Director for Streisand, making her the first, and only, woman to have won Best Director at the Golden Globes.

Barbra Streisand portrays Yentl Mendel, a girl living in an Ashkenazi shtetl named Pechev^[2] in Poland in 1904. Yentl's father, Rebbe Mendel (Nehemiah Persoff), secretly instructs her in the Talmud despite the proscription of such study by women according to the custom of her community. Yentl refuses to be married off to a man.

After the death of her father, Yentl decides to cut her hair short, dress like a man, take her late brother's name, Anshel, and enter a Yeshiva, a Jewish religious school in Bychawa. There she befriends a fellow student, Avigdor (Mandy Patinkin), and meets his fiancée, Hadass (Amy Irving). Upon discovering that Avigdor

lied about his brother's death (the latter committed suicide, not died of consumption as Avigdor claimed), Hadass's family cancels the wedding over fears that Avigdor's family is tainted with insanity. Hadass's parents decide that she should marry Anshel instead, and Avigdor encourages Anshel to go ahead with the marriage so Hadass can marry someone she knows rather than have a stranger for a husband. Anshel marries Hadass, but their marriage remains unconsummated, Anshel claiming it is a sin for a woman to give herself to a man while she loves another. Anshel starts to teach Hadass the Talmud. Meanwhile, Hadass develops romantic feelings for Yentl (as Anshel), while Yentl herself is falling in love with Avigdor.

<https://www.wbur.org/npr/146431727/new-staging-of-yentl-tells-a-transgender-girls-story>

<https://www.filmcomment.com/blog/queer-now-then-1983/>

Zoey's Extraordinary

Playlist is an

American [musical comedy-drama](#) television series created by Austin Winsberg that premiered on January 7, 2020 on [NBC](#). The series stars [Jane Levy](#) as Zoey Clarke, a computer programmer who discovers she has the ability to hear the innermost thoughts of people as songs. Each episode features multiple song-and-dance numbers that develop the storyline.



The series also stars Alex Newell, John Clarence Stewart (Glee), and Renée Elise Goldsberry (Hamilton) and [Skylar Astin](#), [Alex Newell](#), [John Clarence Stewart](#), [Peter Gallagher](#), [Mary Steenburgen](#), and [Lauren Graham](#). The series has received generally positive reviews from critics.

In June 2020, the series was renewed for a second season.