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History of Musical Theatre

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### LGBTQ+ Representation in the Broadway Musical

Theatre is perceived to be an accepting space for people of all walks of life. It is debatably notorious for being the societal island of misfit toys. However, taking a closer look at the pieces which have been produced tells a bit of a different story. Lesbian, gay, bisexual, transgender, queer, intersex, asexual, etc. (hereon LGBTQ+) people may only see a sliver of their community portrayed on the stage. This is especially true in musical theatre on Broadway. I believe that the norms regarding LGBTQ+ representation in musical theatre have wavered, yet ultimately broadened, throughout the last 40 years and I intend to prove it by looking historically and presently at LGBTQ+ roles and the actors who have played them. The shows I will be examining in depth are *La Cage aux Folles*, *Falsettos*, *Rent*, *Kinky Boots*, *Fun Home*, and *The Prom*. I will also allude to media in other forms such as film and television, as I believe these mediums are intersectional with entertainment- and therefore musical theatre- in the United States.

One might question why it is important to have *everybody* represented on the stage. Frankly, this is a privileged perception of theatre, and ultimately art. Art serves many purposes, and one of them is to capture the culture in which it is created. We have a history of looking to art for cultural context and explanations of facts. Over the last few decades, the Broadway musical has not particularly captured the culture in which it was created. Speaking from personal experience, as a gay man it was incredibly important for me to be exposed to gay characters from a fairly young age in order to even know

that was an identity I could have. Kurt and Blaine in *Glee* was my first memory of an exposure to a gay couple. Kurt's coming out story opened my mind to a world I didn't know I could enter. Years later, I was able to process why I had an eighth-grade crush on the football jock, Tim. Not only was this media exposure crucial to my development, but being around LGBTQ+ colleagues as a young actor also molded my life. I was in *All Shook Up* at the age of thirteen, and the gay man who played Chad became a role model for how I could shape my own career. If he could do it, and do it gay, so could I. Later on, at seventeen, I had a box office job at a theatre with a mostly LGBTQ+ staff, who supported me for who I was and comfortably jolted me into the adult world of going to college. In summary, all of these experiences I had through theatre shaped me as a gay man and activist today. Without them, I probably would not be comfortable writing this paper.

LGBTQ+ representation in Broadway musicals before the 1980's was quite fascinating. From today's lens, it is actually surprising how much queerness was presented on stage, but the way it was presented is what sets back the clock. The most flamboyant, queer characters were often silently so. The strongest example of this is the Emcee in *Cabaret* (1966). The character plays with gender and sexuality throughout the entire show, but it is not explicitly acknowledged. We also do not get any sort of view into the life of the Emcee- he is solely an outsider. A similar theme is seen in Dr. Frank-N-Furter in *The Rocky Horror Show* (1975). This is a bit of different scenario since the story is derived from the film, which has a different LGBTQ+ history. Nevertheless, the audience never gets to know how Frank got to be where he is now. In fact, he and his posse (who are quite queer in their own ways) are portrayed as aliens/foreigners. Again, there is a tone of "the outsider." Other storylines, such as in *Applause* (1970), portray

the LGBTQ+ community as a sort of exhibit. After *Applause*'s main character, Margo, forces her gay hairstylist, Duane, to take her out to a gay club in Greenwich Village, she sings a song titled "The Best Night of My Life." Although this is technically painting her experience in a positive color, it perpetuates the objectification of the LGBTQ+ community- particularly from straight women. Margo might be an ally, but the portrayal of Duane's lifestyle is an exotic excursion when Margo needed it most. Finally, in 1975, *A Chorus Line* shows the audience a snippet of an LGBTQ+ story in the character of Paul. Paul's story is one of many in *A Chorus Line*, but to have any backstory of a gay character in a show of this magnitude was monumental. *A Chorus Line* is not necessarily seen as an LGBTQ+ show, but it opened doors for musicals which will follow the lead of authenticity and the reality of LGBTQ+ struggles during this time.

*La Cage aux Folles* (1983) put the spotlight on married gay parents, among a world of drag. Perhaps the biggest draw of *La Cage* is the drag queens. In the original Broadway production, they had both men and women dressed as a showgirl ensemble to blur the lines for the audience. The audience was not meant to be able to gender the ensemble members until the men took their wigs off. At the time, this was shedding a light on the world of drag, fourteen years after the Stonewall riots (Waxman 2019). Not only was there representation of drag, but the story was centered around two married homosexual men and their son. This is the first successful time an LGBTQ+ family was portrayed on the Broadway musical stage. The show had a fairly successful run for four years (*IBDB* 2020) and received six Tony Awards in 1984, including the award for Best Musical (*Tony Awards* 2020). However, it did not receive unanimously positive reviews. It was criticized for being "the schmalziest, most old-fashioned major musical Broadway has seen since *Annie*" (Rich 1983). In wake of shows like *Dreamgirls* and

*Cats*, audiences wanted something more. In hindsight, it seems like a piling a new concept on top of LGBTQ+ themes could have been too much for audiences to handle; perhaps *La Cage* was necessary for the advancement of LGBTQ+ representation in the 1980's. Criticism from the LGBTQ+ community itself also surfaced, as the relationship between Georges and Albin seems sugarcoated and nearly a façade of a heterosexual relationship of that time. But that might be the point. "Harvey Fierstein's book assumes, long before the advent of gay marriage, that there is nothing odd about two men living together for 20 years," ultimately shifting attitudes in the audience (Billington 2017). In the original Broadway production, Georges and Albin were both played by straight actors Gene Barry and George Hearn. Of course, this does not erase the impact the show had. LGBTQ+ roles and the identities of actors who play them will continue to be a hot topic for the next 37 years and beyond.

*Falsettos* (1992) is a merger of two musicals in a three-part trilogy which includes *In Trousers*, *March of the Falsettos*, and *Falsettoland*; all written by William Finn. The latter two make up act one and two of *Falsettos*. The show was opened on Broadway in 1992, but is set in the span of three years from 1979-1981. The plot is largely affected by the AIDS crisis; not only does Whizzer presumably contract the disease, but Finn says that "it's talking about family and a lot of other things—in a world that is being devoured by AIDS" (Haun 2016). In other words, the parts of the plot that don't directly deal with Whizzer are still affected by the crisis. Finn himself is Jewish and gay, which is pleasing to know since writers do not always write about stories they should be telling. The original Broadway production ran for 486 performances through 1993 (*IBDB* 2020) and received rave reviews due to its beautiful elements of tragedy and comedy in one. *The New York Times* stated, "it is the heaven-sent gift of Mr. Finn and company that they

make you believe that love, no less fortissimo, somehow lingers on” (Rich 1992). The show won Best Book and Best Score at the Tony Awards in 1992, and was nominated for many more including Best Musical. In the original cast, the actor who played Marvin was gay, but he seems to be the only one who was. However, the attitudes toward casting gay roles was different then. Heather MacRae, the original Charlotte, said in an interview, “playing a homosexual role doesn’t stereotype or harm an acting career anymore” (Campbell 1992). That quote seems to capture the attitudes toward casting on Broadway at that time. *Falsettos* was revived in 2016 with a star-studded cast which starred Christian Borle, Andrew Rannells, Stephanie J. Block, Brandon Uranowitz, Betsy Wolfe, and Tracie Thoms- of which only Andrew Rannells (as Whizzer) was gay. This revival had a limited run for 84 performances (*IBDB* 2020), but also had success in being recorded for television’s *Live from Lincoln Center* and aired on PBS. It was nominated for Best Revival of a Musical at the Tony Awards and was deemed “a Perfect Musical” (Isherwood 2016). Finn expressed concern that audiences which see the revival might not realize the weight of the AIDS crisis (Haun 2016), but choreographer Spencer Liff reinforced, “we live in this new PrEP culture, and the idea of what AIDS and HIV was [has evolved].” He hopes people “have more respect for the battle toward equality that LGBTQ people have had to fight across generations” (Wong 2016). No matter the time in which it is presented, the content of *Falsettos* is quite a contrast to *La Cage aux Folles* in that it portrays the homosexual relationship between Marvin and Whizzer as imperfect and flawed. From their first duet, “Thrill of First Love,” the audience becomes witness to love, fighting, sexual tension, and physical touch between two gay men on stage. In act two, we also see a beautifully flawed relationship between the lesbian couple, Charlotte and Cordelia. *Falsettos* is perhaps the closest to a perfect story that the

LGBTQ+ community could ask for; a realistic, flawed, beautiful portrayal of a story which could happen to anyone.

*Rent* (1996) by Jonathan Larson has been historically very polarizing amongst the LGBTQ+ community. At the surface level, it seems to do a lot for the community. However, once we dig a little deeper, there are a few components of it that people take issue with. At the time, *Rent* was a smash hit. The numbers say it all; it ran for 5,123 performances from 1996-2008, it was nominated for ten Tony Awards and won four including for Best Musical, Best Book, and Best Score, and it won the Pulitzer Prize for Drama in 1996 (*IBDB* 2020). It also was made into a feature film in 2005 and a live television special in 2019. The story is based on Puccini's 1896 opera, *La Bohème*, and deals largely with the AIDS crisis (in a much different way than *Falsettos*). Before getting into some of the deeper criticisms of *Rent*, it is important to highlight what the story does tell in terms of LGBTQ+ representation. Though highly dramatic, it depicts the tragedy and weight of the AIDS crisis. The plot has ups and downs, but ultimately reflects how devastating the disease can be, especially for the impoverished. *Rent* also tells stories of both men and women who are LGBTQ+, and also of color. Though many character breakdowns do not include ethnicity, Collins and Joanne are almost always cast as African-American, and Angel is almost always cast as Latinx (more specifically, Puerto Rican). Until this point, the mainstream Broadway portrayals of LGBTQ+ have been completely white. We also see bisexual representation through the character of Maureen. As I previously stated, simple representation is monumental in the world of musical theatre. However, many of the underlying elements of *Rent* can be problematic. One of the most obvious criticisms is that the only casualty in the show happens to Angel. As a gay Puerto Rican drag queen, Angel is arguably the farthest from "normal."

Similar criticisms exist with many stories of POC and LGBTQ+ people which precede *Rent*, in that they portray oppressed groups in an extremely tragic light which often end in death. There is rarely a happy ending amongst the LGBTQ+ and POC characters. I, personally, do not think this is always a bad thing, but it has the potential to send a message of hopelessness. Another criticism of *Rent* is that it “straightwashes” queer lives and AIDS activism. This may be a good time to point out that Jonathan Larson (writer, composer, and lyricist of *Rent*) was straight. In the original Broadway casting; Wilson Jermaine Herdia (Angel) is straight, Jesse L. Martin (Collins) is straight, Idian Menzel (Maureen) is straight, and Fredi Walker-Browne (Joanne) is seemingly straight. Ironically, Adam Pascal (Mark) identifies as queer, and was one of the first openly gay Broadway stars, as he was out before Neil Patrick Harris or Sean Hayes (*Rule 2012*). Sarah Schulman, who claims that Larson stole ideas from her 1990 novel, *People in Trouble*, points out that the musical’s central character is Mark- a straight white man (Bendix 2019). Until *Rent Live* in 2019 where mixed-race Jordan Fisher played Mark, the lead was always cast as white in the major productions. Schulman further criticizes that stories like *Rent* depict straight white people as the heroes of the AIDS narrative. Schulman says, “the fact that the straight white male is the protagonist is ultimately the problem. But then there’s the specifics about how gay people with AIDS die and straight people with AIDS live, and that’s the centerpiece of *Rent*” (Bendix 2019). Perhaps the flipside of this argument is that *Rent* destigmatizes HIV/AIDS as solely an LGBTQ+ issue, as Roger and Mimi are both HIV positive. *Rent* is incredibly layered and clearly has good and bad elements. Some people, like Schulman, think that it is time for new, more accurate depictions of the AIDS narrative. Society still seems to cling onto *Rent* as

we get farther away from the AIDS crisis. It will be interesting to see how *Rent* keeps aging.

After *Rent*, the early 2000's almost seems like a lull in LGBTQ+ representation; as if audiences had seen enough for a while. The next major musical seen on the Broadway stage dealing with LGBTQ+ issues was *The Boy from Oz* in 2003. It was originally performed in Australia in 1998. Despite running for 364 performances (*IBDB* 2020), the reception of the show itself was mainly negative. Hugh Jackman in the starring role was the only well-received part of it. Charles Isherwood goes so far as to say, "Jackman is giving a vital and engaging performance in this pitifully flimsy musical almost in spite of the material he's been handed. It's a sad waste of an exciting talent" (Isherwood 2003). As another story of a white man who struggles with his sexuality and eventually dies from AIDS, it does not advance LGBTQ+ representation on Broadway in any innovative manner. It's also a story about the past, even from the time it opened. Another LGBTQ+ story about the past seen on Broadway is *Spring Awakening* (2006). In fact, it is set way back in 1800's Germany (*IBDB* 2020). Similar to how *Ragtime* (1996) reflects an America from a century before, *Spring Awakening* separates the audience from any sense of responsibility surrounding LGBTQ+ issues. This is not to say *Spring Awakening* is not amazing, but it is another show that does not largely advance societal standards around LGBTQ+ issues. The LGBTQ+ storyline within it is highly dramatized (as is the rest of the musical), and the LGBTQ+ characters are secondary to the straight leads.

The other LGBTQ+ storylines seen on Broadway in the early 2000's are highly satirized and resurface stereotypes seen preceding the supposed advancements made by shows like *Falsettos* or *Rent*. A major example of this is the song "There! Right There!"

(a.k.a. “Gay or European”) from *Legally Blonde* (2007). Though one of my favorite musicals, this song perpetuates stereotypes of the LGBTQ+ community through the mask of comedy. As Elle, Callahan, and others evaluate Nikos’ every move in the courtroom, they contemplate the question of if he is “gay or just exotic,” along with criticizing European culture for “bringing their boys up different there” [...] for “they play peculiar sports in shiny shirts and tiny shorts” (Benjamin, O’Keefe 2007).

Obviously, it is all in good fun, but these are still some of the only messages Broadway is sending to its audiences during this time. Another huge perpetuator of this is *Avenue Q* (2003). By nature, *Avenue Q* is highly comical. The character of Rod actually experiences a fairly genuine journey with his sexuality- including the denial of being gay for a long time; something that many LGBTQ+ people experience. However, there is an air of making fun of this experience due to the tone of the show. Let us also not forget that Rod is a puppet, not a real person. The last major example of perpetuating stereotypes is in *The Book of Mormon* (2011). The song “Turn it Off” deals with even more jokes about suppressing gayness. Elder McKinley uses a metaphor, “imagine that your brain is made of tiny boxes. Just find the box that’s gay and crush it! Okay?” (Lopez, Parker, Stone 2011). There are also gay undertones in Elder Cunningham’s infatuation with Elder Price throughout the show. Since they are both straight men, this relationship is used for more punchlines in songs such as “Tomorrow is a Latter Day.” Once again, *The Book of Mormon* is very obviously using comedy to make fun of many different social groups, but the LGBTQ+ community becomes the butt of yet another joke.

In 2013, finally something new comes along; *Kinky Boots*. The show was incredibly successful, running for 2,505 performances on Broadway from 2013-2019

(*IBDB* 2020). It features music and lyrics by Cyndi Lauper and a book written by Harvey Fierstein- who also wrote the book for *La Cage aux Folles*. Fierstein is openly gay and a highly successful Broadway playwright and actor. *Kinky Boots*' similarities and differences to and from *La Cage* are important to note in the context of the cultures in which they were surrounded. In the last decade, drag has become much more of a mainstream cultural phenomenon, largely due to the growing popularity of *Rupaul's Drag Race*. Drag in 2013 had evolved to more than just what we saw in *La Cage*; men dressing as women. It had become an art form that bends gender through the medium of fashion, comedy, song, dance, and so much more. *Kinky Boots* goes meta and puts drag/queer culture exposure to straight people right on stage. Tony Award Best Actor-winning Billy Porter originated the role of Lola on Broadway. Porter is openly gay. Unfortunately, his performance was undermined and almost minimized in the original reviews of the show. Brantley's *New York Times* review spends more space accrediting the success of the show to Lauper's music more than any performances- particularly Porter's (Brantley 2013). Nevertheless, the mere popularity of the experience that is seeing *Kinky Boots* contributed to the acceptance of LGBTQ+ culture in America. It is arguably an LGBTQ+ story for straight people, because the central cis, white, straight, male character of Charlie changes his views because of Lola. Though some might say that the "bigotry" in the plot is "oversimplified" (Morandi 2018), the success of the show reflects that America latched onto this story and word-of-mouth kept it alive. Another positive feat of the show is that it puts a black, queer character at the forefront. Lola is seen as an ethereal and admirable character with a fully fleshed backstory. It is also interesting that gay marriage was federally legalized in *Obergefell v. Hodges* right in the

middle of the run of *Kinky Boots*, making it far more politically relevant to American audiences.

Speaking of *Obergefell v. Hodges* in 2015, the same year on Broadway brought *Fun Home*; perhaps the most truthful and realistic portrayal of a queer character ever written. For the first time, *Fun Home* puts an LGBTQ+ woman as the lead of the story. It ran for 583 performances from 2015-2016 and was nominated for twelve Tony Awards, taking home five of them including Best Musical, Best Book and Best Original Score (*IBDB* 2020). The book and lyrics were written by Lisa Kron, who is openly gay. Beth Malone, Broadway's original Alison is also openly gay, and describes *Fun Home* as "an intellectual's piece, built by intellectuals, for intellectuals, but it is built with a lot of emotions" (*BUILD Series* 2015). The score was deemed a "masterpiece" by *New York Times* writer, Anthony Tommasini (Tommasini 2014). LGBTQ+ writer/reviewer David Levesley called *Fun Home* "the most daring, relentless analysis of homosexual identity on the New York stage" at that time (Levesley 2014). In the plot, based on a true story, the audience gets to witness a lifetime of ups and downs through the lens of Alison at the ages of around 10, 18, and 43. One of the amazing things about *Fun Home* which differs from LGBTQ+ that came before is its variety of topics revolving around Alison's sexuality. The audience gets to see her as a free-loving child, a struggling-to-come-out teenager, and a confident adult woman. In terms of her sexuality, the audience witnesses her realizing her sexuality, coming out, starting a relationship, and becoming confident. Of course, there are tribulations with her family along the way. The show particularly highlights Alison's troubled relationship with her father, Bruce, who also struggles with his sexuality- ultimately having an affair with a man. When Bruce commits suicide, the story becomes about so much more than one component of the

LGBTQ+ experience. *Fun Home* portrays an incredibly complex and beautiful story that wonderfully represents some aspects of the LGBTQ+ community that have not been seen on the Broadway musical stage. The show is also quite accessible for theatres across the nation to produce in many aspects. The beautiful story is still young and will hopefully reach many audiences to normalize the narrative of different LGBTQ+ experiences.

Besides the classic characters of Janis and Damian in the recreated *Mean Girls*, the most significant LGBTQ+ story since *Fun Home* has been *The Prom* (2018). *The Prom* ran for only 309 performances in under a year, and failed to win any of its seven Tony Award nominations (IBDB 2020). The show seemed to be quite popular amongst the theatre community; particularly amongst the older LGBTQ+ community and straight allies of all ages. It is one of the few more-successful musical comedies seen on the drama-filled Broadway stage over the last few years. Its lighthearted energy highly contributes to its success, as “it consistently delivers on its entertainment promises as well as its Golden Age premise: that musicals, however zazzy, can address the deepest issues dividing us” (Green 2018). The show was written by a team of successful writers and composers which gave us *The Drowsy Chaperone* and *The Wedding Singer*, and included LGBTQ+ writers. The two original actors who played the main lesbian couple, Emma and Alyssa, both identify as queer. *The Prom*, though a flawed contrast to the intellectual *Fun Home*, advances attitudes toward the LGBTQ+ community amongst the straight community. Anecdotes of parents of LGBTQ+ children prove the cultural influences it has; “Before seeing the Broadway musical *The Prom*, the father of one cast member was prejudiced about the LGBTQ community. After seeing the show, he now goes after homophobic trolls on the web” (Nichols 2019). Something about the lens and

genre through which it is told is touching to audiences. As Green stated, the power of the “zazzy” musical can be undermined. Perhaps the formula of contrasting ingredients of *Fun Home* and *The Prom* make for a “beautiful pie” (to steal from Sara Bareilles’ *Waitress*) in attitudes toward the LGBTQ+ community.

The history of Broadway musicals has been inherently thought of as a cultural staple for white gay men. Many ensemble members, directors, and creators in the 20<sup>th</sup> century were gay men. People seem to agree on this, as Neil Patrick Harris acknowledged in his 2011 Tony Awards opening number, “Broadway has never been broader, it’s not just for gays anymore!” Writer Rose Gelfand puts it simply; “if Broadway is so commonly thought of as a ‘gay thing,’ where are all of the LGBTQ+ characters?” (Gelfand 2017). The origin of Broadway’s “gayness,” ultimately translating to femininity and eccentricity, is unclear. A deeper explanation of the social construct of gender might be necessary to understand it. However, the origins of musical theatre are a combination of European influence and American culture. Perhaps the comparison of LGBTQ+ men and European men from “There! Right There” in *Legally Blonde* is useful after all. If European culture is perceived by Americans to be more feminine, perhaps the origins of musical theatre are inherently so. It is perplexing that theatre in the United States has transformed so much from the male-dominated ancient Greek theatre, or even Elizabethan theatre.

The shows I have highlighted are a fairly comprehensive list of successful LGBTQ+ stories, with few additional examples. Historically, it seems as though white gay men take the cake for the most representation on the Broadway musical stage. However, the last twenty years have brought us much more lesbian representation with *Rent*, *Fun Home*, and *The Prom*. It may be too soon to come to any conclusions about

why this is, but it is something to take note of going forward. The fame of LGBTQ+ musical theatre performers also seems to lie in the hands of gay men; Neil Patrick Harris, Billy Porter, Stephen Sondheim, etc. Women and Non-Binary Representation in the public eye is lacking; with Alex Newell and Beth Malone near the top of the fame chain. Even those two are arguably “famous.” Though, as previously stated by Heather MacRae from *Falsettos*, the notion of straight people playing LGBTQ+ characters was potentially career-damaging before the 1990’s. Throughout my writing thus far, I have detailed the identities of the actors, writers, etc. who have portrayed these LGBTQ+ stories throughout the years. It is evident that LGBTQ+ writers and actors have only very recently been the ones to present these stories. To some, it is unacceptable for a straight person to be portraying these roles or writing these stories, as such occurred so often in the 20<sup>th</sup> century. I believe there will come a day where this is widely unacceptable, and we are currently in the transition to that mode of thinking.

It is also important to acknowledge the major differences between these attitudes on Broadway and in Hollywood. The question of if straight people should portray LGBTQ+ characters also continues to be an issue in Hollywood. Some of the most recent movies and television shows feature multiple LGBTQ+ roles played by straight, cis people. *Love, Simon*; *Glee*; and *Call Me by Your Name* are some of the most prominent. Of course, there are many exceptions; *Modern Family*, *Glee*, and *Pose* also represent LGBTQ+ actors in LGBTQ+ roles. When it comes to the morality of casting in this vein; the societal jury is still out. Hollywood is producing a larger number of LGBTQ+ stories than Broadway. There are an incredible number of coming out and coming-of-age stories portraying LGBTQ+ youth, including *Love, Simon*; *Booksmart*; and *Glee*. In addition to this, there is far more intersectional representation of LGBTQ+ POC in

Hollywood with shows like *Pose* or *Euphoria*, and movies like *Moonlight*. Perhaps this could be attributed to the amount of time it takes to put together and produce a Broadway musical. However, it is an interesting paradox because Hollywood has been typically categorized as more elite and straight-aimed throughout history, especially when compared to Broadway shows. It will be interesting to evaluate this phenomenon in a decade or so, as all of the movies and television shows I have listed have occurred in the last ten years.

In conclusion, the entertainment industry in general seems to be lagging behind society's advancements regarding the LGBTQ+ community. However, Broadway musicals over the last 40 years have held the power to slowly change societal views toward the LGBTQ+ community. These musicals include *La Cage aux Folles*, *Falsettos*, *Rent*, *Kinky Boots*, *Fun Home*, *The Prom*, and some others along the way. Though showing various levels of success, each of these musicals has served a purpose for the time in which it was presented. Some have even held more longevity for its audiences and continued to broaden attitudes toward the LGBTQ+ community. The trends of these shows and where Broadway is heading are a little unclear, but that makes it even more exciting. It gets more interesting when examining the entertainment industry as a whole, and how Broadway musicals fit into that culture. Audiences have different needs for different things, but theatre continues to be a powerful art form after its thousands of years of rich history. Somehow its importance has diminished over the last few centuries. The change is a slow grind, but an important journey for the LGBTQ+ community and theatregoers with an open mind.

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The conversation below has no errors, but the changes will improve it. Use collocations instead of the underlined words in this conversation. Matthew: Have you read that new book that has just appeared about Ireland? Lorna: No, I don't go to bookshops and I don't read articles discussing new books. What's it about? Matthew: Well, it concerns the Irish War of Independence. Lorna: No, the main people are two brothers who have different opinions about the war and this divides their family. In the first chapters they're happy and so everything together, but by the last chapter they have become enemies. Lorna: Mm, it sounds a bit depressing to me. Matthew: Well, it certainly doesn't finish in a happy way, but I liked it, and it's recommended very much by all the critics. IELTS Essay (Đề): SOME PEOPLE SAY THAT ADVERTISING IS EXTREMELY SUCCESSFUL AT PERSUADING US TO BUY THINGS. OTHERS THINK THAT ADVERTISING IS SO COMMON THAT WE NO LONGER PAY ATTENTION TO IT. DISCUSS BOTH THESE VIEWS AND GIVE YOUR OWN OPINION. Advertisement has always predominated commercial and non-commercial field ever since the humankind revealed benefits obtained from advertising, thereby making Kinky Boots - Free download as PDF File (.pdf), Text File (.txt) or read online for free. Official show guide. KINKY BOOTS is based on a true story about Steve Pateman and the attempt made to save his family owned shoe factory (W.J. Brooks Ltd. in Earls Barton in Northamptonshire, England). Previous to the musical, in 2005, this story became a feature film under the same name. Steve Pateman joined the family firm in 1979. I love how all of the elements support each other and that is a credit to the singular vision of Jerry Mitchell, our director. The story is based on real events and there is a kind of honesty in the design that pulls people instantly into a story of real people and the lessons that are learned about. JM: This is a beautiful production. The food here is delicious and the people are really friendly. I've taken a lot of photos, so you'll be able to see them \_\_ (10) \_\_ I get back this Sunday. 07/06/2019 | 1 Trá£ lá»i. My favourite hobby is collecting coins. 1 . My favourite hobby is collecting coins. i am . It's one of the oldest street in M. Com here to see the building and to do some souvenir shopping for friends back home. 16/08/2019 | 4 Trá£ lá»i. translate these words into Vietnamese? Dá»ch nghã cá»sa cã¡c tá» sau ÆÁçy : ( khã'ng dã'ng google dã»ch nhã© cã¡c bá»n). log gleam. community. closer.