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A critique of celebrity culture in the field of contemporary musical theatre

Michelle Hester Pretorius

A thesis submitted to the Faculty of Humanities,
University of the Witwatersrand, Johannesburg,
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ABSTRACT

This thesis explores the increasing influence that celebrity culture has on the field of musical theatre, with specific reference to the influence of reality TV on both the audiences of, and performances within, musical theatre. It includes a survey of over 100 years of celebrity casting in musical theatre honing in to focus on two specific performers in one role each, Rachel Tucker in *Wicked* and Sarah Harding in *Ghost*. Chapter 1 draws on John Kenrick's account of musical theatre as a historical artform in *Musical Theatre: A History* as a basis to explore the changing nature of celebrity casting in musical theatre. This is primarily explored through the construction and analysis of two databases covering 1341 cases of celebrity and star casting since the end of the nineteenth century. This chapter reveals the significant influence of reality TV celebrities on musical theatre in the twenty-first century and focuses on the changing nature of celebrity itself. Chapter 2 relies on the research of P. David Marshall who highlights three main concerns regarding the construction of celebrity within popular culture, to wit identity and individualism, identification by an audience and transformation. An analysis of the presentational and representational media by which the celebrity of two contemporary musical theatre performers is constructed, highlights and relies on these three features. The work of both Erving Goffman and José van Dijck are referred to in the investigation of presentational media, and that of Graeme Turner in the account of representational media. The cultural status of musical theatre and, by extension, the statuses of performers and fans or audience members is explored in Chapter 3 in order to determine the effect the cultural status of the celebrity system and its fans has on musical theatre. The work of Holt N. Parker and John Fiske on high and popular culture and how these function in terms of capital, is also discussed in the third chapter. Chapter 4 identifies four main complicating factors arising from the audience reception of celebrities performing in musical theatre. For this chapter I draw on Michael Quinn's article, "Celebrity and the Semiotics of Acting", and Marvin Carlson's *The Haunted Stage*, as well as Caroline Heim's research on the twenty-first century audience, in order to gain a better understanding of these complications that celebrity casting has recently brought to the theatre in the twenty-first century. The aims of each of these chapters are explored through both qualitative and quantitative approaches, conducted through thematic analysis of social media discourse and online surveys regarding the two, previously mentioned, particular cases of celebrity casting in musical theatre. The conclusions drawn from the analysis of these two cases thus reflect the value and problems of twenty-first century celebrity casting in musical theatre.

Declaration

I, Michelle Hester Pretorius, declare that this thesis is my own unaided work. It is submitted for the degree of Doctor of Philosophy at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.



Candidate: Michelle Hester Pretorius

Date: 20/01/2020

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INTRODUCTION

Songwriter and pop culture commentator Helienne Lindvall has described the West End as a consolation prize for losing contestants in the reality television hit *X Factor*. Filling the musical theatre stage with TV-discovered talent may attract new audiences to the art form, but, asks Lindvall, at what cost?

> Theatre should be all-inclusive – and we can't blame producers for wanting to secure bums on seats – but if this is at the cost of quality, it's a gravy train that may soon run off the rails (Lindvall 2010).

Celebrity casting is a mechanism producers have used to attract audiences to musical theatre productions since the art form's inception. Recently, however, it has become a topic of controversy and has attracted passionate debate on popular and social media. One may ask: What has changed and why has this practice become frowned upon in (some) theatre circles? In the late 1990s and 2000s, big name actors made the leap from Hollywood and the small screen to Broadway and the West End to increase their own credibility as performers and also to boost box office sales of specific shows (Fedor, Maciolek and Mogekwu 2014). Moreover, since the early 2000s it has been difficult to find a mainstream musical in New York or London without at least one celebrity in the cast. The controversy behind this practice has not stemmed from celebrities appearing in musical theatre shows, but rather is due to the changing nature and origin of their celebrity. One source of celebrity status in contemporary culture is reality TV, and this study focuses in part on the relationship of reality TV to musical theatre.

There are at least two branches of celebrity casting that feed musical theatre. The first is the casting of celebrities as professional artists from other art forms, such as film, TV and the drama stage, a practice that has occurred throughout the history of musical theatre. The second is the more recent casting of celebrities created through reality TV specifically. This study will focus on the latter. In her blog, Sarah Green (2011) identifies two formats of reality TV shows by which stars are cast in musical theatre. The first aims to discover a pop star from general talent shows such as the *X Factor*. This has given rise to the negative view that the musical theatre stage is a graveyard for reality show contestants, rather than a showcase of talent and vocation-specific training. The second type, such as Andrew Lloyd Webber's cast-a-thons, are reality shows that aim to find new stars for leading West End roles. In the present research, case-study examples are taken from both formats of reality TV casting. Sarah Harding exemplifies a celebrity from the first format. She gained fame when she was

chosen as one of the members of Girls Aloud in the reality show *Popstars* in 2002 and performed in the UK touring production of *Ghost* the musical in 2016. Rachel Tucker, who rose to fame in the musical theatre cast-a-thon show *I'd Do Anything* in 2008, is considered as a product of the second format. She performed in *Wicked* the musical in London during 2010 to 2012 and again between 2016 and 2017.

A popular online forum offers two definitions of celebrity casting, that is "stunt casting" and "star casting" which describe Harding and Tucker respectively. Stunt casting, according to one participant on the forum, refers to "someone with no real theatre [cred] coming into a part for a limited time" (PlayBilly 2014). Star casting, by contrast, is "the casting of a true star/celebrity" with stage performing experience or/and training "in a leading or major role" (RaisedOnMusicals 2014). Harding can be considered an example of stunt casting due to her lack of training in and experience as a theatrical stage performer, whereas Tucker can be classified as an instance of star casting as a result of both her experience in musical theatre and her training at the Royal Academy of Music in the MA Musical Theatre programme.

Although both celebrities' fame are products of reality TV, the reactions to their being cast in major musical theatre productions have been very different. The blog OneWomanWestEndShow asks the question whether or not celebrities such as Harding, who have little training or experience, belong in musical theatre, and gives two contrasting perspectives: Theatre fans "and those wishing to enjoy a high-quality show with professionally trained actors would say no, whilst fans of the stars and those making money from the ticket sales would say yes" (OneWomanWestEndShow 2018). In the case of celebrities such as Tucker, who have musical theatre training, the categorizations "celebrity casting" and "reality star" are often deemed offensive by theatre fans and the celebrities themselves because the perception of celebrity casting is that a part usually "doled out on merit [has] gone, instead, to the biggest, most affordable name. Artistic credibility is sacrificed on the altar of commercial viability" (Trueman 2018). Charlie Whelan, who responded to the online survey that was posted while collecting data for this study, thus asked "why is Rachel [Tucker] being referred to as a reality star when she's been trained in MT at the Royal Academy and was in amateur productions for years before the show?" (2018). The implication that celebrity casting contracts performers with no theatre credentials is why "90% of people responding to a poll by The Stage think [it] is a negative activity for theatre" (Snow 2018).

In most cases of celebrity casting in musical theatre, whether the performer is trained in the art or not, the objective is to "attract non-traditional theatregoers" and make musical theatre more accessible to audiences of popular culture (Trueman 2018). Celebrity casting is therefore, in part, a powerful marketing tool utilised to sell tickets and benefit the business of musical theatre but this does not mean that it is detrimental to the art form. As Matt Truemen argues, when celebrity casting is done well, it "can achieve something admirable". For example, the popular culture audience which may never before have stepped foot in a theatre, happily sits through an entire theatrical production. Celebrities thus have the ability to bring new audiences to the theatre and "this is no small thing" (Trueman 2018). In addition, although casting celebrities may seem like "an insult to those who spend time learning their craft", Julie Robinson makes another point in favour of celebrity casting. She reminds us that when a show closes "every cast member is put out of work, so if the presence of one celebrity can help to sell those tickets and keep the show open, isn't that a good thing?" (Crompton 2017; Robinson 2011). However, Robinson also presents an alternative perspective, noting that "it is not healthy for the West End to rely on celebrities to sell its shows. It's an unbelievable pressure to put on their shoulders […], but it also offers no faith in the production or the rest of its cast". Celebrity casting "used to be something special, something that happened every now and then as a 'treat' for fans. Now, it seems the first question asked when opening a musical is, 'Which celebrity shall we cast in it?'" (Robinson 2011).

This attitude has also led to tremendous disappointment when celebrities have not been able to cope with the performance requirements for a full musical theatre run of eight shows a week. Audience members are thus "regularly left disappointed and angry when they arrive at the theatre to find that person is not performing; a regular occurrence which sparked a sackful of complaint letters to The Stage" (Robinson 2011). Whilst fans of a celebrity may feel disappointed when the object of their admiration fails to appear, fans of theatre may experience disappointment when the celebrity does appear since "the fame of the person [may interfere] with the credibility of the part being played" (Crompton 2017). Robinson sums up these pros and cons of celebrity casting, arguing that although many musical theatre

> shows are casting well-known names precisely because of that name and it is a dangerous route to go too far down […], that if someone has the talent to take on musical theatre then they deserve their place on the stage, whether they come from a theatrical background or not. It's when people are cast purely on the basis of their celebrity status to sell tickets that it becomes an issue (Robinson 2014).

Rationale for the study

The obsession with fame and celebrity, which is a feature of our era, has grown apace in the past two decades, spurred on in part by the growth of the Internet and allied new media forms, to such an extent that celebrity itself has become an industry (see Turner 2006: 193). This has created an unprecedented culture of thinking about and employing celebrities as commodities and as marketing tools to sell products, and this has extended to musical theatre too. Although the employment of celebrities in musical theatre is not new and has been common practice since the inception of the artform (as shown in Chapter 1), the common characteristic shared by celebrities who appeared in musical theatre for most of the twentieth century was prowess in the art of stage performing. This began to change along with the changing nature of fame leading into the twenty-first century. The changing nature of celebrity (which is addressed in Chapters 1 and 4) has given rise to different viewpoints in popular commentary on the casting of performers for their celebrity status, as the following passage demonstrates.

> With the rise of celebrity castings […] comes with it a rise in celebrity let downs. In these tight economic times, producers are latching onto the mass appeal of 'star names' to revive a fledgling show or to pull new audiences into the theatre. […] With this power comes great responsibility, as audience members then expect to see the star they have travelled or paid over the odds to see, and in cases where the celebrity becomes bigger than the show, this can lead to mass disappointment ("The Drama of Celebrity Casting" 2012).

As attested to in the opinions in the extract above, celebrity casting is common practice in contemporary musical theatre, and this motivates the present research effort. The impact of celebrity casting appears to relate primarily to whether it increases audience size, introduces new audiences to the field, and/or changes the demographic profile of audiences. The practice also places aesthetic matters in the foreground, includes the impact on the production and gives rise to several typical industry complaints such as untrained celebrities cancelling their appearance unexpectedly (for reasons such as lack of performance stamina due to a lack of or inappropriate technique), the audience's perception of the quality of the celebrity performance, and the undermining of the musical's characters because of the high public profile of the celebrity playing the role. According to these arguments, celebrity casting may have a detrimental effect on the artistic integrity of a musical theatre production, audience reception and the celebrity's reputation. In other words, celebrities may be advantaged by the publicity of being cast in a major musical theatre production, but they may also suffer poor reviews as a result of unsatisfactory performances.

The appearance of celebrities in musical theatre productions has, as we have seen, been a topic of interest among theatre lovers and industry professionals in popular writings, online forums and blogs for approximately the last decade. The discussions revolve around, amongst other things, the impact of celebrities on the characters that they are playing ("Drama of Celebrity Casting" 2012), the productions in which they appear (Green 2011), and also the opportunities that, as a result of such casting, are deemed to be taken away from trained performers ("Drama of Celebrity Casting" 2012).

Furthermore, any exploration of the place of celebrity in contemporary musical theatre should also consider reality TV, because the genre of reality TV has been a productive site for the creation of celebrities for the musical theatre stage. It is a genre that has recently attracted significant scholarly attention. Whereas Daniel Boorstin offered an early definition of a celebrity as someone who is "known for [their] well-knownness" (1962: 52), Neal Gabler challenges this, arguing that the definition was inadequate because it did not identify the source of the entertainment: "Plotlines. What all these people […] have in common is that they are living out narratives that capture our interest and the interest of the media narratives that have entertainment value" (Gabler 1998: 5). Reality TV's emergence in the 1980s, and exponential growth since, allowed for this "narrativisation" of celebrity. Moreover it is well-known that the fixation with "authentic" personalities, situations, problems and narratives is considered to be reality TV's primary selling point (Murray 2009: 5). It is through the attention that a celebrity is able to garner, sometimes primarily through reality TV (and social media), that they become attractive "commodities" for producers of musical theatre. Christine Quail's 2016 study, "Musical Theatre Meets Reality TV" may be the first scholarly research to address the relationship between the two forms. While her essay explores the relationship between reality TV and musical theatre it does not consider the transmedia intersections between the *celebrity* performer and reality TV and musical theatre. The present study therefore aims to shed light on a significant "phenomenon" in the contemporary moment – the culture of the new celebrity – in an endeavour to understand the implications of this for the field of musical theatre.

The mass consumption of celebrities has been associated with the rise of fandom and the concomitant rise in studies on fandom. Johanna Mead is of the opinion that fandom operates, in part, through the power of seduction to lure or charm consumers into becoming fans and joining a fan community, thus growing the fan base of a celebrity (2010: 56). The interaction between fans within fan communities creates expectation, enthusiasm and familiarity with a

celebrity. Performances by the celebrity therefore generate feelings of connection and elation in both fan and performer (138). The emotional connection that fandom facilitates, explains the experience a fan has when encountering their object of admiration. As the noted scholar of fandom Mark Duffet explains: When a fan of a celebrity goes to see and hear their object of admiration in performance, such as in a musical theatre production in which they have been cast due to their celebrity status, the fan's anticipation determines their beliefs about what the celebrity performance, the character they play, and the production in which they appear, will be like. This then prompts the emergence of a related emotion, which will most likely be a fulfilment of their expectation (Duffet 2013: 140). The consideration of celebrity and musical theatre fans and audiences presents an opportunity for understanding the interrelationships between these communities and fields. In general, there is a paucity of work on both audience reception and fandom studies in the context of musical theatre (though Caroline Heim begins to explore both these areas; see 2016a and 2016b).

As previously noted, the idea of the celebrity performing on the musical stage is not new. The roots of the contemporary musical theatre celebrity performer lie in, for example, opera, where the prima donna in nineteenth-century opera is a notable antecedent, with impresarios cashing in on the prima donna's stardom. Rachel Cowgill and Hilary Porris have documented instances of the operatic prima donna, whose celebrity worked in similar ways to the contemporary idea of celebrity (2012: 12). There are many studies on celebrities in various fields of music, such as opera and popular music, and in popular culture in general, but there is little scholarly exploration of the practice and significance of celebrity performance in contemporary musical theatre.

In order to illustrate the scarcity of research on the subject of celebrity in musical theatre, a quantitative analysis was undertaken of the contents of several academic journals, specifically the *Journal of American Drama and Theatre*, *Studies in Musical Theatre*, and *Celebrity Studies* for the last ten years. This revealed that of 748 articles, only seven addressed celebrities in musical theatre.[1] Similarly, audience reception studies constitute a well-developed if rather amorphous field, often particularly associated with media studies. However, an investigation of the literature reveals that little scholarly research has been

[1] All these articles appear in *Studies in Musical Theatre* and although this research takes as its subject celebrities in musical theatre, it focuses on specific individuals starring in specific shows and their transformation into the roles or into musical theatre celebrities. None of these studies explores the effect celebrities have on musical theatre or the audience's reception of the celebrities.

undertaken on the topic of audience reception in musical theatre. Although celebrities in musical theatre are regularly discussed in the popular media, an academic study on the relationship between celebrity and musical theatre and their effects on one another is yet to be conducted. The central question this study thus seeks to explore, in part through an audience reception-based project, is the following: What is the nature of the relationship between celebrity culture and the field of musical theatre? This then leads to four sub-questions: First, how has the contemporary understanding of fame and celebrity influenced the field of musical theatre? Second, how do fans form part of the construction of celebrity and how does this inform the exploration of the celebrity relationship for both fans and audience? Third, how does the motivation of the audience of a specific musical influence the cultural and economic value of celebrities in the field of musical theatre? And fourth, what is the relationship between the field of musical theatre and a contemporary genre of popular culture, specifically reality television, which has been at the forefront of the production of celebrity?

Aim of the study

The growth of contemporary celebrity culture can be attributed to several factors (Holmes & Redmond 2006: 15), and this study is aimed at answering several questions relating to each of these factors, which are outlined below. The broad aim of the research is to explore the relationship between celebrity culture and the field of musical theatre as it plays out in several areas.

Firstly, during the first half of the twentieth century a cultural shift occurred in the West, one which moved from valuing selfless public virtue to self-realisation, and in the movement towards the latter, the rise of the modern celebrity took place (Henderson 1992: 51). According to Joshua Gamson, a further shift in celebrity culture has occurred in the last two decades in which fame has come to be valued as an achievement in itself and not as a by-product of achievement or extraordinary ability (2011: 1062). Through an exploration of the nature of contemporary celebrity this thesis aims to identify how contemporary understanding of fame and celebrity influence the field of musical theatre from the perspective of the audience. In order to explore this fully, it is necessary to consider the representations and self-presentations of celebrity through which the new celebrity culture is constituted. This is done through textual analysis of the presentations and representations of select celebrity musical theatre performers in various media forms, including artists' social media footprints. In addition, consideration is given to how specific productions and characters in a musical

theatre work resonate with performers' constructions of their celebrity; in other words, how musical theatre itself may function as a vehicle for the construction of celebrity. Celebrity performers in musical theatre may also alter the way in which audiences experience, for example, the character a celebrity is playing or the production as a whole, and so attention is also given to musical theatre-goers' conceptions of celebrity and how these affect their reception of a production.

The focus in this dissertation is on musical theatre performers whose celebrity emerged from reality TV, specifically the reality TV subgenre of the talent show. As noted earlier, there are two types of reality TV show pertinent to this research effort - the general talent shows unrelated to musical theatre, and cast-a-thon shows designed to discover the performer of the leading role of a particular large-scale musical. One celebrity performer from each type of reality TV show was selected for detailed consideration, namely Sarah Harding for general talent shows and Rachel Tucker for cast-a-thon shows.

The second factor that is explored is the relationship between celebrity, audience and fame. The lives of celebrities are played out, at least in part, in public, which creates a connection between the celebrity and his or her fans. However, the interactions and reactions of such a relationship are generally emotionally and informationally one-sided (this is called "para-social" in fandom theory) involving the fan in the celebrity's life as if s/he were a friend due to the personal information learnt about the celebrity and the experiences fans feel they have shared with that celebrity (de Backer 2012: 148). However, as the extensive scholarship on fandom has revealed, the types of relationships fans and audiences have with celebrities are many and varied. Therefore the question of how fans are part of the construction of celebrity informs the exploration of the celebrity relationship with both fan and audience. The interactions of fans on social media with the celebrity performers Harding and Tucker, as well as audience reception surveys of the productions *Ghost* and *Wicked* are explored. This in turn leads to the question of how celebrities, and the relationships fans and audiences have with celebrities in musical theatre productions, inform audience reception and the consumption of musical theatre.

Thirdly, celebrity culture works according to a commodity system (Gamson 2011: 1062). One mechanism by which the celebrity-as-commodity functions is what Gamson refers to as "embodied attention", the value of a celebrity according to the amount of attention they can mobilise. Within this framework the contemporary celebrity as a commodity can be divided

into two groups. On the one hand, people become famous due to achievement, merit or talent, the cream at the top of a meritocracy. On the other hand, people are made famous for example by investors, producers, publicists, makeup artists and publishers, to become what has been called 'factory products' or 'artificial celebrities' (1063). It is primarily the latter group that is of interest here. Celebrities in both of these groups use their status as a marketing tool to generate further fame and many aspects of their lives, both professional and private, function as advertisements for themselves as well as being used to sell products to the public. Administering online questionnaires to theatre-goers who attended *Ghost* and *Wicked*, was aimed at gaining an understanding of how celebrities function as commodities, through the attention they mobilise among their fans who are motivated to attend the theatre in order to see and hear their much-admired celebrity performer. From this one can begin to understand what constitutes the commercial value of celebrities who appear in the field of musical theatre.

A final consideration stems from the observation that fame in contemporary society has become accessible to ordinary or unexceptional people and exceptional celebrities have been made ordinary. One of the primary forms through which this is accomplished is reality TV (and the social media that attends it), a genre born in the 1980s in which production companies take "civilians" and make celebrities out of them, bypassing the conventional conditions of celebrity construction, for example specialised training or performance experience (Gamson 2011: 1064). One of reality programming's subgenres is talent competitions which follow the road to fame and the transformation ordinary people undergo (1064). The role of reality television shows in certain aspects of casting in musical theatre and the performances of such celebrities once they have been cast are considered. The focus is thus on celebrities who were made famous through reality shows. The aim is to show the relationship between the field of musical theatre and the contemporary genre of popular culture which has been at the forefront of the production of celebrity.

Therefore the primary issue this study seeks to address is the effect that celebrity culture has on the field of musical theatre, regarding audience reception and the construction of celebrity itself. More specifically, aspects of the casting process are analysed, namely the role of reality TV in musical theatre casting; how celebrity is constructed by examining the discourse around musical theatre celebrity performers, including fan discourse; and the effects of celebrity culture and performance on audience reception. In short, this study seeks to examine

how cultures (and cults) of celebrity and the field of musical theatre mutually resonate with, inform, and cause problems for each other.

Theoretical framework, chapter overview and preliminary literature review

As laid out in the Aim section, this research is fundamentally concerned with an understanding of contemporary celebrity and its operation within the domain of popular cultural forms, particularly certain formats of the reality TV genre and musical theatre. The new contribution to musical theatre studies I hope to make on a theoretical level is to understand how celebrity functions, at the level of discourse and practice, within the field of musical theatre and how the latter, in conjunction with the reality television as a casting vehicle, is itself a means by which celebrity is produced. The literature review outlines the prominent literature drawn upon in the thesis and on which the primary research in each chapter is based. Each chapter explores the relationship between celebrity culture and the field of musical theatre from a different perspective. The pattern followed is a presentation of the theoretical discussion of the literature which endeavours to address the research aims, followed by an exposition of the specific methods used to collect and explore the data for that chapter in support of the theoretical discussion, and finally an analysis of the data.

Chapter 1 provides a historical backdrop to the study as a whole and presents a diachronic account of how stars and celebrities (and I elaborate on the distinctions between them) have shaped musical theatre since the end of the nineteenth century. In his discussion on the value of celebrities within film, Barry King draws a distinction between star and celebrity. He proposes that a star is a performer who is deemed to be outstanding within their field and by the community that practises the craft, whereas a celebrity's stardom does not rely only on vocational ability and is considered to be a valuable cultural commodity (2010: 8). Thus celebrities are employed across different media and art forms, creating the opportunity to become commercially successful (9).

A historical overview of trends in celebrity casting since the outset of the twentieth century was constructed in Chapter 1 through the analysis of two databases. The first database includes a list of 400 performers who appeared in musicals from 1900 to 2018 and this database runs to 95 pages. The second database is compiled of a list of musical theatre productions, limited to those in which the stars and celebrities included in the first database performed. This database is made up of 1341 cases of star and celebrity casting and runs to

93 pages. In the first database each performer was categorised through thematic analysis according to three main categories, which are discussed in Chapter 1, in order to build up a picture of each star's and celebrity's profile. Once the stars had been identified, the theatre credits of each star were identified and the shows in which they appeared as the star were added to the second database. Upon the completion of each database it was possible to analyse the nature of celebrity and star casting in musical theatre according to the eras of musical theatre history as were determined through an intensive study of John Kenrick's *Musical theatre: A History* (2010). This was done to establish the characteristics of each era and show how the phenomenon of celebrity casting over the last approximately 120 years has changed and developed. Several other sources specific to particular stars within the history of musical theatre were also consulted (such as Platt (2004), Sokol (2016), Webb (1999), Shang, Fewster, and Szudek (2015)). For the purpose of analysing the musical theatre star/celebrity database that was compiled, specific music theatre historians' work was consulted, including that of Kenrick (2010), David A. Jasen (2004), Oliver Double (2012), Gayden Wren (2006) and John Bush Jones (2004). The aim was to identify distinctive eras according to which the history of the artform has been organised. Chapter 1 ultimately reveals the significant influence of reality TV celebrities on musical theatre in the twenty-first century, which leads to the discussion of the construction of celebrity, specifically reality TV celebrity, and how this has influenced musical theatre in recent years, which is then dealt with in Chapter 2.

Chapter 2 focuses more specifically on the two main case studies of this thesis, namely Sarah Harding and Rachel Tucker, plotting the construction of their celebrity personae from the birth of their fame on the reality TV shows *Popstars* and *I'd Do Anything* respectively. This is accomplished through an analysis of aspects of the audience surveys and the reality shows according to Gary Bente and Ansgar Feist's four characteristics of reality TV, namely personalisation, authenticity, intimacy and production methods (2000: 114). The presentational and representational characteristics of these shows are identified through the study of the production techniques, such as the selection process of the contestants, contestants' narratives, and features of cinematography and editing. By viewing approximately 20 hours of footage of both reality TV shows, it was possible to plot the transformation of both Harding and Tucker into celebrities. The next step was to explore the construction of both performers' celebrity outside the context of their reality show appearances, which was done through a detailed analysis of presentational and representational media according to van Dijck's three levels of self-performance, namely

expressive, communicative or promotional performance. The media included for this analysis are Harding's official Twitter feed, her full Facebook feed for select dates, a sample of her fans' blog posts, and popular media articles about her. The database for these sources runs to 108 pages. The media collected and analysed in order to gain a better understanding of the construction of Tucker's celebrity include: Tucker's full official Facebook, a sample of Tucker's official Twitter feed, a sample of blog posts from the Rachel Tucker Fan Blog page, and articles about Tucker appearing in representational media publications. The cumulative data from these sources runs to 216 pages.

The foundation of Chapter 2 relies on the research of P. David Marshall, who highlights three main concerns regarding the construction of celebrity within popular culture, that is, identity and individualism, identification by an audience, and transformation (2006: 635; 1997: 73-75). In this chapter, these three features are examined in an exploration of both presentational and representational media. The discourse deals firstly with the way in which a celebrity takes charge of the construction of her own image and secondly how the public or fans construct a celebrity's image (through presentational media). The latter is then the construction of a celebrity's persona by 'external' media, and often involves institutions which profit from the celebrity's image (through representational media). In terms of the construction of celebrity through presentational methods, Erving Goffman's exploration of the presentation of the self in everyday life has been influential. He refers to the careful construction of a personal image as "impression management" which has been stimulated by technological developments associated with the Internet, and the emergence of social media (Goffman 2008: 121).

Celebrities have learned to exploit the narrative nature of social media platforms and have thus been able to draw the public into their personal lives in unprecedented ways, a phenomenon that Graeme Turner has called the "demotic turn", which accounts for the increasing visibility of the ordinary person (2006: 153; van Dijck 2013: 202; Marshall 2010: 40). Stage, television and film celebrities are also able to construct the public persona in terms of the roles they play. William Gruber's "actor/character alloy", where the audience is aware of the actor on stage and "does not fully succumb to the illusion of the character they are playing" provides the opportunity for the actor's image outside of the context of the illusion to be influenced by that very illusion, such that the public persona of a celebrity may be informed by the characters she plays (2011: 1).

As a part of the presentational regime of celebrity construction, fans and the public play an important role in how a celebrity is perceived. Furthermore, through the fan's utilisation of innovations like social media to construct a celebrity persona, fans ultimately also construct their own identity according to their interpretation of a celebrity (Turner 2006: 634). Charles Soukup writes that this identification with a celebrity persona plays an important role in fans' relationships with celebrities, which Donald Horton and R. Richard Wohl refer to as "para-social" (2006: 320-321; 1956: 216). As part of the development of this para-social interaction, fans demonstrate their connection with a celebrity on three levels, namely in semiotic, enunciative and textual productivity (Fiske 1992: 37-38), which Jeroen De Kloet and Liesbet Van Zoonen define as the performative elements of a fan (2007: 325). Along with the fans' contribution to the construction of the celebrity image, celebrities also have to be the architects of their own presentation of the self while navigating their image as constructed by representational media (Marshall *et al.* 2015: 293). The contemporary celebrity is still perceived as belonging to an exclusive group and thus is still, to a great extent, controlled by the commercial celebrity industry. This renders representational media an important part of celebrity construction (Turner 2006: 157). Narratives put out by representational media regarding celebrities often seem to serve the same sort of purpose as the uses of presentational media, which is to stimulate para-social intimacy between public and celebrity (Horton and Wohl 1956).

Reality TV straddles the line between presentational and representational media. Micheal Stefanone, Dereck Lackaff and Devan Rosen write that the main focus of audience attention in reality television is the personal thoughts, behaviours and interactions of its characters or contestants; and this works on a presentational level (2010: 510). On a representational level, the entertainment industry is able to create its own celebrities through reality TV. The in-depth discussion on how a celebrity persona is constructed in the contemporary media landscape, and how this has influenced musical theatre, provides a foundation for the discussion in Chapter 3 and 4 on the fans of both celebrity performers and the genre of musical theatre itself and what the nature of the relationship between them is.

Chapters 3 and 4 begin to address the audience reception of the two celebrities in musical theatre. Both these chapters utilise the results of the surveys distributed online to audience members of both *Ghost* the musical and *Wicked* the musical in which Harding and Tucker played the lead roles, Molly and Elphaba respectively. The survey on *Ghost* was viewed by

655 people and had 45 participants, whereas the survey conducted on the production of *Wicked* had 1228 views and 78 audience members participated in the study.

One of the questions I endeavour to answer in Chapter 3 is the effect of fandom when celebrities are cast in the lead roles of musicals. Fandom here includes fans of both a specific celebrity and of musical theatre in general. The surveys are thus used to ascertain how the casting of these two celebrities affected their own fan base and how fandom linked to the specific musical and musical theatre itself was affected by the casting of these celebrities. A sub-issue which is integral to this chapter is the nature of fandom of celebrities in relation to the fandom of musical theatre and how this affects the cultural status, whether high or popular, of musical theatre as an art form. To tackle this, an analysis of both Harding's and Tucker's background is undertaken in order to posit how we might classify their celebrity personae in terms of high and popular culture according to Fiske's discussion of the classification of this culture, after Pierre Bourdieu's model of capital. The result illustrates the interconnected effects of the cultural capital of both the production and consumption of these musical theatre shows in which these two celebrities played the leads. Accordingly the nature of the respondents' fandom (whether it was fandom of the musical, musical theatre in general, and/or the celebrity) was ascertained through the surveys and placed in context by an analysis of the audience reception of the celebrities' performance in the two musicals. This then serves to connect the audience's expectations, as determined by the nature of their fandom and their previous experience, to their reception of the celebrities' performances, thus in turn affecting the nature of their fandom.

Chapter 3 then deals with the cultural status of musical theatre and how this determines and affects the nature of its fans. It also seeks to understand the cultural status of the celebrity system and its fans, and the effects of these on the artform of musical theatre. At the outset of this discussion it is deemed necessary to consider distinctions between high and popular culture. According to Laurence Grossberg, the difference between popular and high culture is a matter of aesthetics and thus there is no universal assessment standard and the evaluation of an object within the cultural system can only be done within a narrow aesthetic system, which implies that the differentiation between high and popular culture is socially constructed (1992: 51; Crane 1992: 58). Holt N. Parker's equation simplifies the defining of popular and high culture: "Popular [+ mass produced, + mass consumed], and High [- mass produced, - mass consumed]" (2011: 152). Similarly, John Fiske, whose work is also briefly discussed in Chapter 2, illustrates how high and popular culture function in terms of capital, namely

economic and cultural, following Bourdieu's model (1992:31). Millie Taylor and Dominic Symonds write that although musicals are extremely popular, they are also very complex in nature, as bringing them to fruition requires multifaceted skills derived from extensive training (2014: 3). This then renders the task of identifying the popular and high cultural elements of the genre problematic. Nevertheless, through an analysis of the economic and symbolic capital of both musical theatre producers and consumers, one is able to show how the place of the celebrity in contemporary musical theatre has impacted on aspects of the cultural status of the genre and how this cultural status determines the nature of musical theatre fans in comparison to fandom within the celebrity industry.

Four main complicating factors arising from the audience reception of celebrities performing in musical theatre are identified in Chapter 4. Michael Quinn suggests that it is a celebrity's image outside the context of the theatre which in part determines his or her reception by the audience in the context of the theatre (1990: 156). Hence it is his contention that the connection between the (celebrity) performer and audience is more important than the character he or she portrays in the production (Quinn 1990: 156; Carlson 1994: 14). The consequence then is that when an understudy is called upon to replace a celebrity in a theatrical production, the fans of the celebrity who were drawn to the theatre by that celebrity lose their connection to the production and may have a negative reaction to it. This loss of connection may cause an interruption of the illusion of a theatrical character due to the high profile of a celebrity performer whether performing or not. Bruce McConachie writes about the audience perception of the actor/character continuum and how a celebrity appearing in a specific role both intentionally and unintentionally pushes the audience's experience of the character toward the actor end of the continuum (2007: 561). Marvin Carlson attributes this occurrence to the memory of previous experiences the audience has had, which influences their reception of the theatrical experience. In a word Carlson calls this "ghosting" (2003: 1). In terms of celebrity casting, ghosting "presents the identical thing they [the audience] have encountered before, although now in a somewhat different context" (Carlson 2003: 7). Therefore a celebrity's "contribution to the performance is often a kind of collision with the role", which audiences sometimes find hard to accept (Quinn 1990: 155). The high profile of a celebrity can thus affect the behaviour of audiences of musical theatre. In other words, the behaviour of audiences has changed with the changing nature and perception of fame and contemporary celebrity casting (Rowland 2008: 28; Orth, 2004: 18-19). This change in the perception of fame has engendered a division of audiences into spectators or popular culture

audiences as opposed to traditional theatre audiences (Taylor and Symonds 2014: 48). I will therefore explore how different audience types, such as non-theatregoing audiences, challenge traditional theatre etiquette, which ultimately challenges the traditional perception of theatre etiquette (Caldwell and Nicholson 2014: 141; Chipman 2016). For instance, the behaviour of a celebrity's fans in a theatre whilst they are on stage may encourage the celebrity to make unexpected musical choices in order to enthral their fans rather than to serve the character and this may challenge frequent theatre-goers' expectations of a musical theatre production. Carlson's notion of memory influencing the audiences' reception once again comes into play as repeat audience members have expectations regarding specific numbers in specific musicals (2003: 62). Caroline Heim refers to this as the audience's "anticipation", which implies a heightened state of expectancy before the start of a performance (2016a: 27). David Huron's ITPRA theory is drawn upon to describe the feeling of anticipation of what will happen in specific musical pieces performed by celebrities (Huron 2007: 306).

Chapter 4 encompasses an analysis of the surveys utilised in Chapter 3, audience reviews on social media of both musicals and celebrities, discourse on social media regarding the appearance of both celebrities and their understudies in the musical theatre shows, and musical analysis of audio-visual recordings of the two celebrities in the lead roles of the musicals. The databases of social media posts regarding the two celebrities included information from the following platforms: Tripadvisor, Twitter and Facebook, and runs to a total of 117 pages. Audience members' reception of Tucker and Harding in *Wicked* and *Ghost* respectively was mostly ascertained through a compilation of the results of Likert scale questions in the surveys. Respondents were asked to rate their experiences according to specific statements on a scale, along with the collection of social media posts commenting on audience expectation and experiences of the celebrities in the musical. A further dimension of audience reception addressed through analysis of social media posts of musical theatre fans illustrated the effect that different types of audience members and their behaviour had on each other's experiences in a musical theatre context. In addition, an audience member's experience of a celebrity's performance of a musical number is in part moulded by their expectation borne of prior experiences of that piece, a phenomenon illustrated by Huron's ITPRA theory. To explore this, performance moments within specific musical numbers in *Ghost* and *Wicked* were identified, points at which Harding and Tucker may have violated, exceeded or met the audience's expectations on a musical level. This leads to a consideration

of what the effect these moments may have on the audience's reception of the musical numbers and the musical as a whole as ascertained through the analysis of social media content and the audience surveys.

Research design and methodology

The main features of the research methodology used in this study are outlined in this section, and it should be noted that each chapter elaborates on the details and key methods used for that specific chapter's research and data analysis. The purpose of this study is to research the effects celebrity culture has on the field of musical theatre, and this is done through an audience reception study, as well as contextual and thematic analysis. My intention is to describe the meanings audiences attribute to the casting and performances of celebrities in musical theatre productions, and how the construction of the idea of celebrity within contemporary society affects audience reception, as well as exploring the effect musical theatre has on the construction of celebrity and the relationship between fans, celebrity and musical theatre. There are several sources of information which are relevant in pursuing these aims. Sources for the primary data used are social media posts produced by both celebrities and fans, reviews by critics and audience members of performances in which celebrities have been cast, and online surveys that assessed audience members' views of a musical theatre production they attended. Both qualitative and quantitative approaches are employed, making this a mixed-methods study. Since the aim is to gain insight into the history and effects of the practice of celebrity casting in musical theatre, a topic on which there is little research, this study could be classified, according to Kothari, as exploratory or formulative research. However, at the same time it also strives to portray accurately the attitudes towards and meanings attributed to this practice for a particular group, namely musical theatre audiences and fans of celebrity performers, which then classifies the study as descriptive research (2004: 2).

One of the ways in which descriptive research can be conducted is through the application of survey questionnaires (Kothari 2004: 3). Surveys are employed and analysed in Chapters 3 and 4, whereupon the surveys' content, distribution methods and sample size are elaborated upon in the methodology sections of those chapters. The sample for this survey consisted of theatregoers in the United Kingdom who attended *Wicked* the musical at the Apollo Victoria Theatre in London, starring Rachel Tucker, and *Ghost* the musical UK tour, starring Sarah

Harding. In Chapters 3 and 4 the survey information is used to explore the audiences' reception of the celebrities who performed in the aforementioned musicals.

This thesis focuses on an exploration of the cult of celebrity within the context of theatre and my research methods are predominantly drawn from the field of media studies. The audience reception studies undertaken in my research are principally informed by similar research that has animated media studies, but also lies within the field of theatre reception studies. Audience reception research within media studies has grown since the 1970s. According to Sonia Livingstone this type of study focuses "on the interpretative relation between audience and medium" (1998: 328). Six audience reception study traditions developed up until the 1990s. In this study I pay particular attention to the second tradition described by Livingstone: "The rationale here was to account for the selective responses of audiences in the face of media excess", and to focus on the idea of the active audience (1998: 328). In audience reception studies, the notion of the active audience has taken root to a much larger degree than before. Some researchers, such as Jay Rosen, Deborah Jermyn and Susan Holmes, have gone so far as to say that the audience no longer exists and that the collective that was once known as the audience is considered to consist of individuals known as "users" (Rosen 2006; Jermyn & Holmes, 2004). John Fiske's argument supports this as he coined the term "audiencing", which implies that the act of being an audience member is a process rather than a passive activity (1992: 345). This argument is elaborated on by Elizabeth Bird's notion that the contemporary audience is always being made, and the act of being an audience member does not end when the show ends. One result of media ubiquity in today's digital world, therefore, is that one must study the daily lives of audiences to find the everyday influences media has on the response to a specific medium, such as musical theatre (Bird 2003: 3). I thus explore how the mediatised nature of the contemporary world affects audience reception and how audience reception affects musical theatre. Although music audiences have received less attention than those of other media and arts, there are a number of popular music studies which touch on several matters pertinent to the research in hand, namely fan culture with regards to behavioural concepts, connection of fans through social media and the effects of technology on contemporary practices of listener engagement (Bennett 2012: 200-203; and see Negus 1997: Chapter 1).

Kirsty Sedgman outlines the progression of audience reception studies within the field of theatre from the 1980s when "academics in northern Europe began conducting studies around a working group on reception hosted by the International Federation for Theatre Research"

(2017: 314). In the decades that followed researchers such as Willmar Sauter, John Tulloch, Matthew Reason, Susan Kippax, Martin Barker, Ben Walmsley, Katya Johnson, Hillary Glow, Jennifer Radbourne, and Rebecca Scollen interrogated theatre audience reception from the fringes of other disciplines which at times seemed "lacking [in] a central home" (Sedgman 2017: 314). Researchers who pioneered the field of audience reception in theatre such as Susan Bennett and Herber Blau sought either to "frame 'the problems of the audience' or to describe 'the reception of particular performances' through critically-informed descriptions of aesthetics and phenomenology" (315). Theatre audience reception has until fairly recently then relied rather heavily on the capturing of "data on audience experience in the past", which has often required scholars to work with researchers from other disciplines, or alternatively "talk to a few handpicked attendees (who are often professionally or academically involved in theatre themselves)" (315). My study differs from this in that I consider the experiences and perspectives of an audience who is not deemed to have an "expert" opinion on theatre. Furthermore, my study is more in line with recent research which has attempted to bridge the gap between the "existence of powerful media influence" on theatre audiences or "evidence of powerful audience activity". I endeavour to better understand the three questions asked by Sedgman: "what culture does to audiences", "what audiences do with culture", and "how culture matters to audiences" when experiencing a theatrical production (314). The culture that I particularly consider here is that of celebrity culture as it plays out in the context of musical theatre.

When considering musical theatre audiences specifically it is important to note that they have received fairly limited scholarly attention. Moreover, studies that have been conducted have focused mainly on the reception of a musical theatre piece and not on (celebrity) performers. Themes that have been explored in musical theatre reception studies include meaning within the text of a musical theatre piece, the expectation of an audience and its fulfilment, and the relationship between a particular show and the audience (Taylor and Symonds 2014: 45). By contrast, the present study focuses on a specific type of performer – the celebrity performer – in musical theatre. As such I explore the questions posed by Sedgman which have received preliminary attention by Livingstone, who argues that audiences are formed by individuals, and their cultural context and position within society is significant in their reception of the event (1998: 240). Therefore the different types of contexts for particular audience members are considered in Chapter 3 in order to show how this shapes their reception of a production.

The formulative or exploratory part of the study is grounded in analytical research, which is defined by Kothari as the analysis of information in order to make a critical evaluation of the material (2004: 3). The material drawn upon for this purpose is audience members' and critics' reviews of the musicals *Wicked* and *Ghost;* social media postings because of their importance to celebrity self-presentation and fans' use thereof; and also reviews, forums and social media relating to the reality TV shows in which Tucker and Harding appeared. These are analysed using a content analysis technique, which is aimed at accomplishing an understanding of the form and substance of communication through detailed analysis. This technique allows the researcher to test theoretical issues in order to enhance understanding of the data (Elo and Kyngäs 2008: 106). According to Song Yang and David Knoke, underlying meanings and ideas are revealed through identifying and analysing patterns in elements of the text (2008: 689; and Cavanagh 1997: 10). Virginia Braun and Victoria Clarke call this "thematic analysis" which they define as "identifying, analysing and reporting patterns (themes) within data. It minimally organises and describes your data set in (rich) detail. However, frequently it goes further than this, and interprets various aspects of the research topic" (2006:79).

Through thematic analysis of audience and fan discourse the intention is to gain an understanding of the meanings of the contemporary celebrity and specifically audience members' and fans' understandings of celebrity performers' work in the field of musical theatre. Thematic analysis of the data is employed in Chapters 2, 3 and 4. Chapter 1 draws on different types of data which are analysed thematically, for a specific purpose: Two databases of musical theatre star performers and of productions are compiled in order to identify patterns in casting since the end of the nineteenth century so as to gain a better understanding of historical trends in casting. Methodologically this section is both qualitative, due to the thematic analysis of star obituaries and biographies, and quantitative, as a result of the statistical analysis of the databases. As such, the first chapter delves into the history of stars and celebrities in musical theatre over the last 120 years.

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Julie Robinson asks the simple question: "celebrity casting in musicals: yay or nay?" (2014). As a trained musical theatre performer I would have answered with a resounding "nay" before embarking on this research. The subject has been a popular topic of discussion, so much so that it was the plot of the U.S. television series *Smash* (2012) which followed an

ensemble of characters through the creation of a new Broadway musical based on the life of Marilyn Monroe and thematised the culture of casting a celebrity. The chosen lead was wildly underqualified for the task in the role of Monroe, and the other characters in the story, who were all highly trained performers, frequently and passionately expressed their discontent with the production team's decision to cast a celebrity; an attitude shared by many in the musical theatre community (including fans and professionals). The overall view of celebrity casting within the musical theatre community is that the practice is destructive to musical theatre as an industry and an artform. In this thesis, however, I hope to challenge this notion and endeavour to gain a better understanding of a complex practice, by posing a rather different question: "The effect of celebrity casting in musicals: Simple or complicated?"

CHAPTER ONE

The musical theatre star

The changing nature of celebrity casting

Introduction

Celebrity casting in musical theatre is a tradition that stretches as far back as the beginnings of the art form. However, in popular media today this phenomenon is written and spoken about in such a way that one might think it is a new strategy that producers use to draw audiences into the theatre and warrants the charging of unusually high prices at the box office. Why, one might ask, is there this perception that celebrity casting is unique to the twenty-first century? Throughout the twentieth and twenty-first centuries 'big names' have been used to draw new and existing audiences to the theatre and the nature of the functions celebrity has played and continues to play in musical theatre has remained consistent. It is rather the nature of celebrity itself that has changed, a change which can in large part be attributed to reality TV (and Internet-based media), and which in turn has changed how celebrities are able to perform in musical theatre. In the early twentieth century the 'big names' in musical theatre were connected with the artform through training and experience. However, by the start of the twenty-first century, the connection between celebrity performer and the artform had loosened up. In this chapter I intend to provide a better understanding of the changing nature of celebrity and star casting in musicals in the twentieth and twenty-first centuries. Interrogating the concept of celebrity itself is the first step.

The value of stars and celebrities in musical theatre

Celebrity capital: The value of stardom

Sherwin Rosen defines the phenomenon of stars as one "wherein relatively small numbers of people earn enormous amounts of money and dominate the activities in which they engage" (1981: 845). The word "star" was first applied to the actor David Garrick in the eighteenth century, and suggests a combination of professional skills and sheer force of personality, which harnessed audience approval (Wanko 2003: 187-89).[2] When defining stardom, two

[2] The star system was also established in the world of opera at this time. For example, in the early eighteenth century star singers were essential for the success of Handel's opera seasons. In fact it was the star's activity outside of the opera houses that drew in the audiences. At one point Handel wrote mainly for two rival mezzo-sopranos, Francesca Cuzzoni and Faustina Bordoni. Their rivalry became public knowledge through

avenues may be considered. The original field of stardom was acting. In this case stars can be deemed heroic either for being outstanding in their portrayal of a complex character, which few actors in a generation have the ability to do successfully, or because of their ability to demonstrate range in other words to portray a number of different characters with ease and conviction (King 2010: 8). This type of heroic actor may be the star of a production or well known within the acting community, but might not necessarily be recognised by the general public or have the ability to attract new audiences (2010: 8).

The term "star" can be used in a different way when describing celebrity stars, whose stardom does not rely only on vocational ability, for they are also considered valuable cultural commodities which gives them substantial celebrity capital. This distinction can be applied to all forms of performance, including the field of musical theatre. The distinction between star and celebrity in musical theatre is illustrated in the way in which two producers chose the stage artists to perform in their shows in the 1920s. These two producers, namely Andrea Charlot (1882-1956) and Charles B. Cochran (1872-1951) facilitated the importing of British musicals to Broadway. Cochran preferred using musical theatre stars, producing dazzling productions on small budgets and focusing on showcasing extraordinarily talented British performers, among who were Binnie Hale (1899-1984), Jack Buchanan (1891-1857) and Gertrude Lawrence (1898-1952). In order to showcase such artists, he insisted upon extraordinary material which he sourced from Noel Coward (1899-1973), a performer, playwright, lyricist, composer and star in his own right (Kenrick 2010: 156). Charlot also sourced material from the talented Coward but preferred star-studding his shows with the celebrities of the time and was therefore often referred to as the British Ziegfeld. He had much larger budgets for his lavish revues and, like Ziegfeld, employed celebrity stars, such as Sonnie Hale and Jessie Matthews, to draw audiences (156).

In a more contemporary case of musical theatre, a performer is able to elevate him/herself into the first type of stardom (and for the purpose of this study referred to as a "star"), by displaying extraordinary vocal ability as well as range with regard to vocal style and genre, in addition to fully embodying the characters he or she is playing. One such musical star is Willemijn Verkaik who has played the role of Elphaba in *Wicked* over a thousand times and on three different continents. Verkaik can be classified as belonging to this type of stardom as

sensationalised press coverage, aristocratic opera audiences began to take sides in the dispute, and society ladies would even mimic the fashions of their respective heroines, and enthusiastically express their displeasure at the other's performance by booing and jeering from the audience (Wierzbicki 2001: 178).

she is well known within the musical theatre community and the fans of musical theatre but is not necessarily familiar to the general public. An example of the second type of star (which, for the purposes of this study, is referred to as a "celebrity"), is Idina Menzel, who originated the role of Elphaba in *Wicked* on Broadway. Menzel has transcended the medium of musical theatre, becoming a well-known celebrity in film and television. Although she possesses all the abilities of the first type of "star", her fame and stardom no longer necessarily rely on her proficiency as a musical theatre performer.

According to King, the terms "star" and "celebrity" often become blurred in popular usage (2010: 8). The distinction between the two terms is complex as they are more often than not used interchangeably. In his writing about film stardom, King describes the audience and fans of a particular star as a collective of market-tested individuals for which the movie star performs. He explains that "the labour process of acting seems to 'naturally' create confusion" amongst audience members between a character being played and the star or celebrity persona.[3] This duality of the actor/character with regard to audience reception is a phenomenon that will be discussed further in Chapter 4. In any performance, whether it be on stage or screen, an actor signifies at least three intertwined referents, namely the private person, the fictive person or character, "and the type under which these two dimensions of identity are categorically subsumed" (8). This type is reduced to a symbolic token or persona by a star, and differentiates a star from a character actor. In other words "a character actor is bound to the context of a specific film as a diegetic character, whereas the star maintains a persona that is both interfilmic and extracinematic" (8). For the purposes of this study, I distinguish between a star and celebrity as follows: In contrast to a star, a celebrity, even if appearing in a specific film (or musical theatre production), maintains a persona that is both extracinematic (or extratheatrical) and transmedial. Celebrities therefore have at least two modes of appearances, that is as a fictional character that takes the form of a virtual proxy and as him/herself, which to some extent collapses the identity of the character he or she is portraying (8). The appearance of celebrities on screen and stage productions both embody a character and present themselves in order to attract an audience.

This ability to attract an audience defines celebrities as cultural commodities, in other words they are able to generate rewards for others, a phenomenon which Barrie Gunter refers to as

[3] This is evident even in the case of character acting where an actor attempts to immerse himself in a character to such an extent that he makes a complete personality alteration in service of the character, but the consumers of such work are still aware of the actor's persona whilst in performance.

"celebrity capital"(2014: 3). A celebrity's value as a commodity is, therefore, calculated in terms of how, as an iconic figure, they are able to promote the interests of others and includes how much financial gain they are able to generate. The ability to generate financial returns yields a "capital" value in real monetary terms (3). Gunter also argues that the concept of celebrity as a commodity differentiates "celebrity" from "fame", where fame is the achievement of a heightened level of public visibility. Whilst this is also a well-known characteristic of celebrity, Sue Collins states that it is not the defining factor (2008). To Richard Dyer, celebrities emerge from specific cultural products such as film, radio or television and have value on two fronts: Economic, which emerges from their ability to facilitate financial gain for others; and as cultural commodities in their own right, which allows them to make financial gains for themselves (2004: 10). Celebrities, therefore, are able to find employment across different media and art forms, shifting the foundation of their fame from "visibility based on focused performance skills to visibility in itself", which creates the opportunity for them to become commercially successful (King 2010: 9). This shift in visibility is the foundation for Hollywood casting, from which the notion of "pure" celebrity emerges, and which can be defined as a "state of being untainted by the complications of a specific set of craft practices" (9).

The discussion of celebrity and star status above is largely located within the field of film, but the insights into these phenomena are useful in an analysis of the value of a "celebrity" within the realm of the live arts. According to James Heilbrun and Charles M. Gray, the financial reward gained by employing a celebrity in a live performance is disproportionately skewed, as one would mistakenly expect more talented performers to command a higher return (2001: 178). Rosen attributes this to the "interaction of restricted supply of the best talent with expanded demand due to market exposure" (Heilbrun & Gray 2001: 178). For example, in the context of an orchestra most of the second violins can be regarded as close substitutes for one another in terms of skill and talent. However, none of them are likely to have the drawing power of a celebrity solo violinist, such as Joshua Bell (177). George Seltzer quotes an observer of a live orchestral performance: "The superstars' fees are high . . . and they are worth it. […] The star system works – audiences will come to see and hear the soloist despite the program or the quality of the orchestra or conductor" (178). Because of the value of celebrity capital, musical theatre productions too often secure the services of celebrities, but this is not a recent occurrence. Throughout the history of musical theatre one can see evidence of star casting taking place.

A historical backdrop: Musical theatre stardom through the eras of the artform

The exploitation of a 'big name' to ensure box office success for live musical theatre productions has been part of the industry since the late nineteenth century. The aim here is therefore to as provide a chronological timeline showing the appearance of both stars and celebrities in musical theatre since the late nineteenth century, as well as to outline the ten eras of musical theatre between 1900 and 2018 as gleaned from Kenrick's account of the history of the artform, in *Musical Theatre: A History* (2010), along with other sources. Particular stars and musicals since the end of the nineteenth century are highlighted to demonstrate the changing nature of celebrity casting over the past 130 years or so. This section serves as the foundation for the analysis of the database constructed of musical theatre celebrities and stars since 1900, which takes place later in this chapter. The ten eras of which I give a potted history below are: classical musical theatre and operetta and the variety show (late nineteenth century to 1906), the internationalisation of musical theatre, World War I and the Princess musicals (1907-1919), American musical comedy and the British review musical (1920-1929), the Great Depression and the peak of musical comedy (1930-1942), birth of the integrated musical (1943-1967), the rock musical (1968-1969), birth of the concept musical (1970-1978), the mega-musical (1979-1989), the corporate musical (1990-1999), and stage adaptations of films and revivals of earlier musicals (since 2000). It is important to note that whilst this canonic progression with such a generalised approach to the history of musical theatre is appropriate for this study, I am aware that there is much greater complexity in the artform's history than is demonstrated in this account. The aim behind identifying these eras is to track the development of star and celebrity casting in musical theatre since the start of the twentieth century, and to highlight the correlation between the eras of musical theatre and the ways in which star and celebrity casting was utilised, as is explored in the data analysis section. First of all, then, a potted history of musical theatre is sketched along with the an illustration of how stars and celebrities have been utilised in musical theatre, the part they played in musical theatre as a commercial industry, and their influence on both creatives and audiences of musical theatre.

The musical as we know it developed from Jacques Offenbach's operettas, produced in the 1840s in Paris, which became an international sensation. From there the musical took at least two different forms. The first of these were the comic operettas of Gilbert and Sullivan, popular in Britain between 1871 and 1896. Their works have remained internationally

popular to the present. Gayden Wren attributes the longevity of their operettas to the series of "powerful, very human stories whose themes are as universal as their parody and satire are dated" (2006: 4). At the time of their conception, Kenrick describes these works as having been "witty, tuneful and exquisitely produced" (2003). In contrast to the full-scale musicals of Gilbert and Sullivan was the second form: The minstrel extravaganzas in the United States, variety shows that later became vaudeville and the British music hall (Kenrick 2010: 13). British music hall was seen as "authentic, vital and democratic" and was "dominated by singers who usually performed in character, singing songs which were frequently comic, parodying current trends or social types, and often boasting choruses which begged to be joined in with", making it an art for the new urban working class in mid-nineteenth century Britain (Double 2012: 38). Vaudeville was an American institution, known as the people's entertainment, with both audiences and performers (known as vaudevillians) mostly made up of immigrants from a working-class, poor, inner-city background (Slide 2012: xiii). Anthony Slide writes that vaudevillians "were an amazing breed – they had stamina, energy, enthusiasm, fortitude, and above all, a determination to succeed (2012: xiii). Both these artforms contributed to the development of musical comedy, an important early form of musical theatre.

During the decades following the 1890s the majority of theatre scores, among them vaudeville scores, originated at the music publishing firms in New York City located on West 28th Street, which came to be known as Tin Pan Alley. The large congregation of song-writers living and working within close proximity of each other inevitably led to a culture of collaboration. Teams of songwriters produced the musical scores of the time, which in turn contained the hit songs of the time (Kenrick 2010: 103). This process, however, did not guarantee a hit-laden score, which led to popular comic stars being relied on to act as the drawcards for the musical comedies of the time (104).

During the mid-1890s, across the pond in the West End, a process of industrialising culture took place, which led to "the fascination with the public commercialised personality; the great rise of mass produced entertainment; and a concomitant concern for the decay of high culture" (Platt 2004: 3). Musical comedy seemed to embody all of these processes and elements and is considered by some authorities to be the earliest "star" vehicle. Performers of this time, such as Arthur Roberts, Aba Reeves and Connie Ediss, who were well known within the music hall scene, made the transition into musical comedy due to the higher

salaries. They were often seen as the stars of their time, and attracted large audiences to musical comedy in the West End (28).

In the early history of musical theatre, managers owned and controlled the entertainment industry, whereas stars made it work. One manager and theatre owner who was vastly influential in creating platforms for new and existing stars on the musical stage in New York was Florenz Ziegfeld. By 1911 a clear Ziegfeld style had emerged, which involved girls, spectacle and clean comedy. Ziegfeld channelled his extensive funds into hiring a few select celebrity performers to attract audiences, whilst still maintaining the glamour of the productions (Kenrick 2010: 123-124). During the years from 1915 to 1919 the *Ziegfeld Follies* became a "functional pop culture". Ziegfeld's main focus was on casting, staging and décor. "To him songs and skits didn't matter nearly as much as who performed them and how they were presented" (Kenrick 2010: 145). The valuing of high-profile performers over the material that was performed was perfectly displayed in the case of the theatre celebrity, Evelyn Nesbit. In 1902 *The New York Herald* showcased Nesbit in a two-page article generously interspersed with photographs in order to promote her rise as a new theatrical talent, describing her career trajectory from model to chorus line to key cast member. The press coverage boosted her fame by extolling her physical charms and stage presence, whilst her acting skills were rarely mentioned (Uruburu 2008: 386).

The end of the nineteenth century and the first decades of the twentieth century, however, were marked by the emergence of the musical comedy, composed of songs predominantly written in New York's Tin Pan Alley. George M. Cohan was one such Broadway star-playwright-songwriter who emerged from a vaudevillian background to become part of the Tin Pan Alley cohort of composers. He is credited with changing musical comedy by giving it an American feeling, "full of brashness, brightness, and patriotic fervor", and worked to move the form away from its status as trivial entertainment reliant on stars, exotic costumes, colourful scenery and plotless scripts (Jasen 2004: 78).

From the beginning of the twentieth century, musical theatre became internationally connected in its development. In 1907 operettas returned to the London and Broadway stage with imports like Franz Lehar's *The Merry Widow*, which had a tremendous influence on the Broadway musical; although German operetta fell out of favour in English-speaking countries during World War I. Hence the American composer Victor Herbert produced a string of English operettas, among them *The Red Mill* (1906) and *Naughty Marietta* (1910).

Although New York theatre nodded towards wartime themes, the productions served as an escape for audiences by maintaining the gap between the harsh wartime reality and fictional worlds created on stage (Krivanec 2014). Musical theatre in Britain during World War I was important for the war effort, with theatre used as a recruitment tool and to encourage support for the war, such as with Ivor Novello's song "Keep the Home Fires Burning" (Imperial War Museum 2018).

Between 1916 and 1920 Jerome Kern, Guy Bolton and P.G. Wodehouse or Philip Bartholomae epitomised the musical comedy with the Princess Theatre shows, which the creators wrote according to the philosophy of crafting a musical play by creating believable characters and placing them in real situations on the musical stage (Jones 2004: 46; Kenrick 2003). Bolton asserted that "our musical comedies … depend as much upon plot and the development of the characters for success as upon the music" (Jones 2004: 46). In the best of these works every element was organic and developed naturally from the story and characters. The skill that Kern displayed in creating these works allowed the musical to stand alone and not rely on a star or celebrity to attract audiences (Kenrick 2010: 141-142). Kern was, however, one of few that could accomplish this.

By the 1920s the American musical comedy had gained worldwide influence. The Princess Musicals had established musical theatre as an art of substance, with complex characters and plot, which laid the foundations for composers and librettists such as Jerome Kern, Cole Porter, George and Ira Gershwin, Richard Rogers, Lorenz Hart and Oscar Hammerstein II (Kenrick 2010: 13). Meanwhile, the British introduced the multi-talented Noel Coward who contributed several intimate reviews that nodded back to the escapist mood of operetta, with works such as *London Calling* in 1923 (Lamb 2000: 189). Although the plots and characters in this era were believable, the themes were still, on the whole, light-hearted. The work that changed this was *Show Boat*, one of musical theatre's most lasting hits, produced by Kern and Hammerstein II (Kenrick 2003). Andrew Lamb writes that it broke new ground in a number of ways, most notably in that it dealt with "American racial issues in a serious fashion" (2000: 173). Despite this, the trend of the light-hearted musical continued into the 1930s during the Great Depression; indeed, the light-hearted musical comedy reached its creative peak during this time. In 1931 the Gershwins were the first to win a Pulitzer Prize for Drama for their musical creation, *Of Thee I Sing*, and Broadway became an increasingly productive site for establishing synergies with the popular song industry: Hit songs were

contributed by Rodgers and Hart, such as in *On Your Toes* (1936), and Cole Porter, in *Anything Goes* (1934).

Whilst musical theatre was developing into an artform with complexity and depth as displayed in the works mentioned in the previous paragraph another new trend emerged in musicals of the 1920s: Shows were written as vehicles for specific stars, and once the stars left, the shows struggled to survive without them (165). One such star was Al Jolson, whose talent and charisma on stage carried him into the realm of celebrity, in contrast to the previously mentioned Nesbit, whose fame relied on her legendary beauty rather than her talent on stage (Radeska 2017). During the 1920s Jolson, known as "the luckiest man in show business", was extremely popular among audiences. Jolson is recalled as one of the most beloved and highly paid celebrities of his time. He was a highly talented artist whose fame was based on his trademark song, "My Mammy" performed in the film *The Jazz Singer* (Sokol 2016). Whilst most musical productions during this time tried to cram as much talent onto the stage as possible, the Schubert brothers had a different approach.[4] They understood that "the only important talent in a Jolson show was Jolson" (Kenrick 2010: 161). As a result of his fame, Jolson's shows became full-fledged star vehicles. They were hot tickets at the time but have not been revived, in part because they were so dependent on Jolson's celebrity.

As the 1920s progressed, American imported musicals flooded the market on the West End with few British musicals exported. Those that did make it to the U.S. were facilitated by the two producers mentioned earlier, Andrea Charlot and Charles B. Cochran, who both worked closely with the English playwright, composer, director, actor and singer, Noel Coward. Along with Coward, the composer-playwright-performer, Ivor Novello (1893-1951) came onto the scene, and became synonymous with the golden era of the British stage musical (Webb 1999: 21). Coward quipped that "the two loveliest things in British theatre are Ivor's profile and my mind". Novello had undertaken voice lessons but his singing was considered to be poor, so that while he played the romantic leads in musicals he left the vocals to his co-stars. Despite his "bad" singing, Novello had a tremendous following in Britain as a performer as well as a composer and this was exploited by British producers to attract

[4] The Schubert brothers, Lee (1873-1953), Samuel (1875-1905), and Jacob (1879-1963), were responsible for the establishment of the Broadway district, in New York City, as the centre of the theatre industry in the United States. As a result, they were theatrical managers and producers of the largest theatre empire in the twentieth century (Bloom 2013: 481).

audiences to the theatre (Kenrick 2010: 261-262). Both Coward and Novello were famous as performers, but their skill as composers helped transform their stardom into celebrity.

Cole Porter (1891-1964), a composer during the first half of the twentieth century, was a rising star during the 1920s whose renown relied on his skill and talent as a composer but also on the lavish parties he famously hosted with his wife Linda Lee, making him as much a celebrity as a star. By the 1930s and 40s Porter was the go-to composer for Broadway and Hollywood with Porter's musicals, as well as the composer himself, being a drawcard for audiences. Porter had triumphant shows well into the 1950s (Shang, Fewster and Szudek 2015: 84-85). It is well known that he took inspiration from a specific voice, that of Ethel Merman, and often wrote for her voice. He admired Merman's no-nonsense personality and was in awe of her vocal ability, saying "I'd rather write songs for Ethel Merman than anyone else in the world. She sounds like a brass band going by" (Kenrick 2010: 227). Merman became one of the major drawcards in Porter's shows, and of the thirteen Broadway musicals in which she appeared, five had Porter scores (227). Merman's fame was, however, reliant on her ability as a stage performer and functioned primarily within the theatre community, which for the purposes of this thesis, classifies her as a star.

In the 1940s musicals started to take a more realistic turn, exemplified by Rodgers and Hart's *Pal Joey* (1940) and Kurt Weill and Gershwin's *Lady in the Dark* (1941). According to Kenrick, Rodgers and Hammerstein's *Oklahoma* (1943) redefined the artform in that it was the first fully integrated musical play, using every song and dance to develop the characters or the plot (2010: 248). Thereafter, composers such as Irving Berlin, who created *Annie Get Your Gun* (1946), and Cole Porter, with *Kiss Me Kate* (1947), soon proved themselves ready to adapt to the integrated musical (Kenrick 2010: 257). The trend of the integrated musical continued into the 1950s and the popular music of the day came from the Broadway musicals staged each season. As Kenrick puts it, "[g]reat stories, told with memorable songs and dances were the order of the day, resulting in such unforgettable hits" as *The King and I* (1951), *My Fair Lady* (1956) and *Gypsy* (1959). It was during this decade that the success of musicals was shaped by three elements, namely the composers, the directors and, importantly, the stars (2010: 271).

At first, the 1960s presented more of the same, with Broadway turning out record-setting hits such as *Hello, Dolly!* (1964) and *Fiddler on the Roof* (1964). However, the popular musical tastes of the day had begun to shift and the "classic" musical was left behind. It was thus that

the rock musical was born in 1968 with *Hair.* Audiences and critics embraced this turn and *Hair* ran for 1,750 performances before closing in 1972. While it is seen as a landmark in the history of the artform it ushered in a confused time for musical theatre (Kenrick 2010: 315).

In the late 1960s and into the 70s the use of celebrities and stars in musical theatre seemed to fall out of favour as theatre on Broadway fell on hard times and the legacy of the 1960s sexual revolution was the "adult"' musical of the 1970s.[5] Furthermore, due to economic constraints, the race for producers to find old movie stars and to revive old star vehicles was on (Kenrick 2010: 333). A number of revivals of popular shows such as *No, No, Nanette* were staged. It was also during the late 1970s that the "mega musical" emerged. This type of musical placed the notion of substance on the back burner and made way for "spectacle, lush melody, and soap opera-style sentiment". Star performers were unnecessary in the mega musical as the production itself became the star, making these shows attractions, regardless of who appeared in the cast (342).

The beginning the 1970s also gave birth to the "concept musical", that is shows built around an idea rather than a traditional plot. They looked back to the "revue tradition without losing contact with the sophistication of the modern book" musical (McMillin 2006: 24). According to Scott McMillin, *Cabaret* (1966) by John Kander and Fred Ebb proved to be the turning point for the concept musical (24), with its zenith attained in Michael Bennett's *A Chorus Line* (1974). At this time, musical theatre as a genre was refocused on the composer and lyricist, Stephen Sondheim, and director, Hal Prince, with highly successful shows such as *Company* (1970), *Follies* (1972) and *A Little Night Music* (1973). This new direction caused the rock musical to fade into the background. The concept musical also transferred to British shores with the "rock treatment of Scripture" in Andrew Lloyd Webber's *Jesus Christ Superstar* (McMillin 2006: 24; Kenrick 2010: 329). By the end of the decade musical theatre took on two contrasting forms, namely serious new works such as *Sweeney Todd* (1979) and heavily commercialised British mega-musicals from London, which in due course would be

[5] Adult musicals distinguished themselves from other types of musicals in their reliance on strong sexual content, frequent nudity and simulated sexual activity. These shows had low production costs and flourished in New York's theatres at a time when the city was being threatened by bankruptcy and tourism was on a sharp decline (Wollman 2012: 101). Influenced by the overwhelming success of *Hair*, the musical, in 1968, which featured nudity, adult musicals became a fad in the 70s in part because theatre producers were able to attract audiences on a small budget during a time of economic crisis (101). These shows did not necessarily rely on stars to attract audiences, but rather their controversial nature drew in the crowds.

exported globally, such as *Evita* (1978) which began as a rock concept album in 1976 (2010: 332, 340).

The public favoured mega-musicals in the eighties, thus leading to an onslaught of high budget and long-running British and European hits by composers such as Andrew Lloyd Webber, Claude-Michel Schönberg and Alain Boublil on both Broadway and the West End. Musicals of this nature, such as *Cats* (1981), *Les Misérables* (1985 on the West End), *Phantom of the Opera* (1986) and *Miss Saigon* (1989) were "light on intellectual content and heavy on special effects and marketing" (Kenrick 2010: 348). However, the mega-musical began to lose its lustre in the 1990s. The public had lost interest in extravagant shows and the cost of production was so high that many were unable to turn a profit. New stage musicals required the investment of multi-million dollar corporations to develop them and succeed, hence Disney's *Lion King* (1997), and The Live Entertainment Corporation of Canada's *Ragtime* (1996). Despite the enormous investment of large corporations, at the end of the twentieth century musical theatre was once again in an uncertain state. The genre relied on revivals of older successes and stage versions of movies such as *Footloose* (1998) and *Saturday Night Fever* (1998), as well as the still-running mega-musicals of the previous decade. At the beginning of the new century, along with many stage versions of movies such as *Legally Blonde* (2007) and *Ghost* the musical (2011), there was a resurrection of new American musical comedies. Shows such as *The Producers* (2001), *Urinetown* (2001), *Thoroughly Modern Millie* (2002), and *Hairspray* (2003) took the stage with great success. Musical theatre in the second decade of the new century is a combination of the old and new (Kenrick 2010: 380). There is an onslaught of musical revival touring shows, new writing and the creation of stage versions of movie musicals.

In this section I have sought to sketch how star power has been used and developed in relation to musical theatre throughout the artform's history. Having identified eras of the musical theatre's history leads to a discussion on the method used in the database construction, and thereafter an analysis of the databases and insights gleaned about celebrities in musical theatre over the last approximately 120 years.

Methodology

The aim in this chapter is to gain a better understanding of trends in celebrity and star casting in musical theatre since the beginning of the twentieth century, and this is done by analysing

a select sample of star casting cases throughout the century and documenting the stars' characteristics in each era. The discussion of literature prior to this point is included because, according to Robert K. Yin, "qualitative research explicitly embraces the contextual conditions – that is, the social, institutional, cultural, and environmental conditions – within which people's lives take place" (2016: 9). Methodologically this section takes both a qualitative approach, due to the thematic analysis of star obituaries and biographies, and a quantitative approach, due to the statistical analysis of the databases which were formed from the thematic analysis. Two databases were compiled, one for musical theatre star performers and one for productions, in order identify patterns in casting. The compilation of the databases utilised a method of collection and examination of printed materials and archival records, among other sources (Yin, 2016: 138-139). The initial and most important printed source that was consulted, which provided information on the stars that were cast in musicals from 1900 to 2008, is John Kenrick's *Musical Theatre: A History* (2010). This source was systematically consulted and each musical discussed by Kenrick was listed in the database, along with the lead performer of each musical. The stars identified from this book were established and well-known when they were cast in the musicals mentioned. As Kenrick's work does not consider musicals after 2008, I consulted popular media sources, such as the *Playbill* website and LondonTheatre.co.uk, to create a list of stars cast in musicals from 2008 to 2018. Once the stars had been identified, the theatre credits of each star were identified and the shows in which they appeared as the star were added to the database.

As has been mentioned, one of the two databases is a list of performers. To qualify for inclusion, musical theatre performers needed to fulfil specific criteria, namely: They had to have gained a substantial star status before being cast in a specific show; have a large public following beyond the show in which they were cast to perform; and have their name and celebrity status utilised to market the musical in which they were cast. These seemed to be valid criteria for identifying a performer as a star, and were established via consideration of a variety of sources, both academic and popular. For example, Barry King's article, 'Stardom, Celebrity, and the Money Form', discusses the monetary value of a celebrity in a specific context such as a television show, film or theatre production; and Richard Dyer's *Heavenly Bodies: Film Stars and Society* (2004 [1978]), explores the construction of three specific film celebrities, namely Marilyn Monroe, Paul Robeson and Judy Garland, to examine and illustrate particular perspectives of fan culture and stardom. A popular source that discusses the impact of celebrity casting on unknown performers within the theatre industry is Sarah

Crompton's 'Celebrity casting is selling audiences short' (2017), which addresses the utilisation of celebrities from other platforms, such as Andrew Flintoff who is a cricket player, in musical theatre purely for their fame or "celebrity capital".

The first database consists of a total of 400 celebrities who appeared in musicals from 1900 to 2018 and the database runs to 95 pages. It includes well-known figures such as Daniel Radcliffe, Al Jolson, and Gene Kelly, but also now lesser-known actor-singers such as Gwen Verdon, Ethel Merman and Walter Huston. Biographical writing was then sourced on each of the performers included, which was thematically analysed according to three main categories in order to gain a picture of each star's and celebrity's profile. The first category is the breakthrough performance, which identifies the manner in which each performer gained fame or stardom and the year in which this took place.[6] Secondly, a profile of each star was created, documenting their training, performance experience and any other relevant professional experience.[7] This involved trawling through thousands of sources. Finally, a "stardom type" was identified, in an attempt to delimit the nature of each performer's stardom, following King's (2010) categorisation of "star" and "celebrity" discussed earlier. Performers are classified as "stars" when, in the first instance, their stardom depended on their ability as a musical theatre performer; and/or second, the production they were cast in was able to open or continue successfully without them. By contrast, performers are classified as "celebrities" when, firstly, their stardom did not wholly rely on their proficiency as a performer; secondly, the production in which a celebrity was cast, whether it be a sitcom, film, musical, play or TV show was reliant on the performer in order to guarantee a fan base, open successfully, continue to run successfully or have box office success; and/or thirdly, a celebrity's star status was gained or amplified by matters unrelated to his or her occupation as a performer. A variety of sources were drawn upon – such as *The New York Times*, *Los Angeles Times*, *The Oxford Companion to American Theatre*, *The Guardian*, *Oxford Dictionary of National Biography*, *IMdb*, to name but a few – in order to gather the information about each star. The profile of each performer is divided into two sections. In the first, his or her breakthrough to fame performance is recorded as shown in Table 1.1, and in

[6] Stars who had their breakthrough performance in a specific show were not entered into the database as the star casting of that particular show.

[7] The first database of celebrities forms part of Appendix A which will only be included in the electronic version of this thesis as it is impractical to include such an extensive appendix in the printed version. This database is comprised of 400 celebrities, each of which has been listed according to three main categories: Breakthrough performance or origin of fame (Appendix A.a); training and career experience (Appendix A.b); and star status or fame categorisation (Appendix A.c).

the second, the experience they gained throughout their career is documented as shown in Table 1.2.

Table 1.1: Extract of the Performer Database showing performers whose careers spanned the period from 1883 to 2018. It identifies the performances which served as their breakthrough to fame, and the medium and or genre in which this occurred, and is reflective of the whole database.

			Origin of Fame																										
Star name	Year of birth	Year of death	Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport	Break through performance	Date of break through performance
Connie Ediss	1871	1934								✓																	Music Hall	1883
Connie Fisher	1983													✓													How Do You Solve a Problem Like Maria	2006
Constance Carpenter	1906	1992	✓																								Fun of the Fayre	1921
Courtice Pounds	1862	1927				✓																					The Mikado	1885
Cyril Ritchard	1897	1977	✓																								Peter Pan	1954
Daniel Massey	1933	1998	✓																								Happiest Millionnaire	1957
Daniel Radcliffe	1989														✓												Harry Potter	2001
Danny Kaye	1911	1987	✓																								The Straw Hat Review	1939
Danny Mac	1988												✓														Hollyoaks	2009
David Burns	1902	1971	✓																								Polly Preferred	1921
David Hyde Pierce	1959											✓															Frasier	1993
Dean Jones	1931	2015										✓															Stagecoach West	1960

Table 1.2: An excerpt from the Performer Database categorising the training and experience which performers had throughout their careers and the characterisation of each performer as either a "star" or "celebrity".

	Experience or training																																														Star status	
Star name	Drama school/Degree in Drama/Musical theatre	Studied the Arts	Studied Acting	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Theatre (Plays)	Pantomime	TV	Soap Star	TV Variety show	Music TV Show	Talent Reality TV	Reality TV	Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Songwriter	Film Screen Writer	Novelist/ Author/Writer	Playwright/script writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer	Star	Celebrity
Connie Ediss													✓					✓							✓		✓																			✓	
Connie Fisher	✓																		✓					✓																		✓				✓
Constance Carpenter								✓	✓									✓							✓														✓			✓				✓	
Courtice Pounds				✓							✓	✓													✓																	✓				✓	
Cyril Ritchard											✓								✓						✓									✓							✓				✓	
Daniel Massey								✓			✓								✓						✓																✓				✓	
Daniel Radcliffe								✓									✓		✓						✓	✓														✓					✓	
Danny Kaye														✓				✓	✓		✓				✓		✓										✓	✓		✓				✓	
Danny Mac	✓																	✓		✓				✓	✓														✓		✓					✓
David Burns	✓																		✓						✓																				✓	
David Hyde Pierce	✓			✓				✓									✓		✓						✓	✓	✓							✓												✓
Dean Jones		✓															✓		✓						✓	✓																				✓

The type of information required in order to organise the database was gleaned from popular periodical publications. The most frequent sources used are *The New York Times* and the *Los Angeles Times* along with other newspapers which have extensive obituary sections. Popular magazines and websites such as *Hello!* were mined for the biographies of living stars. Biographical information for some of the stars from earlier in the twentieth century was

sourced from *Oxford Reference*, which includes *The Oxford Companion to American Theatre*, *The Oxford Companion to the American Musical*, and *The Oxford Dictionary of National Biography*, as well as Ganzl's *Encyclopaedia of the Musical Theatre* (1994). Lastly, some of the stars' biographies could be sourced from the artists' official websites.[8]

The way in which each performer was categorised is illustrated below in two examples. A current performer included in the database is Catherine Zeta-Jones. Her biography was sourced from a popular source/online magazine, *Hello!*, as well as the biography.com website. The article describes her progression to fame: "Her Mach 2 rise to fame is now Hollywood legend" (hellomagazine.com 2018). Zeta-Jones is described as a Hollywood legend, which indicates that her fame transcends the particular films or other productions in which she has appeared and that she is internationally recognised in any context in which she appears. This description, therefore, allows for her star status be classified as "celebrity". As indicated in the database, Zeta-Jones is categorised as a trained musical theatre performer since she received a drama school education, information which was gathered from the entry on Zeta-Jones on IMdb (TrendEkiD@aol.com 2018). The database also documents the fact that Zeta-Jones has experience in television: She was discovered by Stephen Spielberg who was "captivated by the exotic beauty starring in the made-for-TV movie Titanic" (hellomagazine.com, 2018). Furthermore, Zeta-Jones' experience in film is documented in the database as having started "in The Mask of Zorro for which [Spielberg] was executive producer opposite heart-throb Antonio Banderas" (hellomagazine.com 2018). Finally, the database also notes that she has experience as a voice actor, with behindthevoiceactors.com listing her voice-acting credits as Marina in the animated movie *Sinbad: Legend of the Seven Seas*.

A second example is Charles "Honi" Coles (1911-1992), whose biography was sourced from his obituary in *The New York Times*. He is classified as a "star" in this thesis because Jennifer Dunning writes that although "he never appeared in the kinds of movie musicals that helped to make dancers like Robinson and the Nicholas Brothers famous, Mr. Coles appeared in star dance roles on Broadway" (1992). But, as documented in the database, Coles did have experience in films, information which was gathered from Dunning's article which listed his appearance in the films *Dirty Dancing* and *The Cotton Club*. Coles is categorised as having

[8] A full list of references used in the construction of the databases is included in Appendix A.c as part of the electronic version of the thesis.

experience as a dancer which is made clear in Dunning's article: He was a specialist dancer "of superb elegance and feathery light technique, both as a member of Coles and Atkins, the tap duo, and as a soloist. A disciple of Bill (Bojangles) Robinson, he believed in dancing up on the toes and moving naturally" (1992). This time-consuming process of categorization was undertaken for all 400 performers who appear in the database.

Once the database of 400 performers was completed, a second database of musical theatre productions was compiled. The shows included in this database are limited to those in which the stars and celebrities included in the first database performed. This database is made up of 1341 cases of star casting and runs to 93 pages. Table 1.3 is an extract of this database showing the shows and performers for the years 1970 to 1978.

Table 1.3: An excerpt from the Musical Theatre Database showing instances of "star" or "celebrity" casting. Many shows appear more than once in the database, as they may have had more than one star or celebrity appearing as a lead performer. This excerpt is representative of the entire database, which consists of 1341 instances of star or celebrity casting.

Year	Show Title	UK	USA	Revival Performance	Part of original cast	Replacement to original production	Return engagement	Touring Show	Star castings
1970	Company		✔			✔			Larry Kert
1970	Purlie		✔		✔				Cleavon Little
1971	Follies		✔		✔				Alexis Smith
1971	The Grass Harp		✔		✔				Barbara Cook
1971	Jesus Christ Superstar		✔		✔				Ben Vereen
1971	On the Town		✔	✔					Bernadette Peters
1971	Frank Merriwell		✔		✔				Bill Hinnant
1971	On the Town		✔	✔					Donna McKechnie
1971	Follies		✔		✔				Dorothy Collins
1971	Follies		✔		✔				Ethel Shutta
1971	Follies		✔		✔				Gene Nelson
1971	Follies		✔			✔			Jan Clayton
1971	Follies		✔		✔				John McMartin
1971	A Funny Thing Happened on the Way to the Forum		✔	✔				✔	Nancy Walker
1971	No, No Nanette		✔	✔					Ruby Keeler

A combination of original musicals of the time and revivals of older shows is included in the sample which spans the start of the twentieth century to 2018, and is arranged chronologically. Additional criteria for a show's selection are that it must have been produced on either Broadway or the West End or form part of tours of the UK or the United States; and must include at least one star or celebrity cast in a lead or supporting role, not in an ensemble part.[9]

The purpose of this database, which is a chronological list of musicals, enables the productions to be organised according to the eras of musical theatre as defined by Kenrick (2010), which were discussed in the previous section, so as to create a profile of the experience, training, breakthrough performance and stardom characterisation trends of the performers in each era.

The collection of stars or celebrities appearing in the selected show within each decade are then analysed according to the "experience" and "stardom type" categories. The aim is to enhance the understanding of the characteristics of the stars or celebrities cast in musicals within each decade and ultimately have a better grasp of the trends and development of star or celebrity casting in musical theatre over the last approximately 120 years.

The changing nature of celebrities in musical theatre: An analysis

The Performers Database, which includes information on 400 performers, is interesting for what it tells us statistically about the changing face of musical theatre performance through the history of the art form. The performers' breakthrough to fame performances took place in a variety of entertainment media, platforms and genres, with most, as one might expect, occurring in musical theatre (163 instances). The incidences in other categories were as follows: Sixteen in plays, seven in opera, thirteen in operettas, one as composer, two in burlesque, music hall, modelling and sport, nine in vaudeville, 37 in television, 22 specifically in reality TV, 64 in films (both dramatic and musical), seven as members of bands, five as singers, four as dancers, fifteen as recording artists, five as radio personalities – and one as a magician. The performers were placed in the eras of musical theatre history identified by Kenrick to establish the characteristics of each era, and then two trend tables were constructed, as shown in Tables 1.4 and 1.5, to illustrate patterns in breakthrough

[9] The second database which comprises of the star casting cases from 1900 to 2018 is included in Appendix A.d. As with appendix A.a-c this database will only be included in the electronic version of this thesis.

performances, performers' experience, and their star status. The information from the databases and trend tables is discussed according to era in the rest of the chapter.

Table 1.4: Categories of breakthrough performances per era. Information from the Performers Database.

		Origin of Fame																						
Musical theatre Era	Era defined	Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Sport
1900-1906	End of 19th century classical musical theatre and operetta	27	9.1	0	27	0	9.1	9.1	9.1	0	0	0	0	0	0	0	0	0	0	9	0	0	0	0
1907-1919	Intergration of British and American musical theatre and Princess theatre shows.	58	3.8	0	15	0	0	7.7	0	3.8	0	0	0	3.8	0	0	7.7	7.7	0	0	0	0	0	0
1920-1929	American musical comedy and British review musicals.	57	0	1.8	14	0	1.8	7.1	1.8	3.6	0	0	0	3.6	1.8	0	8.9	1.8	1.8	0	1.8	0	0	0
1930-1942	The Great Depression and the peak of light hearted musical comedy.	49	3.8	0	7.7	1.3	1.3	5.1	0	1.3	2.6	0	0	19	6.4	0	2.6	2.6	2.6	0	3.8	0	0	0
1943-1967	The birth of the integrated musical (Oklahoma!)	46	1.9	2.8	4.6	0.9	0	1.9	0	1.9	7.4	0	0.9	19	6.5	0	5.6	0.9	1.9	0	4.6	0	0	0
1968-1969	The rock musical	63	11	0	0	0	0	0	0	0	0	0	0	11	16	0	0	0	0	0	0	0	0	0
1970-1978	Birth of the concept musical	54	4.3	1.4	0	1.4	0	1.4	0	0	7.1	0	1.4	8.6	10	0	4.3	0	7.1	0	4.3	0	1.4	0
1979-1989	The Mega-musical	49	4	1.3	0	1.3	0	0	0	0	8	0	1.3	16	6.7	1.3	1.3	2.7	6.7	0	1.3	1.3	1.3	0
1990-1999	Corporate musical	61	3.3	0	0	1.6	0	0	0	0	9.8	1.6	1.6	11	3.3	0	0	0	8.2	0	0	1.6	0	1.6
2000-2018	Stage adaptions of movies and revivals.	35	2.2	0.7	0	0.7	0	0	0	0	17	6.6	16	7.4	0.7	4.4	1.5	0	12	0.7	0	0.7	0	1.5

Table 1.5: Categories of experience, and "star" and "celebrity" classification for each era. Information from the Performers Database.

	Training							Family		Theatrical Experience										Entertainment experience other than theatre								Creative							Music Industry			Other					Star Status	
Musical theatre Era	Drama school/Degree in Drama/Musical theatre	Studied the Arts	Studied Acting	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Theatre (Plays)	Pantomime	Dancer	Comedian	TV	Soap Star	TV Variety show	Music TV Show	Reality TV	Film	Radio	Voice Actor	Composer/ Lyricist	Songwriter	Film Screen Writer	Playwright/script writ	Director	Choreographer	Member of a band	Instrumental Musicia	Recording Artist	Modelling	Body Builder	Professional Athlete	Novelist/ Author/Wri	Circus Performer	Star	Celebrity
1900-1906	0	0	0	18	0	0	0	18	0	0	36	45	27	45	0	18	45	9.1	0	9.1	0	0	0	0	0	55	9.1	0	18	0	0	9.1	0	0	0	0	9.1	9.1	0	0	0	9.1	45	55
1907-1919	4	0	0	3.8	0	7.7	0	15	3.8	0	19	27	7.7	42	3.8	12	31	3.8	23	31	15	0	3.8	3.8	0	77	12	0	3.8	3.8	3.8	3.8	0	3.8	0	3.8	31	3.8	0	0	0	7.7	46	54
1920-1929	5	0	1.8	1.8	1.8	1.8	3.6	27	8.9	0	16	23	8.9	46	7.1	7.1	29	11	14	38	20	0	7.1	1.8	0	77	23	3.6	3.6	3.6	1.8	5.4	3.6	1.8	0	3.6	23	1.8	0	0	0	7.1	55	45
1930-1942	12	0	2.6	1.3	0	9	3.8	13	13	0	10	10	5.1	40	2.6	6.4	35	3.8	22	23	38	1.3	10	1.3	0	88	28	5.1	3.8	3.8	0	3.8	6.4	3.8	0	3.8	15	1.3	1.3	1.3	6.4	3.8	50	50
1943-1967	20	0	2.8	4.6	9.3	4.6	5.6	15	9.3	0	15	8.3	3.7	17	1.9	2.8	39	2.8	11	21	62	0.9	16	3.7	0.9	78	24	4.6	3.7	3.7	0.9	0.9	2.8	3.7	1.9	0.9	27	1.9	0	0	7.4	1.9	49	51
1968-1969	42	0	0	0	11	0	5.3	21	0	0	5.3	0	0	11	0	0	42	0	11	0	95	0	5.3	0	0	79	32	16	0	0	0	0	5.3	0	0	0	21	5.3	0	0	11	5.3	58	42
1970-1978	34	2.9	4.3	0	7.1	7.1	1.4	17	4.3	1.4	10	5.7	1.4	8.6	0	1.4	44	4.3	14	13	76	4.3	17	4.3	0	83	14	11	4.3	0	1.4	0	10	5.7	0	2.9	29	2.9	0	0	11	2.9	69	31
1979-1989	43	2.7	6.7	4	2.7	12	1.3	15	8	1.3	11	5.3	1.3	1.3	4	0	48	4	16	9.3	72	4	13	1.3	1.3	77	19	17	2.7	1.3	0	0	8	4	0	1.3	33	5.3	0	0	12	2.7	61	39
1990-1999	52	1.6	4.9	4.9	6.6	11	0	13	15	0	3.3	3.3	1.6	0	1.6	0	49	3.3	11	8.2	82	9.8	11	4.9	3.3	74	16	20	4.9	4.9	0	0	8.2	6.6	0	3.3	43	0	0	1.6	4.9	0	52	48
2000-2018	49	0.7	2.2	5.9	7.4	7.4	3.7	13	10	0	5.1	0.7	0.7	0	2.2	0	38	4.4	5.9	8.8	69	14	5.1	8.8	24	63	11	15	4.4	8.1	0	0	3.7	2.9	5.9	3.7	53	2.9	0	1.5	5.9	1.5	39	61

The era of 1900 to 1906 could be defined as the end of nineteenth-century classical musical theatre and operetta tradition. During this era a sample of 27 cases of star castings was identified, comprising of eleven performers having been cast in 23 shows. Approximately 80% of the breakthrough performances for this time happened in live theatre, mostly in

musical theatre and operetta (27% each), with 9% in each of burlesque, vaudeville and music hall. One performer, Evelyn Nesbit, became famous through modelling.

As regards training and experience, 18% of the performers studied music and 18% came from a theatrical family. The two that studied music, namely Edna May (1878-1948) who is classified as a celebrity and Courtice Pounds, classified as a star, also had experience in operetta. May was catapulted to fame in the production of *The Belle of New York* on both Broadway and the West End after gaining extensive critical acclaim for her role in the musical comedy. Her childhood prepared her for the stage due to extensive experience in the chorus of operettas. She was not only known as a skilled performer but was also much admired for her beauty and, after divorcing her first husband, was "widely pursued by suitors and admirers, principal among which was Oscar Lewisohn, a millionaire from New York who was the heir of a wealthy industrialist" (StageBeauty). She is classified as a celebrity for these reasons. As was the case with May, experiential training was common from the beginning of the century until approximately 1942, with many musical theatre performers having experience in vaudeville. More than 40% of performers worked in this genre, but vaudeville was in decline and so for the next era performers' experience in vaudeville dropped to 17% and continued to do so throughout the rest of the century.

At this time film was of course a new and quickly developing art form. Six of the eleven stars documented in the database for the period 1900 to 1907 appeared in film, although I consider only two of these to be celebrities, namely Henry E. Dixey[10] and Lillian Russell.[11] Moving pictures were still in their infancy during this time and were still largely non-commercial. Technological limitations only allowed films to be about thirty seconds long at first and they were silent. Early films were therefore novelties and were often screened alongside live entertainment, as in a vaudeville show. The creation of the 12-minute-long silent film *The Great Train Robbery* in 1903 revolutionised the industry, making it a more accessible and popular artform (Balio 1985: 57). Given that film was still in its infancy, it is unsurprising that all of the performers in this era gained their fame through a theatrical experience, either musical theatre, dramatic theatre, burlesque, or operetta. This would change as the importance of other mass entertainment media developed during the course of the twentieth

[10] Dixey was classified as a celebrity because he "was at heart an entertainer, a performer more interested in delighting an audience that giving life to a classic character. […] He became the 'pet of metropolitan dudedom'" overnight (Sheilds).

[11] Russell was classified as a celebrity because "she was as famous for her flamboyant personal life as for her hourglass figure, her beauty, and her voice" ("Lillian Russell")

century. It is also unsurprising that the bulk of the experience of the performers of this time lay in theatre: 36% opera, 45% operetta, 27% music hall, 45% vaudeville and 45% dramatic theatre. However, it is interesting to note that over half of the performers also appeared in film, suggesting that musical theatre performers were adept at trying out the new medium as soon as it appeared. This trend continued throughout the century as most musical theatre performers, upwards of 70% of the database-listed performers, had experience in film, whether it be silent films, musical films or dramatic films.

By contrast, only one performer between 1900 and 1907 was identified as a recording artist, namely Courtice Pounds. Sound recording during this era was in its early stages - 1902 for example marking the first successful moulding processes for cylinder recordings which allowed the mass production of sound recording. Shortly after this, in 1904, Enrico Caruso became the first superstar recording artist, which opened the door for future recording artists (Chanan 1995: 6). Experience as a recording artist, as one would expect, was increasingly important for musical theatre performers as the century progressed. Thus in the next era, 1907 to 1919, recording experience leapt from 9% in the previous era to 31% (eight performers).[12] By the end of the First World War, radio relied on recordings to fill up air time, which in turn made the recording artists of the day more accessible to the public (Chanan 1995: 7-8). Moreover, by the mid-1920s electrical recording, which used a microphone, began to replace acoustic recording.

For the musical theatre era 1920 to 1929, these developments resulted in 23% of performers being recording artists, with approximately half having celebrity status. One celebrity who rose to fame through her experience as a recording artist was Ethel Waters. She was a recording artist with Black Swan Records, which specialised in jazz and blues. "During its brief existence from 1921 and 1923, Black Swan Records would release over 180 records" and one of their first was Ethel Waters' "Down Home Blues" (Granshaw 2010). Her contract at Black Swan between 1921 and 1923 made her the highest-paid black recording artist of the time (Weusi 1996). The rise of sound recording technology, the improvements and changes in the technology, and the increasing status of recording artists during the twentieth century, presented new media through which musicians could, amongst other things, achieve fame,

[12] In 1920 the first electrical recordings, using microphones, were made by scientists at the Bell Laboratories in the United States. This was a recording issued to the public of the November 11, 1920 funeral services for the Unknown Soldier in Westminster Abbey, London. This quickly led to the major labels starting to use microphones in studio sessions. The clear tone of these recordings compared to acoustic recordings made acoustic recordings obsolete as they could not compete with their electrically recorded counter parts.

increase exposure to their music and become celebrities. This in turn made recording artists more attractive to musical theatre producers as drawcards for their productions.

A big draw for audiences during the first two eras of musical theatre under discussion (1900 to 1906 and 1907 to 1919), were performers who appeared in their own creations as the stars, some of whom were Joe Weber and Lew Fields, and George M. Cohan. Often these stars and celebrities were famous for their skill as composers but also beloved as performers, making their ability to draw in audiences greater. I consider Weber and Fields as one celebrity since they were famous as a duo: "Appearing in beards, loud checked clothes, and low-crown derbies, they were beloved by millions and became the prototypes of future comedy teams" ("Weber and Fields" 2018). Weber and Fields had already made a name for themselves in the late 1890s by being the creators and stars of the most popular and artistically significant burlesque musicals of the time, doing burlesques of current plays (Yankwich 1955: 1136). Even though they were the main stars of their joint productions, they understood the value of star drawcards and ingeniously surrounded themselves with several of musical theatre's biggest talents of the end of the nineteenth century, such as Fay Templeton, Anna Held, DeWolf Hopper and vaudeville favourite Marie Dressler, who became regulars in their shows (Kenrick 2014). These stars were used as the drawcards for productions by appearing in several different shows over a short period of time. Fay Templeton, who is classified as a celebrity, appeared in seven different shows by Weber and Fields as well as other creators between 1900 and 1905.[13] Templeton "possessed the fire and skill [Edward] Rice was seeking for the lead role, so he hired her, and when 'Evangeline' blew up into the biggest extravaganza hit of the decade, Templeton became the toast of the town" (Sheilds). The occurrence of musical theatre creators appearing in their own productions as the stars of the show continued into the following decade to a lesser degree. It was in the earlier part of the century that musical theatre stars were also creators and used themselves as drawcards in their own productions. Ivor Novello is a case in point. He regularly appeared in his own creations, one of which was *Glamorous Night* (1935), on the West End. This trend decreased as the century progressed with performers gaining fame as either performers or creators, examples of the latter being Andrew Lloyd Webber and Stephen Schwartz.

[13] Templeton is classified as a celebrity because along with her talents as a singer and actress she "became [increasingly] celebrated [..] for her dark, seductive beauty" from 1885-1895 (The Editors of Encyclopaedia Britannica 2019).

Weber and Fields' influence was significant to the popularity of the burlesque musical which mocked several subjects at once, such as literary classics and contemporary celebrities. For example the musical *Adonis* (1884) by Edward E. Rice mocked several famous personalities of the time. Burlesque musicals are important to this thesis because they were the springboard for the future stars of musical theatre, such as Fay Templeton and Lillian Russell. As noted before, along with her voice and skill as a performer, Russell was as "famous for her flamboyant personal life as for her hourglass figure, [and] her beauty". These were qualities admired outside the context of a theatre ("Lillian Russell"). As is depicted by the construction of Russell's public persona, it is clear that it was during this time that the extratextual qualities (or the image of the private life) of the famous began to have an impact on the public identities of musical theatre performers at this time. Although this trend was still in its infancy and is clearly displayed in the data, out of all the celebrities within the first two eras up to 1919, all but one had their breakthrough performance in theatre. However, it was these musical theatre stars' extratextual characteristics that lead me to classify 55% of them as celebrities. The tradition of casting a celebrity in a musical theatre production was, however, in its early stages at the start of the twentieth century, with celebrities and stars most often cast for their proficiency as performers instead of primarily for their celebrity capital. This gradually changed as the century progressed.

The period of 1907 to 1919 saw increasing connections between British and American musical theatre traditions, and institutionally was characterised by the dominance of the Princess Theatre shows and the true Ziegfeld style (Kenrick 2010: 123-124). For this era the database documents a sample of 26 performers, with 71 cases of star casting identified within 48 shows. Compared to the previous period this era presented a tremendous increase in performers who had their breakthrough performance in musical theatre itself (58% as opposed to 27% for the earlier period), a trend which persisted throughout the century. This is surely one sign of the increasing popularity and stabilisation of the genre and its institutions. When looking at the entire century, musical theatre performers' experience in operetta was on the decline; having begun at 45% during the period 1900 to 1906, it decreased to 27% (from 1907 to 1919) and to 23% (1920-1929). By the end of the century less than 6% of performers had worked in operetta with a mere 0.7% doing so in the new millennium. Musical theatre performer's work in opera exhibits similar statistics over the century: For the 1900 to 1906 period it was 36%, which gradually decreased throughout the twentieth century, although a slight increase in opera experience occurred in the twenty-first century with 5.1% of

performers having sung opera, namely Audra McDonald, Katherine Jenkins, Kelli O'Hara and Renée Fleming, most of whom had studied music, voice or gone to opera school. The lingering importance of operetta and opera, and genre connections between these and musical theatre, means that combined they are the second most common genres in which performers gained their fame at the beginning of the century; but the continuous decrease in importance of operetta as a source of a performer's fame throughout the century also indicates that it was a genre in decline as a popular art form.

From the data available, the earliest period under discussion indicates that performers started to have training in musical theatre or acting and in the disciplines associated with it, such as dance. However, of the 19% of performers coming from a theatrical or musical family none had had training of any kind, thus suggesting the importance of a theatrical lineage for the profession. Training in musical theatre and or the dramatic arts would increase as the century wore on. Conversely a music-specific education, perhaps more useful for operetta and opera singers, would decrease in importance.

The famous Ziegfeld Girls, "the most glorious specimens of American womanhood", were specifically choreographed to convey desire and attract affluent male audience members in the first decades of the twentieth century (Martin 1996). However, the Ziegfeld shows also had a reputation for featuring select stars to attract female audiences. Fanny Brice was one performer "celebrity" to whom women of the time felt a personal connection. As the *Times* reported, "known chiefly as a comedienne, Fanny Brice first became internationally famous for singing a torch song, 'My Man' […] which Miss Brice introduced in 'The Ziegfeld Follies.' It proved a 'natural,' since it appealed to every woman who had ever been in love" ("Fanny Brice Dies" 1951). Brice's fame was made outside of the theatre and she represented a group of lead acts in Follies whose celebrity capital was enough to attract both male and female audiences. The fact that the ratio between celebrity and star castings remained roughly the same throughout the first half of the twentieth century indicates that the distinction between celebrity and star during these early eras of musical theatre's history did not play such a significant role in the casting process in musical theatre as it would in the latter part of the twentieth century. Celebrity casting would assume greater prominence at the beginning of the twenty-first century.

For the period from 1920 to 1929, during which time the American musical comedy and British review musicals gained ascendance, a sample of 123 cases of star casting was

identified. 56 performers appeared in 93 musicals. Continuing the trend from the previous era, musical theatre was becoming increasingly important, with 57% of performers gaining their stardom through musical theatre itself and 30% through other theatrical genres. Of the 25 celebrities identified in this era, 15 gained their fame through musical theatre. Many of these celebrities ruled the world of theatre entertainment in such a way that they created and/or controlled the material being performed and who performed with them. Al Jolson is the standout case. He started his career with his family on the vaudeville stage where he received praise for his stage presence, and in 1911 shot to fame in the Schubert brothers' production of *La Belle Paree*. Initially the show was not a great success but this changed after some rearrangement of Jolson's solo acts. Owing to his fame, Jolson had free reign on stage as "there was never a time when Jolson would not stop the proceedings to present ten or fifteen minutes of his favourite songs", which kept audiences coming back week after week intrigued by the unpredictability of his shows (Slide 2012: 274). From this point on Jolson became the hottest ticket in show business and the shows relied on his presence to succeed as the audience repeatedly gave Jolson roaring praise. As a result, the musical theatre industry bowed to his sometimes excessive demands, such as stopping the show in the middle and saying to the audience "Hey folks, do you wanna hear the rest of the show or do you want to hear Jolie sing?" (Deezen 2014).

As with Jolson, 27% of the performers of this era came from theatrical families and for this and other reasons they are categorised as having celebrity status. Another such celebrity was Adolph Marx, who as part of the Marx Brothers "produced some of the most memorable, joke filled, hysterical movies and comedy moments ever filmed" (Bego 2012: 1). The Marx Brothers were not a product of Hollywood, and first struggled on the vaudeville circuit as a comedy act with their breakthrough finally coming with the Broadway hit *I'll Say She* in 1924. From this point on they were on a winning streak. By 1929 motion pictures with sound became the rage, revolutionising the film business, and producers were on the hunt for talent that could act and sing. It was at this time that the Marx brothers made their film breakthrough with *The Cocoanuts*, the first of 13 full-length films made over the next twenty years (Bego 2012: 1). Unsurprisingly, it was during this era that the highest percentage of stars and celebrities were also comedians, as this was the era in which the American musical comedy was established. The latter part of the nineteenth century and earlier part of the twentieth century relied, to a greater extent than other periods, on the comedy teams and stars of the time as drawcards for audiences of musical theatre (Kenrick 2010: 104). This is clearly

demonstrated in the data from the Productions Database: For the eras from 1907 to 1919 and 1920 to 1929, respectively 31% and 38% of performers had experience in comedy and were known as comedians. These figures drastically declined in the latter part of the twentieth century when only approximately 9% of performers were considered to be comedians or have experience in comedy in the eras between 1970 and 2018.[14]

The period between 1930 and 1942 can be considered an extension of the previous era and the success of Broadway was not slowed by the Great Depression. The light-hearted musical was at its peak during this time. The database identifies 78 performers as forming part of 164 star casting cases within 99 shows from this era, which had a large concentration of "star vehicles", in other words shows that were written with specific stars in mind and who were used as the primary drawcard for audiences. During this era stars were often recognised according to unique characteristics as performers, for example the timbre of their voices or their comedic style. Two celebrities who were representative of this tradition were Al Jolson and Ethel Merman. *The New York Times* journalist wrote in Merman's obituary that from the beginning of the 1930s "and for more than a quarter of a century thereafter, no Broadway season seemed really complete unless it had a musical with Ethel Merman. In that period, the chunky, aggressive star with the clarion voice, brash personality, shrewd comic sense and steel nerves was the darling of such master songwriters as George Gershwin, Irving Berlin, Cole Porter and Jule Styne". One reason for Merman's success was that she had a reputation for professionalism and perfectionism. She was known to "hit every note on the mark, hold it as long as needed, give it the right shading, follow the trickiest rhythm flawlessly. Lyric writers were equally certain that she would make every syllable distinct and evoke every bit of laughter from a comic line" (Schumach 1984).

The fame of the celebrities in this era depended greatly on their proficiency as performers. This is evidenced by the fact that of the 35 celebrities under discussion, nine had formal training in the performing arts and a further 26 had experiential training through theatrical or musical families, vaudeville, burlesque, plays, operetta or/and films (mostly musical). This in

[14] The 1920s also saw a tremendous expansion of Hollywood film making and an international film audience. Throughout the decade, film production increasingly focused on the feature film rather than the "short" or "two-reeler" (Dirks 2018). A precursor to film comedians, such as the Marx Brothers, was Charlie Chaplin who rose to comedy fame in 1921 with the silent film *The Kid* having started as a music hall performer. Similarly, up until 1926, silent films were the principal product of the film industry which had evolved from vaudevillian roots and among the main genres of the film industry were comedies from the silent comic masters such as Chaplin (Dirks 2018). During this decade there were many similarities between theatre and film, most significantly that the comedy catered to a shared audience.

part distinguishes the stars of this era from the recent period (2000 and 2018) during which reality TV has become a significant medium for the production of celebrities. It was in the era between 1943 and 1967 that one was able to identify the first instance of reality TV as the genre for a breakthrough-to-fame performance. This was for Kaye Ballard who starred in Henry Morgan's *Great Talent Hunt* of 1951 in her television debut. *Great Talent Hunt* featured participants with unusual abilities, such as a man who picked a violin's strings with his teeth and a girl who played an instrument while tap dancing. It was almost 30 years later that the next performer in musical theatre, Sheena Easton, had her breakthrough performance in reality TV. In 1980 Easton appeared on the television show *Big Time: Pop Singer*, a British documentary and reality television series made by the BBC which ran from 1976 to 1980. Each episode followed and documented the progression of a member of the public as he or she stepped into the limelight as a result of their skill. Their progress was filmed with professionals advising the amateur as they developed. Easton would appear on the musical theatre stage as the star in *Man of La Mancha* (1992) and *Grease* (1994). It is during the contemporary era of 2000 to 2018 that the number of performers who had their breakthrough performance in reality TV has increased substantially: From 1.6% during the previous era to 16% in the current era. (During the period from 1990 to 1999, Brandy Norwood, who is classified as a celebrity, also had experience in reality TV but did not have her breakthrough performance in that genre.) In the new century a large increase in experience in reality TV has occurred, with 24% (32 of 136) of performers having experience in the format. Of these 32, twenty-one gained their fame through reality TV and 26 are classified as celebrities.

Since 2000 the field has been marked by, amongst other things, a large number of stage adaptations of movies and musical revivals, and for the period 2000 to 2018 a total of 329 star casting cases for 136 performers distributed across 234 productions are documented in the productions database. This era presented a decrease in performers having their breakthrough performance to fame in musical theatre with only 35% having gained fame in musical theatre, a decrease of almost 50% from the previous era (1990 to 1999). In contrast, there is a notable increase in performers having had their breakthrough performance in television (40%), the breakdown being as follows: 17% in dramatic television shows, 7% in soap opera and 16% in reality television. The data for performers with experience in television shows a steady increase in the importance of the medium during the 1930s and 40s, with a sharp upturn in 1943 by which time 62% of performers had work experience in television. As the number of television sets in use in America increased from 6,000 in 1946 to

approximately 12 million by 1951, with the fifties regarded as something of a golden age for television (Stephens n.d.), musical theatre performers' experience in television continued to rise.

The reach of reality TV itself has been a feature of the new millennium. One reality TV star who became tremendously successful in musical theatre is Lucie Jones whose stardom was forged during her participation in the talent show *X Factor* in 2009. Jones subsequently made her career in modelling, recording, television and musical theatre. Her appearance on *X Factor* initiated her rise to fame and her performance in the musicals *Les Misérables* and *Legally Blonde* has been a drawcard for audiences which has led to box office success (Knox 2017). Connie Fisher too shot to stardom when she won the reality TV talent show *How Do You Solve A Problem Like Maria?*, which was aimed at casting the lead in the revival of the musical *The Sound of Music* on the West End ("New musical role" 2008). The fan relationship that television viewers of reality TV have with celebrities is reflected in the database information: Of the 47 performers who gained their fame from musical theatre, only 11 are classified as celebrities whereas 39 of the 54 performers who gained their fame from television are classified as such. Musical theatre producers thus endeavour to capitalise on the drawing power of television celebrities, who help to draw television viewers into the theatre in order to see the celebrity live, which in turn has the potential to expand musical theatre audiences.

The period of the mega-musical saw fewer celebrities cast in comparison to stars, 39% to 61% respectively. The mega-musical production itself was the star of Broadway and the West End and was designed to be the drawcard for audiences. Examples include *Les Misérables* and *The Phantom of the Opera* which took the musical theatre industry on both sides of the pond by storm (Sternfeld 2006: 175, 225). This development was magnified in the final decade of the twentieth century, which marked the birth of the corporate musical. In contrast to the previous era, the prevalence of celebrities in musical theatre increased in this era as the distribution between stars and celebrities started to even out again. But celebrities did not necessarily play the role of the drawcard for audiences of the corporate musical, with stage adaptations of Disney animated films, for example, having tremendous box office appeal regardless of who appeared in them. Productions such as *Beauty and the Beast* (1994) and *The Lion King* (1997) relied on the familiarity of the content and box office success as films to draw in audiences. As such "no one cared who was in the cast – more than ever, the show was its own star" (Kendrick 2014).

The role of stars and celebrities in musical theatre in the eras of the mega and corporate musical bears a strong resemblance to the way in which the artform was perceived during the time of the rock musical. During this era shows relied more on their adult content to attract audiences rather than on star names. In contrast, during the next era, between 1970 and 1978, when the musical theatre industry suffered an economic downturn, producers sought to revive old star vehicles with old movie stars, such as Ruby Keeler and Debbie Reynolds. Keeler was an experienced stage performer and leading lady, but it was her marriage to Al Jolson that aided her rise to 'celebrity' status, "[h]er Broadway days may have been more exciting offstage than on because of her courtship by Jolson" (Wada 1993). The popularity of the adult-themed musicals from 1968 to 1969 spilled over into the 70s which continued to attract audiences, and the popular revivals were also a drawcard for audiences. The combined effect of these developments is that fewer "celebrities" were cast in comparison to earlier eras; the ratio is 58% stars to 42% celebrities in the period from 1968 to 1969 and 69% stars to 31% celebrities from 1970 to 1978.

In contrast to the most recent era (2000 to 2018) in which stage adaptations of popular films have become popular, the period from 1943 to 1967 witnessed film adaptations of Broadway musicals, specifically the MGM musical. The Production Database includes 291 star casting cases for this era, and documents 201 musicals which hosted the appearance of 108 performers. Forty-six per cent of the performers had their breakthrough performances in musical theatre and of these 50 performers, 35 crossed over to films, many of which were film versions of the musicals of the day. Gene Kelly made his breakthrough to fame through musical theatre by creating the title role of the musical *Pal Joey* in 1940 but became an icon on the silver screen in musical films. "Mr. Kelly's highly developed sense of the possibilities of dance on film invigorated classic musicals like *Anchors Aweigh, On the Town, An American in Paris* and *Singin' in the Rain*", which made him memorable to millions of movie-goers (Krebs 1996).

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In conclusion, from the beginning of the twentieth century until 1967 the ratio between star and celebrity performers in musicals remained fairly evenly distributed and for the entire 118-year period under consideration, the ratio between stars and celebrities is 196 to 204. From 1968 to 1989 producers relied less on the name power of celebrities and industry-trained stars were preferred, but since 2000 there has been a much greater reliance on

celebrity casting, with 61% of performers being celebrity cast. This is by far the highest percentage of celebrity casting for the history of the artform. The origin of celebrity fame also changed over the course of the century. When the musical comedy style emerged as one of the leading forms of popular entertainment of the time, 71% of stars classified as celebrities made their breakthrough to fame in musical theatre. This figure dropped consistently throughout the century, in the 1920s to 60% and by the 1980s to 24%, although the 1990s (with 48%) is a statistical outlier with the importance of musical theatre as entertainment probably attributable to the reach of the mega-musical as a corporate institution. In the new millennium only 13% of stars classified as celebrities made their breakthrough in musical theatre; a sign that other media, including online forms, have displaced musical theatre as an artform in which stars first make a name for themselves. These changes in the place that celebrity performers occupy in the musical theatre field and the nature of the origins of celebrity are due to a complex assortment of reasons that include technological developments in sound recording, television and film; the relationship between these media and the theatre; as well as the changing relationship between the public and celebrities.

CHAPTER TWO

The construction of celebrity

When musical theatre and reality TV collide

Introduction

P. David Marshall highlights three key concerns regarding the construction of celebrity within popular culture which are applicable to the present study's focus on the emergence of musical theatre celebrities through the medium of reality television. First, the discourse on celebrity culture focuses on identity and individualism (Marshall 2006: 635). Second, it is a discourse of identification by an audience, or in other words, a celebrity's ability to embody attention or gain investment from the audience (1997: 73-75). Finally, "celebrity is a discourse of becoming and transformation" (2006: 635). The aim in this chapter is to shed light on how celebrity is constructed within popular culture (particularly reality TV) and the theatre, and specifically musical theatre, focusing on celebrities who straddle the two worlds. The features discussed by Marshall – individual identity, recognition or identification and transformation – have, he claims, been the foundation for the construction of celebrity for most of the twentieth century (2006: 635). Until recently these features have been reinforced mainly by media such as film, television and music, and the celebrities' personae have been documented by media such as talk shows, newspapers, gossip magazines, celebrity profiles and biographies, all of which Marshall refers to as representational media with a one-to-many format (635, 637).

In similar vein, Grant McCracken wrote that the fame enjoyed or endured by celebrities, such as actors, models and athletes, "was both a consequence and generator of the mass audience, and resulted in an informational flow that primarily was unidirectional" (cited in Stefanone, Lackaff & Rosen 2010: 509). In recent years this has changed. The notion that celebrity is something for mass audiences to aspire to and the distinction between the worlds of the celebrity and that of the everyday are less secure (509). Micheal Stefanone, Dereck Lackaff and Devan Rosen are of the view that the erosion of this distinction can be observed in two areas: the use of social networking sites on the Internet that allow people to be identified by and communicate with a mass audience, and the development and rapidly growing popularity of reality television (509). Marshall suggests that the intersection between new media and celebrity has shifted due to the fact that media is increasingly produced by the

"user/celebrity" and the audience, rather than for example media organisations alone (2006: 634). New media forms, which are mainly Internet-based, and include but are not exclusively social media networks, have advanced what he calls the "presentational regime" (637). These new forms of media permit the movement of information in both directions and thus can be defined as having a many-to-many format. Axel Bruns calls the merging of the producer and consumer a prod-user (2005: 23), and this highlights the fact that "experts and social elites" no longer control information and the knowledge drawn from it (Barry 2008: 251). This democratisation of cultural production has thus opened the door to personal expression and representation. The development of celebrity discourse among celebrities themselves, fans and the celebrity industry reveals that the construction of celebrity in the early twenty-first century is collectively produced by these three parties.

Marshall's theory forms the basis for the discussion in this chapter, which considers the ways in which a (musical theatre) celebrity constructs their own image and how the public or fans construct a celebrity's image through presentational media. The construction of a celebrity's image for the purpose of commercial gain through representational media is also explored. Each of these levels of celebrity construction have a common foundation, which determines the success of a celebrity, that is to draw in an audience and maintain a following. Joseph Roach calls this the "It" factor. He believes that all celebrities have this particular quality and that a celebrity exudes this in their construction of the self, that the fans of the celebrity feed on It and that the celebrity industry profits from It (2004: 556). A further discussion on this inexplicable quality – the It factor – will be conducted in Chapter 4. This chapter is thus aimed at exploring the way in which a celebrity's persona is constructed on both a presentational and representational level, according to the celebrities themselves, the public and the corporations which profit from their image. The analysis of the construction of two specific celebrities, namely Rachel Tucker and Sarah Harding, will serve as illustration. I now move on to a discussion of the various levels of celebrity construction and how "It" is exploited by the celebrities themselves and celebrity industry, as well as how fans consume and promote the celebrities they admire.

Celebrity construction in presentational culture

The celebrity self: An exploration of "impression management"

According to Marshall *et al* the term "persona" comes from the Latin word for mask and was used to describe its function in dramatic productions (2015: 289). Carl Jung redefined the persona as a "complicated system of relations between individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual" (1928: 305). When analysing the construction of persona in the field of the contemporary celebrity it is Marshall's view that the fundamental premise to work from is that personae are formed through strategy and intention and that the public self is the material form of a persona (2015: 290). Today, the public self of a celebrity is mainly composed of online objects, network connections and mediated expressions (290). Nathalie Heinich uses the term "singularization" to refer to how persona studies focus on how the individual publicises, presents and strategically enact his or her persona (1996). Marshall explains further that celebrity is frequently associated with the "extra-textual" dimensions of the public persona, in other words a discourse about the private self of a celebrity which is read by the audience to uncover the "real" or authentic person behind the public display. He claims that these types of sites describe the creation and presentation of the self, and describes this shift as a new form of narcissism which allows for the "self" to be displayed in a presentational manner rather than a representational one (2006: 639, 644).

The presentation of the self is, however, not a new concept. The topic can be traced back to the work of Erving Goffman who, from a sociological perspective, wrote about the presentation of the self and its performative qualities in *The presentation of the self in everyday life* (2008 [1959]). Here Goffman studied how an individual's gestures are a composition of a version of him/herself for the world. Goffman analogised society in the context of a theatre and likened social interaction to a performance. Individuals fulfil three roles, namely performers, audience members and outsiders, which function within particular stages or social spaces. It was Goffman's suggestion that the way in which an individual presents himself/herself to others is aimed at achieving "impression management", which he defined as the deliberate decisions individuals make on what aspects of themselves to reveal or hide and to whom, just as a performer does when playing a role in a theatre production (Goffman 2008: 121). Similarly, celebrity construction is multidimensional. In their

professional capacity celebrities perform in their primary art forms as singers, actors, musicians, to name but a few, whilst also having to present their "selves" in extra-textual dimensions such as interviews, advertisements and commercial endorsements, award nights and premieres (Marshall 2010: 39). In addition, due to the constant and regular surveillance of their everyday lives, celebrities have other dimensions of performance that they are required to undertake, which would fall under what Goffman refers to as "impression management" (Marshall 2010: 39, Goffman 2008: 121).

In contemporary society the presentation of the self takes place on a global scale online, on sites such as Facebook, Twitter and Youtube. Due to online culture and a much changed communication environment, the roles and presence of public figures have also developed and their approach to the construction of their public personae has changed. Marshall has developed the term "intercommunication" to allow for the integration of research of mediated forms and interactive forms of communication. In the past, until roughly the start of the twenty-first century, celebrities mostly operated through representational media forms in which they, as individuals, attempted to capture an audience through the display of charisma, or the "It" factor (Marshall et al 2015: 292; Roach 2004: 555). The contemporary celebrity, who continues to employ and be employed by "traditional" representational media, needs to navigate her/his presence and network simultaneously on presentational media and communication forms such as social media (293). It is for this reason that individual celebrities have a larger control over their public image, as we will see with Sarah Harding and Rachel Tucker, and therefore the construction of the public self can be mapped and analysed through both qualitative and quantitative approaches.

Marshall shows, through the example of Facebook, how the presentation of celebrity has evolved. For instance, although the private lives of celebrities are on display in representational media, celebrities often present themselves on a more personal level on social media (an instance of presentational media), by making the public privy to the daily happenings in the celebrity's life. Social media sites become a kind of publicly accessible diary, drawing the public in on a personal level by sharing the celebrity's normality (2010: 40). Graeme Turner refers to this shift as "the demotic turn", which he defines as "the increasing visibility of the 'ordinary person' as they turn themselves into media content through celebrity culture, reality TV, DIY websites, talk radio and the like" (2006: 153). In the case of reality TV celebrities, their personae are initially constructed through the television show on which they gain fame, but thereafter celebrities elaborate and or

reconstruct their personae through presentational media. Celebrities have learned to exploit the narrative nature of the social media news feeds to their own advantage (van Dijck 2013: 202). This form of self-expression is referred to by José van Dijck as self-staging, as a person's presence and popularity is increasingly measured by their online presentation and narrative. Stars use these platforms to market their own personalities as products and their personae become their brands (202). In terms of this research Harding, a reality TV star with no prior training in the art of performing, is a prime example of self-staging as she advances the image of her personality rather than her achievement as a performer. This concept of self-staging resembles Goffman's theory of self-performance, where users exhibit three levels of behaviour, namely expressive, communicative or promotional behaviour (van Dijck 2013: 211). Moreover, in the case of celebrities' use of social media, all three behaviour type communications are often used for promotional purposes, to increase social capital.[15]

I am interested in how celebrities appearing in musical theatre have been cast via the mechanisms of reality television, and therefore I turn to how celebrities employ reality TV in the construction of their celebrity persona. Turner asserts that reality TV's main aim is to draw attention to the recognition of the self of the participants or contestants (2006: 154). This is true even for the "talent show" category of reality TV, with which I am concerned here. In this category, even though contestants compete for an opportunity to become a professional performer, they are more often than not seen to be competing in terms of their "intrinsic star quality" or "essential selves", arguing that they deserve a chance at fame because of who they are rather than competing in terms of their abilities or charisma as a performer or musician (154). Stefanone, Lackaff and Rosen are of the opinion that the main focus of audience attention in reality television is the personal thoughts, behaviours and interactions of its characters or contestants (2010: 510). The liveness of talent reality shows in combination with the "confessional talk formats" and the audience's ability to influence the outcome by voting seem to make reality TV an instance of presentational media. But is it?

"Although contestants are able to speak as themselves in confessional manner to reveal their private self to appeal to an audience as a 'real' person, "the 'reality' of reality TV is of course a construction" (Turner 2006: 155). Indeed, the combination of liveness and the confessional

[15] Noelle J. Hum et al. define social capital in terms of three domains: interpersonal, which encompasses the interactions a person has with their social network; intrapersonal, which describes the inner emotions and levels of self-satisfaction within a person; and behavioural, which involves a person's participation in social and political activities (Hum et al. 2011: 1829). When analysing the social media feeds of the celebrities under discussion, I will consider only the first and third domains, namely interpersonal and behavioural.

mode "enhances the illusion that what is being watched is real or genuine, thus challenging the competing suspicion that it is only being staged and produced for the camera" (155). The production of a celebrity within the context of the talent show reality TV franchise also "offers a spectacular form of personal validation" (160). One critique is that the ordinariness of the individual contestant is specifically promoted in order to create a tolerance for the lack of exceptional talent or achievement and thus allows for their performance to come across as extraordinary. Reality TV of this kind, therefore, encourages the participants to combine their personal everyday reality with their reality as it is created publicly by television (160). Therefore one must, for the most part, consider reality TV as part of representational media, which is discussed later in this chapter. Because the celebrities discussed, namely Harding and Tucker, emerged through the reality TV shows *Popstars: The Rivals* and *I'd Do Anything* respectively, and then performed as leads in the musical theatre shows, *Ghost* and *Wicked* respectively, it is also necessary to consider the literature on how celebrities are constructed within the context of theatre and how the characters that stars play, impact on how they are perceived.[16] More specifically I draw on Mary Luckhurst and Jane Moody's discussion of what they identify as the fourth pillar of theatre celebrity construction, that is "nation", and which one can interpret as an instance of, in Marshall's terms, identity. This is because "nation" in this context refers to a character's sense of national identity and how this may contribute to how a celebrity's public persona is perceived upon playing such a character (2005).[17]

The theatre celebrity represents the effect of what Chris Rojek calls "achieved" celebrity, as opposed to the "ascribed" celebrity which refers to people who are born into fame (West 2005: 189). Achieved celebrity describes people who possess, for example, extraordinary talent or skill (Rojek 2001: 18). In Chapter 1, I drew a distinction between star and celebrity, in which the former refers to someone whose stardom relies on their skill as a stage performer and who is well known within theatre circles but may not necessarily be recognised by the general public, whereas a celebrity's stardom does not rely only on vocational ability, for celebrities are also considered valuable cultural commodities outside of the theatre context.

[16] In *Theatre and Celebrity in Britain, 1660-2000*, Mary Luckhurst and Jane Moody discuss the construction of celebrities in theatre according to four main pillars, namely public intimacy, notoriety, markets and nation (which, in Marshall's schema, may be interpreted as an aspect of identity in response to the characters embodied by the celebrities) (2005).

[17] An example is an actor playing Henry VIII from William Shakespeare's play. The character's identity is rooted in his English heritage as the King of England and this may, subsequently, influence how the actor who plays this character may be viewed.

Over the last approximately 100 years the field of musical theatre has accommodated both stars and celebrities, as the analysis conducted in the first chapter revealed: Out of 849 musical theatre productions, 196 stars and 204 celebrities performed as leading characters. For many centuries, theatre actors who reached the zenith of success in performing on stage became public figures with a reputation and public persona that also existed outside of the theatrical context, thus transcending their profession to become celebrities (Hurnell 2009-2010: 223). In a historical context one such example is Sarah Siddons (1755-1831) and a twenty-first-century example is Wilhelmijn Verkaik who epitomises the role of Elphaba in the musical *Wicked* on an international level.

Siddons is said to have been the first female superstar to come from the English stage. Her stardom spanned five decades and survived due to her "unwavering popularity among her publics" which "was counterbalanced by the flexibility of her public image, and her own, as well as her audience's, ability to adapt to a changing idea of their theatrical icon" (West 2005: 192). Throughout her career, Siddons was able to divert sexual scandal and rumours of affairs with high-profile men by carefully selecting the roles she played on the stage. She chose to play "tragic roles that emphasised suffering virtue and self-sacrifice" and by "extracting qualities of pathos, heroism, stoicism, determination and filial dedication from her characters, Siddons directed audience attention to their virtuous qualities" (West 2005: 193). By embodying these characters "she managed to leave an impression of heroic affliction rather than lost reputation", which reinforced the public persona that she constructed. Siddons was particularly skilled at "affecting the unconscious perceptions of audiences who tended to see the performer and the role as two sides of the same coin" (Luckhurst and Moody 2005:193). William Gruber calls this "the actor/character alloy", which he explains as the audience's resistance to fully succumb to the illusion of an actor's role due to his or her physical presence as the actor on stage. This sense of duality is further explored in Chapter 4 (2011: 1). These two images – the dramatic character and the actor's persona – influence each other and become one and the same. In the cases of Harding and Tucker, as we will see, the analysis of their public personae reveals that Harding's interpretation of the characters she plays seems to be fuelled by her public image, whereas conversely the characters Tucker has had the opportunity to play fuel her public image.

In an article for BBC news, Alison Feeney-Hart describes Wilhelmijn Verkaik as the "ultimate Elphaba", which is "one of the most iconic roles in modern musical theatre" (2014). She has been labelled as such because she has performed the role over a thousand times in

four different countries, and in three different languages, her English version having been in two different accents (Macdonald & Halman 2014: 198). Verkaik's international journey as Elphaba has made her a musical theatre diplomat and her Dutch culture seems to have provided the foundation for the construction of her interpretation of this originally American role (199). Verkaik recalled that after her debut as Elphaba in London she heard audience members at the stage door say that she brings a different dimension to the role. In her opinion it was because of "the Dutch". She went on to say that "given the small size of the Netherlands, we tend to adjust very well to other cultures because people visit us all the time and we have to visit them, travelling for us is very normal to do" (210). This personal/national characteristic of Verkaik translates well into the role of Elphaba who also breaks out of her comfort zone to travel to Oz to meet the wizard, in search of an adventure. This is a clear parallel with Verkaik's journey as the international Elphaba that bridges culture and language in service of the character, which has in turn become part of the construction of her public persona. Verkaik herself experiences the duality of the actor-character: "there is always a basic Elphaba in me that's the basic one, but every city, every language, every accent, every experience gave me a new layer" (212). The musical *Wicked,* and more specifically the role of Elphaba, also addresses the notion of social action or change. For example, she advocates for the talking animals who become increasingly ostracised because of their unconventional qualities. These socially relevant themes and Elphaba's inspirational fight for those who are different make her one of musical theatre's most memorable protestors. Verkaik articulates the overcoming of obstacles through her experience as Elphaba: "If Elphaba can do it, I can do it too" (Macdonald and Halman 2014: 206).

These two musical theatre performers illustrate the contention that the roles a star takes on play an important part in their own development as a person and in the perception of them by the public. Siddons' adoring public saw her as a virtuous heroine due to the roles that she decided to play. Fans of Verkaik, who call themselves 'Verkaikings' and form an international online community, clearly articulate their admiration for Verkaik's ability to overcome international borders and embody different cultures in her performances as Elphaba through comments and discussion on social media (Macdonald and Halman 2014: 208). How fans contribute to the construction of celebrity in a presentational culture is therefore also of interest to me. As we will see in the analyses of Tucker's and Harding's

celebrity, fans play an important role in how a celebrity's image is perceived by the public as well as the celebrities themselves.

The fans' celebrity

According to Fiske, fandom can be seen as a deliberate activity that is engaged in to gather popular cultural capital in order to heighten self-esteem, and cultural capital works hand in hand with economic capital to produce social privilege and distinction (1992: 31). Fiske draws on "Bourdieu's metaphor of describing culture as an economy in which people invest and accumulate capital", and also on Bourdieu's idea of the "habitus" which is a habitat within the social space (31-32). An individual's cultural tastes, and ways of thinking and feeling in general, map his or her position within the social space. Fans are passionate producers and users of popular cultural capital which allows them to change their position on the social space map. Therefore "fandom offers ways of filling cultural lack and provides the social prestige and self-esteem that go with cultural capital" (33). Matt Hills challenges Fiske's notion that one can change one's habitus by losing or gaining cultural capital (2002: 51). Hills argues that one's habitus is a product of early socialisation, and he also disagrees with Fiske's suggestion that fans occupy a "popular habitus" as opposed to a "dominant habitus"; in this Fiske had extended Bourdieu's theory, creating a new category of habitus exclusively linked to the consumption of popular culture (51).

Fiske distinguishes between a dominant and popular habitus in two ways. The dominant habitus promotes critical discrimination of a fan's textual knowledge, whereas the popular habitus promotes a person's participation in the text. Through the dominant habitus, the fan "uses information about the artist to enhance or enrich the appreciation of the work", whereas in the popular habitus a person's knowledge about the production process is used to increase the power of the fan to "see through" the text, which then reduces the distance between the text and the person's everyday life, or between star and fan (Fiske 1992: 43). It is this popular discrimination that allows fans to "select" texts or stars that offer them a platform from which to establish and strengthen their social identities as well as to have social experiences that are functional and empowering (35). According to Fiske, people who consider themselves as fans of someone or something can be extremely protective of their status as an admirer of a particular subject:

> Fans discriminate fiercely: The boundaries between what falls within their fandom and what does not are sharply drawn. And this discrimination in the cultural sphere is mapped into distinctions in the social – the boundaries between the community of fans and the rest of the

> world are just as strongly marked and patrolled. Both sides of the boundary invest in the difference; mundane viewers often wish to avoid what they see as the taint of fandom – 'I'm not really a fan, of course, but . . .' On the other side of the line, fans may argue about what characteristics allow someone to cross it and become a true fan, but they are clearly agreed on the existence of the line (1992: 34-35).

Fans thus play an influential role in the construction of celebrity, which speaks to Marshall's second concern regarding the construction of celebrity, namely the discourse on identification by an audience, where the celebrity's ability to embody attention encourages investment from the audience (2006: 635).

Fiske categorises the productive nature of fans as taking place on three levels, which he calls semiotic, enunciative and textual productivity (1992: 37-38), and which Jeroen De Kloet and Liesbet Van Zoonen define as the performative elements of a fan (2007: 325). Semiotic productivity consists of the consumption of popular culture which entails "the making of meanings of social identity and of social experience from the semiotic resources of cultural commodity" (Fiske 1992: 325). Enunciative productivity springs from the first level's meanings being shared through a face-to-face or verbal medium on a public platform (De Kloet and Van Zoonen 2007: 325). In the third level, that of textual productivity, fans produce and distribute or circulate texts which are often created by the fans themselves about their object of admiration (Fiske 1992: 39). Elsewhere Fiske described popular culture as "the art of making do" (1989: 28). In other words, the audience chooses from the available material provided by consumer culture, which is rearranged and gains meaning through restatement, and so comes alive in its own way for the audience, the individual fan, and even the celebrity (28). In contemporary society this manipulation of text most typically takes place on the Internet in the form of fan discourse. According to Amanda Lenhart and Mary Madden, roughly 57% of all teens who use the Internet are "content creators".[18] In other words they are the creators of websites or blogs, share original media such as photos, videos, stories or artworks online, and recreate existing media into new texts (2005: 1). The power of using the Internet with its varied forms and functions in celebrity construction through fan discourse is therefore obvious. This power is similarly involved in the creation of fan identity through celebrity discourse, which is discussed next.

The cultural reference and influence of fame and celebrity is increasingly significant as digital technologies and the World Wide Web expand the scope and sophistication of

[18] In 2007 it was reported that more than 95% of college students in the United States had active social media profiles of Facebook or MySpace (Stefanone, Lackaff and Rosen: 2010: 511).

mediated communication (Soukup 2006: 320). The Internet has allowed for a shift in the nature of fan culture and fandom: Control over the presentation and perception of media is shared, and fans have more power over the ways in which the media of a celebrity are viewed and distributed. Charles Soukup discusses the phenomenon of the fan website or *fansite* as one symptom of this shift (320). Fansites are celebrity-orientated and are created by non-professional web designers. They focus on the images, stories and discussions relating to a particular celebrity. One of the main concepts represented by fansites is identification and the development of identity. Therefore Marshall's exploration of the shift in control of a celebrity's image, which lies with both the celebrity and audience through their utilisation of new media, is particularly relevant as fans play a large part in the construction of their own identification according to their interpretation of a celebrity's image (2006: 634). Kenneth Burke's early discussion of identification defined it, in part, as the "material and mental ways of placing oneself as a person in the groups and movements … ways of seeing one's reflection in the social mirror" (1974: 227). Through his exploration of Burke's discourse on identification Soukup argues that people are inherently separated from one another and it is only through rhetoric that individuals can experience unity or identification with others (2006: 321), and suggests that these rhetorical processes can be described as being ritualistic. Gerry Philipsen defines ritual as being "a form for enacting and expressing a participant's close identification with the symbolic code of a group" (1993: 109). According to Soukup, therefore, identification binds people to one another through rhetorical processes and ritualistic practices of cultural participants (2006: 321). Identification plays an important role in fans' relationship with celebrities, a relationship which is referred to in fan studies as "para-social", and which in turn spills over into the increasingly substantial role fandom plays in the production of contemporary media as well as its reception (320).

Identification also plays an important role in the formation of virtual fan communities and thus the celebrity-oriented public discourse that follows, providing a sense of gratification for the media consumer in two ways: First, it creates a sense of membership and a feeling of inclusion whilst also creating the illusion of exclusivity, and second, a consumer's perspective is altered through heightened feelings of fondness for the celebrity and the fan community (Soukup 2006: 322). Identification is specifically important in the formation of virtual fan communities which are not bound to a geographic location, but consist of individuals drawn together by their identification of a specific celebrity or media text (323-324). Owing to the global nature of these communities, according to Cindy Bird, individuals

within them "are less bound to each other and more tied to the object of their fanaticism" (2002: 36). Soukop argues that because of the strong connection imagined between individual and celebrity through virtual fan communities and fansites, identification processes associated with fansites appear to further intensify the role of celebrities in everyday life by altering the relationship between fandom and media production and reception, and by creating new forms of public discourse (Soukup 2006: 324).

For example, designers of fansites describe their motivation for creating the site as a way in which information and collections can be freely shared with other fans (Soukup 2006: 325). Most fansites include a type of bulletin board on which fans can freely post and engage in a discussion relating to the celebrity with other fans. Such discussion forums facilitate the creation of a social network or "virtual fan communities" from which the fansite creator draws a great deal of satisfaction and pleasure. Fansites tend to have two main purposes: Firstly providing a platform for fans to express their interpretation of the celebrities' work and art, and giving fans a sense of empowerment in that they are constructing meaning or perspective actively, rather than passively accepting the dominant perception created by the media (326). Therefore fans' experiences with popular culture have changed drastically as a result of the decentralisation of the distribution of media as well as fans' digital recreation of media texts according to their own desires and interests (332). Secondly, however, fansites also tend to provide information about the artist and his/her art in a tactical way by carefully selecting information about the celebrity with the intention of attracting additional fans to the celebrity. Whilst most fans do not have economic or political social status, fansites provide the platform for a fan to obtain status within the fan community as a mediator of taste. For instance, status is often bestowed upon the web designer of a fansite and he/she is considered to be the "professor" of knowledge about the celebrity (327-328). Once a substantial following of a fansite has been established, the designer has the means to control the representation of a celebrity by the inclusion and exclusion of specific media texts, as well as presenting these in such a way to make completely new texts (329).[19] According to John Caughey a fan may often use the celebrity they admire as a way of identifying and representing her/his values and interests, and therefore the celebrity's values and plans are often incorporated into the fan's social behaviour, thus making the celebrity the fan's channel

[19] Within fansite culture a type of "I Hate…" website has emerged (Soukup 2006: 329). These can take the form of a public forum for people to express why they dislike a particular celebrity (329). However fans of a celebrity often join the hate forums to defend the celebrity being "attacked".

of self-expression (1986: 241). However, although fans form bonds with celebrities through media consumption, they also seek reciprocity and mutuality (Ferris 2001: 43). Social media platforms, such as Facebook and Twitter, play an important part in fulfilling this need. Social media platforms have become a means of overcoming invisibility or anonymity in a media-saturated culture by offering fans the opportunity to identify and form a connection with a celebrity. Neal Gabler says that "in a culture dominated by entertainment, celebrity 'creates value' as celebrity becomes a human trademark" (1998: 203).

As was clear from the discussion of a celebrity's own construction of the self in the previous section, social media have been of tremendous benefit to celebrities in the construction of their public image. On the one hand, the access the public has to a celebrity's personal information through social media may have undesirable effects (Stever and Lawson 2013: 339). On the other hand, when in 2008 a new social media platform, Twitter, was launched it gave celebrities the freedom to communicate with fans on a public and personal level without giving them access to personal information (340). The fan-celebrity relationship, or what Donald Horton and R. Richard Wohl refer to as "para-social interaction" has been transformed by Twitter (1956: 216).[20] A tool such as this allows fans to follow celebrities and vice versa, and appears to have opened up the possibility that fans, both as individuals and as a group, may become better known to the celebrities whom they follow (341). The abundant invitation to post, tweet and broadcast the self and the shift and growth in fan-celebrity discourse online, where fans have become socially "closer" to their idols, has thus, according to psychologists, fuelled a quest for fame or at least an association with the famous on a personal level (Greenwood 2013: 222). Social media have also played a role in the field of theatre. Caroline Heim notes that Twitter has become one of the most immediate forms of communication between stage stars and audience members. Indeed, Twitter has in some cases

[20] Para-social interaction can briefly be defined as the examination of the relationship between celebrities, who are well known to their fans, and fans, who are known very little, if at all, by celebrities. However, this term has undergone an extensive development through substantial scholarly discourse. Horton and Wohl's argument that para-social relationships are one-sided and non-dialectical allowed for the view that they were compensatory, which led to the negative stereotyping of fans being socially inept in some sense, which made para-social interactions a substitute for "real" social interactions (1956: 215; Hills 2015: 464). Jensen develops this view in saying that fans seek this kind of para-social relationship in the hope of gaining "prestige and influence he or she needs, but cannot [otherwise] achieve" (1992: 16; Hills 2015: 465). These negative views on the nature of fan relationships with celebrities has been re-evaluated by various scholars such as Rojek and Schickel, arguing that "fan-celebrity relations are closer to 'social' rather than 'para-social' interactions, permitting forms of co-presence and reciprocity after all" (Hills 2015: 245). Furthermore, according to Krieken, fan-celeb interactions has begun to focus more on "self-formation" through the identification with other, such as celebrities (2012: 95; Hills 2015: 495). Giles notes that a relationship with a celebrity that warrants being labelled as fandom is no longer para-social as the likelihood for a physical meeting between the two individuals is high (2000: 145; Hills 2015: 496).

taken the place of, or expanded the notion of, a stage door- in effect the latter has become a virtual stage door. Thus audience members can immediately communicate with the actors they have just watched and the conversation does not have to stop when both actors and audience leave the theatre (Heim 2016a: 115). This has undoubtedly redefined the relationship between stage actors and audience members. This new development was eloquently expressed by the British actress Janet Fullerlove, who has had a 25-year career as a stage performer:

> I often have people who have been in touch with me saying "I've seen Janet Fullerlove in Macbeth and it's wonderful." And I'll thank them and they'll tell me when they're coming to the show. So yes, there's definitely that exchange which you didn't get in any form before Twitter. It's a new way that the audience and the performers are connecting (Heim 2016a: 115).

Representational culture: The celebrity image for profit

Although there has been a shift from representational media to presentational media in the ways celebrity is constructed, the former are still formative in establishing a celebrity's image for celebrity is still perceived to be an exclusive category, and requires the commercial celebrity industry to form and sustain it (Turner 2006: 157). In fact, the majority of celebrity coverage still encompasses managed media forms such as red-carpet appearances, interviews, photo shoots, articles in popular magazines, and staged appearances on chat shows ("Understanding media" 2019: 20). These types of media are controlled, and are typically approved by the celebrities themselves, their publicist or agent.

There is, however, a different branch of representational media which comprises a body of texts that are not authorised by the celebrity, such as gossip publications. The main purpose of representational media for celebrity culture is to use the popularity and attention a star is able to wield for capital gain. The first type of representational media tends to promote a celebrity's image or persona through their publication and bolsters their reputation and illuminates their individuality. The latter type of representational media highlights an individual's ordinariness or sensationalises an aspect of their life, without heeding the celebrity's reputation. This brings to the fore two of the pillars of celebrity construction Luckhurst and Moody (2005) identified, namely notoriety and public intimacy.

The narratives which populate the pages of publications that take celebrities as their subject have three general themes which provide readers with insight into the ordinariness of the celebrity, thereby establishing para-social intimacy with the public by making them privy to information that they would only know about their friends (Horton and Wohl 1956). The

three main themes are the stress being a celebrity has on relationships; the way in which celebrities indulge in leisure activities; and their craft, which in comparison to the first two themes attracts a small portion of the media coverage ("Understanding media" 2019: 19). The first two themes tend to shed light on the private lives of celebrities and the ways in which their interests, challenges, lifestyle and activities may align with other persons' whilst still living the life of famous stars who are idolised. Celebrities are, therefore, cultural icons in mass-media-driven societies characterised by narcissism (Lee, Scott, Kim 2008: 809). Soojin Lee, David Scott and Hyounggon Kim describe Christopher Lasch's view on the culture of narcissism as a determining quality of modern subjectivity (2008: 810). Lasch argues that narcissists "constantly seek heroes or outstanding people and see them as an extension of themselves" (810). They closely identify with celebrities and may live vicariously through them in order to realise their underlying desire for fame and social acceptance, which in turn makes the celebrity an iconic symbol, someone to aspire to (810).

Consequently, the public turns to mass media as a guide to behaviour owing to the celebrity's high-profile status and widespread representation in media (Reisman et al. 1950). This is reinforced by the media's portrayal of the celebrity world which differs from the consumer's "real" world in vital ways; one example being that high status employment as portrayed in the media, and specifically on television, requires low effort (Stefanone, Lackaff and Rosen 2010: 510-511). Research suggests that, for example, television viewers attempt to align their attitudes and beliefs with those observed on TV, whether it be in dramatic television or reality TV (511). This in turn suggests that consumers are influenced by what they are exposed to in the mass media. Elizabeth Barry writes that "the celebrity endorser influences not only what we buy, but our body image, our career aspirations and even our politics". The contemporary celebrity industry is fed by the brash alliance with reality television, magazine publishing and Internet gossip (2008: 251-252). Some critics thus argue that regardless of the public participation in reality TV and online celebrity discourse, the power of the celebrity image and the overall control of the construction of celebrity still lies with the commercial media industry (Turner 2006: 157). Thus representational media remains influential in the construction of even the private identity of a celebrity (160). This is particularly so in the case of reality television.

The utilisation of "ordinary" people in popular television such as reality TV programming, enables television to create its own celebrities. The transformation and marketing of reality TV participants before, during and after the show, is controlled by the production company in

order to tailor the individual's "celebrity" according to the format of the particular programme (Turner 2006: 156). The very structures of reality TV and the approach taken by production teams have effected a profound realignment of the notions of private and public information (Stefanone, Lackaff and Rosen 2010: 510). Clay Calvert refers to this as "mediated voyeurism", which he defines as "the consumption of revealing images of and information about other apparently real and unguarded lives, often yet not always for purposes of entertainment but frequently at the expense of privacy and discourse, through means of the mass media" (2000: 6).

Gary Bente and Ansgar Feist discuss earlier versions of reality TV which came in the form of talk shows in which the private lives of "non-prominent" people were put on display for mass audiences, "crossing traditional borders of privacy and intimacy" (2000: 114). This form of television has been referred to by the American public as "trash TV", whereas Bente and Feist refer to it as "Affect TV" (113). They isolate four characteristics of Affect TV which have been carried through to most other forms of reality TV, and are relevant to talent reality shows which are the focus of the present research. The first feature is personalisation, by which the participant relates their involvement in the show to a personal experience. Authenticity, the second feature, involves the true stories of non-prominent people put on stage or screen and to which the audience perceive themselves as eye witnesses. Reality TV relies on intimacy, by which aspects of a private, interpersonal nature are made public and which lets the audience into the participant's private life. Finally, "production methods and interpersonal communication styles within the shows are set up to produce emotional reactions" from the audience, in such a way that Bente and Feist attribute emotionality as a defining feature of reality TV (114). These four characteristics isolated by Bente and Feist coincide with Marshall's three key concerns regarding the construction of celebrity within popular culture, namely identity and individualism which embodies personalisation and authenticity; identification and investment of an audience which is achieved through intimacy and emotionality; and finally the transformation of the ordinary into celebrity which encompasses the core characteristic of reality TV (Marshall 2006: 635; Bente and Feist 2000: 114).

Building on Bente and Feist's second feature of authenticity, Turner elaborates on the utilisation of "the ordinary" in reality TV. This form of media focuses on "performing ordinariness", and has developed production techniques that assist in ensuring that the "reality" is fittingly performed by the ordinary participants within a setup or situation which

may not be regarded as ordinary (2006: 158). Three main production techniques are used to construct the personae of participants, a construction that involves a combination of presentational and representational media. Firstly, the selection process of contestants masks the exclusivity of being a celebrity by showing how "thousands of ordinary (that is, apparently untalented) applicants" turn up to audition and tell us that "anyone has a chance in such a competition" (Turner 2006: 158). Secondly, reality TV has a voyeuristic element that makes use of narrative where the contestants are introduced through their personal background and storytelling (Hill 2005: 176). Often this entails revelations of an ordinary or damaged past, the result of which is that they have been unable to express their talent fully and thus deserve the opportunity to gain success and become a celebrity (Gater and MacDonald 2015). Thirdly, two different cinematography and editing theories, namely realist and expressionist, are deployed to sculpt the identities of the contestants within the context of the reality shows (Fabe 2004: 38, 49).

The construction of the celebrity persona is a long-term and ongoing process and the representational regime relies on the resilience and power of a stereotype to cement the image of a celebrity in popular culture in order to represent a celebrity more effectively in the media by displaying a familiar image that the public immediately recognises ("Understanding media" 2019: 23-24). Tessa Perkins notes that the power of a stereotype "results from a combination of three factors: its simplicity; its immediate recognisability (which makes its communicative role very important); and its implicit reference to an assumed consensus about some attribute or complex social relationships" (1979: 141). It is for these three reasons that the celebrity image is also powerful. Therefore once a celebrity has been established with certain qualities or within certain contexts, the further construction of their image is generally reliant upon and built upon them.

What the foregoing sections of this chapter has endeavoured to show is that the construction of celebrity is multidimensional. Celebrities perform in a professional capacity in their primary art form, but their personae are constructed through their presentation in extratextual dimensions where they are constantly having to manage the impression people have of them. Furthermore, the construction of a celebrity's persona also relies on their fans, who have, through online platforms, gained control over the presentation of a celebrity in the media and how this is viewed and distributed. Fans have thus become creators of websites or blogs, on which they share original media and recreate existing media into new texts. Fans have also evolved in their interaction with celebrities because social media platforms such as Facebook

and Twitter have given them a platform to overcome invisibility or anonymity by offering fans the opportunity to identify and form a connection with a celebrity. Although this presentational nature of celebrity construction has gained traction in recent years, the representational culture is still deeply rooted in celebrity construction. As such, the celebrity that emerges from reality TV, specifically for this study reality TV talent search shows, can often be seen as an ascribed celebrity where the presentation of a contestant in this medium blurs the lines between his or her personal everyday reality and the reality created publicly by television through editing and production techniques. It is thus argued that irrespective of the public participation in reality TV, the power of the celebrity image and the control over how a celebrity is perceived still lies with the commercial media industry. I now move on to a discussion of how Marshall's three pillars of celebrity construction, namely individual identity, recognition or identification, and transformation have been substantiated in the making of the celebrity of Sarah Harding and Rachel Tucker. This is done through an analysis of presentational and representational media collected on the two celebrities.

Methodology

In order to gain a better understanding of how the celebrity identities of Sarah Harding and Rachel Tucker are constructed through both presentational and representational media, a qualitative approach has been undertaken. I have gathered data in order to gain a clearer picture of the celebrity construction of Tucker and Harding in terms of a) how the celebrity constructs their public identity, b) the part fans play in the construction of their celebrity, and c) how their celebrity is constructed by the celebrity industry. The presentational media data has been collected from Facebook posts and comments; tweets, retweets and replies on Twitter; personal celebrity fan pages; and celebrity websites. The representational media data has been collected from popular online publications and footage of the reality TV shows in which Tucker and Harding have appeared.

Tucker's and Harding's self-construction through the creation of a public persona, online posts, comments and tweets on their Facebook pages and Twitter feeds are analysed in order to illuminate the process. The method employed is a content analysis technique, which is very detailed and aimed at gaining an understanding of the form and substance of communication. Gayle S. Stever and Kevin Lawson's study on the perception of fame as displayed on Twitter provides the framework that is used to analyse the social media data of both celebrities and fans (2013: 339-354). The method employed by Stever and Lawson, which I have adapted for

this study, is called Grounded Theory Open Coding (342). Although Stever and Lawson only applied this to Twitter feeds, Facebook posts and comments have been included as well, and the technique has been applied by downloading the two stars' full Facebook pages and a random sample taken from their Twitter feeds that is available for public view.

More specifically, in the case of Tucker, I was able to extract the full newsfeed of Facebook posts between the dates of 24 March 2013 and 7 August 2018 and a sample of tweets between 10 November 2017 and 31 December 2018. In the case of Harding the full feed of Facebook posts between 17 November 2015 and 31 December 2018 was extracted. (However, during the collection process it seems that Harding might have deleted her Facebook feed until 1 August 2017, which meant that there is a gap in the data from 2 September 2016 to 30 September 2017.) Furthermore, a sample of tweets between the dates of 12 November 2015 and 9 August 2018 were selected, with the exception of the period 2 to 26 August 2017 when Harding entered the Big Brother house and the responsibility for the activity on her Twitter account was handed over to her PA. During this time there was a string of 212 retweets of fan messages showing support for Harding. I was able to select a random sample of dates from the artists' Twitter feeds by using the randomiser add-on in Microsoft Excel. For Harding, the add-on was instructed to select 52 random dates (averaging one date per week) from each full year of availability; whereas for Tucker, the add-on was instructed to select 104 random dates (averaging two dates per week) from each full year of availability.

The two samples for Tucker yielded 157 Facebook posts and 272 tweets and for Harding there are 101 Facebook posts and 176 tweets. The grounded theory coding resulted in each post or tweet being coded or categorised into origin, audience and behaviour. The origin category refers to whether the tweet or post was written by the celebrity, or whether it was a reply to someone else's tweet (using the @ symbol) or post, a retweet (RT), or a shared post of someone else's tweet or post (343). A reply or retweet/shared post is grouped into one category as they are both in response to another person, and therefore a tweet/post will be coded as either original or reply (343). The audience category refers to whether the tweet or post addresses or replies to another celebrity/performer or the general public or fans. This distinction was made by looking at the Twitter/Facebook feed for that person or their listed website (343). The behaviour category was largely founded upon van Dijck's three levels of self-performance, namely expressive, communication or promotional. A tweet or Facebook post can, for the purposes of this study, be classified on more than one of these levels.

Expressive tweets/posts encompass comments on personal taste, dislikes and likes, and something or someone of whom the celebrity is a fan. Communicative posts/tweets include messages to other celebrities or fans and general informative tweets/posts. Promotional tweets/posts are centred on the work of the celebrity (2013: 211).[21] The categorisation of each post allows for an understanding of the nature of each celebrity's online activity and his or her "own" contribution to the creation and maintenance of their persona.[22]

In order to gain a better understanding of the manner in which fans influence the construction of the celebrity persona, several presentational media are analysed according to a qualitative methodology, taking a discourse analysis approach. These presentational media include fan sites, fan blogs and fan discourse on Facebook and Twitter and are created from texts that include both the celebrity and media on celebrity. In this context Christine Moser, Peter Groenewegen, and Marleen Huysman define discourse analysis as a combination of the collection and analysis of social network data with an interpretive approach (2013: 547). Discourse analysis "focuses on how social relations, identity, knowledge and power are constructed through written and spoken texts in communities" (Luke 1997: 51). The analysis of fan discourse has been undertaken according to Fiske's three levels of the productive nature of fans, namely semiotic, enunciative and textual productivity. However, according to Fiske, semiotic productivity is the fan's essentially intrinsic reaction, whereas enunciative productivity is the fan's act of verbalising or enacting the meanings made by the first level (1992: 37-38). I have thus combined these levels in such a way that fan texts which encompass a tweet/post, blog post, or fan site comment are divided into two levels of productivity, namely enunciated semiotic productivity and textual productivity. For the first level, fans often create fan culture through the production and distribution of texts to define themselves as a fan as well as defining the fan community by textual production of what Fiske calls a "shadow cultural economy" (1992: 30). Therefore any of the following scenarios are placed within the first level: A fan text about the fan's own identity or the fan community's identity as is defined by the celebrity as a symbol; a fan text that aims to claim the celebrity as their own or reach out to the celebrity themselves; or a text in which fans

[21] An expressive post or tweet has been divided into either the celebrity's personal taste, feelings, inspirations and experiences, or humorous banter. Communicative posts and tweets have been divided into either a message to/about another celebrity/performer, message to a specific fan or group of fans, or information about celebrity activities outside of 'work' (e.g. holiday, day to day tasks). Promotional posts or tweets have been divided into either charity work, other professional appearances (e.g. TV, interviews, live performances, modelling), Girls Aloud, musical theatre, reality TV, or endorsement of a company or product.

[22] I have put "own" in quotes because along with the celebrities themselves, their agents/publicist may also be responsible for the maintenance and management of their social media presence.

express their need to construct a social identity by a desire to act, dress or style themselves like the celebrity. The second level, textual productivity, encompasses texts created with the intention of validating the official celebrity culture, and which therefore either recreate, improve, or defend the image of the celebrity.

In the case of Tucker fans, one source has been selected in order to gain a better understanding of fan discourse as a form of celebrity construction, that is the fan blog RachelTuckerFanBlog, which also has a Twitter account and Facebook page although only the blog itself is considered here. The RachelTuckerFanBlog provides a consistent thread of fan discourse since the inception of Tucker's fame on the reality TV show *I'd Do Anything.* All the blog posts commencing on 1 June 2008 have been documented into a database but only a sample of posts have been categorised in order to illuminate the way in which fans have constructed Tucker as a celebrity. Of the total number of 856 blog posts, 237 were categorised. In the case of Harding, data were drawn from a fan page called 'Sarah Harding Addicts' which functions as a blog and has posts dating back to 26 February 2008. The blog posts that form part of the sample have been randomly selected via the Excel randomiser add-on (a 5% sample of the dates within this period were selected), with the exception of the period in which Harding appeared in *Ghost* the musical as I wanted to consider all the posts from that period. The intention was to take a sample from the second source, to wit a fan page for Harding called the @SarahAddicts Twitter page. However, after a review of this Twitter page's content, I found that the tweet content coincides with that from the blog and only displayed tweets from 13 Oct 2017. Nevertheless, select tweets from 2018 from this page have been included.

As mentioned earlier, representational media has, until fairly recently, been the overriding means by which celebrity personae have been constructed for public consumption. For the purposes of this study two different forms of representational media were consulted in order to illustrate the construction of the celebrity personae of Tucker and Harding. In an effort to gain a better understanding of the construction of the celebrity persona in terms of a stereotype, as explained earlier in this chapter, a content analysis method was employed to map trends in the celebrity's career and professional activities, along with the portrayal of their private life through representational media. This addresses Luckhurst and Moody's notion of notoriety. The source material comprises of footage of the reality TV shows through which these two celebrities became famous – namely *I'd do Anything* and *Popstars: The Rivals* – and the thread of representational media articles about each celebrity from three

different publications, namely *The Daily Mail Online* for Harding and *WhatsOnStage* and *The Belfast Telegraph* for Tucker. These publications were selected because they have covered the two celebrities frequently over the course of their careers, and a theatre publication for Tucker was also selected to round out the illustration of her appearance in media dedicated to theatre audiences. In analysing this media content, a qualitative approach is also taken in the form of content analysis. Jim Macnamara reminds us that content analysis may consider "a broad range of 'texts' from transcripts of interviews and discussions in clinical and social research to the narrative and form of films, TV programs and the editorial and advertising content of newspapers and magazines" (2005: 1).

One of the final aspects considered is the way in which the musical theatre characters played by these two celebrities have contributed to the construction of their public personae and how this has been taken to heart by fans. In this endeavour I have taken all the data previously discussed in this section and extracted that which directly addresses their involvement in the two musicals or the characters they played. The persona construction of each celebrity was then compared to the characteristics of the roles in question, namely Elphaba from *Wicked* and Molly from *Ghost.*

Furthermore, in the analysis of the footage of the reality TV shows in which these two celebrities became famous, this footage is considered according to three main production techniques. Firstly there is the selection process of the contestants which breaks down the notion of the exclusivity of becoming a celebrity (Turner 2006: 158); secondly, the use of the contestants' personal narrative to influence the perception viewers have of the contestants (Gater and MacDonald 2015) and thirdly, the use of specific cinematography and editing methods (Fabe 2004: 38, 49). The data gained from the analysis of production method are interpreted according to the four main characteristics isolated by Bente and Feist: Personalisation, authenticity, intimacy, and emotionality. It is in part through their appearances on reality TV that Tucker's and Harding's initial public personae were first created (2000: 114).

Data Analysis

Stars are born: Discovering musical theatre celebrities through reality TV

I'd Do Anything aired on the BBC in early 2008 and sought to discover a new musical theatre star, casting the winner in the West End production of *Oliver!*. In contrast, *Popstars: the*

Rivals, appeared on ITV in late 2002 and created two rival pop groups, Girls Aloud and One True Voice, which competed against each other for the Christmas Number One spot on the UK Singles Chart. It was at the conclusion of this competition that Harding, controversially, won the fifth place as a member of the girl group Girls Aloud.[23] The format of both shows was similar in terms of the selection process of the contestants leading up to the live shows which required the vote of the public. The first episodes of both shows disabused its viewership of the notion of celebrity exclusivity by charting the journeys of thousands of aspirants wanting the opportunity to become a star (Turner 2006: 158). While both shows displayed the contestants' stumbling performances, *I'd do Anything* went further: It focused on vulnerability, showing contestants removing their make-up to reveal their ability to display the rawness of the character of Nancy. Celebrity exclusivity was further broken down during the first episodes of both shows by displaying the "realness" of the contestants, revealing weakness, such as vocal problems and illness, and outbursts of emotion. This allowed the public to relate to the contestants. TV editing practice at this stage of the reality show was mostly in the form of montage and edited footage, first of all because the action was not live and secondly because it created the effect of intimacy, displaying and manipulating contestants' feelings and self-expressions in the moment.

The weekly live shows of both reality TV series were characterised by transformation and progression through the structural devices of "Nancy School" and "Bootcamp" in *I'd Do Anything* and *Popstars* respectively. At this stage viewers experienced the contestants as individuals due to the decrease in the number of contestants and because they started to display their skills outside of the initial audition. On the one hand, in the case of *I'd Do Anything* the final 42 go to "Nancy School" and the final 12 contestants were subsequently selected. Through this process, the breaking down of exclusivity that the initial audition process had achieved was violated to some extent since the judges emphasised the value and importance of experience and began to eliminate contestants without training or performance experience; although not all the contestants who made it through to the final 12 had training and experience. On the other hand, during 'Bootcamp' in *Popstars* the contestants were revealed as amateurs and embodied the aspiration that anybody can become a celebrity. For example, in both her interview and during the choreography session, Sarah Harding exhibited

[23] There were widespread claims that voters who intended to vote for Javine Hylton (the losing contestant in the final six) were unable to register their votes. Hylton "failed to make the line-up of the all-female group after receiving the least number of viewers' votes" in the final of *Popstars: The Rivals.*

a lack of dance ability but she ultimately went through to the live show performances anyway.

In the case of *I'd Do Anything*, the personae of each contestant were introduced in Episode Three, during the first live show which required the audience's vote. Each contestant's persona was sculpted as a combination of her own experience and personality and her fit with the character of Nancy. Christine Quail shows how in musical theatre reality TV cast-a-thon shows the "character" of each contestant is based on a combination of his or her "real-life" persona and the character of the role he or she strives to win in the competition which may make audience members and voters more invested in their chosen contestant's success (2016: 129). Therefore it is not only whether or not the contestant has the ability to draw in the audience with her own persona, but the audience's interpretation of the ideal Nancy that also decides for whom their vote is cast.

The live shows of both programmes made use of a combination of the montage techniques and long shots. The latter give the audience the sense of witnessing a live theatrical performance, and thereby elevate the contestants to the realm of the exceptional rather than the ordinary. The long shot of Tucker performing on *I'd Do Anything* (see Figure 2.1), which incorporates the judges and audience, emphasises the grandeur of the setting.



Figure 2.1: Rachel Tucker performing in the first live performance of *I'd Do Anything* (cassiopeia 2018a: 00:44:07)

However, this image is counterpoised with the contestants' "normality", reinforced in the clips through which each contestant is introduced, that shows their background, family and life before the competition in a montage (see Figure 2.2).

1. 
2.
3.
4.
5.

Figure 2.2: Montage technique to introduce Rachel Tucker in *I'd Do Anything* (cassiopeia 2018a: 00:40:26-00:40:56).

This usually includes an interview during which the contestants perform an outbreak of emotion, the fourth of Bente and Feist's characteristics of reality TV, which in turn serves to elicit an emotional reaction from the audience. Throughout the series, Tucker emphasised her prowess as a trained performer in combination with her ordinariness, which she expressed during one of her montages with tears in her eyes:

> Although I've been trained and come across polished, I have not lost my rawness. I mean I come from quite a raw made up family background. Nancy is a character that I can really relate to. It's a part that I've always wanted to play. It's in my heart and soul. I want it more than anything (cassiopeia on hiatus 2018a: 00:40:42).

Tucker thus emphatically expressed her passion for performing on stage but personalises, as Bente and Feist remind us, her narrative: She has had to overcome being overlooked in the past, the reality show has given her the opportunity to live her dream. "I've never been up for

the pretty girl roles. I've got a bit of funny shaped nose, I mean my smile's a bit slanty. And now I've got to be beautiful on Saturday night, I have to sing all those things. Great" she says (00:39:11). Also, rather than revealing intimate details about her childhood, Tucker constructed her authenticity as an actress. On several occasions throughout the competition she exhibited emotional outbursts, crying uncontrollably after a performance or rehearsal. After performing a scene in the role of Nancy from *Oliver!* Tucker emerged devastated and, crying, exclaimed "It's very moving" (00:09:50). Tucker's emotional reactions throughout the series then were typically in response to her work rather than to aspects of her personal life. As such, the construction of Tucker's persona through the reality TV show was overwhelmingly based on her work as a performer, and it is an image that has carried forth in her career as a musical theatre celebrity - a highly trained and experienced musical theatre performer who fully embodies the characters she is given the opportunity to play.

Sarah Harding's persona as constructed in *Popstars* was quite different to that of Tucker. Whereas Tucker is presented as polished and rehearsed, Harding is presented as spontaneous and at times impetuous - characteristics that distracted the audience from some of the specific skills that she lacked for a career on the stage. In her interview with the judge Louis Walsh when she was put through to the final 15 contestants, Walsh criticised her lack of dancing skills. Harding's response was to refer to herself as "too much of a loon": "I'm too mad, aren't I? Too mad" (SarahHardingAddicts 2013: 00:00:29). Harding's personalisation was narrated by emphasising her previous struggle and determination to become a popstar by singing in small pubs, social clubs and caravan parks, and her authenticity and intimacy with the public was strengthened through the presentation of herself as an ordinary person trying to support herself by taking jobs such as waitressing and promotions in night clubs. Harding frequently, and often excessively, displayed her feelings in reaction to the results on the reality show. For example when she was put through to the final 15 contestants, she fell to the floor yelling and when she was selected to be one of the five members of Girls Aloud she was overcome with emotion. Harding's celebrity persona is thus based on her personality as a vociferous person and as someone who does not always think before speaking, as was evident when Girls Aloud won their first Brit Award in 2009 for Best Single. After band member Kimberley had given her thanks "Sarah grabbed the mic and shouted 'Can I just say, it's about timmmeee!... I think I just wet myself'". Fan reaction suggests their affection for her: "that is why we heart the Harding" (Percival 2017). The public personae of these musical theatre celebrities were initially sculpted on these reality shows, and presented through some

of the characteristics that have been discussed above. For both Tucker and Harding these personae have subsequently been refined and developed in other (re)presentational media.

It's not her singing, it's reality: The perception of Sarah Harding

In considering Sarah Harding's celebrity persona it is clear that within both a presentational and representational regime, her image has been constructed in terms of "reality". In a six-part documentary titled *Girls Aloud: Off the Record* about the girl band Girls Aloud, of which Harding was a member for 10 years, the TV promotions executive Rachel Cook explains the appeal of the girl band: "*Girls Aloud* need more than just their songs to be played on the radio. People buy into them, therefore they buy into the whole thing. It's the whole package, not just about what they're singing" (Kennedette 2006: 00:02:26). The director of marketing Peter Loraine explains further that the girls in the band "are photographed like in the evenings for falling out of cabs or going off and doing their own thing. That's part of what they're about" (00:02:17). These statements ring especially true about the construction of Harding's celebrity persona. After an in-depth study of the presentational as well as representational media around Harding it became clear that statements such as these regarding Girls Aloud are epitomised in the construction of Harding's celebrity persona as an individual. Her image is thus built on the presentation of "realness", encompassing her erratic personal life, which is a combination of notoriety and normality, and her numerous appearances on reality TV. I have analysed Harding's construction of the celebrity self through social media according to van Dijck's three levels of self-performance, namely expressive, communicative or promotional self-performance. An illustration of this and the combinations of the levels is indicated in Tables 2.1 and 2.2.

The tables show that Harding used Twitter more than Facebook as a medium of expression. Of the 19 tweets in which she both promoted herself in a professional capacity and expressed her feelings, experience or mood, nine were in reference to her appearance on reality TV. In these tweets she expresses excitement, enjoyment and nervous feelings which give her an appearance of normality, yet are also inspirational in that she presents herself as adventurous enough to try something new. An example of such a tweet, made during her time on the reality show *The Jump* in 2016, is: "🙈😁😝@Channel4 @TheJumpC4 #nervous #excitement all round but so far,❤️ing every min!😝".

Table 2.1: Analysis of a sample of Sarah Harding's official Twitter feed between 12 November 2015 and 9 August 2018.

		Total number of tweets	**Origin**		**Audience**		**Expressive**	**Communicative**	**Promotional**
			Original	Reply	Celebrity/ Performer/ Company	Public/Fans			
Total number of tweets		176	111	65	55	121	58	68	100
Origin	Original				36	75	40	34	57
	Reply				19	46	18	34	43
Audience	Celebrity/Performer/ Company						11	25	30
	Public/Fans						47	43	70
Expressive								**17**	**19**
Communicative									**25**
Promotional									

Table 2.2: Analysis of Sarah Harding's full official Facebook feed between 17 November 2015 and 31 December 2018.

		Total number of posts	**Origin**		**Audience**		**Expressive**	**Communicative**	**Promotional**
			Original	Reply	Celebrity/ Performer/ Company	Public/Fans			
Total number of posts		86	78	8	9	77	21	26	103
Origin	Original				9	68	21	12	60
	Reply				0	8	0	0	8
Audience	Celebrity/Performer/ Company						4	1	8
	Public/Fans						17	11	59
Expressive								**3**	**10**
Communicative									**2**
Promotional									

Harding often attempts to inspire her fan following by posting quotations by other famous people, most frequently Marilyn Monroe, to explain her own feelings. For example when she appeared on *The Jump* and had to learn challenging skills she posted the following quote, with a picture of Monroe, "Sometimes I feel like I won't make it, but then I be like 'WTF am I talking about'". The response to this from her fans were messages of a personal nature expressing pride and encouragement for the celebrity, such as: "You got this girl 💪💋 you're doing so well at the moment! We're all very proud of you, just keep doing what you're doing

💔". This personal connection Harding fans feel toward her is further emphasised by Harding's tendency to emphasise her own sense of ordinariness by documenting her daily tasks on twitter: "Time for a nice hot bath and an early night! ❄😌👌💯👭@TheJumpC4 #LetsGo 🤘💀💀🤜🤜🤜", and "#estimated #recovery for my knee injury. 😒😒😒 'six months'". These kinds of tweets become a form of a daily diary and give the reader or audience a sense that her social media personality is her true self rather the public persona displayed in representational media. By exposing these kind of personal details Harding breaks down the barrier between her celebrity self and her fans, which reinforces the (para-)social relationship. The "extratextual" image which Harding creates on her Twitter and Facebook feed contradicts the image constructed by her fans and within the representational regime. Harding's own Facebook and Twitter paints a picture of a homebody who loves to relax on holiday, cook at home, enjoy the quiet outdoors and spend time with her mother. However, the persona which has been constructed by her fans and in representational media is that of a "party girl" who has a history of struggling with substance abuse and troubling romantic relationships. Where Harding, through self-construction, has attempted to present an image of ordinariness, her fans and representational media have constructed a persona of notoriety for her.

The fan contribution to the construction of Harding's celebrity persona has been analysed through a review of data from 233 blog posts on Harding's fan page. Each blog post has been categorised into one of two levels of productivity, either enunciated semiotic or textual. Table 2.3 illustrates the combinations of these two groups of categorisations.

Fan discourse on Harding thus seems to have two main themes, the celebrity's private life and Harding's public appearances. Fan texts on the private life of Harding are mostly displayed through enunciated semiotic activity, in which fans create an original text about Harding or identify with the celebrity. Almost 60% of the enunciated productivity is on the topic of the celebrity's private life. By contrast, the bulk, approximately 70%, of texts about Harding's professional life occur on the textual level and are mostly the redistribution of representational media texts. For the purposes of this discussion I am interested in the former as it serves to better understand the relationship between Harding and her fans.

Table 2.3: Analysis of a sample of blog posts from the Sarah Harding Addicts fan blog page, 26 February 2008 to 31 December 2018. [24]

	Total number of posts	Celebrity's private life (appearances in public, shopping, relationships etc.)	Celebrity construction through character construction	Celebrity and reality TV	Connection to musical theatre	Other appearances (TV, interviews, live performances, charity work)	Girls Aloud
Total number of posts	*235*	*83*	*7*	*27*	*15*	*80*	*23*
Enunciated semiotic productivity	***103***	**58**	**1**	**8**	**3**	**27**	**7**
Original text created by fan about the celebrity	*44*	24	1	2	2	13	2
Celebrity identity[25]	*42*	25	0	3	0	10	3
Reaching out to celebrity or direct contact from celebrity through fan site[26]	*17*	9	0	1	1	4	2
Textual productivity	***130***	**25**	**6**	**19**	**12**	**53**	**16**
Recreation/distribution of existing text	*115*	25	5	14	11	47	13
Comment on existing text	*15*	0	0	5	1	6	3

During her time in the girl group, from 2002 to 2013 when the group disbanded, Harding was known as the "party girl" of Girls Aloud with the "loud personality" (heartradio 2017). Her fans celebrated this by writing about the topic in a way that gives the impression they are a part of her inner social circle: "She tried to teach us a drinking game to do with Velcro. We didn't understand, but we reckon she could probably come up with a drinking game about anything. Therefore, she's fun" (SarahHardingAddicts 2010). The party girl image can be interpreted as a display of ordinariness, at least until the time Harding entered rehabilitation for alcohol abuse in 2012, when this image turned from normal to notorious. This image of notoriety is echoed in the frequency that Harding appears in tabloids and how the majority of articles in the tabloid

[24] Each post has been categorised into theme or activity, namely posts addressing the celebrity's private life, the celebrity's view of the characters they play on television, film or stage, the celebrity's appearance on reality TV, the celebrity's appearance in musical theatre, other professional appearances, and Girls Aloud.

[25] This category refers to posts which specifically address Harding's interests and personality. For example on 2 April 2009 a fan posted, "the GIRLS ALOUD star is a secret stargazer with much weightier tomes on her bedside table. Yes, Camden's most glamorous caner reads mind-boggling books about astronomy and quantum physics."

[26] This category refers to posts which indicate a close personal connection with Harding. For example on 12 February 2012 her fans wrote her the following personal message: "Happy Valentines day Sarah, we love you babe."

The Daily Mail are about Harding scandals, as shown in Table 2.4. The representational media's exposé of Harding's transformation from party animal to alcoholic occurs as gossip, as the uncovering of a celebrity's failure, but her fans' discussion of the topic tends to come from a place of concern: "You are all probably aware that Sarah has been through a bad few months recently. We thought it'd be nice if everyone sent a message of support to Sarah so she knows that she's got the love and support of all the fans" (SarahHardingAddicts 2012).

Table 2.4: Analysis of the articles appearing about Sarah Harding, October 2006 to December 2017.

	Total number of articles	**Type of publication**			**Personal Life**		**Promotion**		
		Tabloid	Accredited newspaper/ magazine	Theatre publication	Notoriety	Normality	Public appearance	Musical Theatre	Reality TV
Total number of articles	*349*	*271*	*75*	*3*					
Mail Online (Daily Mail)	99				39	19	33	4	4

Harding fans not only emphasise her "normal" persona in order to relate to her and strengthen their para-social relationship with her, they also celebrate her extraordinary traits which elevate her to a higher level of adoration than mere identification. An example of this is where Harding fans encouraged each other to vote (more than once if possible) to elevate her on the rankings for *FHM*'s 100 sexiest women in the world in 2006, for which she ended up as number five.

Both presentational and representational media on Harding's current "professional" image, which includes the promotion of her work as a performer, seem to function through nostalgia, frequently focusing on awards and performances of her Girls Aloud glory days. There is some reference to her career as a solo recording artist, but she is most frequently connected to reality TV and specifically as a contestant, to a large degree in presentational media and to a lesser degree in representational media. Harding's career trajectory outside of Girls Aloud has been firmly established within the realm of reality TV, also recalling the source of her fame.[27]

[27] During a hiatus from Girls Aloud, Harding joined the third season of the reality show *Dating in the Dark* and after the girl group was disbanded in 2013 Harding took part as a contestant and made it all the way to the final in the British reality television show called *Tumble* in 2014. (*Tumble* was a reality TV show which featured celebrities taking part in gymnastics to win the votes of the public.) Harding joined the culinary reality TV show, *Celebrity Master Chef*, in 2015 and in 2016 Harding was a contestant in the Channel 4 reality television show called *The Jump*, which followed celebrities as they tried to master various winter sports including skeleton, bobsleigh, snow skates, ski cross, and giant slalom. Harding, however, withdrew from this competition

Despite Harding's successful stint with Girls Aloud, a multi-platinum pop group, it is her image as a reality star that seems to have taken root and through which her identity as a celebrity is most consistently constructed. Harding's career trajectory thus strengthens the argument made earlier in this chapter that the development of the celebrity image is restricted to the activities of a celebrity by pre-existing texts, representations and ideologies ("Understanding media" 2019: 22).

An extensive review of the representational media on Harding yielded several interesting interviews in which she opens up about the characters she has played in film and television. Harding most often relates the characters to her own personality and constructed persona, something her fans comment on as well in reference to her role in the film *Freefall* of 2008. "The high maintenance blonde", observed one fan, "has been cast in a new BBC film — playing a high maintenance blonde" (SarahHardingAddicts 2008). In 2010 Harding was interviewed about her role Jade in the movie *Bad Day* about which she said: "I didn't really need to develop Jade that much because she's quite similar in personality … you know, just a cocky loudmouth. I'm quite cocky and loudmouth anyway" (BadDayTheMovie 2010). Similarly, in 2013 Harding played the role of Stephanie in *Run for Your Wife* where she articulated her connection with the character on the red carpet at the premier, explaining how she identified with the character "being a little bit quirky, being a little bit scatty and a little bit all over the show. Which is a little bit like me in real life (despite the pouts). I was very like her and the role was just perfect" (Red Carpet News TV 2013). It is my contention that the connection with these characters that Harding projects, is a superficial one, a relating of the surface characteristics of the roles to her own outward celebrity persona. It was only in 2016 when it was announced that Harding would play the role of Molly in *Ghost* the musical that she took a different approach to the character – and revealed that her 'loud mouth' persona was a calculated construction to be broken down in her portrayal of Molly. Harding expressed this in an interview with the *Manchester Evening News*: "It's also really nice to show a different side to me, a softer side of me. People think of me as the blonde loud airy one from Girls Aloud, but that's not me when I go home at the end of the night, that was a persona I was given in the band and I did play up to it quite a lot but that's not me 24/7"

as a result of a knee injury, which subsequently was reported as negatively affecting her run in *Ghost* the musical. In 2017 Harding was a contestant and the winner of the reality game show *Celebrity Big Brother*, a show which followed a number of celebrities, known as housemates, who were isolated from the outside world for the duration of the season in a custom-built house. One of the housemates was evicted by a public vote each week until the final, where the last housemate, in this case Sarah Harding, was named the winner (Darvill 2017: *tellymix*).

(Bourne 2016). In this we see at work a combination of different images constructed by Harding herself, her fans and representational media. Therefore, in considering the construction of celebrity, we need to account for how different types of (re)presentational media function collectively, sometimes producing a uniform subject, at other times producing sometimes conflicting images of the subject.

She didn't think she could sing, she knew it: Rachel Tucker the professional

In Episode 3 of the 2008 reality TV show *I'd do Anything*, Rachel Tucker noted that the other contestants looked up to her because she was already a professional musical theatre performer. This perception was reinforced by the fact that one of the other contestants, Francesca, had previously understudied Tucker in a musical. Throughout the series Tucker was coined the "professional actress". Even the judges built up this image. Judge Denise van Outen, in her feedback to Tucker in Episode 7, commented:

> Rachel when you come out you give us a show week after week. You deliver every time. Vocally you're fantastic. The way you perform, you're very secure in yourself and as an audience member it makes me feel very secure. I know that you can do this eight times a week (cassiopeia on hiatus 2018d: 00:14:11).

The public persona of a trained professional actress took root during Tucker's time on *I'd do Anything* and has persisted in both representational and presentational media such that Tucker's celebrity image is primarily constructed as a musical theatre performer. In the handful of tweets and posts on Tucker's official Twitter and Facebook pages that do not refer to musical theatre in any way, most are of photos of herself and her immediate family. Moreover, fan posts about Tucker's personal life outside of the musical theatre context generally address significant life events, such as Tucker's wedding; these posts too are in the minority. After a close review of Tucker's official Facebook page it is clear that, in contrast to Harding's, it is maintained by a professional publicist as well as by Tucker. For this reason I have also categorised each post according to whether it appears to have been written by either Tucker herself or her publicist team. It is clear from Table 2.5 that her publicist team primarily takes the responsibility for the promotion of Tucker as a professional in musical theatre. In handing over of authorial control to her publicist team, Tucker changes the nature of her Facebook page from being on the whole presentational to being representational in part. This change serves to amplify her image as a professional musical theatre performer in the public eye.

On both her Facebook and Twitter official pages, Tucker refers to musical theatre – to performers, directors, the work she does in the field, and musicals she has enjoyed – in almost every post or tweet.

Table 2.5: An analysis of Rachel Tucker's full official Facebook feed between 24 March 2013 and 7 August 2018.

		Total number of posts	**Writer**		**Origin**		**Audience**		**Expressive**	**Communicative**	**Promotional**
			Tucker herself	Tucker's publicist team	Original	Reply	Celebrity/Performer/ Company	Public/Fans			
Total number of posts		157	82	75	132	24	15	142	24	55	119
Writer	Tucker herself				78	4	14	68	23	41	44
	Tucker's publicist team				54	20	1	74	1	14	75
Origin	Original						14	118	23	52	25
	Reply						1	23	1	3	23
Audience	Celebrity/ Performer/ Company								3	12	5
	Public/Fans								21	43	114
Expressive										**9**	**9**
Communicative											**27**
Promotional											

On the one hand, as is shown in Table 2.5, 76% of the posts on Tucker's official Facebook page are promotional and refer to her activity within the musical theatre industry. On the other hand, Tucker also uses Twitter as a promotional tool for musical theatre in general, using it as a platform to promote other musical theatre events she attended but in which she did not perform. These types of Tucker tweets make up approximately half of the promotional tweets about musical theatre, as shown in Table 2.6.

The way in which Tucker uses Facebook and Twitter highlights the function of each platform. Facebook seems to function more as a daily diary of events in Tucker's life since the posts Tucker appears to have written herself are mostly expressive and communicative rather than promotional. In contrast, Twitter typically functions as a promotional tool for both musical theatre in general and Tucker's own musical theatre career. Tucker's more intimate and sustained professional connection with musical theatre appears to be the motivation

behind this kind of promotion, whereas this particular kind of tweet/post is uncommon on Harding's social media pages as her connection with musical theatre has been limited to her appearance in *Ghost* which was short lived. Tucker's fans' discourse on social media is also overwhelmingly about Tucker's activity within musical theatre (see Table 2.7) and generally takes as its subjects Tucker's roles and reviews of her performances.

Table 2.6: An analysis of a sample of Rachel Tucker's official Twitter feed between 10 November 2017 and 29 December 2018.

		Total number of tweets	**Origin**		**Audience**		**Expressive**	**Communicative**	**Promotional**
			Original	Reply	Celebrity/Performer/ Company	Public/Fans			
Total number of tweets		272	86	186	156	116	34	91	191
Origin	Original				28	58	14	37	50
	Reply				128	58	20	54	141
Audience	Celebrity/ Performer/ Company						8	43	121
	Public/Fans						15	48	70
Expressive								**34**	**13**
Communicative									**23**
Promotional									

Fan discourse on Harding differs from that of Tucker in the way in which fans address their celebrity. On the one hand, the fan blog about Harding reads like an informal newspaper or magazine, containing articles talking about the celebrity from an observational point of view and is more informative rather than expressive of feelings toward Harding. On the other hand, Tucker's fan blog takes the form of a conversation between fans, in which fans talk about Tucker as if she were a part of their close social circle, expressing pride in her achievements, disappointment in her failures, and referring to her as "our girl". After Tucker appeared in her first West End show, *We Will Rock You,* fans voted on the roles they would like Tucker to play on the musical theatre stage next and interestingly "Elphaba, Sally Bowles and Velma Kelly were neck and neck virtually from start to finish", which revealed that fans' construction of Tucker's image was already linked to the role of Elphaba before she had been cast in the part (Andy 2008). As such, the construction of Tucker's public persona is not only

reliant on her image as a musical theatre performer but is more specifically connected to her role as Elphaba in the musical *Wicked*.[28]

Table 2.7: An analysis of a sample of blog posts from the Rachel Tucker Fan Blog page between 1 June 2008 and 11 August 2018.

	Total number of posts	Celebrity's private life (appearances in public, shopping, relationships, etc.)	Celebrity construction through character construction	Celebrity and reality TV	Connection to musical theatre	Other appearances (TV, interviews, live performances, charity work)	*Wicked*
Total number of posts	*236*	*13*	*4*	*23*	*189*	*43*	*59*
Enunciated semiotic productivity	***61***	**37**	**4**	**3**	**43**	**7**	**13**
Textual productivity	***175***	**5**	**0**	**23**	**149**	**36**	**46**

In Tucker's farewell speech on 28 January 2017, after her final performance in *Wicked* at the Apollo Victoria Theatre in London, she made the statement that the character of Elphaba "allows me as a performer to relay to you, the audience, what it means to feel like when you are discriminated against. As a vessel, as a performer, as a woman, as a wife it allows me to tell the audience that, please don't judge a book by its cover and that we have got to love each other" (MissLottieMockett 2017). This sentiment has been the foundation on which she has built her interpretation of the character, which is in contrast to the qualities on which Verkaik built her Elphaba, namely a sense of internationalism and seeking adventure. It is the image of the avenger of the downtrodden, core to Elphaba's character, on which Tucker has built the construction of her own public image, in part through undertaking charity work that tackles discrimination and bullying. In November 2010 the *Belfast Telegraph* reported that Tucker was one of the endorsers of the Northern Irish Anti-Bullying Week, resulting from

[28] Tucker was first cast as the lead Elphaba in *Wicked* at the Apollo Victoria Theatre in London in 2010 and performed the role over 900 times from 29 March 2010 until 27 October 2012. In June of 2012 Tucker succeeded Kerry Ellis as the longest-running West End Elphaba. During the time Tucker appeared in *Wicked* in London she won a number of awards for her interpretation of the role and performed solo pieces from the musical, and particularly her character, at various events such as West End Live, the Laurence Olivier Awards, London Pride and Dancing on Ice. In 2015 it was announced that Tucker would be reprising the role of Elphaba in the Broadway Production of *Wicked* at the Gershwin Theatre from 15 September 2015, and she played her final performance on 30 July 2016. As a result, Tucker was the recipient of the 2016 Best Female Replacement Award at the 2016 Broadway.com Audience Awards. Between 5 September 2016 and 28 January 2017, Tucker returned to the West End production of *Wicked* to lead the cast as Elphaba for the 10th Anniversary Cast in London.

her time as Elphaba on the West End and the experiences she had had as a child. According to Tucker "Elphaba is made an outcast because she is different — she is green and has special powers. I love Elphaba's character and strength because she uses her humour and wit to outsmart the people who pick on her". Elphaba's character in some ways mirrored Tucker's childhood experiences, as she explains how she responded to "comments like: 'Look at her, she thinks she can sing'". "I wouldn't take it. My response was, 'I don't think I can sing, I know I can sing.' It sounds big-headed, but it was an answer for them and my way of telling them they weren't going to stop me" ("Beating the Bullies" 2010). This attitude sets a strong foundation for the construction of both Tucker as a public persona, which forms the construction of her celebrity image, and the role she is most associated with, namely Elphaba.

Table 2.8 illustrates the ways in which Tucker is represented in representational media since she became famous on reality TV in 2008. A search on 'Google News' for articles on Tucker yielded 183 articles. Tucker's construction as a musical theatre star is further strengthened by the fact that 63% of the articles appeared in theatre-related publications and the majority of articles in magazines, newspapers and tabloids also address her work in musical theatre.[29] The image which is therefore constructed to represent Tucker's public persona is firmly cemented in the realm of musical theatre, as is illustrated in her career trajectory. Although her initial rise to fame was, like Harding's, as a result of her appearance in a reality TV talent show, Tucker's celebrity image has rather been connected to the field on which the reality show focused, namely musical theatre, rather than the format itself. Tucker's activity as a public figure after *I'd do Anything* has been overwhelmingly in musical theatre with lead roles in the musicals *We Will Rock You* in the West End, *Wicked* in the West End and on Broadway, *The Last Ship* on Broadway and *Come From Away* in the West End, along with various solo performances, tours and album recordings on which she sings musical theatre repertoire. Therefore, when considering the content of both presentational and representational media about Tucker, it is clear that her persona as a musical theatre stage performer is the image the public buys into. In other words, the public does not need to bear witness to the private person that is Tucker in the media in order for her to gain the public's interest and support, which is in marked contrast to Harding's public persona.

[29] Interestingly, two of the articles appearing in tabloid publications only mention Tucker, but are actually reporting on a soap star, namely Kym Marsh, making a transition into musical theatre, which indicates that Tucker is not a "hot topic" for the tabloid audience as her cultural capital is not reliant on scandal in her private life but her aptitude as a musical theatre performer.

Table 2.8: An analysis of articles about Rachel Tucker appearing in representational media publications between May 2008 and February 2019.

	Total number of articles	**Type of publication**			**Personal Life**		**Promotion**		
		Tabloid/sensationalised journalism	Broadsheet newspaper/ magazine	Theatre publication	Notoriety	Ordinariness	Public appearance other the MT	Musical Theatre	Reality TV
Total number of articles[30]	*183*	*9*	*59*	*115*					
Tabloids	*11*				0	0	0	7	2
Belfast Telegraph[31]	*17*		17		0	4	2	11	0
WhatsOnStage	*20*			20	0	0	0	20	0

Conclusion

An analysis of the breakthrough performances of celebrities and stars in musical theatre in Chapter 1 revealed that the creation of celebrities through reality TV is, as one might expect, primarily a twenty-first century phenomenon. Furthermore, the casting of reality TV celebrities in mainstream musicals shows that the nature of the musical theatre star has changed, and that the contemporary theatre audience's relationship with a celebrity significantly alters their experience of a musical. This topic is elaborated on in the next two chapters. Reality TV is constructed in such a manner that it exploits the presentational elements of celebrity construction and puts on display the "reality" of how a person is transformed from ordinary to famous. It provides a medium for mass audiences to aspire to celebrity status or to be a part of someone else's rise to celebrity and it breaks down the distinction between the worlds of the celebrity and the ordinary. Although Marshall attributes these characteristics to presentational media, it is clear that the "reality" aspect of reality TV

[30] The total counts all articles entered into the database of articles about Tucker as seen. The publications include: *backstage, BBC News, Belfast Live, Belfast Newsletter, Belfast Telegraph, British Theatre, Broadway Buzz, Broadway World, Broadway.com, Bustle, Daily Mail, Daily Star, Entertainment Focus, Entertainment Weekly, Evening Standard, Gay Times Magazine, Hello Magazine, Herald Scotland, Huffpost, Independent.ie, Ireland Today News, Irish Central, Irish Examiner, Irish Times, London Theatre Guide, London Theatre News, London Theatre.co.uk, Manchester Evening News, New York Show News, New York, Theatre Guide, New York Times, NewsOK.com, NewStatesman, NJ.com, Out Magazine, Playbill, Radio Times, RollingStone.com, ShowBiz411.com, Telegraph.co.uk, The Arts Desk, The Berkshire Edge, The Drum, The Guardian, The Irish News, The Reviews Hub, The Stage, TheatreManie.com, Time Out, TVNewser, USA Today, Variety,* and *WhatsOnStage.*

[31] I have selected this newspaper as it is a broadsheet newspaper in which Tucker appears most frequently.

is manipulated through production and editing techniques to draw in audiences through personalisation, authenticity, intimacy and emotionality, which also makes reality TV a representational medium (Marshall 2006: 635; Bente and Feist 2000: 114). The personae created for the contestants on reality TV shows often endure once they enter the world of celebrity outside of the context of the reality TV show, and celebrities are often defined by how they were exhibited in the TV show. Celebrity is therefore a multidimensional concept, performed on at least three different levels: The private person, the public persona, and in professional performances (Marshall 2010: 39).

Reality TV talent shows aim to blur the lines between these three levels by integrating an interpretation of all three images to produce an emotional connection to the contestants, which reaffirms the fact that the overriding control of the success and popularity of a reality TV celebrity lies with the production companies and not with the participants or public. The public and participant-celebrities, however, do gain control over their image through presentational culture such as social media, even if celebrities are often not able to break free from the public image created on the reality show. The identities of both Rachel Tucker and Sarah Harding that were established during their time on their respective reality TV shows, *I'd do Anything* and *Popstars*, appear to have endured as they entered the world of musical theatre. In the case of Tucker her image was established, on the reality show, as a highly skilled professional musical theatre performer who fully embodies the characters she plays. Harding's persona as constructed in *Popstars* is presented as the frivolous party girl, which distracted from her lack of specific skills needed for a career on the stage. Despite her success in the group Girls Aloud, her image may also have contributed to her identity as a perennial reality star; the perception is that she does not have the "talent" to justify her fame as a performer in a context other than reality TV. As will be explored in Chapters 3 and 4, both celebrities have been the topic of extensive discourse on social media. This reveals that the perception of the celebrity personae of both Harding and Tucker has determined the ways in which theatre audiences and popular media followers reacted to the announcement of their casting in *Ghost* and *Wicked* and the subsequent reception of their performances.

CHAPTER THREE

The cultural status of musical theatre: Fans and aficionados

The relationship between fan, celebrity and musical theatre

Introduction

There are, notes Caroline Heim, few academic studies on fandom and the theatre (2016b: 40). Anna Fishzon's *Fandom, Authenticity, and Opera*, which examines opera and its reception in late Imperial Russia, is one exception, and informs this chapter to an extent. Fishzon considers celebrity and fandom in the context of opera and similar themes are explored in this chapter within the context of contemporary musical theatre. Fishzon focuses on the press and the creation of celebrity and fandom, noting that the most distinctive features of the culture of celebrity involved the "sensationalisation of everyday life" and the significance of discourses on authenticity, which was, she writes, "historic and pungent" (Fishzon 2013: 1). These notions seem all too familiar in today's celebrity-obsessed culture. The rise of reality TV in the twenty-first century demonstrates this nicely: "ordinary" people are elevated to stardom and their rise to fame is promoted as "reality", in no small part because of their presentation of authenticity. However, as we know, reality TV is a sensationalised version of events.

Much of today's celebrity culture, with reality TV celebrities being good examples, are part of the popular culture industry. Fans that participate in the celebrity industry, said by some to be the original context for fandom, are defined by Joli Jenson as a consequence of celebrity. In other words, fans are the "*response* to the star system" (1992: 10).[32] Musical theatre though, has historically straddled the line between popular and high culture, with enthusiasts of the artform exhibiting qualities of both fan and aficionado. One aim of this chapter, then, is to gain a better understanding of the relationship between the musical theatre fan and the celebrity fan. In order to do this, I explore how musical theatre partakes of both high and popular culture elements. This in turn facilitates an understanding of the musical theatre fan and what the impact is for fans when they are confronted with the practice of casting celebrities from outside the musical theatre community. This impact is further examined through empirical research - through surveys that have been distributed to audience members of two specific shows, *Ghost* the musical UK tour and a production of *Wicked* that played at

[32] For the purposes of this discussion I explore fans of celebrity and musical theatre. I do not address the myriad of fan practices outside of these fields, such as fan fiction or cosplay.

the Apollo Victoria Theatre in London. These shows played host to two reality TV stars in the lead roles. The first step is to discuss the literature on the distinctions between high and popular culture and then to see how this pertains to both musical theatre and the celebrity industry.

The "high art"/culture vs "low art"/popular culture debate

John Fiske has written extensively about the "cultural system" which operates in parallel to the economic system, in the sense that its resources are unequally distributed in order to distinguish between the "privileged and the deprived" (1992: 31). Specific cultural tastes are favoured within this system, mostly developed through the educational system, although also promoted through institutions such as art galleries, concert halls, museums and state subsidies to the arts.[33] These institutions typically function to present what is considered to be "high" culture as opposed to "popular" culture (31). Ted Cohen describes the distinction between high and popular culture, or in other words, fine art and popular art, as equivalent to comparing art to non-art (1993: 151). This distinction is philosophical, specifically aesthetic, in nature (152) in that it attempts to evaluate the emotional reach and structural features of art.

Perhaps the more interesting question is this: How does one make this distinction? How, for instance, does one classify a contemporary piece as "high" or "low" art without having the assistance of historical critique? Laurence Grossberg suggests that the difference between popular texts and other forms of cultural goods, one such being high culture, is a matter of aesthetic or moral criteria (1992: 51). However, throughout history, texts have moved in and out of these categories. For example, much of Shakespeare's work is, in contemporary society, regarded as epitomising high culture, yet until the nineteenth century was considered popular theatre (Levine 1990: 5). An example of high culture migrating to the status of popular or low culture is Luciano Pavarotti's 1990 recording of Puccini's '*Nessun Dorma*', which reached number one on the British charts. According to John Storey the commercial

[33] The distinction between high and popular culture is considered, by some, to be outdated. For example, some popular culture events are state sponsored as with the Eurovision Song Contest. This is a televised popular music event with select countries in participation (in 2020 41 countries were selected to compete), and watched by approximately 180 million TV viewers every year. It is a non-profit event organised and funded by European Broadcasting Union and associated broadcasters. In the United Kingdom's case, it contributes funding through the BBC which operates under the Secretary of State for Digital, Culture, Media and Sport and is funded publicly. As such, the participation of this popular culture event is state funded (Johnson 2019: "Eurovision Song Contest – Statistics & Facts").

success of this recording would, by any quantitative analysis, make the composer, performer and aria an instance of popular culture. However, the gatekeepers of high culture desired to protect both Pavarotti and Puccini from the stigma that comes with the label of popular art (2018: 22). One student of Storey thus "actually complained about the way in which the aria had been supposedly devalued by its commercial success" (22). This particular example highlights one major determining factor when categorising art or culture as either high or popular, and that is the audience that receives it. Diana Crane thus concludes that the evaluation of a particular cultural object can only be attempted within a narrow aesthetic system, which highlights the fact that there are no universal standards of assessment (1992: 58). It is, therefore, fair to say that one cannot classify a text or person as being representative of high or popular culture when considering only the entity itself. In short, the differentiation between high and popular culture is socially constructed (58). Lawrence W. Levine argues this point when asking "why operagoers would put up with [Rossini's *Barber of Seville's*] 'silly and sentimental' libretto when Broadway producers continually refuse to revive musicals by Jerome Kern, Irving Berlin, George Gershwin, or Richard Rogers on the grounds that 'although the score is terrific, the book is laughable'" (1990: 1). His answer is that "it must be the American reverence for all things European" and the "tendency to take for granted all things quintessentially American" (2). Grossberg emphasises this further: The method used to create a particular text, or the motivation behind its creation, also does not guarantee how it is categorised, nor how it is received by different audiences. It is rather the social characteristics attributed to the creators and their work that contribute to their classification as either popular or high culture. The key to the popularity of a specific text is a matter of taste, which in turn draws the attention away from the text itself and toward the audiences and creators of culture, both high and popular (1992: 21).

One of the most critical terms for this discussion is "ideology" (Storey 2018: 23). According to Grossberg, ideology refers to "the structures of meaning within which we locate ourselves" (1992: 55). In other words, ideologies are the maps of meaning that illustrate the way in which we perceive the world or a specific object within society (56). Ideologies allow people to organise the ideas and images they have of reality, as well as enabling people to form an image of themselves, thus allowing them to position themselves within society and to form part of a group (Ang 2006: 191). Storey explores how ideology functions in terms of popular culture, highlighting how media such as television fiction, pop songs, novels, feature films, and celebrities present a particular image of the world which has a mass following (2018: 25).

Ideologies thus connect large masses of people through their shared belief systems. This in turn is how fandom and fan groups are constituted. High culture differs from this notion in the perception that those who form part of an elite "high culture" group are not only connected by ideology but also and possibly more importantly connected on an intellectual level.

Theorists have used the term "popular culture" to describe "a particular form of common culture that arises only in the modern period. Popular culture in this account is distinct from both folk culture and high culture: unlike the former, it is mass-produced; unlike the latter, it is mass-consumed" (Kelly 2014). As a result, Holt N. Parker has constructed an equation which simplifies the process of defining popular and high culture: "Popular [+ mass produced, + mass consumed], and High [- mass produced, - mass consumed]" (2011: 152). According to this formula, popular culture is equated with "mass culture" (153). "Mass culture refers to popular culture which is produced by the industrial techniques of mass production and marketed for profit to a mass public of consumers" (Strinati 2004: 9). From this basis Parker aims to define popular culture in terms of two branches. Firstly, "popular culture consists of the productions of those without cultural capital". In other words those involved in the production of popular texts do not require long training or apprenticeships in order to be successful, which is in contrast to the production of "institutionalised" high culture associated, in the case of musical performance, with extensive training in conservatoires and through master classes. Secondly, "popular culture consists of products that require little cultural capital either to produce or else to consume" (2001: 161).

Fiske refers to Bourdieu's (1984) model of capital, which analyses cultural tastes by mapping economic status within the social space (1992: 31). Fiske models specific occupations within society as having a stereotypical image. In a two-dimensional map, the vertical axis records the amount of cultural capital possessed, and the horizontal axis represents the "typical" economic capital believed, by society, to be possessed by people in various occupations (see Figure 3.1).

Those occupying the top right quadrant are higher in cultural capital than economic capital, and are typically academics, artists, and classical musicians, whereas those in the bottom left quadrant possess more economic than cultural value. In the top left of the map reside those rich in both forms of capital, and might include professions such as architects, doctors and lawyers, who are seen as the educated, or, as Fiske puts it, "'tasteful' capitalists" (1992: 31).

The bottom right of the diagram is occupied by those deprived of both, whom Bourdieu calls "the proletariat" (Fiske 1992: 31).

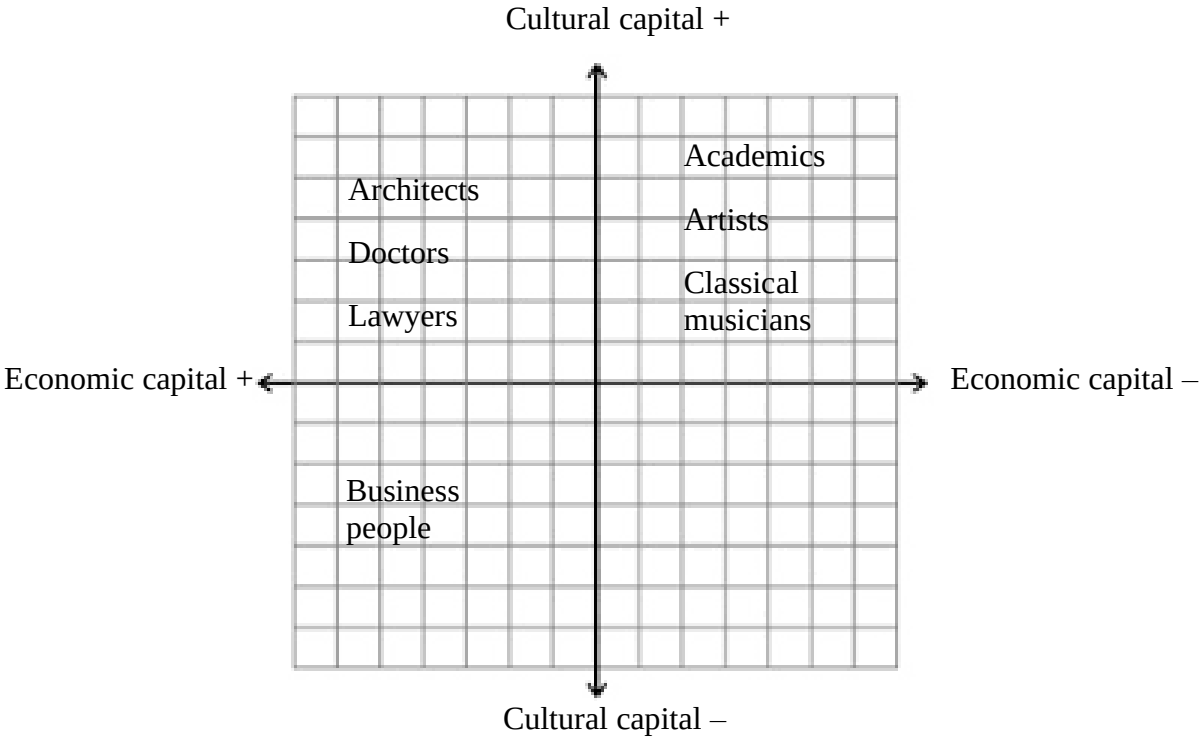


Figure 3.1: An interpretation of Pierre Bourdieu's model of capital to illustrate the economic and cultural capital that specific occupations possess.

Parker also references Bourdieu's model of capital, but he does so to illustrate the cultural capital of art forms or genres. Firstly, forms such as opera, modern art, and modern poetry require a high level of cultural capital both to produce and consume. Secondly, some practices, such as chess, need a low level of cultural capital to produce but a high level of cultural capital to consume. Thirdly, until very recently, media such as television and movies have required high levels of cultural and technical expertise to produce but, for the most part, little to consume. Fourthly, many cultural goods, such as folk art or punk and rave need only a low level of cultural capital to produce as well as to consume (2011: 161-162). Parker illustrates this concept in a two-dimensional Bourdieu model of cultural capital using musical events as examples (see Figure 3.2). This model shows that the upper half of the diagram represents high culture, whereas the bottom half represents popular culture.

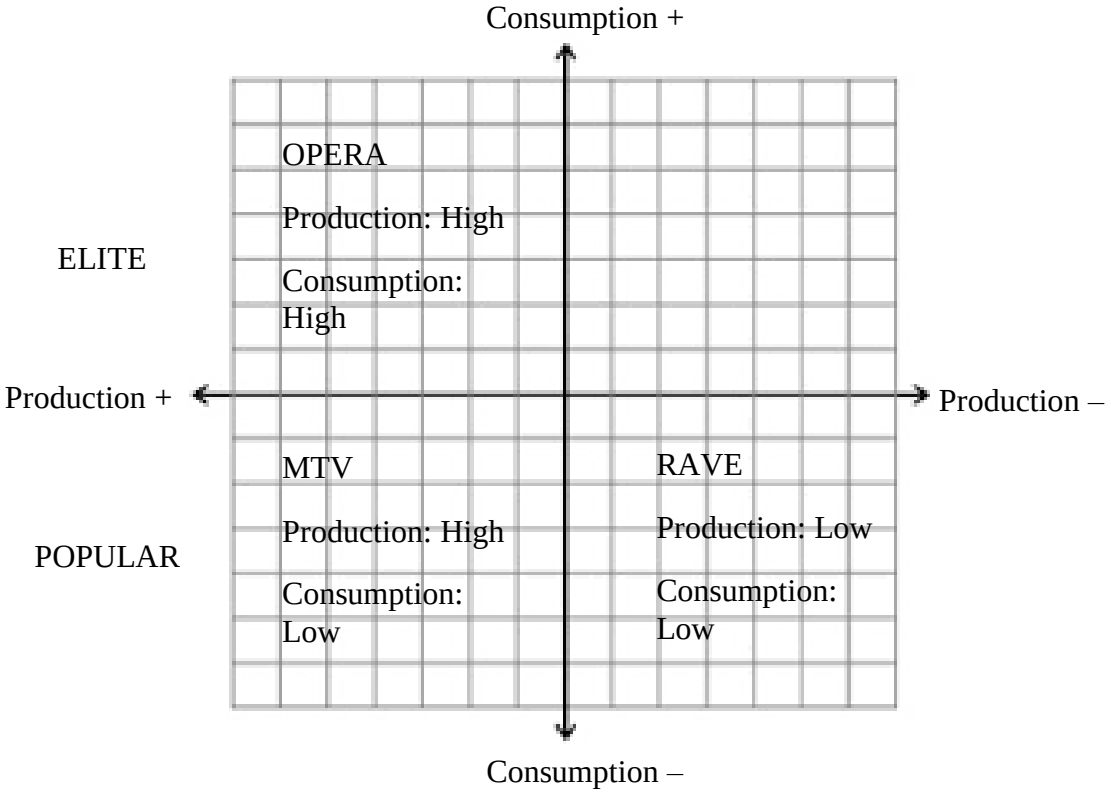


Figure 3.2: An illustration of an interpretation of Bourdieu's model of capital showing the cultural capital required in the production and consumption of specific music events (Parker 2011: 162).

When considering both economic and cultural capital, one is able to fill the top right quadrant of the model with, for example, *Lieder*, which would have fallen into the top left quadrant in the model in Figure 3.2 if one considered only cultural capital. The next section of this chapter is devoted to exploring musical theatre in terms of high and popular culture and how the production and consumption of the genre may be classified according to the theory discussed.

Musical theatre and the cultural system

We are told that musicals are "flossy and flimsy" and don't really matter, that they cannot compare with "proper" drama, and their attempt to gain the respect that society has for literature, classical music or ballet is a fantasy (Taylor and Symonds 2014: 1). This might lead one to deduce that musical theatre is an instance of popular culture, but the case of musical theatre is more complex. Lyn Gardner argues that popular "doesn't always mean pap – and a form which brings such pleasure and joy to so many deserves to be celebrated and treated to the same informed critical scrutiny as the latest play by Tom Stoppard" (Gardner 2013). Millie Taylor and Dominic Symonds admit that although musical theatre is a commercial form and extremely popular, allowing for the ideologies the genre presents to

have a large reach, musicals are also extremely complex, due to the combination of many elements, such as singing, dancing, acting, orchestration, design and production, amongst others (2014: 3).

It is necessary to consider musical theatre's cultural "status" because doing so sheds light on the nature of its consumers as fans, and how different types of fans relate to the genre and its celebrity stars. In order to explore musical theatre's cultural status one could take the approach of Parker in his interpretation of Bourdieu's model of cultural capital. On the one hand, it is necessary to consider the cultural capital needed to both produce and experience a musical theatre show. On the other hand, one might also take the overall cultural capital of musical theatre and measure it against its economic capital, with regard to production and consumption costs. The cultural production of a musical has numerous layers which extend from the initial creation of a musical to the casting and performance thereof. One reason that it is difficult to determine the cultural capital of musical theatre is that it assumes different forms. For example, at the one end of the spectrum, the musical play might contain only a few songs with the drama predominantly spoken, whereas at the other end is opera, typically sung throughout with a full orchestral score that requires no amplification (Woolford 2013: 20). In considering the cultural capital of musical theatre the focus is then on musicals that fall in the "middle" of the continuum. These include the contemporary musical, which came into existence with the creation of *Show Boat* by Jerome Kern and Oscar Hammerstein II in 1927. Some commentators regard *Show Boat* as the template for the modern Broadway musical, which includes shows as diverse as "*Oklahoma!* to *My fair Lady* to *Jesus Christ Superstar* to *The Producers* to *Avenue Q* to *The Book of Mormon*", and which cover an array of genres and styles, tracing their roots to *Show Boat* as regards themes, structure, characterisation and storytelling (19). During the creative process of a musical, collaboration takes place between a number of creative authors from a variety of fields and with varying skills, and this constitutes the collective creative team involved in workshopping the musical and taking it into production (Woolford 2013: 326).[34] Each of these creative collaborators have particular skill sets which are usually cultivated through higher education and through

[34] The term "workshop" refers to the process whereby a newly written musical is performed by a cast in an informal situation, such as a studio with limited staging, props and costume. The purpose is to bring the pages and scores to life for the first time. Some workshops are presented to a small group of industry audiences for advice. Workshops are also sometimes presented in the hope of finding a producer and investors for the show (Woolford 2012: 326-327).

experiential learning. Figure 3.3 illustrates a flowchart of the many roles that exist within the creative team of a musical.

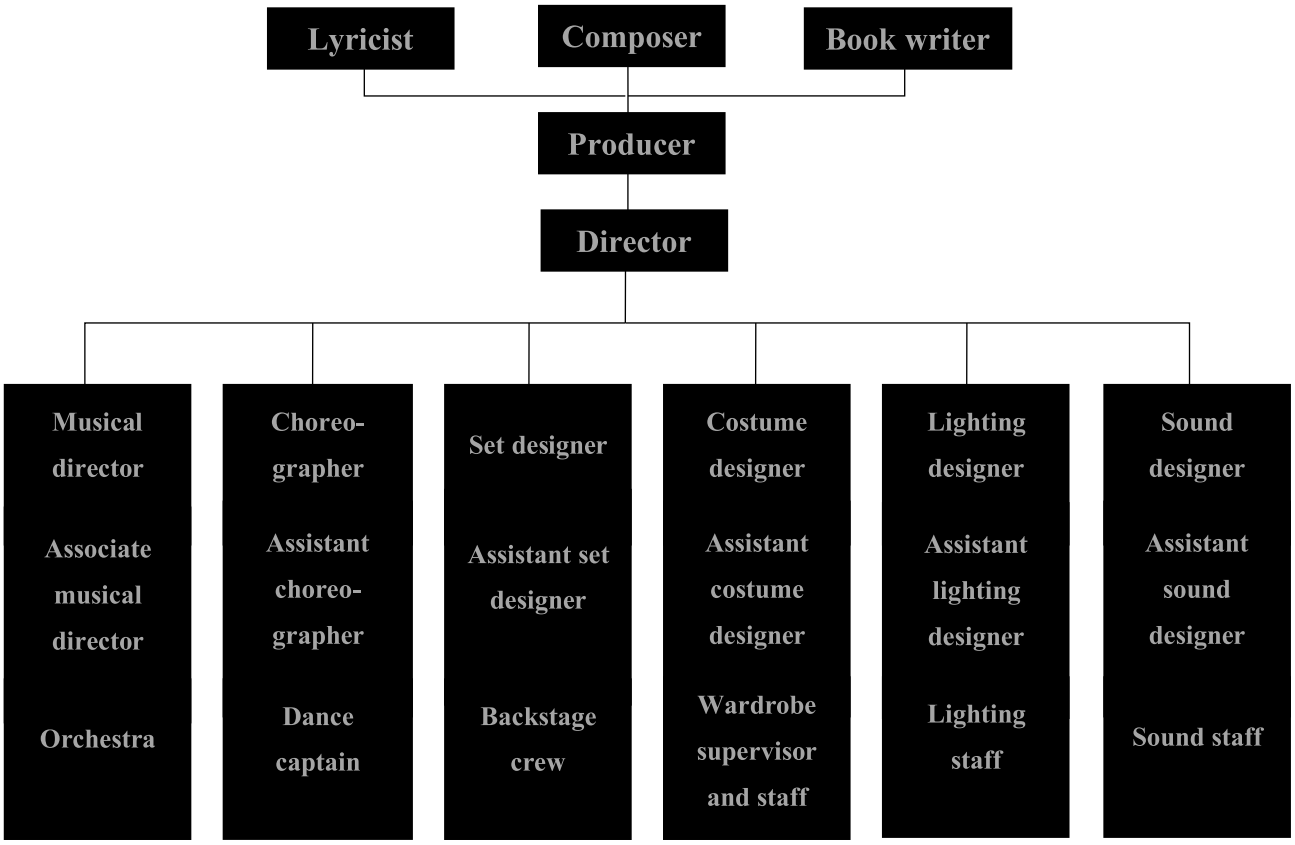


Figure 3.3: Flowchart illustrating the roles within a creative team needed to produce a musical. One or more of these roles can be covered by one person (Woolford 2013: 330).

Crucial to the production of a musical is casting. This involves searching for performers with a set of skills that combine dancing, acting and singing at a professional level. These skills too are typically developed through rigorous training at tertiary institutions that tend to offer programmes of a similar structure and combination of training. For example the Guildford School of Acting (GSA) at the University of Surrey (from which I graduated with a Master's degree in musical theatre in 2014) describes their musical theatre programme as follows:

> Our BA Musical Theatre course will develop your professional and collaborative sensibilities through a rigorous process of training. […] Your skills are continually developed through integration exercises, scene work, and project rehearsals and productions of classic and contemporary musicals. Classes in dance and singing are highly prioritised alongside acting classes and projects, which will enable you to become multi-skilled and highly versatile (GSAUK).

Joan Melton has noted how singing for musical theatre is particularly demanding as it requires the performer to have the ability to execute a wide variety of vocal genres, as they may be singing in a rock musical at night and rehearsing an entirely different kind of show in

the daytime (2007: xiii and 192). Together with good vocal health that allows the performer to execute eight shows a week, this relies on sound vocal technique which is the product of rigorous and lengthy training. A musical theatre performer also requires the ability to dance and act, skills which are also honed at higher education institutions. Ruthie Henshall, a trained musical theatre star and celebrity within musical theatre circles, and Daniel Bowling, an accomplished music director of some of Broadway's and the West End's biggest musicals, caution that "when it comes to musical theatre, actors who can't dance, dancers that can't sing, and singers that can't act (or any combination of these) leave themselves limited room for manoeuvre" (2012: 5). Furthermore, these "triple talents are not just separate skills to be mastered individually; for a musical theatre performer they should be indivisible" (6).

Table 3.1: A historical documentation of the types of training of musical theatre stars according to their year of birth.

Years of birth	Number of stars	Drama school (Acting)	Percentage	Drama School (MT)	Percentage	Studied Music	Percentage	Studied voice	Percentage	Studied Dance	Percentage	Opera School	Percentage
1800s	88	3	3%	2	2%	5	6%	1	1%	2	2%	3	3%
1900-1909	41	3	7%	0	0%	4	10%	0	0%	4	10%	3	7%
1910-1919	34	7	21%	0	0%	3	9%	1	3%	3	9%	3	9%
1920-1929	45	13	29%	1	2%	4	9%	0	0%	1	2%	1	2%
1930-1939	47	12	26%	5	11%	1	2%	1	2%	6	13%	4	9%
1940-1949	33	10	30%	7	21%	2	6%	0	0%	4	12%	0	0%
1950-1959	22	4	18%	4	18%	3	14%	0	0%	1	5%	3	14%
1960-1969	15	4	27%	2	13%	2	13%	0	0%	3	20%	1	7%
1970-1979	34	3	9%	11	32%	2	6%	3	9%	2	6%	3	9%
1980-1993	41	7	17%	9	22%	1	2%	3	7%	1	2%	1	2%

A database of musical theatre stars was constructed in Chapter 1 which included information on each star's training and experience. Drawing from this data, one may conclude that historically the craft of musical theatre was not associated with formal training at the end of the nineteenth century and the beginning of the twentieth. During this time there was a greater reliance on theatre stars coming from theatrical families, one example being the Marx brothers. Performers such as these gained experience in the theatre from a young age due to having parents and siblings who were also performers. Acting training became more common amongst musical theatre stars who were born between 1910 and 1919 and continued to become increasingly important for stars born between 1940 and 1949. Specific training for

musical theatre, or in other words training in all of singing, acting and dancing as integrated disciplines, only became more usual among performers who were born between 1930 and 1939. However, training in musical theatre seemed to take root for performers born between 1970 and 1979. Table 3.1 and Figure 3.4 illustrate the trend of training among musical theatre stars according to the year of their birth.

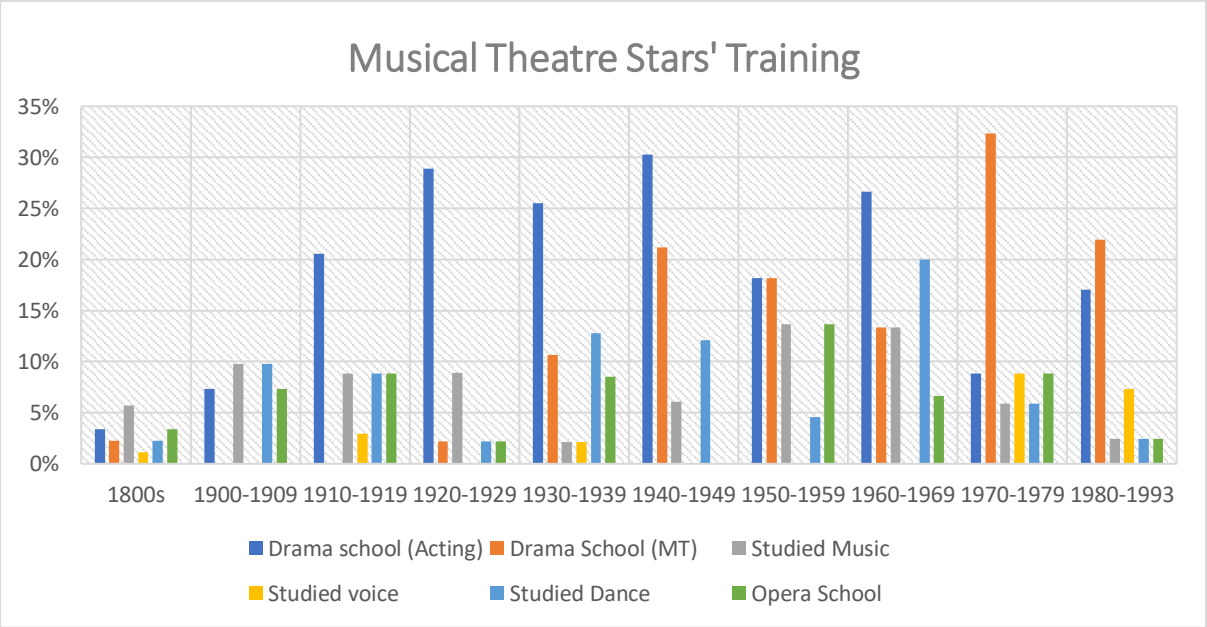


Figure 3.4: Types of training of musical theatre stars according to the years of their birth.

One could thus deduce from Figure 3.4 that the craft of musical theatre truly became institutionalised in the 1980s. When considering the symbolic boundary that institutionalised culture created between high and popular culture, as discussed by DiMaggio (1992), the rigorous training that both creatives and performers attain prior to embarking upon a career in the musical theatre industry suggests that musical theatre is firmly placed in the realm of high culture as regards the cultural capital needed for its production. However, more recently, extremely successful musicals, such as *Waitress* (2015), are being written by pop singers such as Sara Bareilles and musical theatre has re-entered the popular culture conversation as a result of the success of musicals such as *Hamilton*, which employs hip hop as part of its score (Tepper 2018). *Hamilton*, however, goes further in that it is not necessary for the audience to see the musical in theatre to experience its music, which, writes Marissa Martinelli (2020), is available by listening to the cast recording. In fact, the *Hamilton* album was intended to "function as a standalone work, rather than a souvenir of a night out" and it sold around a million copies, topping the hip-hop and Broadway charts. Indicating that it was "as warmly received by rap fans as aficionados of the Great White Way" (Petridis 2017). This nods to the tradition in popular culture of buying the album of a musician before seeing them live, or

with no intention of doing so. Even in these cases, however, the institutional creative apparatus surrounding and required for their production, keeps the contemporary musical theatre production high in cultural capital. A shift in industry culture in terms of casting has possibly undermined the high cultural capital boasted by musical theatre practitioners as discussed in the previous paragraph, a notion that I interrogate next.

The process of casting falls within the ambit of the production of a musical, and is generally conducted through a rigorous auditioning process to determine whether a performer firstly has the performance skills and stamina to undertake the challenge of performing in a musical for eight shows a week and, secondly, is able to portray the character for which he or she is cast. However, in casting the lead roles of a musical, production companies experience the pressure of contemporary society's obsession with celebrity culture - a phenomenon which falls within the realm of popular culture. In turn, this results in celebrities from both outside and within the musical theatre industry being cast in the lead roles of major musicals without going through the rigorous auditioning process. They are cast in part because of their high celebrity capital and ability to draw an audience. One might therefore ask how the inclusion of popular celebrity culture in the production of a musical influences the production's cultural capital. Moreover, in exploring this question, one should consider each celebrity individually, considering whether their own training and experiential learning fall within the realm of high or popular culture.

One of the mechanisms of casting in contemporary musical theatre, and which forms part of popular culture, is the reality TV cast-a-thon. An offshoot of the talent reality show format, the musical theatre reality TV cast-a-thon began in 2006 in the United Kingdom to promote West End revivals, namely *The Sound of Music*, *Grease*, *Wizard of Oz*, *Evita*, *Oliver*, and *Joseph and the Technicolor Dreamcoat* (Quail 2016: 129-130). At the completion of each show the winners go into rehearsal, starring as the lead roles in musical theatre productions (130). Although the reality show cast-a-thon is similar to their forerunner, the talent show, there are some differences. Matthew Hemley highlights the main difference as being the calibre of contestants taking part in the musical theatre reality TV shows: "contestants with little training are unlikely to gain adequate skills and stamina from the experience" such that "the talent displayed on our television screens was not raw – it was the result of a rigorous training" (Hemley 2008). The reason for this particular feature of the cast-a-thon form is that the judging panel, which consists of theatre professionals, is in search of talent that can lead a West End production; in other words, a performer with the stamina and experience, resulting

from training, who can carry a demanding role (Hemley 2008). The overriding difference between talent reality shows such as *Popstars* and musical theatre talent reality shows is thus the presence of training in both contestants and judging panel which elevates the latter's cultural capital with regard to production to the top right-hand quadrant of Bourdieu's model. As illustrated in Figure 3.5, this classifies the production of musical theatre cast-a-thon reality TV shows as high culture in comparison to most other talent reality shows.

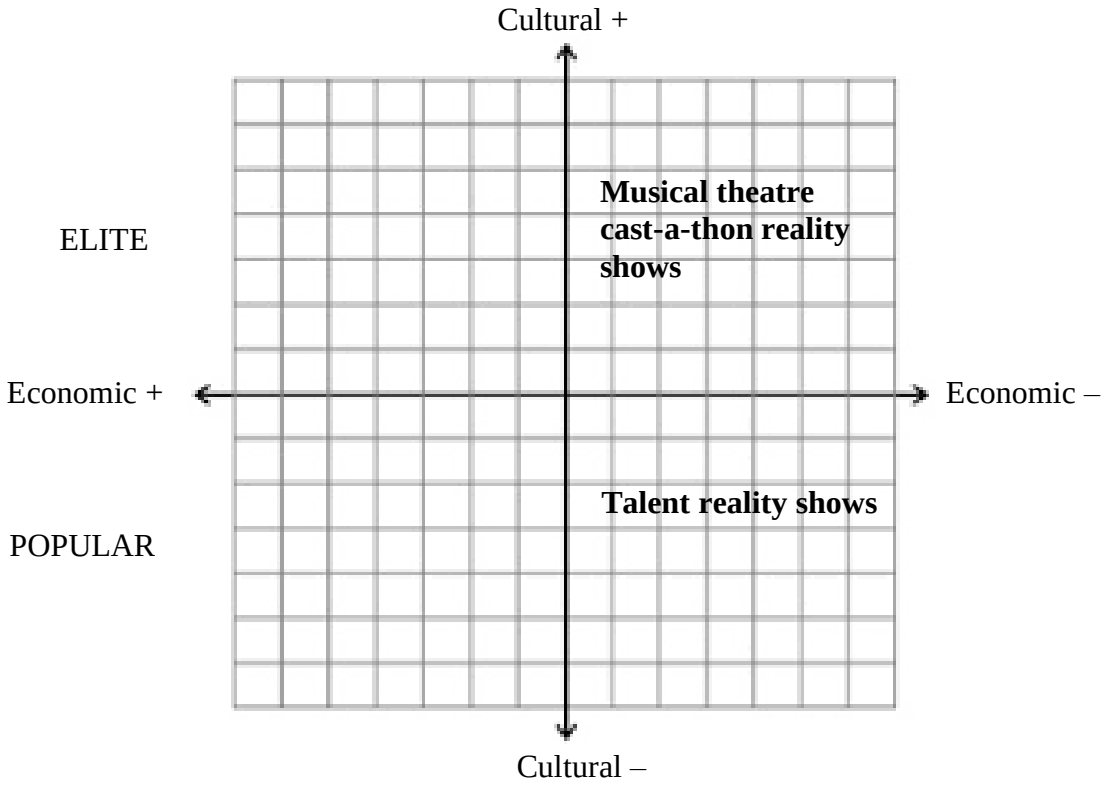


Figure 3.5: The production of different types of talent reality shows in terms of economic and cultural capital.

The consumers of such cast-a-thons seem, however, to fall under the same umbrella as the consumers of the reality talent shows such as *Popstars* and *Pop Idol.* An article on the New York Show Tickets website explored the intersection of Broadway and reality TV by specifically addressing the audiences of these two genres, stating that "the people buying those tickets weren't Broadway insiders or regular Broadway theatre goers -- they were a whole new untapped market of TV watchers dying for a chance to see the two contestants that they'd been rooting for, live and in person on Broadway" ("Press Night" 2018). This implies that the audiences watching musical theatre reality shows are the same as those of other reality TV talent shows, such as *American Idol* and *X Factor.* In 2009 this was also the topic of a study done by Ipsos Mori (which specialises in research on global markets), which

found that a third of people were more likely to attend any musical after watching the TV shows ("Any West End show" 2009). Furthermore, in the years 2006 to 2008 these talent shows were broadcast live in the United Kingdom, which coincided with record attendance of theatre audience, which rose from 12.35 million in 2005 to 13.89 million in 2008 ("Any West End show" 2009). Holmes and Jermyn are of the opinion that reality TV has in some ways indicated a broader "democratisation" of television (2004: 8). These shows are designed to draw in the public by involving them and allowing them to participate in the outcome of the show, which in turn elevates the popularity of the shows and the stars in which the public have taken a personal interest. The consumers of reality shows, including the two types of talent show I have discussed, do not need any kind of specific knowledge or expertise to take an interest in the contestants. Owing to the transformation of an "ordinary" person taking part in the competition, the fantasy of a fairy tale transformation is brought into a "real life" setting (Murray 2009: 484). A strong correlation can be drawn between these reality TV fans and Caroline Heim's description of theatre fans who often envision themselves as "part of the cast". Some fans wear the costumes of the onstage characters to the multiple performances they attend to embody the fairy-tale existence of the characters they admire (2016b: 50). These types of reality TV shows thus give musical theatre fans, whether general or show specific, a platform to witness a "real" person become their beloved character and by voting, fans choose the worthy performer to embody this character. The narrative thrust of reality TV talent shows may have the same effect on its fans since the contestants can be seen as the heroes and heroines who represent the everyday person, and by going through each week's challenges they fight against prejudice and win against the odds (Enli 2009: 484). One might therefore conclude that viewers' ability to vote for their preferred contestant's progress in the show does not rely on specific knowledge or training, which makes the cultural capital of the consumers of these shows low, and thus their cultural status popular. Musical theatre cast-a-thon reality shows thus partake in elements of both high and popular culture. Reality TV talent show viewers and fans may expand the audience of musical theatre significantly, drawing the form into the realm of popular culture, whereas the production of musical theatre displays aspects of high culture capital.

One should also consider the musical theatre audience and the cultural capital needed to experience a musical. With the rise of movie adaptations of stage musicals, such as *Into the Woods, Mamma Mia!* and *Les Misérables*, which have become a "staple of Hollywood's peak holiday release season", and musical adaptations of movies, such as *The Lion King, Legally*

Blonde, *Heathers* and *Beauty and the Beast*, the artform has attained new heights of popularity. This brings it closer to the realm of popular culture and has increased the accessibility of the form: Everyman rather than just the elites of high culture patronise musical theatre, which was not always the case in its history. Theatre audiences in the twentieth century have been socially composed of typically narrow segments of the national populations in both the United States and the United Kingdom. Susan Bennett summarises a number of empirical studies done to determine the cultural demographic of audiences in the twentieth century. She concludes that audiences in the UK and USA from the 1960s until the late 1980s consisted of people who were well educated, predominantly professionals with high incomes, thus making them part of high culture (Bennett 1997: 87). For a brief period during the late 1960s and early '70s low-budget musicals drew younger and less affluent audiences (Wollman 2012: 101). The nature of the audience began to change more significantly in the last decade of the twentieth century, when musical theatre started to appeal to a younger demographic. For example, *Rent* (1996) resulted in a new, young and progressive, fan base for musical theatre. Mark Brown reports that a recent study done by Ticketmaster highlights the broader condition of UK theatre, revealing that the age group between 16 and 19 years is now more likely to attend the theatre than the 45 to 54 age group (Brown 2013). In addition to hard-hitting themes which appear in some recent musicals, such as in *Dear Evan Hanson*, and which specifically appeal to a younger generation, musicals have become more popular among younger and less affluent theatre-goers because of the increasing popularity of the jukebox musical which has brought familiarity with the popular music world into the theatre (Rice 2013). [35] [36] One may ask whether the cultural capital to consume a musical is in fact low or is it just more diffuse in the culture? Perhaps the culture capital needed to consume a musical is lowered because it is more diffuse in the culture due to platforms such as Facebook, Twitter and Youtube which allows musical theatre to be more available to a wider audience. These platforms also allow the audience to become more active in that they are able to publicly participate in the discourse surrounding a production rather than just cheering and applauding from a seat in the theatre. All of this suggests that the level

[35] *Dear Evan Hanson* is a musical about an ordinary teenager who feels invisible, but gains mistaken attention when he is assumed to be a friend of a classmate who commits suicide. The show "draws awareness to the loneliness and pain of teen life and how isolation can be intensified in today's social media world" ("Broadway hit" 2017).

[36] A jukebox musical uses previously released popular songs within a dramatic plot. The songs are often connected with a specific popular musician or group. The plot may be a biographical story of the performer or group whose music is featured, such as *Jersey Boys*. Other jukebox musicals' plots do not revolve around the particular group, whose songs the musical features, and includes an original narrative, such as *Mamma Mia!* (Cash 2016).

of cultural capital needed to experience contemporary musical theatre (since the end of the twentieth century) is fairly low. I therefore conclude that the cultural capital needed to produce a musical is high, whereas the cultural capital required to consume a musical is low, which places the form in the lower left quadrant of Bourdieu's graph, bringing musical theatre increasingly within the ambit of popular culture. Or to use Parker's equations, musical theatre could be depicted as [+ mass produced, + mass consumed], which also makes contemporary musical theatre popular.

In considering economic capital, the musical is the most commercial form of theatre. Woolford explains that the cumulative box-office income of Broadway musicals is in excess of $1 billion annually (2013: 6). Musicals continue to be the biggest drivers of attendance and revenue in London theatre. In 2016, more than 8.1 million people saw a musical in the West End, in contrast to 4.1 million who attended plays. The revenue generated by musical theatre attendance was more than £400 million, as opposed to £152 million for plays (Shenton 2018). However, although musical theatre is a successful and extremely profitable industry there are obvious limitations apropos its commercial potential, such as limited availability of tickets due to a limited number of theatres and restricted theatre sizes. This makes musical theatre a relatively elite activity. For example, the five largest theatres in the West End seat around 2200 people whereas Wembley Stadium, which is often used as a venue for pop performances, can seat up to 90 000 people (Shenton 2017). Broadway is also "hyper-localised": Its 40 theatres seating between 500 and 1900 people are limited to one small area of one city (Seymour 2016). Exposure to live musical theatre for fans who cannot visit New York or London is limited to touring shows or local productions typically restricted to one or two theatres in larger satellite cities.

Ticket prices also make musical theatre a more exclusive activity, as do the methods used to secure tickets to the most popular shows in New York and London. Mark Shenton explains that in London, audience members are able to increase their chances of securing in-demand tickets by becoming high-level donors, so that the more someone gives in monetary terms the more advantage they get when booking tickets for specific shows. This reinforces the hierarchical system of social class (2017). In New York it is common to see popularity dictating ticket prices. Popular shows often bring in more at the box office than predicted because tickets are sold at premiums which are much higher than regular top prices (Shenton 2017). Examples of this include tickets selling for up to $748 for Bette Midler's appearance in *Hello, Dolly!* on Broadway and at $849 for *Hamilton*, which is somewhat ironic as the

introduction of popular cultural elements, such as a celebrity lead or popular style musical, results in elitism in the patronage of musical theatre (Shenton 2017).

As previously discussed, musical theatre's overall cultural capital is both high and low. However, when considering Parker's equation in terms of the economic capital (2011: 152), musical theatre could be depicted as follows: Musical theatre [- mass produced, - mass consumed], which would classify musical theatre as high culture. However, with the help of film, television, and the Internet, musical theatre's reach has become much wider than simply the audiences who are able to obtain a ticket to a musical in one of the limited theatres with limited seating, which has resulted in musical theatre also becoming part of the popular cultural realm.

From the discussion above, using the models I have chosen, it is difficult to conclude that musical theatre belongs to one or the other of high culture or popular culture. Rather, in its production processes, consumption patterns and economic features, the contemporary field of musical theatre has elements of both. To sum up, I would describe the production process of musical theatre, which includes the creatives and performers, as being a part of high culture. Where the intention of creators is to make musical theatre an appealing artform that forms part of the popular culture of contemporary society, and even as musical theatre may resonate with the masses, it is not always accessible to the masses. The exclusivity of musical theatre as a result of monetary donations and premium ticket prices, for example, continues to separate the audiences into high and low socio-economic classes. As a result, the economy of musical theatre is classified as high culture. Conversely, due to Internet-based communication technologies, musical theatre has become available to larger audiences, thereby bringing it still further into the orbit of popular culture. The art form's appearance on mass entertainment media such as reality TV cast-a-thons and social media makes it possible for musical theatre fan communities across the globe to come together. Their experience of a musical might be by way of the cast album, an artist's tweets, or YouTube clips alone, or in combination with the viewing of a live musical performance. However, these means of communication and connection do not change the fact that musical theatre is created to be experienced as a live performance (Wolf 2016). This discussion on the differentiation between high and popular culture and the convoluted classification of musical theatre according to these two branches of culture leads us to consider the enthusiasts of this genre of entertainment. The next section is therefore devoted to an examination of the notion of

fandom and affinity in musical theatre and how this in turn compares to fandom as a part of the celebrity system.

Musical theatre audiences: Fans or aficionados?

Fan studies scholars have rarely ventured into the realm of theatre. On the one hand, however, audience reception and performance studies have increasingly become areas of interest within the field of theatre, aimed at gaining a better understanding of audience experiences.[37] On the other hand, very little scholarly attention has been paid to those theatregoers who could be described as fans of musical theatre.[38] One major contributor to the body of research on theatre fans is Caroline Heim. Her "Broadway Theatre Fans: communities of narrators and translators" offers a description of fan audiences, followed by "historical and contemporary accounts of fan audiences as communities" and how they become narrators and translators, describing how "fans narrate the onstage story in their communities through re-performing" (Heim 2016b: 40; 41). Heim explores how fans throughout the nineteenth, twentieth and twenty-first centuries have "worked collaboratively as communities of narrators and translators to appropriate, re-fashion and 'own' the onstage story or star actor for the purpose of creating a recognisable community identity" (41). Although Heim's study directly addresses the nature of fandom within the theatre context, it discusses fan communities as a collective rather than dealing with the characteristics a theatre fan may be said to possess, in other words what makes them a fan. Not enough is known about audiences who see themselves as fans of the theatrical medium, or what happens when

[37] After extensively exploring various studies on audience reception within performance studies, two main studies were identified. First, Susan Bennett's *Theatre Audiences* is a full-length study of the "audience as a cultural phenomenon", which considers theories of spectatorship and the practice of different theatres and their audiences. Bennett emphasises the creative involvement of the audience and how they contribute to a theatrical production (1997). However, it is important to note that Bennett's main focus is dramatic theatre audiences and not musical theatre audiences. Second, in his article entitled "Asking The Audience: Audience Research and the Experience of Theatre", Matthew Reason describes his study which explores the "nature of spectatorship and the relationship between what we might term 'the experience' of performance and any individual's conscious, reflective ability to externalise that experience" (2010: 15). His approach to this study is both methodological as well as philosophical in nature. His methodology takes a qualitative approach which employs talk-based research within groups or individual interviews among theatre audiences. I chose to name these two studies specifically because according to Kirsty Sedgman, Bennett is considered to be one of the pioneers of audience reception studies within the field of theatre and Reason has "produced foundational studies that extended Sauter et al.'s enquiry into audiences' sense-making processes" (2017: 316).

[38] The paucity of such research was made clear after I conducted a quantitative analysis of the contents pages for the last 10 years of three related journals regarding theatre and fandom, namely *Studies in Musical Theatre*, *Journal of Fandom Studies*, and *The Journal of American Drama and Theatre*. This analysis revealed that out of 407 articles only one dealt with fandom within the realm of theatre, and this addressed dramatic theatre and not musical theatre. The article by Kirsty Sedgman is titled "When theatre meets fandom: Audience reviews of Harry Potter and the Cursed Child" (2018).

audiences become fans of a specific show or performer, or when audiences are drawn into theatres by external fan engagement such as celebrity fandom. Owing to the limited scholarly literature on this subject, in the next section popular sources such as social media and popular articles on musical theatre fans will be utilised to create a profile of the contemporary musical theatre fan that can be measured according to the distinctions drawn by Joli Jenson and Janice Winship.

Fandom is described by Mark Duffett as a "cultural conviction" that springs from a combination of an appreciation for something or someone, celebrity-following, social networking, collecting and self-expression. Fandom is a link between ordinary life and an artistic work or artist (2014: 7). Fans are more often than not seen as passive and "brought into existence by the modern celebrity system, through the mass media" (Jenson 1992:10). Typically, fandom is associated with cultural forms such as pop music, romance novels, comics and Hollywood celebrities that are considered to be part of popular culture (Jenson 1992: 30; Fiske 1992: 31). Fandom constitutes a self-selected segment of people who are connected by their interest in a specific performer, narrative or genre from the repertoire of mass-produced and mass-distributed entertainment. They are similar to popular audiences in general as their common interest develops into a pleasurable and signifying popular culture, but their experience occurs at a heightened level of intensity. A fan is an "excessive reader", which makes them different from the ordinary audience in degree rather than kind (30, 46).

In contrast to the fan is the aficionado, who is grounded in reality and is perceived as someone of rational thought who can evaluate his or her object of admiration in an intellectual and measured manner. For example, aficionados display restraint when applauding at a concert (Jenson 1992: 20). For these reasons, the emotional and irrational acts that characterise fan behaviour have often been associated with the lower, uneducated classes, whereas the rational and intellectual acts of the aficionado are perceived to give them high-class status (Winship 1994: 21). However, fandom, according to more recent thinking on the subject, is not necessarily an obsessive relationship with a text, genre or person and should also be explored as a rational and everyday phenomenon. In this thesis affinity and fandom within musical theatre are therefore considered from this perspective.

As mentioned earlier in the discussion, enthusiasts of musical theatre form part of both high and popular culture. Musical theatre audiences do not need high levels of cultural capital to receive it, making them audiences of popular culture, yet the enthusiasts of musical theatre

are restricted by the economics of the art form, making audience members who are able to attend live musical theatre a part of high culture. Joli Jenson draws a particular distinction between the enthusiasts of popular and high culture, calling the former group fans and the latter group aficionados (1992: 21). She explains that the dividing line between these two is status and class, that "the Joyce scholar and the Barry Manilow fan, the antique collector and the beer can collector, the opera buff and the Heavy Metal fan are differentiated not only on the basis of the status of their desired object, but also on the supposed nature of their attachment" (21). One could possibly elaborate on this distinction by saying that if the object of fascination is popular with the lower or middle class, relatively inexpensive and widely available, this involves fandom; whereas if the object of desire is popular with the wealthy and well educated, is expensive and rare, it suggests affinity (Winship 1994: 2017). If one considers the status of musical theatre as straddling both high culture and popular culture, this then begs the question: Are the enthusiasts of musical theatre aficionados or fans? To answer this question one could firstly turn to a second condition Jenson names, the nature of attachment enthusiasts have to musical theatre, and secondly, to considering comparative conditions given by Winship: Lower or upper class audience, inexpensive or expensive, and widely available or rare (1994: 217).

Self-proclaimed musical theatre fans fall into two main groups, namely those who are enthusiasts of musical theatre as an artform or those who are enthusiasts of a specific show or group of shows.[39] Heim notes that Henry Jenkins refers to the latter type of fans as "nomads" (Heim 2016b: 49). Fan nomads have been likened to fans of sports teams (Sweetland 2014), the nature of whose obsession has been compared to religion in some scholarly circles and where rivalries exist among individual fans and groups of fans of specific shows (Heim 2016b: 49). Fan communities who identify with a specific shows have institutionalised themselves by "names that signify their identification with the production they follow: Phans (Phantom of the Opera), Hedheads (Hedwig and the Angry Inch), Fansies (Newsies), ROA-holics (Rock of Ages), Q-Tips (Avenue Q), Jeckies and Twickies (Jeykll and Hyde) Hamilfans (Hamilton) and Rent Heads (Rent)" (Heim 2016: 48). According to Duffet, writers on fandom have compared it to religion due to the predictability of spectacular public displays of exuberance; behaviour which cannot often be justified by those who embody it (2013: 142). Matt Hills suggests that religion provides a shared vocabulary that allows fans to express their experience through common words so that they can celebrate their conviction

[39]The term "fans" is used here because it is how enthusiasts of musical theatre refer to themselves.

without having to justify their attachment (2002: 122). These experiences are often so full of elation that spiritual metaphors are more useful because they capture the emotional transcendence of fans. This sense of spiritual connection between fans is termed *communitas,* and suggests that individuals at live mass public events experience being blissfully united and thus thrilled to be at one with the assembled community (Duffet 2013: 144).

At first glance, the nature of the attachment that enthusiasts have to specific shows appears to demonstrate a religious element. In other words, fans seem to fit into the more traditional definition of fandom as explained by Jenson. Corey Killgannon explores extreme cases of fandom in a *New York Times* article, describing one audience member, Aimee Kislin, who latches onto a particular show for its run on Broadway. Kislin saw *American Idiot* 146 times during its 13-month run; *Once* 95 times in its 12-month run; and *Priscilla, Queen of the Desert* 75 times during its 15-month run. She wears souvenirs in the form of guitar picks around her neck as a symbol of her obsession. Twice every week, Kislin travels into Manhattan before dawn to be first in line to buy one of the limited cheaper rush tickets for her current show obsession and waits in the city for ten hours before watching the show (Killgannon 2013). Although Kislin is an extreme case, she is by no means an isolated one. In fact she forms part of group of fans that have a cult following of specific shows which they watch multiple times and assist each other in gaining discount tickets. With the rising popularity of musical theatre, large events have been crafted for so-called "theatre nerds", such as *BroadwayCon* in New York, launched in 2016, and *StageCon* in London which had its first annual appearance in 2018, to celebrate their favourite shows and the people who create and perform in them. These events have given enthusiasts such as Aimee Kislin and her followers of musical theatre shows a legitimate platform to dress up and display their obsession with others who share their interest. Events such as these have not only normalised this kind of obsessive fandom but have created a chance for fans to congregate and an opportunity for the industry to cement itself within the realm of popular culture. The industry's relationship with a younger audience is also strengthened by making the engagement with specific shows or groups of shows within musical theatre more accessible. This sense of community within the musical theatre fan base could therefore be said to use its growing numbers of fans and the power of seduction to entice new followers (Duffet 2013: 126; Mead 2010: 56).

The other type of musical theatre enthusiast involves admirers of the genre rather than fans of a specific show. For the purposes of this thesis, the exploration of this group began by

Google-searching the question "What is a musical theatre fan"? Results included articles and blogs discussing ways in which one can identify a musical theatre fan by asking specific questions about shows, quizzes challenging theatregoers to prove their worthiness to be a musical theatre fan, and videos describing what a fake fan of musical theatre is. Each of these challenged an individual's commitment to musical theatre, through their attendance of shows, and importantly their knowledge about musical theatre. To gain a better understanding of how enthusiasts of musical theatre defined themselves I then posed a question on the Facebook page of musical theatre fan sites The Musical Theatre Appreciation Society and Theatre Nerd, asking: "How would you define a musical theatre fan as opposed to someone who simply enjoys musicals? What are the characteristics of a musical theatre fan?" The responses by self-proclaimed musical theatre fans revealed three main characteristics: Knowledge, appreciation and commitment. Knowledge involves the audience members' discipline in attaining familiarity with a show. It includes knowledge of the musical work itself, such as the story, characters and musical numbers, as explained by John L. Sullivan who notes that fans "are emotionally invested in their favorite media by thinking deeply about the plots, characters, and messages of those texts" (2012: 189). Knowledge of the creators, such as the composer, choreographer, director, lyricist, to name but a few, is also considered important for a fan to possess. Appreciation encompasses an admiration for the artistry of the choreography, set design, direction and performers' ability. Commitment to musical theatre is shown through the willingness to travel near or far to theatres, to pay high prices to see obscure, rare, or popular shows even if the show is not to their taste, all in order to broaden a fan's experience and general knowledge of musical theatre. When considering these three characteristics and the formal definition of "aficionado" in the light of the *Oxford English Dictionary* definition ("a connoisseur or dedicated student of some activity") alongside Jenson's and Winship's differentiation between fan and aficionado, one could consider this type of musical theatre enthusiast to be aficionados rather than fans. The knowledge and appreciation musical theatre enthusiasts possess and strive to achieve, show a leaning toward an institutionalised tradition of critically engaging with the arts through an informed perspective.

The purpose of this section has been to position the musical theatre fan on the scale of cultural status and to gain a better understanding of the varying forms of obsession within the musical theatre community. Whereas show-specific admirers can be classified as definitively popular culture fans due to their obsessive behaviour toward a specific show, audiences who

are admirers of the artform as a whole can be defined as aficionados due to their admiration being based on knowledge, commitment and critical judgement. This attitude of musical theatre aficionados is thus challenged by the appearance of celebrities in musical theatre productions as the celebrity's fans are also drawn to the theatre, which can be seen as the two worlds of popular and high culture colliding, bringing us to the next section on celebrity fandom.

Celebrity fandom: It's more than admiration, it's a relationship

Since the inception of the Hollywood star system in the 1920s the public has shown an ever-increasing interest in the performances, public appearances and private lives of famous people. For the last 100 years celebrities such as film stars, directors, pop stars, athletes, novelists, artists, models and reality TV stars have been an essential part of the contemporary cultural fabric (Wohlfeil 2018: 18). Although most people show a fleeting interest in celebrities, there is a specific segment of consumers who show a much stronger interest in the star system, and they are referred to as fans. Markus Wohlfeil poses interesting questions about the celebrity fan. What is it exactly that turns an ordinary consumer into a devoted fan of a celebrity? Why does a consumer experience such a strong emotional attachment to a particular celebrity, but remains fairly indifferent to others? What does the everyday fan relationship with a celebrity mean to the individual consumer? And finally, how does this relationship manifest itself in everyday consumer behaviour? (2012: 22). As discussed earlier, older studies on fandom, and specifically celebrity fandom, have taken a negative view of the phenomenon, placing fans in a particularly bad light, portraying them as "cognitively inflexible, gullible, dull and obsessive" (McCutcheon et al. 2003: 310). As other scholars have, Wohlfeil challenges this view through employing what he calls an "introspective" method to analyse a fan's relationship with a celebrity and focuses on his own fan behaviour toward a specific movie star by exploring the "normal" fan and his or her relationship with their object of admiration (2018). Previous studies have focused on "fandom primarily as a participatory culture, where like-minded consumers socially interact with each other within their respective consumption subcultures" (Jenkins 1992). Wohlfeil, however, paints a different picture, asserting that a consumer's fan relationship with an admired celebrity is a "dynamic process that is constantly evolving with permanently varying levels of significance and experienced intensity for the individual" (2012: 516).

Referring to the period between the 1920s and the 1950s, Richard Dyer and Paul McDonald describe the nature of fans' admiration then as placing their object of admiration on a pedestal and regarding the stars they admire as flawless and superior to themselves (1998). Wohlfeil, however, comments on the evolution of fandom of celebrities by describing the current nature of a fan's relationship with the celebrity he or she admires in terms of "relatableness". These days, fans' attachment to specific celebrities derives from seeing them as normal or ordinary, with both strengths and weaknesses, and the fans may sometimes experience a romantic, sexual, or platonic attraction to the object of their admiration. Such fans' infatuation with the celebrity they admire is further enhanced by the public portrayal of the celebrity's personal life, which often displays parallels with the fans' own lives. They therefore feel a further connection with the celebrity due to shared experiences and struggles (2012: 517). However, it is unlikely for a fan to have a personal encounter with the celebrity they admire, which means they will most probably never be able to get to know the celebrity personally. Therefore the impression fans have of the celebrity's personality is "essentially a personalised intertextual reading of those media texts" that fans, as consumers, "perceive to be relevant and 'reliable', such as […] TV and print media interviews, […] personal websites and detailed articles in […] magazines" (2012: 517). Nonetheless, this feeling of knowing the celebrity personally can, at times, elicit such a strong emotional feeling toward the celebrity that the fan may experience their attachment to the celebrity as "personal friendship" or even "love". Wohlfeil suggests that despite the negative connotations surrounding the fan-celebrity para-social relationship, it can be experienced as a positive form of psychological well-being and can have the potential to provide people with a "cathartic experience that helps to restore their emotional well-being in times of psychological distress" (2012: 517). This then further strengthens the emotional attachment fans have to the celebrity they admire. I now turn to an exploration of the effects that fandom of both celebrity and musical theatre have had on musical theatre as a genre.

Methodology

The aim in this thesis is to gain insight into the effects of celebrity casting on the enthusiasts of musical theatre as well as to understand the nature of the obsession with celebrity performers. An effort is made to give an accurate portrayal of the attitudes towards and meanings attributed to this practice for a particular group, to wit musical theatre fans and celebrity fans. One of the ways in which this descriptive research can be conducted is through

the application of surveys. Mouton describes a survey approach as having the aim of providing a broad overview of a representative sample of a large population (2001: 152). There are several types of surveys, and the type employed here is a cross-sectional survey, which makes observations at one period in time, and is analogous to taking a still picture of the population or group being investigated. Data is collected from the research participants at a single point in time or during a single, relatively brief time period, and is typically collected from multiple groups or types of people (152). The major purpose of descriptive research, in the context of this study, is to collect primary data by means of a questionnaire completed by audience members of *Ghost* the musical UK tour, starring Sarah Harding as Molly and *Wicked* the musical at the Apollo Victoria theatre in London starring Rachel Tucker as Elphaba. The questions that form part of the questionnaire are dichotomous questions and rating or Likert scale-type questions (the surveys are included in Appendix B).[40]

The surveys are divided into five sections, with each section addressing a different set of questions. The first section serves to collect personal information pertaining to the respondent. These questions are a combination of dichotomous and multiple choice (single answer) questions. The second section addresses the respondent in relation to the genre of musical theatre, and constitutes an endeavour to ascertain the participant's attitude toward musical theatre, the medium through which the participant has been exposed to musical theatre, and how often he or she attends a live musical theatre production. These questions take the form of multiple choice, with a combination of single and multiple answer questions. The third section deals with the respondents in relation to the specific musical under consideration (either *Ghost* or *Wicked*), asking them to disclose the number of times they attended the specific production of the musical, the dates on which they were in attendance, whether or not they purchased their own tickets, who accompanied them to the theatre, and whether, where and through what medium they had experienced a different production of the specific musical before. Also included is a multi-line question regarding their experience of the production of the musical in comparison to the previous experience of the musical, and the attitudes this engendered. They were also asked whether or not they were aware that a celebrity was playing the lead in the musical when purchasing their tickets and whether or not they were aware that the celebrity was a reality TV star, what their overall motivation was for attending this production of the musical, and whether the celebrity or her understudy performed on the date they attended the production. These questions take the form of

[40] Appendix B will also only be available in the electronic version of this thesis.

multiple choice (both single and multiple answer), a dichotomous question and a long answer question. The fourth section addresses the respondent in relation to the celebrity under consideration and reality TV. The questions in this section take the form of multiple choice and dichotomous questions, and are intended to establish the respondents' attitude toward reality TV, what shows they have watched and still watch and how often they watch reality TV. Furthermore, the respondents are asked whether or not they followed the celebrity during their appearance on the reality TV show which made them famous as well as after their appearance on reality TV and the respondents' attitude toward this celebrity. These questions are in the form of multiple choice questions. The final section of the survey addresses the respondents' reception of the celebrity as well as the musical as a whole. Specifically, respondents are asked whether they would in future attend another musical or entertainment event starring the celebrity under consideration, as well as asking them to rate their experience of various aspects of the celebrity's performance. These questions take the form of multiple choice and Likert scale questions.

The sample of respondents for the survey was constituted from theatre-goers in the United Kingdom who attended *Ghost* the musical 2016 UK Tour starring Sarah Harding, and *Wicked* the musical at the Apollo Victoria Theatre in London during in 2010, 2011, 2012 and 2016/2017 starring Rachel Tucker. In order to identify potential respondents to the survey, both Facebook and Twitter were searched, using terms such as "Ghost Sarah Harding", "#Ghost #SarahHarding", "Harding Musical", "Rachel Tucker Wicked", and "#RachelTucker #Wicked". This revealed a number of users who had commented or tweeted that they had experienced the musicals performed by Tucker and Harding. The Facebook pages of both productions were scrutinized in order to identify people who had commented on their experience of the productions, and another source drawn upon was fan pages on Facebook and Twitter, identifying people who expressed their admiration for the celebrities in a twenty-first-century version of "fan mail". After identifying potential participants, I made contact with the respondents through social media, particularly Facebook messenger and Twitter replies, inviting them to complete the survey. An explanation of the research project and survey was also publicly posted, and included an URL link to the online survey on various musical theatre fan groups, such as the Musical Theatre Appreciation Society Group on Facebook. The survey was administered online using Survey Hero and respondents were given the option of anonymous reply, with an option to be contacted further for follow-up questions.

Data Analysis

> Look I get it.... Celebrity names draw in fans to come and see musicals that they may not have gone to see if these celebs weren't in them... Good marketing technique there yes. But when this is now so commonplace that even the general public are annoyed that celebrities (trying to make a come back in their careers) are taking roles that trained musical theatre performers could do a MILLION times better than them and don't require their cover to constantly come on because they don't have the technique and training to last 8 shows a week, then this simply isn't acceptable. I have yet to be impressed by any pop star in a musical because they have always stood out for the wrong reasons and their voices and acting capabilities have never compared to those of the stunning cast around them. But failing that, at least get in a Girls Aloud member that the public actually likes... (Leak 2016)

The reference in this Facebook post is to the announcement of the casting of Sarah Harding as the lead in *Ghost* the musical UK tour in 2016 and was written by a musical theatre fan who is also a trained musical theatre performer. It touches on several of the issues surrounding the trend of "star casting", as it is referred to amongst musical theatre fan communities who converse on social media, such Facebook, Twitter, Instagram, and Youtube, and theatre critics, writers and bloggers, in both printed and online media. Celebrity casting, as Leak notes, may be a good marketing strategy to get people who are not generally theatre fans into the theatre due their fandom of a particular celebrity. However, Leak also touches on the subject of the importance of training when casting a lead for a musical. This suggests that musical theatre fans are often considered also to be aficionados who regard proper musical theatre training as being a vital part of successful performance in the industry.

In general there are two branches of celebrity casting that occur in musical theatre: The casting of celebrities from other art forms, such as film, TV and the dramatic stage, and the casting of celebrities created through reality TV. This study focuses on the latter. As mentioned earlier in this thesis, in her blog Sarah Green (2011) identifies two branches of reality TV stars cast in musical theatre: The first being pop stars from general reality talent shows such as *X Factor* and the second being stars from reality TV shows specifically designed to discover new stars for leading West End roles. The present research effort takes as case-studies examples from both branches of reality TV casting. These are the 2016 production of *Ghost* the musical UK tour with the lead, Molly, played by Sarah Harding who became a part of the girl band Girls Aloud after achieving success on *Popstars* in 2002; and Rachel Tucker who played the role of Elphaba in *Wicked* at the Apollo Victoria Theatre between 2010 and 2012 and again in 2016 after gaining considerable fame competing in the cast-a-thon reality show *I'd do Anything* for the role of Nancy in *Oliver,* which she did not win.

The survey on *Ghost* was viewed by 655 people and had 45 participants. The survey conducted on the production of *Wicked* at the Apollo Victoria theatre in London with Rachel Tucker in the role of Elphaba was viewed by 1228 people and 78 of them were participants in the study. The responses from both surveys suggest that the casting of celebrity leads is not as big a drawcard as one might think. When asking the audience members what their biggest motivation was for purchasing a ticket and attending the musicals, the majority of respondents indicated the following: "I am a fan of the musical". Thus 40% of audience members for *Wicked* and 38% for Ghost saw the show because of their desire to see the musical, whereas only 8% for *Wicked* and 6% for *Ghost* bought tickets to the show because they were fans of the celebrity performer; with 11% for *Wicked* and 6% for *Ghost* attending because they were curious to see the celebrity in the lead role (see Figure 3.6).

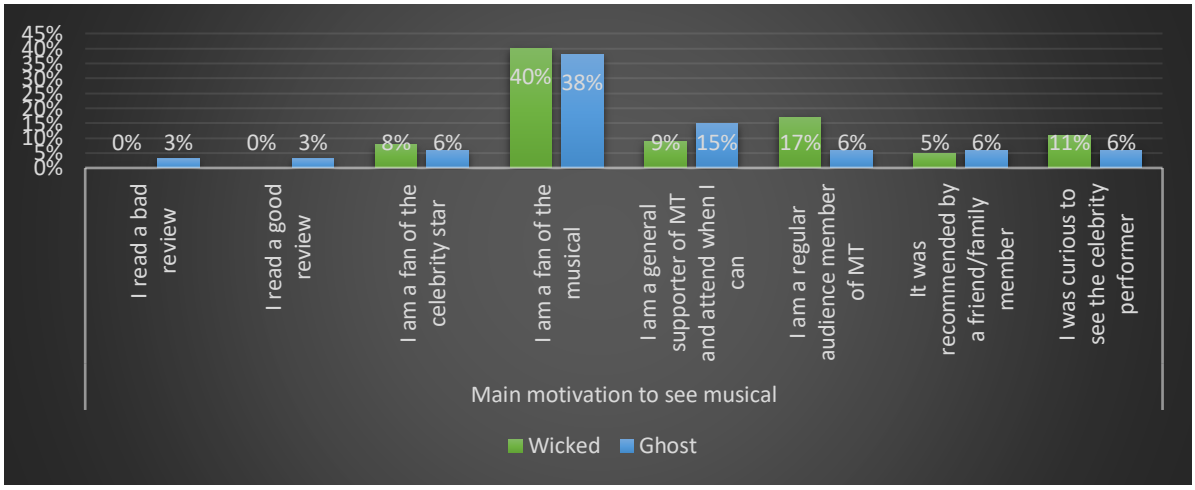


Figure 3.6: The main motivation of audience members for attending the musicals *Ghost* and *Wicked*.

Audience' experience of the celebrity performers also did not seem to have an effect on whether or not they would attend another musical in the future, as is shown in Figure 3.7. Ninety-two per cent of respondents for *Wicked* and 76% for *Ghost* indicated that they would attend another musical regardless of the cast, as opposed to only 2% of *Wicked* audience members and 3% of *Ghost* audience members who indicated that they would only attend another musical if another celebrity performer took the lead.

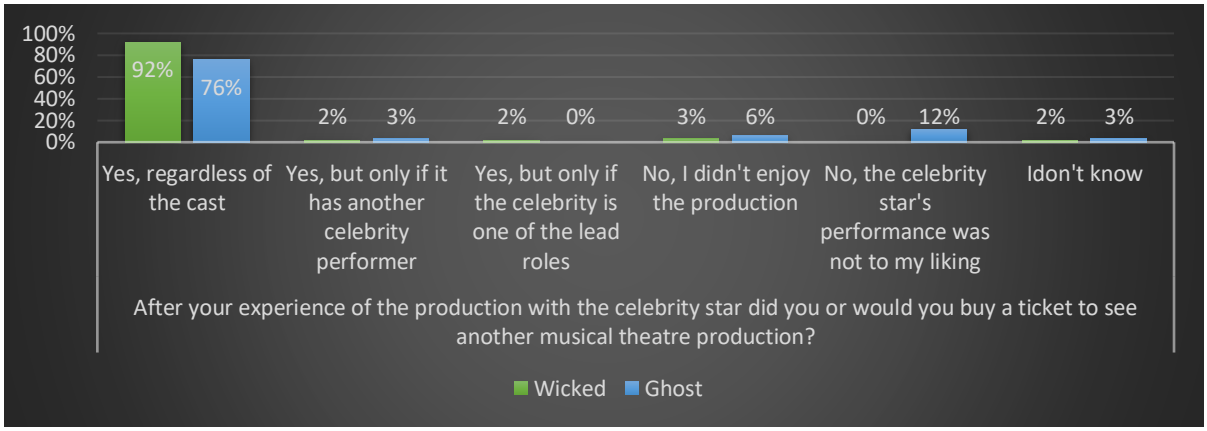


Figure 3.7: Audience members' likelihood of attending another musical theatre show in the future based on their experience of the celebrity performers in *Wicked* and *Ghost.*

One of the questions this chapter endeavours to answer is the effect of fandom when celebrities are cast in the lead roles of musicals. Fandom here refers to fans both of a specific celebrity and of musical theatre or a specific show. When the respondents of the surveys were asked whether or not, in response to the celebrity stars' performances in *Wicked* and *Ghost*, they would attend or make an effort to attend another musical with the celebrity star in question in the lead, the two surveys produced contrasting results, as shown in Figure 3.8.

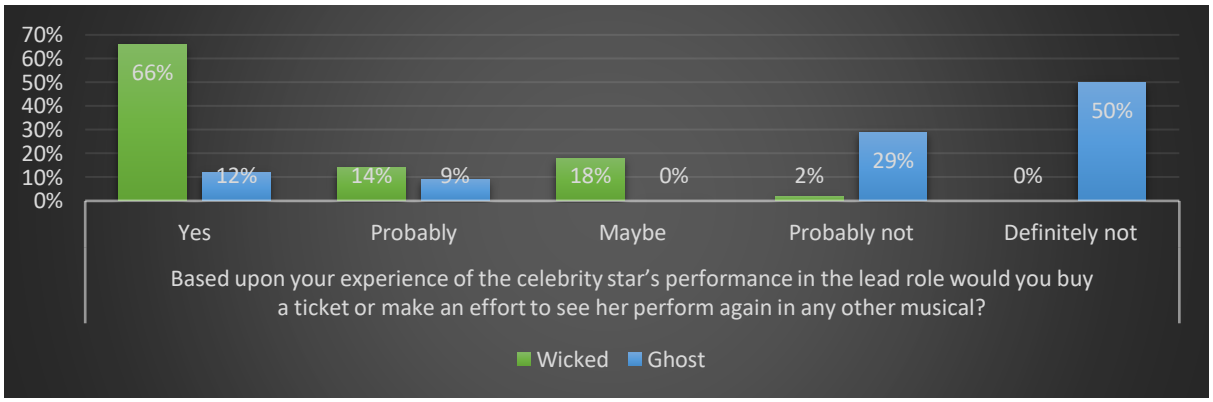


Figure 3.8: Audience responses to celebrity stars' performances.

Tucker in *Wicked* gained an enthusiastic following with 66% indicating "yes" and 14% indicating "probably", whereas Harding's performance in *Ghost* had an adverse effect, with 50% indicating that they would "definitely not" and 29% "probably not" attend an appearance of Harding in another musical. Similarly, based on their experience of the celebrity performer in the musical in question, respondents were asked to indicate whether or not they would attend or make an effort to attend another performance by that celebrity in a different medium, such as a live pop concert, television or a film. This question once again produced contrasting results. The question relates specifically to the appeal of the celebrity and the lasting effect their appearance in the musical in question might have on their public

image and celebrity capital. Figure 3.9 thus shows that Tucker gained a positive response since 36% of the respondents indicated “yes” and 28% indicated they would “probably” endeavour to see Tucker in another medium of entertainment. By comparison, Harding’s work on *Ghost* seems to have reduced her celebrity capital, with 56% of respondents indicating that they would “definitely not” and 29% “probably not” make an effort to see her in another medium.

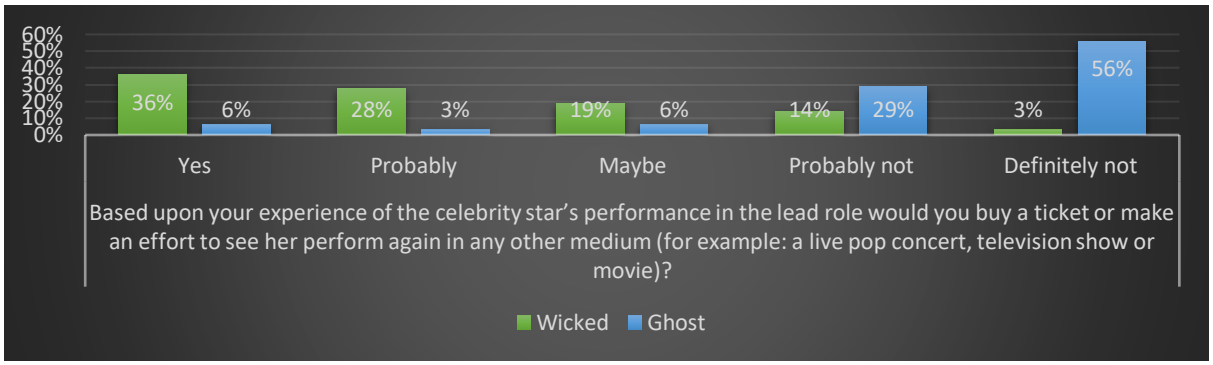


Figure 3.9: Effect of celebrity stars’ performances on audience engagement with them in other media.

Attempting to understand the contrasting results of the two questions posed to the audience members of *Wicked* and *Ghost* calls for further exploration of the two celebrities. An article in *The Mirror* expands on Harding’s adolescent dream of becoming a pop star which she pursued by entering a number of talent shows in the form of reality TV shows, namely *Fame Academy* and *Popstars: the Rivals.* It was the latter that shot Harding to fame when she gained a place in the pop group Girls Aloud in 2002 (“Girls Aloud's Sarah Harding” 2009). Before her big break, Harding had dropped out of school at age 14, and trained in the hair and beauty sector, also doing odd jobs such as waitressing. She tried to perform as often as possible in pubs and similar venues but was not able to make a career of singing until entering *Popstars.* She has no formal vocal training. Whilst on the show Harding admitted that she lacked dancing skills and constantly thought this would cost her the opportunity to win the competition. However, despite her lack of training in both singing and dancing Harding was able to gain enough of a following in the reality show to win one of the places as a member of Girls Aloud. This can be attributed to the public fascination with the authentic, or what appears to be real and truthful, in contemporary culture, and the notion of fame being within the grasp of the ordinary person, which Harding typifies (Enli 2009: 483). The narrative which the talent competition form of reality programming follows, is based on the notion of fame being within reach of ordinary people (Holmes and Jermyn 2004: 152). Producers are aware that an amateur performance, by someone with little or no training or

experience, increases viewers' fascination with the discovery of a new talent. Furthermore, the format relies on audience participation, for example in the form of voting, in order to allow participants to progress further in the show. The active involvement gives the audience the impression of being a part of the workings of the music industry and the manufacturing of a celebrity and their stardom (148-149). This approach, in which the audience is included in the production process and not limited to receiving media content, is labelled by Henry Jenkins as "participatory culture" and is seen as empowering the public (2006: 243). This in turn results in the public advocating for the celebrity as they feel they have a personal stake in the celebrity's success.

However, critics argue that this apparent shift towards the democratisation of television is driven by economic imperatives and only gives the illusion of empowering the public (Enli 2009: 483). Reality TV provides a platform for producers to provide prime-time content at a fraction of the cost of big-budget television programming: The "realistic" content takes less time to film than a fiction drama, the contestants are most often voluntary rather than being paid professional actors, and a smaller production team is required to bring such a show to fruition (Papacharissi & Mendelson 2007: 356). If one considers this form of reality television talent show, of which Harding's appearance on *Popstars: The Rivals* is an example, in terms of Bourdieu's model of capital discussed earlier, *Popstars* falls into the bottom right-hand quadrant of the graph, indicative of both low economic capital and low cultural capital. Harding's lack of training (a lack of educational cultural capital) and manufactured fame through a reality television show would place her in the same quadrant as the reality TV show which made her famous, as shown in Figure 3.10.

As discussed earlier in this chapter, musical theatre cast-a-thon reality TV shows such as *I'd do Anything* are classified as high culture in terms of production, due to the training and experience of both the panel of judges and the contestants taking part in the competition. Rachel Tucker, who was a finalist on, although not the winner of, *I'd do Anything* (in 2008), had trained in musical theatre at the Royal Academy of Music and had extensive experience in professional theatre before gaining fame on the reality show. The overriding difference between talent reality shows such as *Popstars* and musical theatre talent reality shows is thus the presence of discipline-specific training by both contestants and judging panel, which elevates the show's cultural capital with regard to production to the top right-hand quadrant of the model. In this argument both the production of *I'd do Anything* and Tucker as a celebrity accrue higher culture capital.

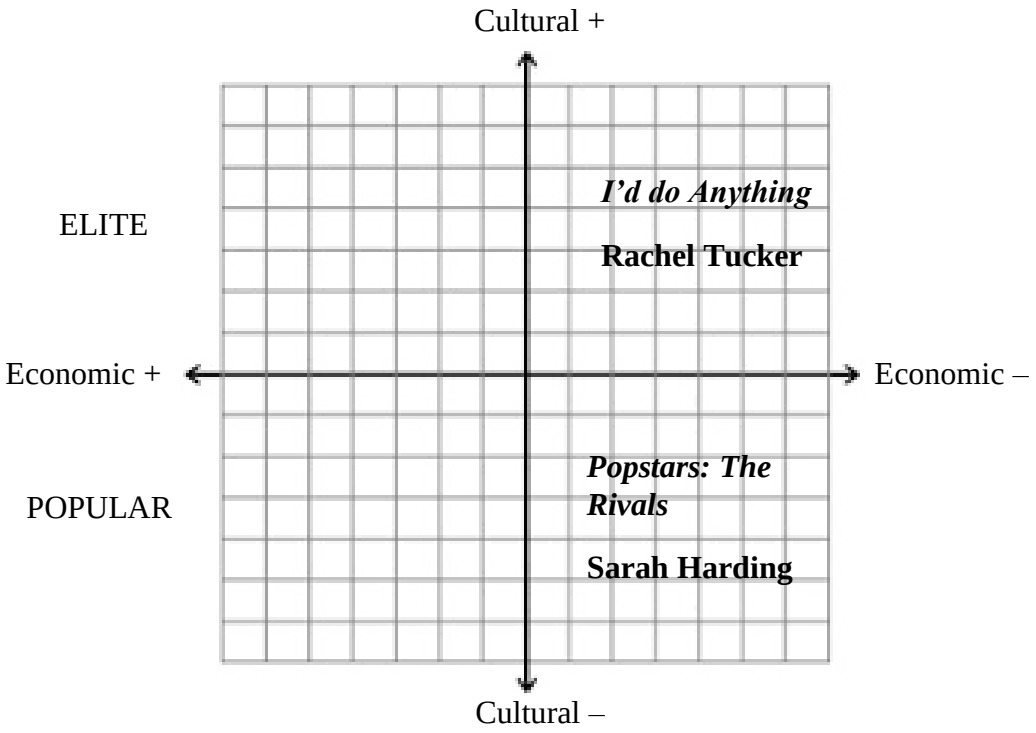


Figure 3.10: An illustration of two reality stars and two reality shows in terms of economic and cultural capital.

When considering the cultural capital of both the production and consumption of the two reality shows and the two reality stars under discussion, both shows fall within the popular culture realm. The production of the two branches of reality show is what distinguishes them from one another, as the consumers of these shows seem to fall under one blanket, as discussed earlier in this chapter. The survey data appears to support this. Thirty-six of the 78 respondents to the *Wicked* survey indicated that they were avid followers of the musical theatre reality show *I'd do Anything*, having either watched every episode or most episodes of the season. Of these 36 respondents, 15 indicated that they had no formal training or experience in musical theatre, whereas 9 were either professionals in theatre or were in training to become a professional in the theatre industry. This indicates that although musical theatre reality TV shows create a platform for knowledgeable musical theatre fans to express their interest and may appeal to a more knowledgeable specialist audience, they are also popular with audiences outside of the musical theatre industry who are able to participate in a world they would not have been able to before. This data thus confirms the discussion earlier in this chapter: Consumers of both types of realty talent TV shows fall within the realm of popular culture, requiring no special knowledge or skills in order to appreciate the contents of

the shows. Therefore the cultural capital of the consumers of these shows, as with that for some of the contestants, can be low (Figure 3.11).

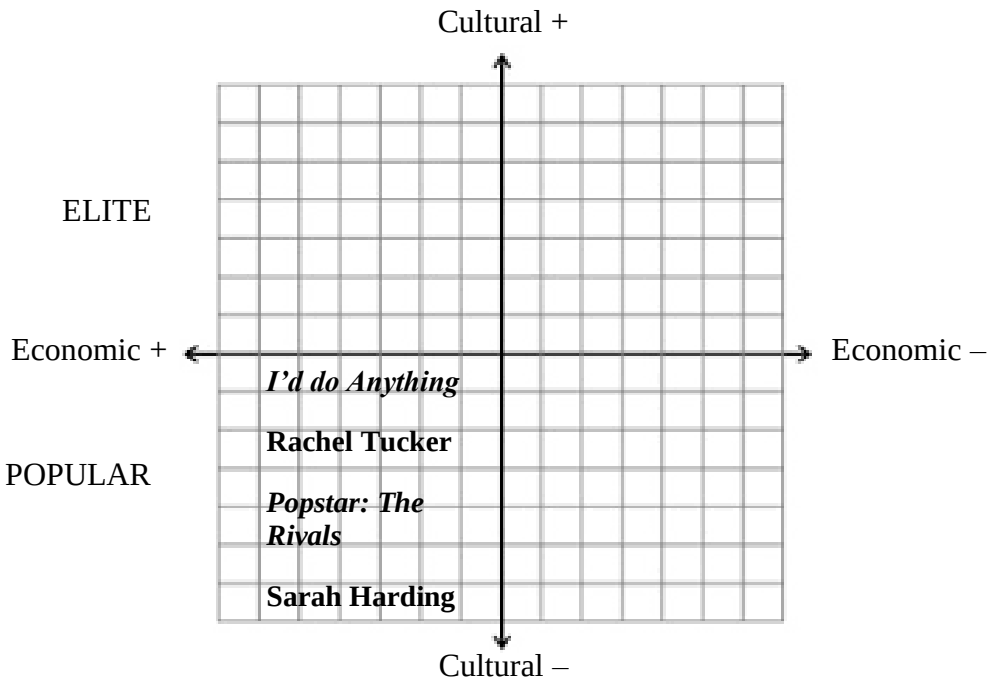


Figure 3.11: The economic and cultural capital of reality TV talent show audiences.

The major difference in the production of the two reality TV shows lies in the characteristics of the celebrities who participated in the shows rather than the shows themselves, as we saw in the discussion around Figures 3.10 and 3.11. In part the survey attempted to gain a better understanding of the effect that the casting of these two celebrities had on their image in the public eye, and so it was important to ascertain that 33% of the respondents of the audience of *Wicked* were also fans of Tucker and 21% of respondents for *Ghost* were fans of Harding prior to watching the musicals. The results of Figures 3.8 and 3.9 indicate that the casting of Tucker enhanced her image as a celebrity, broadening her audience as a performer within and outside of musical theatre, which in turn extended her fan base. In contrast, Harding's fan status seems to have been undermined by her appearance in *Ghost*, as her image within and outside of musical theatre (which was the origin of her celebrity) has been negatively affected and her fan following decreased; at least for the survey respondents. Tellingly, these results seem to hinge on one aspect, the appropriateness of casting for musical theatre with regard to training. Harding does not have the technical skill and thus the performance stamina required for a lead role in a major musical with a long run. Harding herself said in an interview with ITV news that her experience in *Ghost* was "a completely different kettle of fish" to what she had done before. She spoke of "battling on through" (Harding 2016). Tucker's training and

experience, on the other hand, had given her the requisite technical skill and stamina to perform successfully in a demanding role in a large-scale musical.

Of the 45 respondents of the *Ghost* survey, 16 indicated that they were fans of the musical, and all 16 were aware that Harding was cast as the lead. Of these 16 respondents ten indicated that their main motivation for attending the show was their admiration for the musical, with two being general fans of musical theatre. All ten indicated that they would avoid buying a ticket to another musical starring Harding, and would similarly avoid seeing her in another medium. One respondent even wanted their money back due to their experience of Harding's performance in *Ghost*. A large portion of the respondents to the *Wicked* survey were self-proclaimed musical theatre fans – 64 out of 78 – with most attending the theatre on a regular basis. Fifty-two of the 78 respondents were fans of *Wicked*, with eight being show-specific fans, rather than fans of musical theatre in general. Of the 52 *Wicked* fans, five respondents indicated that their main motivation for seeing the production was because Tucker starred in the role of Elphaba and a further four specifically bought tickets to see Tucker in the role. Twenty-three of the respondents said their main motivation was because they were fans of the musical itself. Almost 70% of the 52 respondents indicated they were aware that Tucker was cast as the lead, with all claiming they would gladly attend another musical starring Tucker or hear Tucker in a different medium of entertainment.

These results indicate that casting has a significant effect on fans' experience of musical theatre and drives their support of a musical theatre event; a fact that could be attributed to the argument made in earlier in this chapter in which it was proposed that musical theatre fans are aficionados rather than "simply" fans. As aficionados, fans of musical theatre in general, or fans of a specific show possess a relatively high level of knowledge about the genre, its history, a specific work, and its characters, plot and musical numbers. They often know a lot about lead performers too, and their careers and body of work. For example, musical theatre fans grow familiar with musical numbers through previous experiences of the musical through various media, such as cast recordings, other productions of the musical and YouTube videos. This previous experience combines to create a fan's expectations concerning how a song should be sung and what a character should sound like, and this in part determines what the fan's experience of the production will be. It can be said that a fan's experience of a specific performer in a musical is "ghosted" by the knowledge and experience they may have accumulated previously. (This process is enlarged upon in Chapter 4.) Performers on stage are therefore expected to either fulfil or exceed audience expectation.

In the case of the *Ghost* audience survey, of the 16 *Ghost* fans seven had watched another professional production of the musical, 11 had listened to the cast recording of the musical, ten had watched YouTube videos of different professional productions and seven had watched amateur productions of the musical prior to their experience of Harding in the lead. In other words, they had a show-specific norm-reference by which to evaluate Harding's performance. The claim by 11 respondents that they would not attend another musical if Harding was cast in a lead role, indicates that their emotional response to her performance was negatively influenced. When asked how they compared their experience of Harding in *Ghost* to previous performances, these respondents indicated that the production seemed to have a lower budget than the West End or Broadway productions previously witnessed and indicated that they were disappointed with Harding's performance in the musical. One respondent complained that the "effects were nowhere near as good in the 2016/17 tour. The role of [M]olly was very poor for a professional production", with another concurring that the *Ghost* UK tour was an "[e]xtremely substandard production from even previous amateur productions I've seen. Casting of two leads was appalling and the production appeared cheap with little energy throughout". One other wrote that in "terms of casting, the West End version was just a different class. Unfortunately, Sarah Harding did not rise to the part, and vocally was not strong at all". These theatregoers' experiences indicate that in order to attract audiences, the production company relied on high-profile celebrity castings, banking on their celebrity capital rather than their performance experience and ability, instead of investing in production and staging. Having said this, 13 of the 16 *Ghost* fans said that they would attend another musical regardless of the cast, perhaps because of the anticipation of watching a new musical or production. The reactions of the *Ghost* fans thus indicate that their fandom of musical theatre seems relatively unchanged after their disappointment with Harding's performance; although they may think twice before watching another musical featuring a celebrity star who is untrained in musical theatre, or their expectation of future celebrity performers may be lower in order to compensate.

In the case of *Wicked*, of the 52 fans of the musical 40 had watched another professional production of *Wicked*, 42 had listened to the cast recording, and 41 had watched YouTube videos of other professional performances of *Wicked*. Of these 52 respondents, 47 subsequently indicated that they would attend another musical, regardless of the cast, after experiencing Tucker in the lead. It seems, therefore, that one cannot, on the basis of these two surveys, definitively say whether celebrity casting has an effect on the nature of musical

theatre fandom or whether it changes a fan's attitude towards a specific production or musical theatre as a whole. However, it is clear that to musical theatre fans the performers matter to the extent that fans may decline to attend a production with an inappropriate casting or one that star's an untrained celebrity.

In further exploring the nature of fandom of the celebrity stars in the two musicals it is possible to see a more definitive result regarding the effect of such casting on celebrity fandom. Twenty-one per cent of the respondents in the *Ghost* survey indicated that they are fans of Harding. Of this group only 43% were drawn to the theatre as a result of Harding's casting. After experiencing Harding in the role, 43% of the aforementioned 21% of Harding fans indicated that they would not willingly attend another musical in which Harding is cast as a lead. Similarly, 43% of this group indicated that they would also not attend or watch a performance by Harding in another medium of entertainment. By comparison, 33% of respondents indicated that they were fans of Tucker, all of whom said they would happily attend or make an effort to watch her in another musical or in another medium of entertainment. The results for these two case studies suggest that if a celebrity is cast in a musical and is able to perform successfully according to the audience members' norm-references and criteria-based assessment so as to effect a positive influence, fandom of that celebrity is reinforced but not necessarily changed. The converse is that if a star is unable to perform to expectation, his or her celebrity may be negatively affected.

Conclusion

In this chapter I have endeavoured to explore fandom within the field of musical theatre and the effect contemporary popular culture has on theatregoers. It has been determined that musical theatre as a craft has elements of both high and popular culture when one considers the production and consumption of the art form. When classifying an artform according to its high and popular culture elements, it is important to note that this cannot be done by only considering the artform or artist in isolation. Differentiation is socially constructed and there are other elements that need to be considered too, such as economic investment and success, institutionalised education or training of both the creators and consumers, the monetary and situational accessibility of an artform and the demographics of the audience. After a consideration of these elements according to Parker's equation and Bourdieu's model of capital musical theatre as a contemporary art form, a complex combination of popular and high culture elements was revealed. In terms of the production of a musical theatre show, a

general requirement for the creators (that is composers, producers, lyricists, performers and the like) to produce a successful show is institutionalised training and an enormous investment of capital. These two main factors thus enable one to classify the production of musical theatre as high culture. This classification is in some ways carried through to the consumers of musical theatre, as true fans are described as exhibiting three main characteristics that might in fact label them as aficionados: Knowledge of the shows they attend, commitment to making an effort to attend musical theatre shows, and critical judgement of the stars who perform. However, it is hard to deny the popularity of contemporary musical theatre as it has become more accessible through mass media such as reality TV cast-a-thons, social media musical theatre fan communities and the availability of cast albums and YouTube clips. All of this places the artform within popular culture from a consumption point of view.

Society's obsession with the star system has led to production companies, on certain occasions, adopting a blatantly popular method of casting the leads in a musical. This practice is called "celebrity casting" and occurs both outside the musical theatre industry and within it. In the twenty-first century, celebrity casting has employed the format of reality TV to discover performers in the hope of increasing the popularity of a musical theatre production. Contemporary fascination with celebrities sheds light on the nature of celebrity fandom and the para-social relationships that fans form with a celebrity. This para-social relationship has an uncanny resemblance to the relationship some musical theatre fans have with particular shows, to the extent that their daily lives are lived around how they are going to attend the same musical (which they have seen many times before) yet again.

The two audience surveys on *Ghost* and *Wicked* conducted for the purposes of this thesis, both of which employed celebrity performers cast from reality TV, revealed that celebrity casting can have a positive effect on the nature of the audience's fandom of both the celebrity and the musical in which they are cast. However, this relies on whether the celebrity is up to the challenge of performing the role convincingly. If the celebrity fails at this, the nature of the fans' obsession with such a celebrity may be negatively affected, whereas the attitude the fans of musical theatre have towards the artform itself seems to remain unchanged.

CHAPTER FOUR

Audience reactions: Four complicating factors of celebrity casting

Introduction

The audience reception of celebrity performers who play lead roles in mainstream musical theatre has turned out to be more complex than I thought at the outset of this study. As a trained and experienced musical theatre performer myself, I was initially biased: Casting celebrities in lead roles for their celebrity status and ability to draw in popular culture audiences without considering their training or experience was a "bad idea". However, multiple layers of how audiences experience the practice have since been identified. As the topic of "stunt casting" is extensively discussed online, on social media platforms, blogs, and online magazines, by the musical theatre community, that is fans, audiences and professionals, this discourse, as well as academic literature, has been drawn upon to identify what I consider to be the four main complicating factors of the audience reception of celebrities in musical theatre.[41] The first factor is a consequence of the casting of celebrities, who are often untrained in the art of musical theatre: Understudies are often required to tread the boards in place of the celebrity, which may disappoint audience members whose main motivation to see the musical is to see the celebrity. Secondly, the illusion of the character a celebrity plays may be interrupted or broken as the audience sees both actor and character in one body on stage. Thirdly, the behaviour of celebrity fans toward their object of admiration in the context of a musical theatre production can encroach on the performance and may disrupt the experience of both performer and audience. Fourthly, the choices celebrities make whilst portraying the characters they have been cast to play may be driven by their celebrity personae or their own vocal ability rather than in service of the characters and the specific performance requirements. In this chapter the aim is to explore each of these complications in terms of the audience reception of Rachel Tucker's appearance in *Wicked* and Sarah Harding in the role of Molly in *Ghost*. In contrast to the previous chapters, this chapter is structured differently. I begin by outlining the method employed to collect and analyse data in order to justify the selection of the four complicating factors, followed by a short discussion on the data that supports the overall aim of the chapter, namely the audience reception of celebrities in musical theatre productions. After this, each complicating factor is explored through a

[41] I refer to each of these branches as 'complications' because having a celebrity in a musical theatre production engenders unique elements with regard to audience experience that may not have been present for a cast of unknown performers.

consideration of the literature followed by the analysis of the collected data pertaining to each factor.

Methodology

In order to explore the four factors outlined above, I focus on the audience reception of two cases of celebrity casting in contemporary musical theatre: Rachel Tucker in the role of Elphaba in *Wicked* the musical at the Apollo Victoria Theatre in London (2010 to 2012 and 2016 to 2017), and Sarah Harding in the role of Molly in *Ghost* the musical UK tour in 2016. The audience reception of these two celebrities in the respective musicals has been analysed both quantitatively, through data collected from the surveys administered, and qualitatively through content analysis of audience reviews on social media platforms, such as Twitter, Facebook and Tripadvisor.[42] I have also aimed, as far as possible, to conduct a limited contextual analysis for both the survey responses and social media posts in order to place each audience member's response in context with regard to their background and knowledge. According to Gudmund R. Iversen, the "context of a group is believed to affect the […] attitudes of the individuals who belong to the group", therefore, contextual analysis "is the study of the role of the group context on […] attitudes of individuals" (1991: 3). One of the requisite tasks in undertaking a contextual analysis is to identify the group or groups that are thought to be relevant to the discussion. In the case of this study three groups have been identified, namely theatre professionals, theatre fans and popular culture followers or celebrity fans (Iversen 1991: 4). The aim in using the contextual analytical approach for both the quantitative portion of the data collection, gleaned from surveys, and the qualitative portion, sourced from social media posts, was to gain an authentic insight into the correlation between each respondent's profile as regards their knowledge and experience of musical theatre or the celebrity, and their experience of the celebrity in the musical they witnessed.

In establishing context for the respondents of the surveys, specific questions were asked in order to divide respondents into their contextual groups (see Appendix B for the surveys). The questions were organised into three different sections: Demographic information, experience of musical theatre knowledge and celebrity knowledge. The demographic information collected that had some relevance to the outcomes of the study were the

[42] I chose to include Tripadvisor in my analysis as this site has a great deal of data regarding the audience reception of musical theatre. Furthermore, the audiences' criticism is mostly rather extensive and detailed, which allowed me to pinpoint what the audience member enjoyed and what they did not.

respondent's age, highest qualification and occupation. In order to illustrate each respondent's experience in musical theatre, they were asked to reveal their attitude toward musical theatre, the media through which participants have been exposed to musical theatre, and how often they attend a live musical theatre production. They had to do this by selecting various options in a multiple choice question structure. Respondents were also asked to reveal their knowledge of the specific musical under consideration by noting the number of times they had seen it and through what other media they had been exposed to the musical. The knowledge each respondent had of the celebrity was ascertained by collecting data regarding the respondent's support of said celebrity. Gaining context for the data collected from social media was more difficult as this information is not always available for public viewing. An attempt was made to group the writers of the audience reviews through social media according to their interests as displayed in the people or organisations they follow on Twitter or the groups they are members of on Facebook. In the case of Tripadvisor, all the reviewers were classified as undefined as it was not easily possible to determine into which groups they fell.

The method used to distribute the surveys was to promote them online on social media platforms such as Facebook and Twitter. The surveys were shared publicly and in closed groups, such as The Musical Theatre Appreciation Society, on these platforms and social media users were also approached via personal message on Facebook messenger after identifying them as having seen either of the shows through their newsfeeds. Janice Waldron defines this as an instance of what is called "lurking", a practice associated with cyber ethnography (2011). The survey on Sarah Harding's role in *Ghost* was published online, viewed by 655 people, and had 45 participants; and the survey on Rachel Tucker's performance in *Wicked* was also publicly shared online and viewed by 1228 people, with 78 people participating in the study.

Qualitative data was collected from Facebook, Twitter and Tripadvisor by undertaking a comprehensive search for posts about the celebrities and their roles in *Wicked* and *Ghost*. The posts, which were fed into the databases that were compiled, encompassed those which spoke about the audience members' excitement to see the celebrity in the show, their experience of having seen them and discourse regarding other people's experience of the celebrity in the show. The database consisting of audience discourse about Tucker as Elphaba totalled 180 posts; 93 on Tripadvisor, 65 on Twitter and 19 on Facebook. The database encompassing audience discourse about Harding in *Ghost* amounted to 165 posts; 12 on Tripadvisor, 18 on

Facebook and 136 on Twitter. Both the qualitative and quantitative data have been analysed according to the four complicating factors discussed earlier: The reception of the celebrities' understudies, the duality of the celebrity/character, the changing nature of audience behaviour as a result of celebrity culture in musical theatre, and the effect audience expectation has on their reception of a celebrity in a musical theatre performance.

The first and second complications have been explored through a combination of the analysis of the quantitative data collected through the surveys and the qualitative data collected from social media platforms. The third complication is only a qualitative analysis of online discourse regarding audience behaviour. In considering the final complicating factor one made use of performance analysis of specific climactic notes in specific musical numbers sung by the two lead characters in *Wicked* and *Ghost* and the way in which Tucker and Harding interpreted these numbers musically.

Audience reception of celebrities in musical theatre

The main aim of this chapter is to ascertain how an audience's experience was affected when watching a celebrity in a lead role in a musical. To this end online surveys were distributed to audience members of both *Ghost* and *Wicked* and the online discourse regarding Harding's and Tucker's performances was analysed. In an effort to understand the overall experience of the participants as audience members, two questions were posed in the survey. For each of the questions the participants were required to rate the relevance, according to their experience and perception, of the statement on a scale of one to ten. The first statement was "the celebrity star's vocal performance in the lead was impressive and easy to listen to", the second was "the celebrity star's interpretation of the character appealed to me". The results of these two statements were similar, as is shown in Figures 4.1 and 4.3.

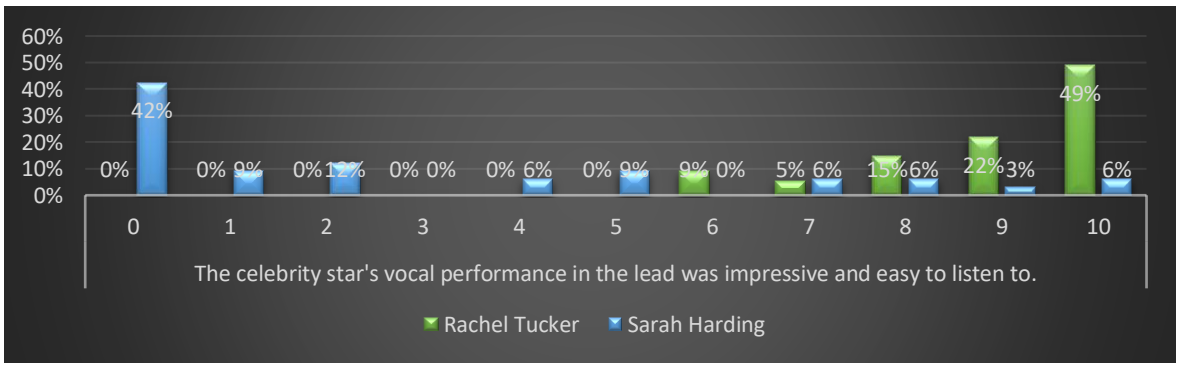


Figure 4.1: A representation of the survey respondents' audience reception of the vocal performance of Sarah Harding and Rachel Tucker in *Ghost* and *Wicked* respectively.

When the respondents were asked how they rated their experience of the celebrity's vocal performance, 54% of them rated Harding's vocal performance between zero and two, indicating that their experience was very poor. Of these respondents, just over half indicated that they avidly attended musical theatre productions on a regular basis and half of these were self-proclaimed fans of *Ghost* itself. Furthermore, all of these respondents claimed they were not fans of Harding as a celebrity and did not follow her career. On the other end of the scale only 15% rated her vocal performance between eight and ten, indicating that they had a very good experience. Of these 15%, two-thirds proclaimed themselves to be fans of Harding, whereas one respondent claimed the motivation for attending the performance was curiosity about how Harding would perform in the role.

The experience of Tucker's vocal performance was overwhelmingly good, however, with all the respondents rating her between six and ten, with almost 50% rating her ten. When considering the respondents who had a very good experience of Tucker's vocal performance and rated her between eight and ten, it became clear that as the rating got lower, the portion of respondents who were fans of Tucker also decreased, and the portion of respondents who are fans of musical theatre increased, as is shown in Figure 4.2.

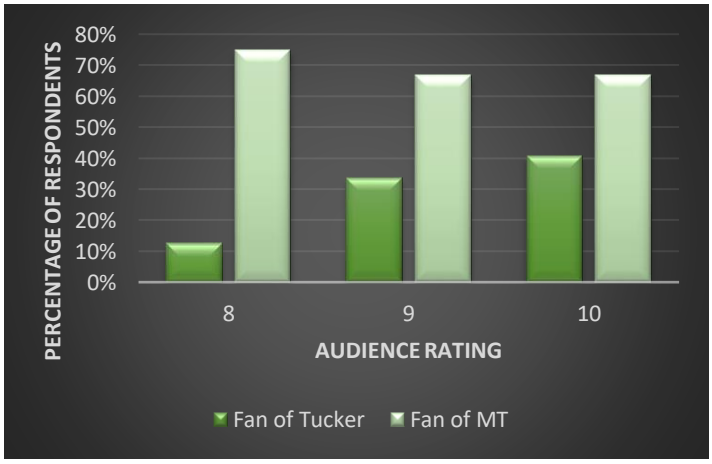


Figure 4.2: A contextual representation of the positive ratings by survey respondents of Rachel Tucker's vocal performance.

Although the respondents had a good experience of Tucker's vocal performance, their enjoyment seemed to increase with their admiration of Tucker as a celebrity. These results seem to support Quinn's and Carlson's notion that the celebrity persona in the context of theatre establishes a link between the performer and audience which is removed from the dramatic character they are playing and that this connection is most often ranked higher than the character (Quinn 1990: 156; Carlson 1994: 14).

Similar to the data represented in Figure 4.1, 98% of the respondents of the *Wicked* survey rated their experience of Tucker's interpretation of the character of Elphaba between five and ten; whereas 81% of the respondents of the *Ghost* survey rated their experience of Harding's interpretation of the character of Molly between zero and five.[43] As is overwhelmingly clear from Figure 4.3, the reception of the interpretation of the characters of Elphaba and Molly was very good and very bad respectively. Generally, the respondents who gave high or low ratings for their experience of the celebrity's vocal performance gave a similarly high or low rating for their experience of the celebrity's interpretation or emotional performance of the character in the musical they led.

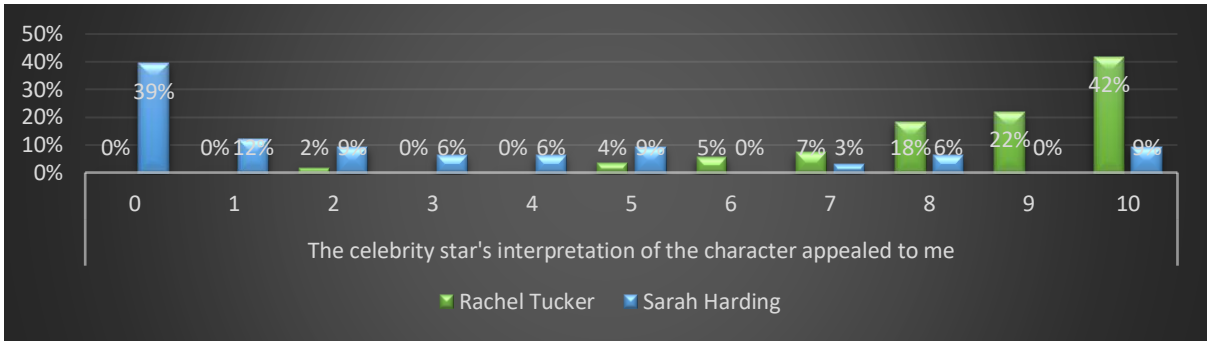


Figure 4.3: A representation of the survey respondents' audience reception of Sarah Harding and Rachel Tucker's interpretation of the roles of Molly and Elphaba respectively.

The online discourse on the two celebrities in their respective roles paints a similar picture to the survey results. Tucker received an overwhelmingly positive reception online from audience members, as is shown in Figure 4.4, with 148 positive reviews in online comments and a scant four negative reviews. Harding's online reviews from audience members seem to be more diverse, as Figure 4.5 reveals. In contrast to the results of the survey on Harding, an analysis of the online discourse reveals that she received more good reviews than bad. However, the nature of the distribution of these reviews exposed interesting results if a contextual analysis of the audience members is taken into account. The online reviews posted by audience members whose main interest on their online profiles was popular culture and who were also fans of Harding the celebrity, were overwhelmingly positive. By contrast, the reviews of audience members who were (as shown on their online profiles) theatre professionals, were overwhelmingly negative.

[43] Of this 81% of respondents, 82% are also general fans of musical theatre.

Theatre fans, however, were somewhat more evenly distributed in their reception of Harding's performance, which suggests that the typical theatre fan may be more objective in his or her assessment, or more open-minded about different types of performance.

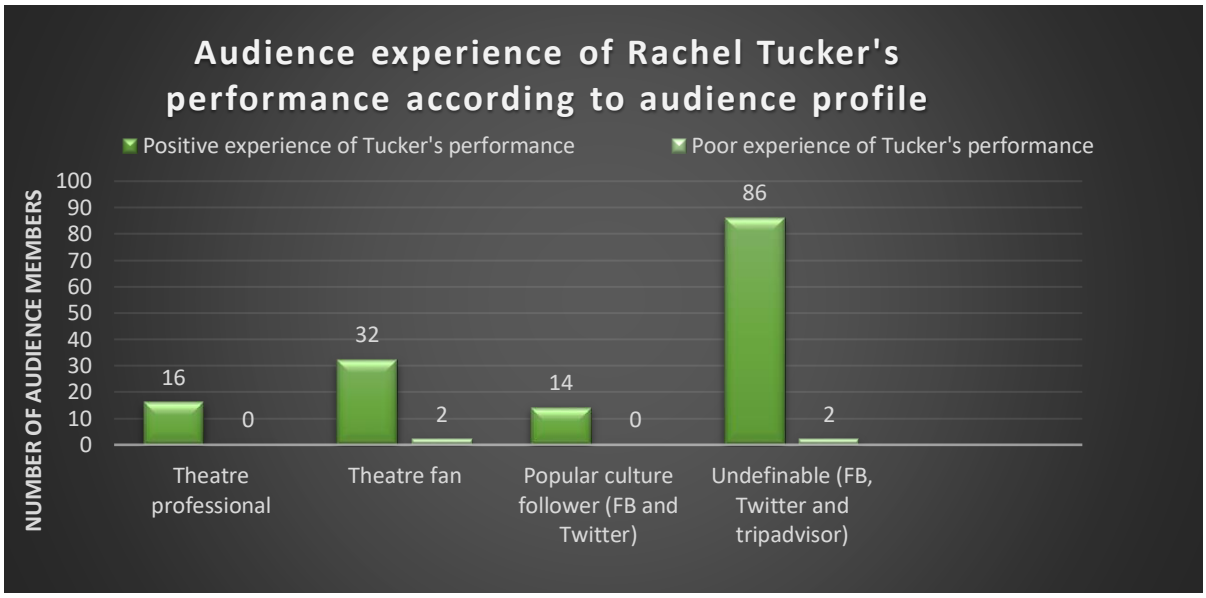


Figure 4.4: A representation of audience experience of Rachel Tucker's performance in *Wicked* according to online discourse of audience members.

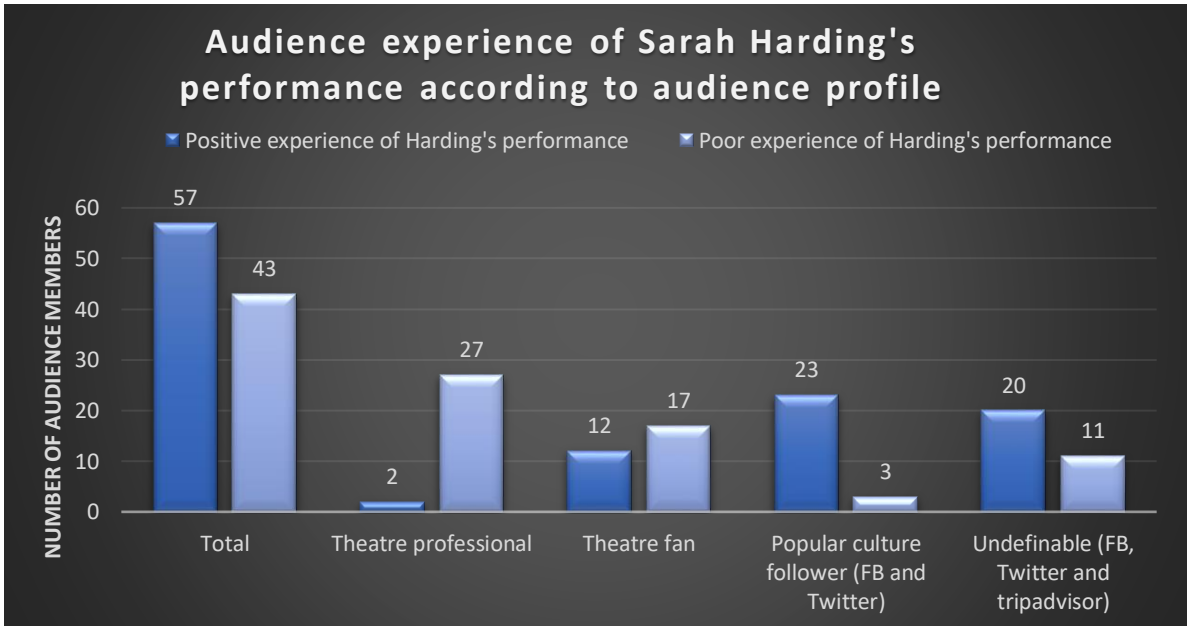


Figure 4.5: A representation of audience experience of Sarah Harding's performance in *Ghost* according to online discourse of audience members.

Theatre professionals by contrast may be driven by a desire to "own" the field, such that when celebrities from outside the profession are cast in musicals, the celebrity is considered to be "robbing" trained theatre performers of work. The view held by professionals may cause them to enter the theatre with the expectation that the celebrity will be miscast and or be "unqualified" for the role. In other words, the ghost of their expectation will affect their

experience of the celebrity's performance to such an extent that their expectations are fulfilled. On the other hand, celebrity fans may enter the theatre with the same attitude as if they were about to watch a close friend or family member in a production. The para-social connection to the celebrity gives them the anticipation that they will enjoy the celebrity's performance, and the ghost of the celebrity's image outside of the context of musical theatre will allow the expectations of these spectator-type audience members to be fulfilled regardless of the quality of the celebrity's performance. These contrasting attitudes of theatre professionals, theatre fans and celebrity fans upon entering the theatre do not only affect the way in which they experience a celebrity on stage, but may also have an effect on their reception of the understudy of the celebrity.

The unnoticed charisma of the understudy, or the duped audience

The situation in which an understudy performs in place of a celebrity, thus disappointing fans of the celebrity who have been drawn to the theatre, has been extensively discussed in popular media. In an article in *The Independent* Kunal Dutta noted that "Illness, strained vocal chords and additional performances, coupled with high demand for star studded casts, are contributing to the phenomenon" of the discovery of unknown actors being thrust into the spotlight to fill the lead roles that they are understudying (2011). This is an opportunity for trained but largely unknown musical theatre performers to make headway in their careers, but theatregoers who have paid large sums of money to see a specific star may feel duped. One such theatregoer, Paul Younger, who attended *Wicked* the musical in 2011, entered the theatre expecting to see Rachel Tucker in the role of Elphaba but ended up seeing her understudy, Nikki Davis-Jones. Davis-Jones was lauded for her performance as Elphaba by musical theatre fans such as Gari Wellingham:

> We were treated to the Elphaba of Nikki Davis-Jones (understudy for an absent Rachel Tucker) and I have to say, she absolutely smashed it out of the park! She's perhaps shot right in there as my favourite Elphaba… absolutely perfect, and a voice that gave me goosebumps in all the right places (2011).

Although the understudy of a star may be just as good as, and sometimes even better than, the star in the role, it is not who theatregoers pay to see. Younger noted that when "you pay top dollar for a West End theatre seat to see a well-known actor, you have every right to feel in some way cheated if that actor fails to show. How would you feel if you bought a Wembley ticket for a Take That reunion show, only to discover a tribute band on stage?" (Dutta 2011).

Younger, interestingly, compares the appearance of the celebrity in a musical to that of a popular music concert where the show relies on the star more fundamentally. It is common practice that pop stars cancel their shows, usually with full or partial refunds, when they are not well enough to perform (King 2013). In theatre, however, the show will generally go on despite illness or tragedy, which on regular occasions calls for understudies to step in. The above reaction by Younger suggests that when understudies cover for a celebrity they must work twice as hard, as the audience's expectation has already been violated even before the curtain rises. Gina Beck, an accomplished musical theatre leading lady, acknowledges the value of casting television celebrities as it "attracts many people to the West End who would not otherwise come". However, new audiences for the genre may also be disappointed if their celebrity-hero fails to appear, which has an impact on their potential long-term investment in musical theatre. As Younger said, fans of celebrity performers "come with a different expectation to traditional theatre goers. Should their favourite not appear for some reason, their unfulfilled expectation makes them very unhappy" (Dutta 2011).

Michael Quinn suggests that celebrity is reliant on an audience's previous knowledge of the actor encountered outside the context of theatre (1990: 156). This knowledge makes the audience's connection with the celebrity appear to be more personal. In this way, a television, recording or sports star appearing as a character in a theatrical production could be equated to "a friend or relative appearing in an amateur or community theatre production" (Carlson 1994: 14). Quinn therefore argues that in many such cases the celebrity persona in the context of theatre establishes a link between the performer and audience that is removed from the dramatic character the performer plays (1990: 156). In fact, this link or connection is most often ranked higher, for the fan-audience member, than the character (Carlson 1994: 14). When an understudy is called upon to fill a celebrity's shoes, the theatregoers who were drawn to the theatre by that specific celebrity have lost their connection to the production and thus have a negative reaction to the production as a whole. This connection seems to take precedence over the skill and charisma the performer displays on the stage.

A factor which has been integral to the performance and reception of a performer within a theatre context has been what Joseph Roach calls 'It'.[44] Roach argues that in the case of

[44] The term "It" was made popular by Elinor Glyn (the Hollywood screenwriter and romance novelist) in 1927 in the film *It Girl* starring Clara Bow, who was advertised as the "Brooklyn Bombshell" (Roach 2004: 558), a name which referred to her growing up in the slums of Brooklyn within a family plagued by alcoholism and insanity (Stenn 2000: 7). The script deliberately drew close narrative parallels to Bow's own life in order to calibrate "her onscreen roles to titillate public interest in her offscreen life" (558). Her image as a phoenix who

celebrity, having "It" is a precondition of celebrity: "celebrity feeds on It" and cannot exist without It (2004: 556). He argues that not all people who have "It" become celebrities, but that all celebrities have "It" (555). In the case of an understudy, such as Nikki Davis-Jones, they may very well have "It" but this seems to be overlooked by some audience members, such as Younger, due to the connection they have with the celebrity who was due to perform. This feature of celebrity identity is exemplified by Tucker, who is routinely characterised as possessing "It" in critics' and audience reviews of her performance in *Wicked*. One audience member's review on Tripadvisor is a prime example of the type of comments by fans of both Tucker and theatre in general regarding her standout performance as Elphaba: "Rachel Tucker was amazing as Elphaba! Thoroughly enjoyed the whole show but Rachel, definitely outshone the other actors" (L G 2016).

The "It" factor that became evident once Tucker was given the opportunity to portray a lead role on the West End as a result of her celebrity was clearly overlooked before her fame, that is before her appearance on reality TV. According to Tucker, until she became a celebrity she was passed over for other reality TV celebrities when auditioning for musicals in the West End:

> I'd decided to do it [enter as a contestant in the reality TV show. *I'd do Anything*] because I was getting so far in the West End [auditions…]. I was either getting pipped at the post by someone who had done a reality TV show or someone who was off television. This was the way theatre was going in the UK. You know, they needed bums on seats (interview with Paul Wontorek, 'Show People', Broadwaycom 2016: 00:15:28).

One might ask the question: What role does the" It" factor play when a celebrity is cast in a musical to draw their own fans into the theatre?

Leesa Rowland refers to "It" as "charisma", or in other words the "special and compelling spark within you that makes you who you are, different from the rest, with the ability to excite yourself and others" (2015: 6). Rowland believes that everyone possesses this quality and that it requires a vehicle to be unleashed. Joseph Roach, on the other hand, argues that "It" is an exclusive quality which is only possessed by some. He describes "It" as the "easily

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rose from the ashes of a damaged past along with her "exploitable looks, bobbed red hair, huge mascara circled eyes, and bee-stung lips" (558) and her kinetic energy – Paramount's Adolph Zukor said "She danced even when her feet were not moving" – became her It factor and a commercial entity from which the studio moguls of the time drew tremendous profits (Borrelli-Persson 2017). "It" has, since its inauguration, sometimes been understood to mean "sex appeal", however Glyn believed "that the quality she named transcends gender: 'To have It,' the fortunate possessor must have that strange magnetism which attracts both sexes. He or she must be entirely unselfconscious and full of self-confidence, indifferent to the effect he or she is producing, and uninfluenced by others'" (Borrelli-Persson 2017; Roach 2004: 558).

perceived but hard-to-define quality possessed by abnormally interesting people" (2004: 555). The idea of the exclusivity of "It" seems to pertain to the field of musical theatre. This quality that characterises specific individuals' identities is often difficult to define or describe (Rowland 2015: 6). In the context of theatre the phenomenon can be observed when fifty talented performers arrive for an audition, but the room has eyes and ears for only one. This reaction is often inexplicable and highly subjective but typically agreed upon (Roach 2004: 556).

It is necessary to note that the "It" factor is an aesthetic concept and thus a social construct, which relies on its consumption by an audience. In terms of celebrity, "It constructs itself in the imaginative space inspired by the performer" but must then be endorsed and augmented by the audience. Having "It depends to some degree (though not entirely) on being known for having It" (Roach 2004: 562). On the one hand, although an understudy may be considered by musical theatre fans as displaying "It" when taking the lead in a musical, this fact may be overlooked by much of the audience due to the fact that they do not feel the same connection with the cover performer as they would have with the celebrity. On the other hand, a celebrity may be experienced by an audience as having "It" in a theatrical context due to the fact that they are known for having "It" in other contexts as a result of their celebrity status, even if musical theatre fans and critics consider their casting to be inappropriate. It is thus clear that the audience's expectation plays a crucial role in how a performer is perceived and the connection, or lack thereof, an audience has with a performer determines whether an audience member will be moved by their performance or not.

In the case of both Tucker in *Wicked* and Harding in *Ghost* there is limited publicly available discourse on the audience reception of the performances of the understudies to these two celebrities. However, the social media discourse regarding this topic, as well as the survey respondents' reception of the understudies, was revealing. Of the 45 respondents of the survey on Harding, 11 indicated that they had experienced the understudy, namely Kelly Hampson, in one or more of the times they attended *Ghost*. Of these 11 respondents, 3 indicated they are fans of Harding and all three shared their disappointment at having to watch her understudy instead of her in the role of Molly. Furthermore, 5 of the 11 respondents indicated that they were relieved at having seen Hampson instead of Harding and all five are avid musical theatre fans with one also being a theatre professional. Similarly, when considering the online discourse on Harding's understudy, Figure 4.6 shows that of the (25) posts which addressed Harding's understudy in performance, eight were expressions of

hope or pleasure that Harding's understudy would or did perform when they watched the show.

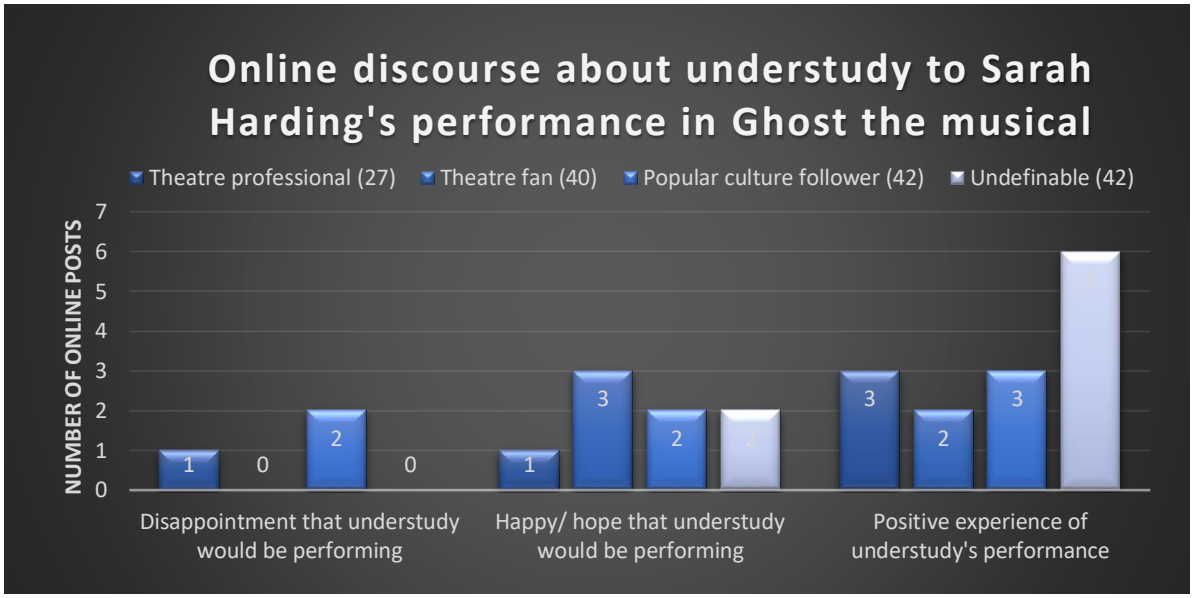


Figure 4.6: A representation of the online discourse regarding the understudy to Sarah Harding's performance in *Ghost* the musical.

These posts seemed to be motivated by two reasons. One is that theatregoers were hoping that Harding would not perform. A tweet from Keven, with accompanying image (see Figure 4.7), illustrates this: "Getting tickets for *Ghost* the musical was a nice gift but on hearing Sarah Harding was in it…"



Figure 4.7: Accompanying GIF for tweet (Kevin 2016).

The other motivation is that audience members were hoping or satisfied that the understudy Kelly Hampson was performing. Expressions of this order include tweets such as "@KellyHampson1 blown away by your performance tonight. You were fabulous. Loved the show. So pleased we got to see you xxx" (Barker 2016). As with the survey, audience

members who tweeted about their delight in Harding's absence were theatre fans or professionals. In contrast, the three spectators who posted their disappointment in having to watch Harding's understudy were fans of Harding. The celebrity fans' posts suggest a loss in their connection with the production when Harding was not performing, writing to Harding directly as if she were a close friend of the fan: "@SarahNHarding Was a shame to miss you in @ghostontour last night, hope you feel better, wasn't the same without you! #GhostTheMusical" (Lille 2016). The tweet written by a theatre professional read: "Sad that Sarah Harding has pulled out of @ghostontour tonight.... Mind you, with the amount of bullying on here, I can't say I blame her!" (McCarthy 2016). This was written in defence of Harding rather than the desire to see her as Molly, as McCarthy subsequently praised his experience of Hampson, the understudy.

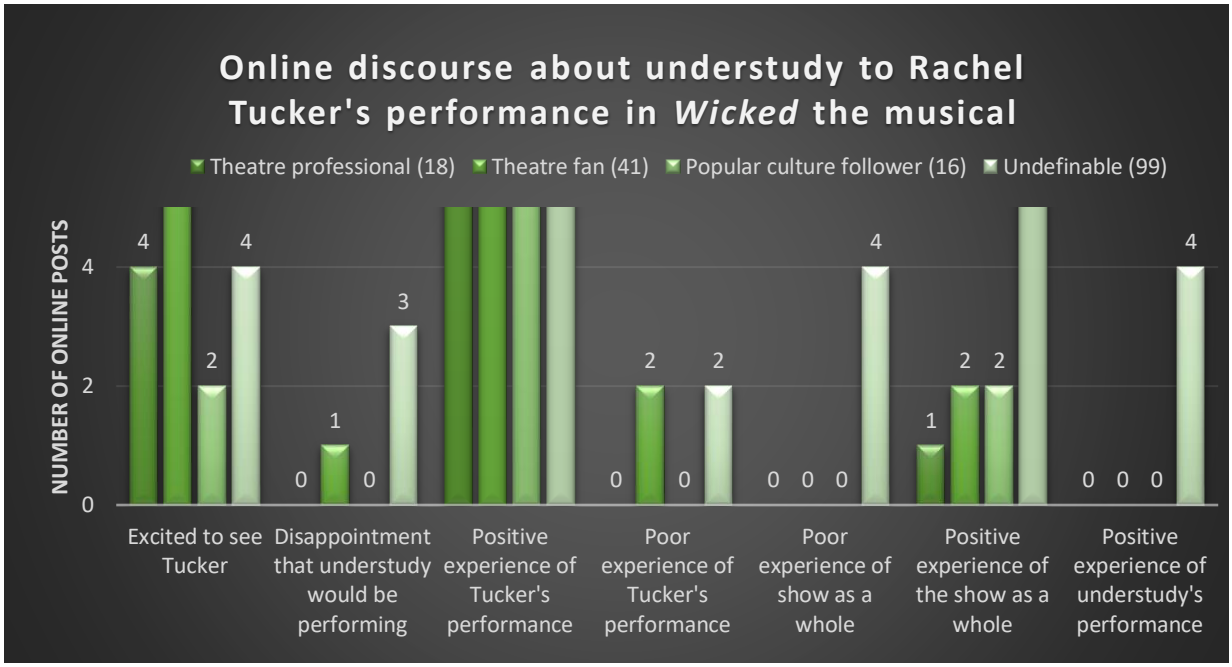


Figure 4.8: A representation of the online discourse regarding the understudy to Rachel Tucker's performance in *Wicked* the musical

The responses to and reception of Tucker's understudies appearing in the role of Elphaba were different to those pertaining to Harding. Of the 78 respondents to the survey regarding Tucker's performance in Wicked, 19 indicated that they had watched her understudy in one or more of the performances. Of these, 13 indicated that they did not even care about or notice the change in casting. Only three indicated that they were irritated but still interested to see her replacement. The online discourse regarding Tucker's understudies paints the same picture (shown in Figure 4.8), as no comments were posted to display relief or hope that Tucker would not be performing. Only four posts expressed slight disappointment that

Tucker would not be performing, but all four still expressed their enjoyment of the musical as a whole and two of these included rave reviews of Tucker's understudy. One comment posted on Tripadvisor praising Tucker's understudy almost seemed to raise the expectation of Tucker's performance: "We saw Elphaba being played by her understudy and she was flawless - makes me wonder what Rachel Tucker is like, she must be phenomenal!" (clarrisal 2012).

These responses to Tucker's understudy show that the connection both Tucker fans and musical theatre fans have is first and foremost to the artform of musical theatre, rather than to the celebrity performer. Tucker's persona construction as a trained musical theatre performer suggests a certain erasure of the distinction between her fans and the fans of musical theatre, which in turn allows them to experience the understudy in terms of her prowess as a stage performer rather than as a substitute. Whereas Harding fans lost their connection to the production of Ghost when her understudy performed because many of them are not necessarily regular theatregoers and rely on their feelings of affection toward the celebrity through their para-social relationship to fulfil their expectation of their experience of the musical. The public personae, outside the context of a musical theatre stage, of both celebrities create a ghost which informs the reception the audience has of a celebrity in a musical. Thus the celebrity persona is always present alongside, and may sometimes overwhelm, the character on stage. Even when the celebrity does appear in the role in which they were cast, this sense of personal connection that the public may have with a celebrity has the potential to alter and possibly undermine the celebrity's effectiveness as the character in a live performance. This brings us to the second complicating factor regarding the duality of the actor/character persona in celebrity performances (Caldwell and Nicholson 2014: 141).

Two personae in one body: Duality of the celebrity/character

The phenomenon of the duality of the actor/character and the audience's perception of the performer's multiple personae has been widely researched in the context of live theatre. In the context of the present research, this dichotomy is heightened by the fact that the performer is also a celebrity, well-known outside the field of musical theatre. Bruce McConachie writes extensively about the "doubleness of engaging theatre". By being absorbed in the emotional flow of a theatre performance, the audience collaborates with the blend of the actor/character (2007: 561). Caroline Heim refers to the audience as "performers", implying that audiences become a part of the creation of a theatrical

performance once they enter the theatre (2016a: 148). Theatregoers enter the theatre with perceptions to "accommodate theatre artists who push the blend [of character and actor persona] toward the actor or the character end of the continuum" (McConachie 2007: 561). This perception that the audience brings into the theatrical event when watching a celebrity interpreting a character, is largely based on the memory of the audience member's previous encounters with the celebrity. The obsessive nature of celebrity culture in contemporary society increases the likelihood that most theatregoers have some knowledge of a celebrity's other professional appearances as well as their public and private lives, so that a theatregoer does not have to be a fan of a celebrity "for memory to have an effect on how they perceive stars" in a theatrical production (Calcamp 2016: 110, 112). Marvin Carlson refers to the occurrence of memory influencing the experience of an event as "ghosting" (2003: 1). Much of his book, *The Haunted Stage*, addresses the manifestation of ghosting in terms of audiences' memory of previous theatrical roles played by an actor, asserting that it affects their experience or perception of that actor in another production. In terms of celebrity casting ghosting "presents the identical thing they [the audience] have encountered before, although now in a somewhat different context" (Carlson 2003: 7). On the other hand, if spectators consider the person onstage solely as an actor, which is often the case when a celebrity is performing in a theatrical production, or in contrast only think about the character separately from the performer playing the role, the blending of the actor/character, in that moment, does not exist (McConachie 2007: 560). Switching between the "real" world of the actor and the fictional world the character inhabits in the theatre is something that most theatre-goers experience, but the balance between these may be upset with celebrity performers. Michael Quinn's article, "Celebrity and the Semiotics of Acting", makes the point:

> Celebrities, almost by definition, substitute for this 'someone' that we seem to know apart from the play. They bring something to the role other than a harmonious blend of features, an overdetermined quality that exceeds the needs of the fiction, and keeps them from disappearing entirely into the acting figure or the drama (1990: 155).

In other words, due to a celebrity's visibility and the public's familiarity with them, the audience's cognitive switching between perceiving the actor and the character is disrupted. Instead, theatregoers experience the performance of a celebrity on the actor end of McConachie's actor/character continuum. In short, a celebrity's "contribution to the performance is often a kind of collision with the role", and is sometimes hard for the audience to accept (Quinn 1990: 155). The result is that the reception branches in two

possible directions. One, "the celebrity is perceived as meeting a challenge, as achieving a stretch – a personal growth that provides a pleasure of audience approval to augment the drama" (158); or two, "the celebrity might be perceived as 'out-of-place'", or at best as miscast and at worst as over-reaching. Therefore, despite the quality of their performance, the "aura of celebrity acts as a lens through which a […] character is linked to a public figure" and the extensive exposure to the personal life means that audiences are often more aware of the celebrity than the character they attempt to portray, "making the performance not credible" (Caldwell and Nicholson 2014: 142; Stephenson 2007: 145).

The duality of the celebrity/character has historically been used as a springboard for the creative team of a musical in which a production was created around a star, making it a "celebrity vehicle". One such example is *Annie Get Your Gun* (1946), with music and lyrics by Irving Berlin and a book by Herbert and Dorothy Fields, built around its pre-cast star, Ethel Merman, "whose celebrity tendency to push herself into the spotlight was considered desirable" (Balch 2012: 40). *Annie Get Your Gun*'s reputation as a star vehicle was renewed with its revival on Broadway in 1999 when Bernadette Peters was cast in the lead role. In his master's dissertation, Jean Louise Balch draws on his own experience as an audience member watching Peters in the role of Annie Oakley in this production. Balch describes the audience's reception of Peters in this context as a mutual experience of the musical with her as an actress. Peters' interpretation of the character involved a strong combination of the creation of the fictional character and an "ecstatic nod" to Peters' celebrity (2012: 41). Peters the celebrity therefore encouraged the cognitive switching between her fictional character and celebrity persona that excited the audience. The awareness the audience has of the celebrity in a musical such as this is banked on by the creator and in a case such as this it is vital to cast a celebrity whose own character traits enhance the fictional character they create on stage. According to critic and audience reviews, Peters' casting in *Annie Get Your Gun* was appropriate, unlike for example the casting of Liza Minnelli in John Kander and Fred Ebb's musical *The Rink* in 1984 (Balch 2012: 41). Kander described Minnelli's interpretation of her character, a "dumpy, shlumpy, fat girl", as "fabulous" and she received a Tony nomination for best actress in a musical for her role as Angel. However, the actor/character duality of Minnelli/Angel was too much for both the audience and critics to accept. In an interview Kander confessed that this plain character Minnelli interpreted with authenticity was not how the audience or critics wanted to see her (Bryer and Davison 2005: 109). Minnelli's performance in *The Rink* was then an example of what Quinn calls a collision of actor and

character, which placed her interpretation of Angel on the actor end of McConachie's actor/character continuum in terms of the audience's perception even if it was not the actor's intention.

This historical use of star casting, for which characters were written with specific stars in mind, was common practice in musicals of the past. This is evident from the extensive database on celebrity casting over the last approximately one hundred years that was discussed in Chapter 1, and is attested to by Bruce Kirle in his review of Andrea Most's *Making Americans: Jews and the Broadway Musical* (2004). In the 1920s and 30s, in star vehicle musicals "performers maintained their identity from show to show". If Fannie Brice played a variety of disguises and impersonations, her star persona was always consistent, whether in song or in dialogue. This is what made her a star and what drew the audiences into the theatres and fulfilled their expectations (Kirle 2005: 337). In these historical cases it is clear that the audience's reception of the celebrities' interpretation of newly created characters was both ghosted and enhanced by the public personae and images of the celebrities.

In contrast, contemporary celebrities are cast in musical theatre roles in which, most often, the character created the star and the original actor's interpretation of a role lingers in the memory, thus also lingering in the expectations of the audience watching other actors interpret that role. Carlson discusses this as another type of ghosting in the theatrical context, suggesting that "even a young actor never before seen by the audience will appear onstage already ghosted by the expectations of the role" in which they appear (2003: 59). In musical theatre, audiences have a very specific idea of the identity of a leading role in a musical with regard to several characteristics: How the character should look, what the nature of the character's persona should be and what the performer's vocal quality and ability need to be. Audiences regularly connect these characteristics of the character to the same characteristics of the actor in order to judge whether or not they are appropriate for the role. This was clearly demonstrated in the reality TV musical theatre cast-a-thon *I'd do Anything*, which sought to find the next star to play the role of Nancy in *Oliver!* in the West End. Throughout the season the panel of judges, Andrew Lloyd Webber, John Barrowman, Denise van Outen and Barry Humphries (all musical theatre celebrities), explained how they were looking to redefine the character of Nancy through the actress that would win, by possibly finding someone young who could bring youth and vulnerability to the role. Stacy Wolf's description of Nancy as "a tragic, mother-madonna whore figure" with immense life experience, where the violence

enacted against her throughout the musical reveals her to be a strong and assertive women, is in line with the audience's expectation of the role and how it should be interpreted (2011: 84).

Georgia Brown, the originator of the role of Nancy in the 1960 London production, personified this. Like Nancy, Brown came from the East End of London, from a working-class background and her "kindly and open personality" perfectly suited her role as the "prostitute with a heart of gold" (Napolitano 2014: 128). Eric Gillibrand described Brown's Nancy as a "passionate, lost creature created by Dickens in the novel" who brought an "assertiveness and world weariness" to the role (cited in Napolitano 2014: 239). Brown's creation of Nancy resulted in a defined image for the character which has ghosted with audiences for revivals and performances of Nancy by other actresses. So when audiences were asked to select their own Nancy by way of voting on *I'd Do Anything* they selected Jodie Prenger (the audience's popular choice throughout the season). Prenger was described by the panel as a traditional Nancy, with a maternal air and open personality, which ultimately fitted in with the ghost of Brown's Nancy. When Prenger finally took the stage as Nancy, seven months after her appearance on the reality show, she received reviews that fairly accurately described Brown's Nancy, an indication that Prenger's Nancy lived up to the ghost of Brown's Nancy in the audience's perception. Prenger's performance in *Oliver!* was described as "notably warm", buxom and real (Bosanquet and Paddock 2009; Matthias 2009).

From this example the audience's reception of a performance is influenced on various levels. When celebrities are cast in roles which are already established in the audience's frame of reference, they are ghosted by both the celebrity's public persona and their expectation of the role that the celebrity is playing. In Prenger's case these various ghosts – Prenger's Nancy, Brown's Nancy, and Prenger's celebrity image – lined up, thereby fulfilling audience members' expectations. A contrasting example of a celebrity who was lauded by audiences but received mixed reviews for her interpretation of the villain, Miss Hannigan, in *Annie* on the West End in 2017 was Miranda Hart. Ben Dowell reported in his review that "Hart [had] the audience in the palm of her hand" from the moment she appeared on stage to the moment when the curtain closed. All of the audience were "on their feet and cheering wildly" by the end. However, according to some critics, Hart's Miss Hannigan was reported to be devoid of the evilness that the character demands. Writing in *The Guardian* Michael Billington noted that "for all her strenuous attempts to convey the child-hating nastiness of the orphanage boss, Miss Hannigan, there is something essentially likable about Hart" (2017), and Dowell

reported that there "is a whiff of menace in Hart's performance but the Miranda actress was chosen for her comic charisma and she delivers, albeit at the expense of Hannigan's monstrousness" (2017). Although Hart's persona seemed to collide with the ghost of previous interpretations of Miss Hannigan the character, Hart's performance nevertheless fulfilled the expectation of the audience in another sense, which according to Hart, was her intention. In his review Tim Masters quoted Hart as saying that there's "always going to be a bit of me in the performance - and obviously I had to gallop at the end [her trademark move in her TV show, *Miranda*]. That was essential!" (Masters 2017). This reference to her celebrity image whilst interpreting the character emphasises the dichotomy of the celebrity/character perceived by the audience, which is also the major drawcard for many who entered the theatre to watch the show.

How did theatregoers perceive Tucker's and Harding's celebrity as influencing the characters they portrayed? Seven of the 78 survey respondents indicated that they had seen the production of *Wicked* with Tucker as the lead more than 10 times; one person as many as a staggering 50 times. Five of the seven indicated that their main motivation was their fandom of the musical and that they were completely transported by Tucker's performance as Elphaba: they witnessed only the character rather than Tucker's portrayal of it. Only a single respondent stated that the main motivation was fandom of Tucker, and it was this audience member who attended the production 50 times. This superfan is Jennifer Franklin, from Essex in England, who is in the 18 to 35 year age group. She is a biomedical scientist, and is an avid musical theatre audience member and fan who often attends professional as well as amateur musical theatre productions, listens to cast recordings and Youtube videos of specific shows and enjoys watching musical theatre reality TV. Her fandom of Tucker dates from the latter's appearance on *I'd do Anything* in 2008; interestingly Franklin did not vote for Tucker to win. While this fan, like the others surveyed, was transported by Tucker's performance and lived Elphaba's emotional journey, she also claimed still to be aware of Tucker as the performer.

This dual recognition – of character and star – enhanced Franklin's whole experience of the production as she gave a score of 10 for all four Likert scale questions: It was a good decision to cast Tucker, her vocal performance was impressive, Tucker's interpretation of the character was appealing, and she enjoyed the musical as a whole. This could indicate that the experience of this "mega Tucker fan" was enhanced by the fact that she remained aware of Tucker playing the role of Elphaba rather than getting lost in the role. Similarly, a respondent

of the *Ghost* survey indicated that her main motivation for seeing the musical was her fandom of Harding. This Harding fan who falls into the 36- to 45-year-old age bracket is a high school graduate. She indicated that she had not experienced musical theatre in any form before attending the production of *Ghost* and had been following Harding's career since her appearance on *Popstars* in 2002. She had voted for Harding to win and has been following Harding's career ever since, subscribing to Harding's fan pages on social media, participating in Harding fan community discussions and reading publications about Harding. This fan had watched *Ghost* a remarkable 30 times, and also gave a rating 10 for all four Likert scale questions, expressing disappointment when Harding's understudy appeared for some of the performances the fan watched. For these celebrity fans, who are a minority of the audience members surveyed, having the celebrity on stage is the most important element of their experience of the show, an indication that the musical itself is just a vessel for them to enhance their para-social relationship with the celebrity. Thus when asked if they would see another musical, both their responses were "only if the celebrity they admire is performing as one of the lead roles".

When considering all the respondents of both surveys who indicated that they identified with both celebrity and character on stage, the reception of the performances of the two celebrities was different, as is evident in Figure 4.9. In the case of Tucker in *Wicked* only five of the 78 respondents indicated that they consciously experienced the duality of Tucker/Elphaba in one body on stage. All five of these respondents, however, rated the casting of Tucker as Elphaba, the impressiveness of Tucker's vocal performance and Tucker's interpretation of the character between six and ten. This indicates that despite, or as a result of, still noticing the celebrity persona of Tucker whilst she performed the character of Elphaba, their experience was overwhelmingly positive. In contrast, the respondents who indicated experiencing the duality of Harding/Molly totalled eight out of the 45 who responded to the *Ghost* survey. All but one of these eight respondents further indicated that they thought that Harding did not embody the character at all, that her performance fell emotionally short, and that she struggled vocally which detracted from the character. Furthermore, all the respondents rated the casting of Harding as Molly, the impressiveness of Harding's vocal performance and Harding's interpretation of the character between zero and five, indicating that the overall reception of these respondents was negative. In addition, the responses to Harding as Molly suggest that in terms of the audience's perception, Harding was mostly located on the actor end of the McConachie's actor/character continuum, and that this was not necessarily due to

her star quality but rather her (in)ability as a stage performer. That 67% of respondents felt Harding struggled vocally is telling in this regard.

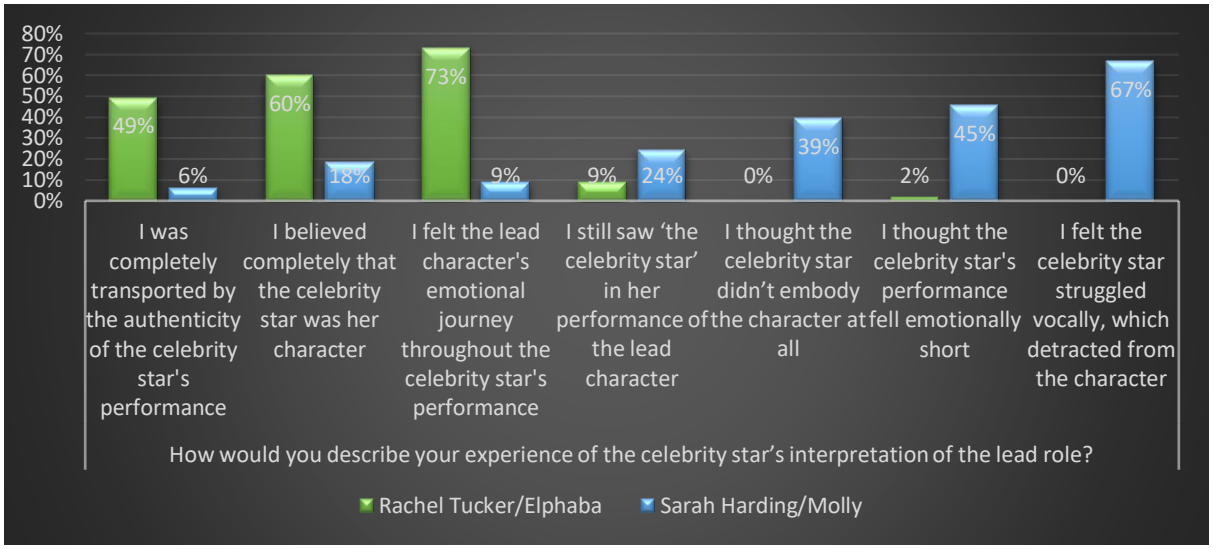


Figure 4.9: An illustration of the audience perception of both Rachel Tucker and Sarah Harding in the roles of Elphaba and Molly respectively.

This data from the survey was echoed by the online discourse: 14 posts on Twitter, Facebook and Tripadvisor commented specifically about Harding as a celebrity being in conflict with Molly the character. This conflict between the two personae seemed to be overwhelmingly caused by the audience members' opinion that Harding did not have the ability to portray the character and lead a major musical. The general perception of the audience in online discourse regarding this character/celebrity duality is exemplified in the following post by Rhian Connelly (2016):

> Sarah Harding was terrible. I felt sorry for her. They brought the score down an octave for her and she still managed to butcher the songs. But not only was the singing bad but her acting was poor too. Her American accent was poor. […] During the end of Act one the song […] needs a lot of gusto and it wasn't there as Sarah struggled to hit the notes so she sang quieter to reach the higher notes.

Tucker's creation of the character for which she is most well-known, Elphaba, evoked a very different response. In many of the online comments Tucker and Elphaba seem to be one and the same in the perception of the audience - as one theatre fan's tweet put it: "Rachel Tucker aka Elphaba aka one of the best characters ever" (Amaia 2017). Another audience member's tweet describes heightened enjoyment whilst watching *Wicked* upon realising Tucker is in fact playing Elphaba in the show: "when u realize the elphaba you are seeing on bway is rachel tucker @racheltucker1" (Kenzie 2016).



Figure 4.10: GIF accompanying Kenzie's tweet. Portrays celebratory dancing.

It is clear that in terms of the duality of the celebrity/character in musical theatre, the overall experience of the audience in terms of the switching between the celebrity and character in one body on stage relies on audience members' collective knowledge and experience of the celebrity, as well as the individual perception each theatregoer has of the celebrity. The foregoing discussion of the super fans of each celebrity reveals that the para-social relationship each fan has with the celebrity is a determining factor in whether or not the fan will enjoy the musical they watch. Tucker's image as a trained and professional musical theatre performer who also happens to be a celebrity and Harding's persona as a reality TV star who is perceived to lack the skill (or even talent) to be a stage performer thus feeds into how audiences as a whole experience these celebrities on the actor/character continuum. Both are often experienced on the actor side of the continuum but evoke different reactions from the audience. Because the celebrity persona is often visible on stage whilst the performer is playing a character and because of the para-social connection an audience has with a celebrity performer, audience behaviour in the twenty-first-century theatre has changed, and it is this complicating factor to which I turn next.

The demise of theatre etiquette: Audiences versus spectators

In discussing the third complicating factor I seek to explore the changing nature of the behaviour of theatre audiences when celebrities form part of the cast. This includes celebrity fans' support of a celebrity such that it encroaches on the production and disrupts the experience of both performer and audience. Chapter 3 explored the relationship between celebrities and their fans and how fans develop a connection to the objects of their obsession by cultivating an in-depth knowledge of both the celebrity's public and private lives. They

then form a para-social relationship with the celebrity which in turn alters fan behaviour toward the celebrity, all of which has been perpetuated by the changing nature of fame in contemporary society. The discussion in Chapter 2 revealed that the nature of celebrity through the various levels of persona construction has undergone significant changes since the beginning of the twentieth century. Also discussed was the way in which the rise of reality TV has become an important contributing factor to, and manifestation of, the changing nature of celebrity: "ordinary people" became stars overnight, reality TV erodes the boundaries between us (the people) and them (celebrities), and makes every day relatable behaviour seem like the quickest path to fame. Accompanying this shift in the image of celebrity has been a shift in the perception of fame and how it is achieved. As was explored in Chapter 1, fame is no longer conceived of as the result of extraordinary talent or skill alone but may also be the result of itself, as explained by the philosopher Mark Rowland (2008). One might say that in the past twenty years or so, the changing nature of fame and celebrity has been one of the most pronounced cultural developments of our time. The changing nature of celebrity performers in the field of musical theatre (discussed in Chapter 1) and the resulting debates within the industry constitute but one example of this. In order to understand the effects of celebrity casting in musical theatre on the reception of the genre for today's audiences, it is necessary to improve our understanding of this change in the perception of fame and celebrity.

Almost a century ago a particular system of social status emerged. It originated in the United States and spread to become a global hierarchy embedded in the social world. Towards the late twentieth century members of this high-status group had come to expect extraordinary treatment and significant financial tribute, as well as laying claim to legal privileges, much as the aristocracy did in earlier centuries. However, this new status system was born out of capitalism and the mass culture industries, and its dynamics reflected the conditions of a modern era. This system has been called celebrity (Kurzman et al., 2007: 348).[45] Charlotte de Backer offers one definition of what constitutes celebrity, discussing three different categories: The reason for an individual's fame, the level of celebrity fame, and the duration of a celebrity's fame (2012: 144). According to de Backer, in the case of the reason for

[45] The beginning of a large-scale celebrity culture can be traced back to the turn of the twentieth century, to the so-called "Graphic Revolution", a concept created by Boorstin in reference to the beginning of both "mechanical means of image reproduction and of facilities for mass dispersion of information" (Boorstin 1962: 48). This resulted in the celebrity acquiring new significance in the era of mass media (Kurzman et al., 2007: 352).

celebrity status, fame can be inherited, achieved or ascribed (145). The difference between the latter two, which are relevant to the present research, is that fame is a "by-product" in achieved stardom and a "goal" in ascribed stardom. As early as the 1960s Daniel Boorstin defined modern fame (a definition which remains relevant today) by describing the hero as being "distinguished by his achievement, [but] the celebrity by his image. The celebrity is a person well known for his well-knownness" (1962: 52). This suggests that the celebrity need not have a special talent or achievement to become famous, as they simply need to become well-known. Rowland calls this "new variant famous" or *vfame*, which is fame for being famous, or fame that is unconnected with any form of notable excellence or achievement (2008: 20). According to Rowland, fame has historically been closely associated with deserved respect, but more recently the concepts of fame and respect have become independent of each other and are not necessarily co-equivalent (28). Respect is that which goes with a noteworthy achievement or extraordinary talent (13). Rowland also discusses another type of fame, one that is disproportionate to the owner's talent or accomplishment for which they originally became famous. This is a case of their success begetting success or fame creating fame, a combination of fame and *vfame* (17). Therefore, "fame has become uncoupled from achievement and is an end in itself" (Orth, 2004: 18-19). Celebrities are perceived to be just like us, people with everyday problems and struggles, which gives the illusion that we can engage with celebrities as we would with a friend, and this has the potential to shift the behaviour of theatre audiences away from traditional theatre etiquette.

More than half a century ago, Jerzy Grotowski posed the question: "can theatre exist without an audience?" His answer then was that "at least one spectator is needed to make it a performance" (1968: 32). The aim in the following section is not to address the question of what constitutes a performance but to address Grotowski's use of the two terms "audience" and "spectator". Although the two terms are most often used interchangeably, they underline different aspects of reception and they do so on two levels (Taylor and Symonds 2014: 48). On the first level, the root of the term "audience" is the same as that which stems from "audio" and audition, whereas "spectator"' has the same root as "spectacles" and "spectacular" (48). As Millie Taylor and Dominic Symonds explain, the reception of an audience is predominantly related to an auditory experience, whereas the reception of a spectator relates to a visual experience. On the second level, "audience" refers to a single massed body of people who have shared responses to an event. The "spectator" speaks of a group of individuals who gather for a specific event but have different responses (49).

Considering the second level, on the one hand the collective response of an audience can be witnessed during events such as a play or musical theatre production where the audience is seated in a theatre and is prompted by theatre etiquette and the work being performed when and how to react. On the other hand, individual responses of spectators can be witnessed at events such a pop concert and music festivals. In these situations, spectators come and go as they please, speak to the others around them, sing along at will, to name a few reactions (49). The behaviour within the spectator group is akin to the behaviour we display when watching television in our own homes, although the sociality of group spectatorship also encourages instances of collective response. The changing nature of fame and popularity of (reality) television has to a large degree shaped the behaviours and interactions of theatregoers, both of the audience and spectator types, with each other and the performers on stage (Heim 2016a: 119). In interviews Heim conducted with theatre audience members and actors, they all commented on the breakdown of traditional theatre etiquette by describing the improper behaviour of twenty-first-century theatregoers that has been cultivated in the television room. One actor, Richard White from New York, asserted that if the "audience is treating the stage like a television screen 'I need to go to the bathroom,' 'I want some chips' […] the entire performance suffers for it, everybody in the audience suffers for it" (119). The traditional view of appropriate behaviour within a theatre context "implies a distinction between the roles of performers and audience. Performers are set apart and audiences asked to respond cognitively and emotionally in predefined categories of approval, disapproval, arousal or passivity. Audience interaction with the performance may enhance it, but it is not meant nor allowed to become part of its definition" (Dayan and Katz 1985: 16-17). This barrier between theatregoer and performer as well as the practice of audience passivity have been challenged by the behaviour of the contemporary theatregoer.

More specifically, one might ask: Is it not also the interactive nature of reality television (which has encouraged viewers to build a relationship with celebrities on television, for example by voting for and making contact on social media with them) that has stimulated seemingly inappropriate behaviour in the musical theatre? Taylor and Symonds' distinction between spectator and audience is grounded in the receiver's contrasting viewing experiences due to different contexts of reception, such as that of a rock concert versus a live theatrical performance (2014: 49). My argument is that both these modes of reception characterise the twenty-first-century theatre going public, and that contemporary theatregoers may be divided into either the spectator or audience group. Precedent exists for how one might classify the

contemporary theatregoer. In the 1920s, for example, a serious critic and opera aficionado divided opera lovers into two non-class-based categories: One group consisted of music lovers who were loyal to particular companies; while the second group consisted of "people who were 'ready to follow any will-o'-the-wisp'" (Wilson 2018: 52). The latter group of opera audiences offended the first group as they were regarded as fickle listeners who attended opera purely as a social occasion and "were seduced by the latest star" appearing in the productions of the time (52). A similar relationship between theatregoers and performers has developed in musical theatre. Popular and social media are littered with discourse by musical theatre audiences and fans on the decline of theatre etiquette, and many attribute this to the culture of "star" casting. The casting of reality TV stars in new theatrical productions has become a regular occurrence in both the United States and the United Kingdom and arguments in favour of using celebrities in theatrical productions include the fact that they encourage a newer and younger audience (Caldwell & Nicholson 2014: 141). Amongst this new audience are the fans of the celebrities, who may not ordinarily be theatregoers, and may "treat the performance like they would if they were sat in front of their televisions" watching the celebrity at home, where using their phone to receive calls and interact on social media might be commonplace (Chipman 2016). This segment of theatregoers could be referred to as spectators and are different to the audience group which displays loyalty to the theatre. Chapter 2 contained a discussion of the contrasting characteristics of a musical theatre fan and a celebrity fan, which can also be used to distinguish between a theatre "audience" and theatre "spectator".

In two interviews conducted by Caroline Heim, feelings of disapproval are clearly displayed by an audience member, Linda, who complained that you "look down and see lights [from mobile phones] and they are very distracting. That drives me nuts. People think that they are in their living rooms". And similarly, an actor Young, stated that when "they get to a theatre people don't realise it's live, they think they are at home watching television" (Heim 2016a: 119). As the loyal opera audiences of the 1920s took offence at those spectators who attended opera to see a star, so do contemporary theatre audiences (as well as performers) take offence at spectators who visit the theatre primarily to see a celebrity rather than for the experience of the theatrical production. These divisions and different modes of engagement with performers and the genre of musical theatre are also in evidence in the reception of the case studies carried out for this thesis.

Tucker is also a reality TV celebrity and a review written by a first-time audience member of *Wicked* about Tucker's final performance as Elphaba described the reaction from her fans in the audience as that of spectators at a rock concert rather than audience members of a theatrical production. The spectator reception detracted from the audience's experience of the musical as their ability to immerse themselves in the other world created by the characters and story of *Wicked* was interrupted by the spectator reactions toward Tucker. The review reads as follows:

> My friend absolutely adores wicked so when tickets went on sale for rachel tuckers last performance she snapped them up! It was my first time seeing the show […]. In between every song fans were shouting we love you rachel or standing up clapping. I'm sure this was great for her last ever show but it was tiresome for those of us who have seen the show for the first time (Katie 2017).

In this case the Tucker fans and their behaviour toward her blurred the line between spectator and audience – a distinction discussed earlier – and this is noteworthy because Tucker fans typically also consider themselves musical theatre fans and are regular musical theatre audience members.

In contrast to the Tucker fans, many of the Harding fans who were drawn to the theatre to watch *Ghost* were first-time theatregoers who had previously encountered Harding as a reality TV star or as a pop star in Girls Aloud. In both of these contexts the viewers of such events can, according to Taylor and Symonds' argument, be described as spectators, and exhibit specific kinds of behaviour, as discussed previously. One disgruntled regular musical theatre audience member who attended *Ghost* with Harding in the role of Molly described her experience as follows:

> I've never been to see a show where there was so much disruption several people went to the toilet and […] a few people kept getting their phones out meaning staff would go over to them to advise them to turn off their phones. The staff did everything they could to address this but there should be a point where when the same individuals keep disrupting the show they should be asked to leave (Soph_I_r 2016).

New spectators from contexts other than the theatre were drawn to musical theatre as a result of their fandom of Harding and thus treated her performance in the theatre in the same manner as if they were watching her in a pop concert or on television.

One consequence of spectatorship is that it may transfer to the performance of the celebrity in their portrayal of a particular role. In a situation such as a live concert the artist typically performs as his or her celebrity persona and the character and vocal choices are driven by that celebrity's own persona. In a musical, however, every performer is required to make his or

her vocal and character choices to suit the requirements of the musical theatre work. These lines are sometimes blurred when a celebrity is placed in a character within a musical in order to attract his or her own fans, which may cause the character and vocal choices of the celebrity to be affected as a result of the conflict between the character's persona and the celebrity persona. This brings us to the fourth complicating factor of celebrity casting identified in this thesis, namely that the character and vocal choices the celebrity makes may be driven by their own vocal ability rather than in service of the character which in turn may impact on an audience's expectations.

The experience of expectation: An analysis of celebrity performances

The majority of theatregoers in a theatre culture are repeat audience members and are loyal to the art of theatre. Devoted theatregoers carry a significant memory of previous experience over to each theatrical production they attend (Carlson 2003: 62). Musical theatre audiences bring to the theatre another dimension of memory. Although theatregoers with a proclivity for dramatic theatre may have knowledge of the play they are watching, musical theatre audiences bring with them the knowledge and memory of the musical numbers they have experienced through possibly having listened to cast recordings, watched recorded online material of the musical numbers by other actors, or having experienced the same musical as an audience member in the theatre on a different occasion. As a result, musical theatre audiences have specific expectations with regard to the vocal quality and interpretation of each character and their musical numbers within a musical. They also have an anticipation of how they will experience the production on a musical level. Just as performers enter the stage with specific expectations about a production, venue and even the audience, and prepare for the performance accordingly, so too does the audience enter the theatre auditorium with expectations. Heim describes the preparation taken by the audience as "anticipation", which describes a heightened state of expectancy as the audience waits for a performance to begin (2016a: 27). David Huron refers to this feeling of anticipation as an audience's sense of certainty of a future event, and describes it in the context of a musical piece during which a listener anticipates a specific chord, melody, or climactic note (2007: 306).

Huron illustrates this phenomenon through ITPRA theory (as shown in Figure 4.11), a theory of expectation which breaks down the process that unfolds when an audience member has expectations within a musical piece. Although Huron explores the audience's expectation, moulded by previous exposure to musical structure and style when listening to an unfamiliar

piece, his theory is applicable to a musical theatre audience listening to a live performance of a familiar musical number. This is because there is opportunity for their expectation to be either violated or fulfilled. The basis of Huron's theory lies in the physiological changes that happen within the brain when listening to music and the notion that our reactions are based on our survival instinct which historically has relied on our ability to predict the outcome of an event accurately. According to Jaak Panksepp, the hedonic effect of the hormone and neurotransmitter dopamine has always been seen as the brain's principal reward system. However it is now regarded by researchers as being linked to "the experience of […] expectation rather than to the pleasure of consumption" (Huron and Margulis 2001: 580). Following this, Huron "proposed that accurate prediction is so essential for survival that brains must have special structures that motivate (reward) accurate prediction". Therefore, "listeners prefer familiar stimuli not because they are familiar, but because they are predictable" (581).

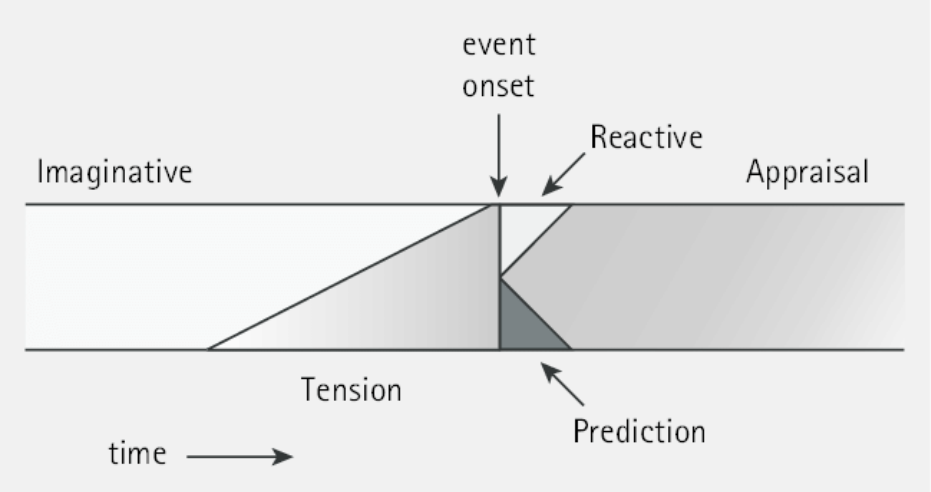


Figure 4.11: Illustration of David Huron's ITPRA theory.

Huron's ITPRA theory is an analysis of the "time course of expected/unexpected events". He proposes that responses to future events can be divided into five components, namely imagination, tension, prediction, reaction and appraisal, which can further be categorised into pre-outcome and post-outcome phases.[46] The pre-outcome phase has a tension component where, as an anticipated event approaches, an audience's state of arousal and attention is

[46] In ITPRA the 'I' refers to the feelings evoked in an audience member, which are first activated by imagining different outcomes. 'T' refers to the feeling of increased tension as the anticipated event approaches and physiological arousal typically increases. 'P' refers to feelings which are evoked immediately once the event has happened and whether one's predictions were fulfilled, and 'R' to the fast reaction response which is activated based on a cursory and conservative assessment of the situation. Finally, 'A' refers to feelings that are evoked that represent a less hasty appraisal of the outcome (Huron 2007: 357).

prepared to optimise the subsequent response once the event happens. The post-outcome phase is initiated once an event has occurred, and three distinct processes are triggered. Firstly, there is the prediction response where the accuracy of an individual's prediction is assessed, where positive feelings are induced when an audience's expectation is fulfilled and negative feelings are evoked when the audience's expectation is violated or the outcome is surprising (588). Secondly, an immediate reaction to the prediction response is caused where a worst-case scenario tends to be assumed but most of these responses tend to be overreactions that are quickly doused. The final process and the one that is most relevant to this discussion is the "appraisal" of the experience, which "represents a more leisurely assessment of the situation that takes into account complex social and situational factors" (589). Huron notes that appraisal can be either positively or negatively graded (Huron appears to have coined the term "valence" for this) or can be a combination of both (359). The grading is representative of the spectrum ranging from pleasure to displeasure with regard to emotional experience.

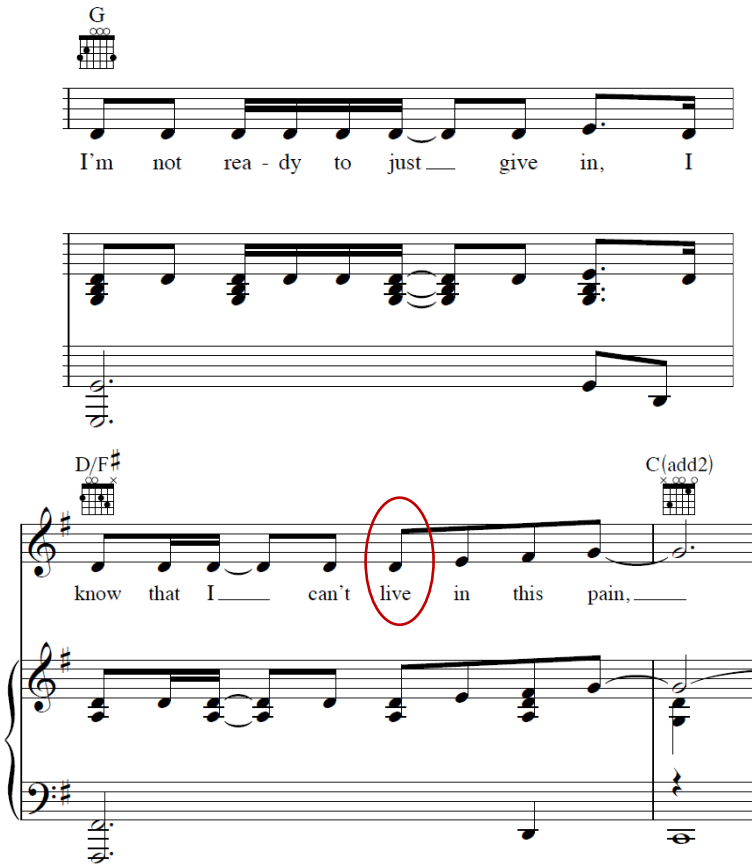
Gary E. McPherson and Enery Schubert explore the determination of this grading through the process of music assessment, which they define in two ways: The ranking of a "performance in comparison with others", termed as "norm referenced", and "how well a performance satisfies predetermined criteria", termed as "criterion based" (2004: 62)." Norm-referenced" generally refers to the evaluation of performance in a competition or eisteddfod setting and "criterion-based" is more commonly used in institutions to determine the progress a performer has made and whether or not a performer demonstrates mastery of predetermined skills. Audience members, however, use a combination of the two to evaluate a performance or a performer, whether knowingly or not, as the criteria against which they measure a performance are mostly based on their previous experience of a specific musical work rather than knowledge of musical criteria and technique (62).

In a musical theatre context, these features of audience reception, namely expectation, evaluation and prediction response, take place on two different levels, to wit the experience of the "localised" elements within a musical piece and the overall experience of a performer or production. In other words, audiences have specific expectations with regard to local musical elements and vocal performance of specific musical numbers, as well as expectations about the way in which an actor will perform in a musical. The behaviour of fans of both Tucker and Harding challenge conventions of audience behaviour in a theatre. Furthermore,

the behaviour toward these celebrities from the audience and spectators may prompt the performers to make performing choices that might enhance their personae as celebrities but fail to do justice to the character. This perpetuates the previously discussed duality of the actor/character experience of the audience and may cause the audience expectations to be violated. The next section contains a breakdown of specific moments within the two musicals when the audience's expectation may have been violated as a result of the vocal choices made by the celebrity performers.

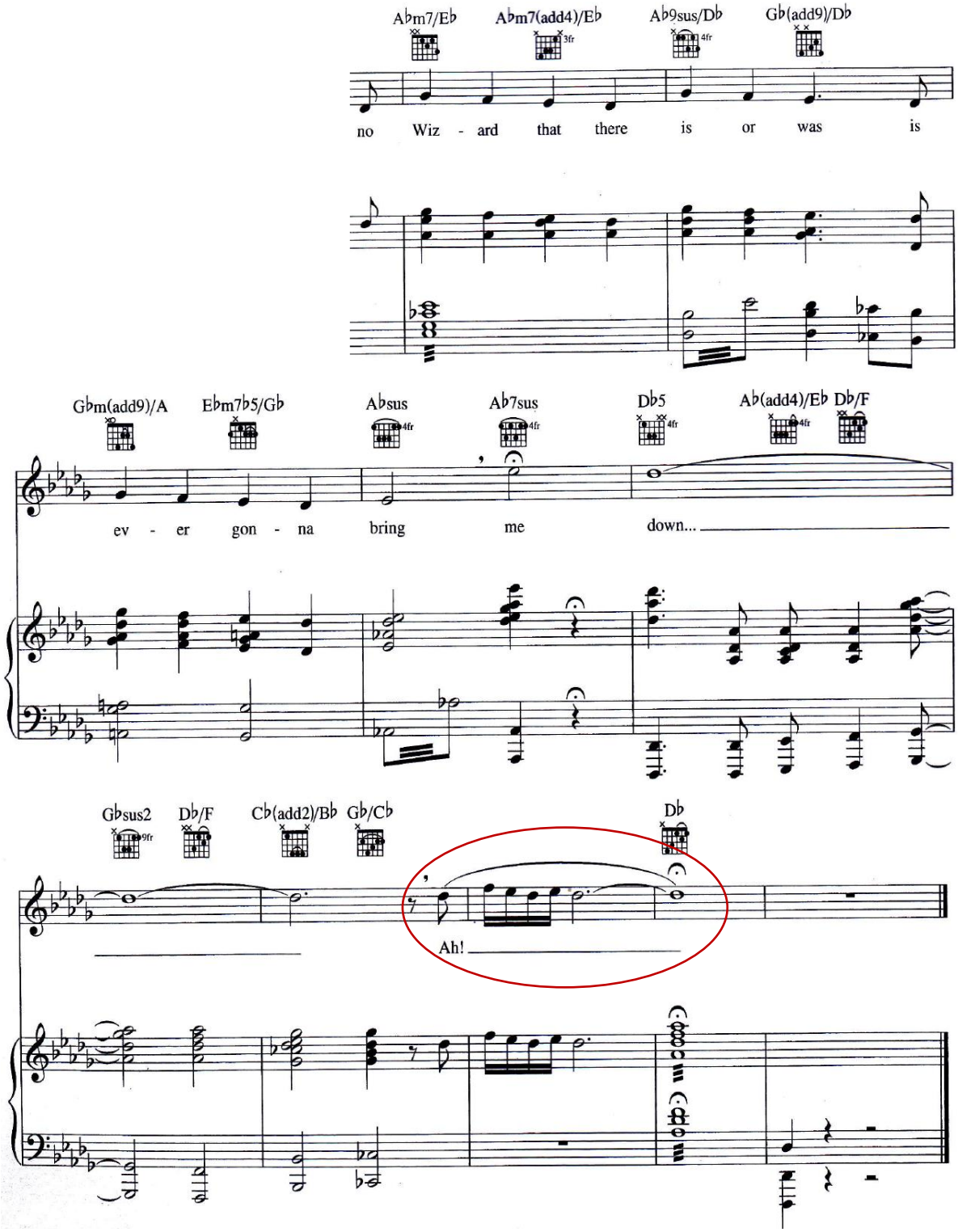
One of the elements in a musical theatre performance which Millie Taylor argues is a primary motivator for audiences to spend their money on a ticket, is what is colloquially referred to as the "money note" (2016: 52). This refers to the "high, climactic notes in a song", generally sung by the leading lady and man in iconic musical numbers, "that stir the audience to rapturous applause and send shivers down the spine" (Taylor 2016: 52). Creatively speaking, the money note appears in select musical numbers and is limited to the songs of a few characters. It functions as a primitive expression of climax through an excessive vocal display at moments of dramatic and emotional highpoints (51). In best compositional practice these musical climaxes are driven by the emotional state of the characters and are not written to serve as an opportunity for an actor to show off his or her vocal prowess. In the wake of celebrity casting in musical theatre, however, money notes have not gone unaffected.

In the case of *Ghost* the musical, the character of Molly sings the ballad 'With You', an expression of grief after the death of the love of her life. 'With You' is seen as one of the iconic songs of the musical and audiences often have a heightened sense of anticipation for this number's performance. At one particular moment in the song, where Molly expresses her grief, most actresses, including Caissie Levy who originated the role and is the voice on the cast recording, take the D above middle C on the word "live" to the D an octave higher (see Music Example 4.1). Audiences expect this: that is to experience Molly's grief through a high note. In Sarah Harding's performance of the song she sang this moment as written in the score (Betsy Haze 2017: 00:12:07). Although correct (according to the score), Harding's interpretation failed to meet the audience's expectation of the expression of Molly's grief and prompted musical theatre fans to criticise Harding's performance by questioning her vocal ability. It is clear that Harding's vocal rendition of Molly, and in particular her performance of 'With You', is ghosted by Levy's interpretation and those of subsequent actresses who have played Molly.



Music Example 4.1: Passage from 'With You' from *Ghost* the musical (Ballard, Stewart & Rubin 2011).

Rachel Tucker's interpretation of 'Defying Gravity' in her final performances in *Wicked* on the West End provides a contrast. This musical number is also seen to be the iconic song from the musical and occurs as the closing number of Act I where Elphaba is disillusioned with the wizard and society and realises that she has to make her own way. By the end of the number she literally defies gravity by rising up into the air on her broomstick and professing that no one will be able to hold her back from her destiny. This is an emotional highpoint in both the show and Elphaba's journey, which is expressed through a high D flat being held for three bars, followed by a musical turn which goes up to a high F (see Music Example 4.2). Tucker's interpretation of the song in her final performance at the Apollo Victoria Theatre in London on 28 January 2017 also takes her final ornamentation up to the high F, but she sustains the F rather than passing over it (musicalpatrick 2017a: 00:07:49). This is slightly different to what is indicated in the score, and to the performance by Idina Menzel, the original Elphaba who appears on the cast recording, who takes the final embellishment up to the E flat. Therefore the audience's experience of Tucker's version is perhaps one of surprise at her impressive vocal display.



Music Example 4.2: Extract from 'Defying Gravity' from *Wicked* the musical (Schwartz 2004: 78).

Even more so than in 'Defying Gravity', Tucker departed from the conventional interpretation in her rendition of 'No Good Deed' in her last performance of *Wicked* in 2017. This number occurs during Act 2 where Elphaba pleads, to no avail, with the guards to release Fiyero and then succumbs to her reputation of being wicked and promises that she

will never do a good deed again. 'No Good Deed' represents a switch in Elphaba's character and an emotional climax is reached when she pleads for the release of her love, Fiyero. Musically this is expressed through a belt on D flat held for three bars (see Musical Example 4.3). The majority of actresses who have interpreted the role have sung this as written, creating an expectation that this is as high as the climax goes. Tucker, however, takes the held D flat belt up to a held high F belt. When listening to the audio recordings of Tucker's final performance one can clearly hear the audience reactions to the performance. Her tendency to stray from the score, to show off her vocal prowess, becomes bolder as the show progresses, suggesting that Tucker fed off the reaction of her fans when making vocal and musical interpretative choices (musicalpatrick 2017b: 00:01:45).



Music Example 4.3: Extract from 'No Good Deed' from *Wicked* the musical (Schwartz 2004: 107).

In considering an audience member's overall experience of a performer or production, Marvin Carlson explains that the aura of expectation around a celebrity performing in a theatrical stage production may mask their failings or triumphs, which would be glaring in a lesser-known actor (2003: 58-59). In other words, even if an audience's expectation of a celebrity's performance were either fulfilled or violated, their appraisal of the experience might be the opposite of their reactive response due to their feelings about the celebrity. For

example, a celebrity fan's high expectation of celebrity could allow them to experience the celebrity performer positively, as is evident from the survey data and the previous discussion of the mega-fans of both Harding and Tucker whose experiences were enhanced purely because Harding and Tucker were on stage performing. Also, musical theatre fans who enter the theatre sceptical of a celebrity performer, with an expectation that the celebrity will perform badly, may experience the performance as poor even if the celebrity performed well. We saw an example of this in the data presented in Figure 4.5 which shows the reception of theatre professionals of Harding's performance as overwhelmingly bad and that of Harding fans as overwhelmingly good. In both these cases one might argue that the audience's expectations were violated, but their socially constructed view of the celebrity caused their experience of the celebrity's performance to function as if fulfilling their expectations. Carlson refers to this as the "halo effect", when a listener is prepared for a certain level of performance from a particular performer and thus tends to experience the work according to those expectations (59).

Conclusion

The initial discussion in this chapter, which considered the audience reception of understudies to celebrities in musical theatre, proceeded from the assumption that understudies have to work twice as hard to gain audiences' approval as their appearance on stage is already a violation of expectation even before the curtain has risen. However, the situation is more complex than that, as the analysis of data for the understudies of Sarah Harding and Rachel Tucker indicates. On one level, fans of the celebrity may be more critical of an understudy having to tread the boards in place of the advertised celebrity because the connection they have with the production is lost when the celebrity does not perform. On another level, however, understudies may be more readily welcomed onto the stage by theatre audiences such as theatre fans and professionals who tend to be critical of the casting of celebrities in musical theatre. In addition to other factors, the type of audience member informs how an understudy might be received. Furthermore, the analysis of the reception of the understudies for Tucker and Harding indicates that the way in which an understudy to a celebrity is received depends on the nature of the construction of the celebrity performer, a topic discussed extensively in Chapter 2. Tucker's celebrity persona, for example, is firmly established within the field of musical theatre, in that her fans are also fans of the art of musical theatre who expect that creative decisions, including the casting and appearance of an

understudy, should be appropriate to the fictional and theatrical world. In contrast, Harding's celebrity persona is constructed within the context of popular culture, specifically reality TV and pop music. Her fans most often bought a ticket to *Ghost* to see her specifically and were disappointed when a different performer, her understudy, unexpectedly performed. The connection that an audience member, whether a fan or not, has with a celebrity in a musical theatre production ultimately affects the way in which they perceive them on stage.

The memory of encounters an audience member has had with a celebrity outside of the theatre will thus influence their reception of them in the theatre. Put another way, the way in which a celebrity is perceived in a musical is ghosted by the memory of the audience, which may cause the audience to experience the duality of the actor/character personas on stage in a heightened manner due to the public profile of a celebrity. The discussion of Harding and Tucker in *Ghost* and *Wicked* revealed that both celebrities are mostly perceived by the audience as situated on the actor side of the actor/character continuum. They evoked contrasting reactions, however. For the most part the construction of Harding's celebrity persona seemed to collide with the character of Molly and evoked a negative reception, whereas Tucker's celebrity persona construction seemed to be in service of the character of Elphaba which induced a positive reception. For the case of the celebrity superfan, which constitutes a small part of most audiences, we saw that the fact that the fan is able to see the celebrity in the same body as the character, heightened their enjoyment of experiencing both Tucker's and Harding's performances in a musical.

This motivation to see a celebrity in a musical has given way to new expressions of audience behaviour in theatre, similar, for example, to the behaviour expected of spectators at a rock concert or in front of a television. This has thus challenged the traditional notion of theatre etiquette. In the case of Tucker, her fans were seen, by regular theatregoers, to treat her performance in the same way they would that of a rock or pop singer, and emphatically reacted to her as Rachel the celebrity singer rather than to her portrayal of the character. Harding's fans were seen to react to her in *Ghost* as if they were watching her on television at home, coming and going as they pleased, conversing with other spectators and using their cell phones. This disruption of traditional theatre etiquette has in turn influenced the performance of the celebrities in musical theatre. The performance choices made by the celebrity can at times be driven by their own vocal ability rather than the emotional needs of the character, thereby disappointing or exceeding the audience's expectations.

If we consider all four of the complicating factors of celebrity casting as they affect the contemporary musical theatre audience's reception of celebrity performers we might, in conclusion, return to Quinn's two branches of reception. On the whole, Tucker is a representation of the first branch, namely "the celebrity is perceived as meeting a challenge, as achieving a stretch – a personal growth that provides a pleasure of audience approval to augment the drama". Harding represents the second branch, "the celebrity might be perceived as 'out-of-place'", or at best as miscast, and at worst as over-reaching (Quinn 1990: 158).

CONCLUSION

Rachel Tucker has been declared one of musical theatre's most successful Elphabas, having performed the role in the hit musical *Wicked* on both the West End and Broadway for over a thousand performances. In an interview with Paul Wontorek, Tucker opened up about her rise to stardom in the reality TV show of 2008, *I'd Do Anything*:

> I was […] getting pipped at the post by someone who had done a reality TV show […]. This was the way theatre was going in the UK. You know, they needed bums on seats (Broadwaycom 2016: 00:15:28).

Although Tucker had a moderately successful career as a musical theatre performer outside of London she struggled to make it to the West End until she gained significant fame as a reality TV star. Tucker is thus a prime example of the convergence of celebrity culture in the twenty-first century and the field of musical theatre. Exploring the intersections between these was the impetus for this research which endeavoured to answer the central questions of what celebrity casting in musical theatre means for audiences, and conversely how the audience reception of casting celebrities in musical theatre affects the field more generally.

One of the key observations emerging from the research is that whilst celebrity casting in musical theatre has been an important practice over the last approximately 120 years, the nature of celebrity itself has recently changed, bringing about a new attitude and response to the practice of celebrity casting. This change can in part be understood as a consequence of the rise of reality TV. The twentieth-century celebrity was someone who possessed a combination of professional skills and sheer force of personality or charisma, which harnessed audience approval (Wanko 2003: 187-89). For most of the twentieth century celebrities emerged from a foundation of skill and talent and they most often had to prove themselves as skilled performers in the artform in which they became a celebrity before gaining the recognition and fame generally equated with this status. The twentieth-century celebrity can thus be depicted as: celebrity = star quality (a combination of talent/skill and charisma) + public attention. In musical theatre, for most of the twentieth century, celebrities were cast for both their talent and stage presence along with their reputation and ability to harness public attention in both their professional and private lives. Once reality TV emerged as a popular medium of entertainment, the creation of celebrity and the foundation of their fame changed. Reality TV provided a platform for participants/contestants to become famous for their "ordinariness". In other words, and in the context of musical theatre, celebrities in

the current century may capture the attention of the public before having to prove themselves as performers. The twenty-first century celebrity thus changes the equation from having to have star quality for public attention to star quality no longer being a requirement for public attention: Celebrity = public attention. In musical theatre, from about the turn of the twenty-first century, celebrity casting has also shifted towards casting a celebrity with the greatest following or fan base, sometimes with little consideration for their lack of skill or experience as a musical theatre performer. This is apparent from my in-depth analysis of the case of Sarah Harding's appearance in *Ghost* the musical.

The shift from valuing a celebrity's skill and public approval to valuing primarily their fan base has, as the theoretical and empirical discussion in Chapter 4 revealed, given rise to four specific complicating factors which illustrate how celebrity and fan base/audience are interconnected in the way in which they mutually articulate with and influence each other in the field of musical theatre. These factors are highlighted again here to demonstrate how the main aim of the study, to explore the relationship between celebrity culture and the field of musical theatre, as well as the four sub-aims, are addressed through the theoretical discussions and data analyses undertaken in the thesis. In the Introduction the sub-aims were articulated as follows:

First, to gain insight into how contemporary understandings of fame and celebrity influence the field of musical theatre; second to explain how fans form part of the construction of celebrity and how this informs the exploration of the celebrity relationship to both fan and audience; third to explore the motivation of the audience of a specific musical to gain a better understanding of the cultural and economic value of celebrities in the field of musical theatre; and fourth to demonstrate the relationship between the field of musical theatre and a contemporary genre of popular culture, the reality television talent show, which has been at the forefront of the production of celebrity.

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The first complicating factor involves the employment of understudies, which has become of greater consequence in the twenty-first century since the practice of using understudies occurs more regularly with the casting of celebrities. When an understudy replaces a celebrity, this may disappoint audience members whose main motivation to see the musical is to see the celebrity. The reason for this practice becoming a source of annoyance or disappointment to contemporary audiences can be attributed to the changed nature of the

celebrity and fan/celebrity relationships. Chapter 1 revealed a rise in the casting of reality TV celebrities in musical theatre at the end of the twentieth century; for example, of 19 celebrities born after 1972 who had had their breakthrough performance in reality TV, only five had training in musical theatre. This suggests that with the rise of reality TV a leading performer's skill in musical theatre started to take a back seat to a celebrity's ability to harness public attention. With the casting of reality TV celebrities, new spectators have been drawn to the theatre. In Chapter 4 the fact that the interest of these spectators lies in the celebrity, rather with than in the artform of musical theatre itself, was elaborated upon. Therefore when understudies cover for celebrities, the connection that these new audience members have with a production can be lost. The fan-celebrity connection is often considered to be of greater importance for the fan-audience member than the character the celebrity is playing (Quinn 1990: 156; Carlson 1994: 14). This connection between performer and audience is explained in Chapter 3 through the nature of the fan relationship with celebrities in contemporary society: It is less para-social and largely based on a perception of reciprocation through a sense of "relatableness" as a result of reality TV and social media interaction (Wohlfeil 2012: 517). This is substantiated by the results of the surveys conducted and reported on in Chapter 4, in which Sarah Harding fans and theatre fans expressed their disappointment or appreciation respectively at having to see the understudy in Harding's absence in *Ghost.* What this shows is how the casting of a celebrity may bring a new dimension to the interpretation and reception of a character in musical theatre. This speaks directly to the second and third sub-aims of this study, as the altered relationship between the contemporary celebrity and fans/audience has given the celebrity more cultural capital and as a result, more economic capital in the field of musical theatre.

The second complicating factor, addressed in Chapter 4, is the undermining of the illusion of the character in a musical theatre work when a celebrity plays the role, as the audience sees both actor and character in one body on stage. A celebrity maintains their celebrity persona on stage whilst playing the character, a feature which is often desirable to the audience as they are seeking to view and hear the celebrity on stage and not only the performer's character, which once again highlights a celebrity's heightened cultural and thus economic capital. The audience's experience of such a performer can be as both a believable portrayal of the character but also an experience of the performance of the celebrity which collapses the identity of the character to a certain extent (King 2010: 8). The success of the audience's acceptance of the balance between actor and character on stage is tied to the motivation of the

audience to watch a specific production. A successful balance also depends on the way in which the celebrity's persona connects with the character they are playing, which can either be embraced by the audience or be hard for the audience to accept (Quinn 1990: 155). Rachel Tucker as Elphaba is overwhelmingly embraced by the audience, whereas Sarah Harding as Molly seems to evoke both rejection and acceptance by the audience. This could be attributed to the nature of the origin of their celebrity personas and the construction of their public image. Although both of these celebrities' fame emerged from reality TV, they can be seen to represent two different eras of celebrity. Tucker represents the twentieth-century celebrity and the older view of "achieved" celebrity, in other words, she "put in the work" and has the skill that goes into becoming a musical theatre performer. Conversely, Harding represents the newer reality TV celebrity who gains public approval through "ordinariness" a phenomenon that can be described as "ascribed" celebrity.

An in-depth study of the construction of these two celebrity personae was presented in Chapter 2. Tucker's celebrity construction is largely based on her interpretation of the role of Elphaba as it is this character's image as the righter of wrongs and advocate for the oppressed on which Tucker has also built her own public image. This could be one of the reasons that Tucker has gained such wide public approval for her interpretation of Elphaba since her own celebrity persona complements (and does not collide with) Elphaba's identity. In contrast, Harding's celebrity construction emphasises her spontaneous nature, a characteristic which could have been transferred into Harding's portrayal of Molly; recall that Caissie Levy (the originator of the role) describes the character as starting "out very strong, very funny, very sort of free-spirited" (Gans 2012). However, Harding took a different approach to the character by contrasting her interpretation of Molly with her own "loud mouth" persona which, from an audience perspective, collided with and did not complement the role of Molly, thus making it difficult for the audience to accept. The result was harsh criticism from musical theatre fans and professionals. The different constructions of Harding's and Tucker's celebrity both collided with the roles they played but their audience receptions differed, which speaks to the first sub-aim of this study.

The third complicating factor addresses the behaviour of theatre audiences in the twenty-first century, a subject which relates to Caroline Heim's work. Heim addresses the changing nature of theatre audiences and how they have also become performers within the context of contemporary theatre (Heim 2016a). In Chapter 1 it was revealed that the range of media in which celebrities performed in the entertainment industry increased steadily over the last 120

years due to technological advancements, specifically in television and film. Many celebrities had their breakthrough performances in theatre and then started to move to television and film in order to enhance their celebrity capital. As celebrities migrated from one form of entertainment to the other, so did their audiences. Later in the twentieth century and into the twenty-first century, the stream of migration has in many cases reversed, so that television audiences have migrated to theatre, challenging the behaviour of traditional theatre audiences. With the emergence of reality TV, audiences have become more active: They participate by voting and having a vested interest in their admired celebrity. Reality TV audiences have migrated to the theatre and have brought behavioural habits garnered from watching television into the theatre.

Chapter 3 showed that the type of the audience for the two branches of reality TV considered, namely traditional talent reality shows and musical theatre cast-a-thons, was the same. Audiences who watched these shows did not need high cultural capital, in other words did not need any kind of specific knowledge or expertise to take an interest in the format and its contestants. The responses and behaviour of the audiences of *Ghost* the musical and *Wicked* the musical with Harding and Tucker in the leads respectively seemed to align with the above observation and seemed to be connected to the construction of the celebrities rather than the origin of their fame. Where Harding's celebrity construction was firmly based in popular culture and more specifically her personal life and reality TV, the audience behaviour in *Ghost* mimicked that of a group of people watching a television show at home. On the other hand, Tucker's construction as a celebrity is based on her image as a trained professional musical theatre performer. The audience responded to this by displaying the characteristics of self-proclaimed musical theatre fans. They did, however, succumb to aspects of popular culture behaviour in that, like spectators at a pop music concert, they reacted to Rachel the celebrity singer rather than to her portrayal of the character. In this sense, audiences of both Harding's and Tucker's performance affected the production: Treating them as celebrity personae rather than the characters they were depicting, in turn inspired altered behaviour from the celebrity performers whilst on stage.

The audience's awareness of the celebrity's persona in the context of the character can also be seen in the intention of the celebrity whilst playing a role to maintain something of their public persona, often to the detriment of the character. They do this in order to pander to their fans' desire of experiencing them as celebrities as well as the character in one body on stage, thus forming the basis of the fourth complicating factor that was considered. In Chapter 3

musical theatre's cultural status was explored, as it displays elements of popular and high culture. An exploration of Parker's two branches of defining culture, namely production and consumption, showed that although musical theatre requires an enormous amount of institutionalised training in the production, creative and performance aspects to put on a show (and as such exhibits high cultural status), it is an art that is mostly created to appeal to the masses (and hence may be considered popular culture) (2011: 161; Woolford 2013: 326). The twentieth century, for the most part, witnessed the need for skill and/or training as being crucial to a performer's chances of being cast in a musical theatre production. Now, celebrities are being cast in roles which are inevitably ghosted by the audience's knowledge or memory of previous actors and actresses who have interpreted those roles. Society's obsession with celebrity has put pressure on production companies to source a symbol of popular culture – the celebrity – to draw into the theatre the vast number of consumers of popular culture that exist. This has moved Parker's first branch of cultural capital, namely the production of musical theatre, into the realm of popular culture thereby introducing a new element of performance practice into the vocal display of celebrities in musical theatre.

Chapter 2 contained an exploration of Erving Goffman's and José van Dijck's notion of "impression management" and "self-staging" in terms of everyday social spaces, such as online social media, which can also be applied to the contemporary performance practice of celebrities on stage in a musical theatre production (2008: 121; 2013: 202). Society's current obsession with celebrity has put celebrities in the position of becoming a receptor of the audience as performers. In Tucker's final performance of *Wicked* in the West End in 2017 she deliberately responds to the audience's enthusiastic reaction to her as Rachel, whilst being on stage as Elphaba, through an impressive vocal display beyond the audience's expectations. In terms of van Dijck's three levels of self-staging, Tucker used her platform as Elphaba to express herself, communicate with her audience and promote herself as Rachel rather than Elphaba (2013: 202). This enhanced the celebrity persona on stage and pushed Tucker's performance to the actor end of Bruce McConachie's actor/character continuum, a concept explored in Chapter 4 (van Dijck 2013: 211; McConachie 2007: 560). Harding's vocal performance in the role of Molly, on the other hand, seemed to violate expectations to the other extreme as she, in contradiction of her celebrity persona, "played it vocally safe", possibly displaying her insecurity of being new to the musical theatre stage. Ghosted by Caissie Levy's interpretation of Molly, Harding violated the expectations of the audience. Harding's Molly had the same effect on the duplicity of the celebrity/character on stage as

Tucker's Elphaba, but with different outcomes. Where Tucker was praised for her vocal prowess and impressive vocal display as Rachel in the role of Elphaba, Harding's vocal ability to play the role of Molly was questioned and criticised. Factors 3 and 4, therefore, reveal that the changing nature of celebrity has thus brought about a changed interaction between celebrity and audience. Both performers and audiences feed off each other. Audience behaviour in the twenty-first century goes further than influencing the audience reception of a musical theatre production; it also contributes to the performance by influencing fellow audience members and altering the action on stage, which specifically speaks to the first and fourth sub-aims of this study.

In chapter 4 I briefly discussed the notion that celebrities are seen, in one view, to "rob" trained musical theatre performers of the opportunity to play the lead roles in musicals. This warrants further exploration, and would constitute a continuation of the research undertaken here. One possible line of investigation would be to interview actors from the musical theatre industry to gather first-hand accounts of appearing in a cast with a celebrity and about their experiences of the phenomenon of celebrity casting. This would shift the focus from the audience and fans to performers. My research is limited by its focus on two celebrity performers as case studies. A consideration of a larger sample of celebrity performers who appear in contemporary musical theatre is needed to further 'test' my findings, and to explore how they apply more broadly in order to define features of particular moment in the history of the artform.

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In conclusion, a brief response is given to the main question posed in this thesis. In investigating how celebrity casting affects the field of musical theatre, it is clear that since the inception of the art form, it has become an increasingly complex practice. Musical theatre has entered the twenty-first century and reality TV has challenged the nature of celebrity itself. The audiences' response to the two celebrity case studies, Rachel Tucker and Sarah Harding, reveals that celebrities should be cast for both their celebrity capital and ability to draw in new audiences and their skill as a theatrical stage performer appropriate to the role, as was done in the twentieth century. Tucker as Elphaba in *Wicked* certainly met this brief, whereas Harding as Molly in *Ghost* seemed to fall short in several ways. The casting of these two celebrity performers, in particular Harding, was positive in the sense that popular culture audiences who may never have attended the theatre before were drawn into it and

experienced a live musical theatre show in full. However, where Tucker excelled at playing Elphaba and eventually became one of the most successful actresses in the role, Harding received harsh criticism for her interpretation of Molly which in turn damaged her following as a popular celebrity and made musical theatre audiences reluctant to attend another musical with a celebrity in one of the lead roles. This may, in turn, cause celebrity casting in the future to have the opposite effect to what was initially intended. Celebrity casting may function as vital for the sustainability of musical theatre as a commercially viable art form, but it should be approached with caution and an awareness of its strengths and pitfalls.

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Appendix A

Database of musical theatre stars/celebrities in the 20th and 21st centuries

a. Origin of fame and breakthrough performance

Star name	Year of birth	Year of death	Origin of Fame																							Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Abbie Mitchell	1884	1960	✔															✔									*Jes Lake White Folk* (Will Marion Cook) - lead role, wehicle to showcase Mitchell	1898
Adelaide Hall	1901	1993	✔																								The Sun Never Sleeps	1936
Adele Astaire	1896	1981	✔																								Stop Flirting	1923
Adolph Marx	1888	1964	✔																									1920s
Al Jolson	1886	1950	✔																								La Belle Paree	1911
Al Shean	1868	1949	✔																								Cinderella on Broadway	1920
Alan Cumming	1965	-													✔												Prague (Film)	1992
Albert Sharpe	1885	1970	✔																								Finian's Rainbow	1947
Alex Newell	1992											✔															Glee	2012
Alexis Smith	1921	1993													✔												Dive Bomber	1941
Alfie Boe	1973																	✔		✔							Classic FM Presents Alfie Boe	2006
Alfred Drake	1914	1992	✔																								Oklahoma	1943
Alice Faye	1915	1998													✔												George Whit's Scandals	1934
Alison Moyet	1961																✔			✔							Yazoo	1982
Allen Kearns	1894	1956	✔																								Funny Face	1927

Star name	Year of birth	Year of death	Origin of Fame																								Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Amanda Holden	1971											✔															Kiss me Kate	1998
Andre De Shields	1946		✔																								Another World	1964
Andrew Flintoff	1977																									✔	England cricketer	2005
Andy Griffith	1926	2012										✔															The Ed Sullivan Show	1948
Andy Karl	1974		✔																								Rocky	2014
Angela Lansbury	1925														✔												Gaslight	1944
Anita Gillette	1936	-	✔																								Made Broadway debut as Thelma in "Gypsy"	1959
Ann Pennington	1893	1971	✔																								Ziegfeld Follies	1913
Anna Held	1873	1918	✔																								Ziegfeld Follies	1896
Anna Maria Alberghetti	1936				✔																						Caregie Hall Debut	1949
Anne Rogers	1933		✔																								Original London production of The Boy Friend, playing the female lead of Polly Browne for nearly four years.	1954
Anthony Newley	1931	1999													✔												played the Artful Dodger in David Lean's film, Oliver Twist	1948
Arthur Darvill	1982											✔															Dr Who	2010
Arthur Roberts	1852	1933								✔																	Mother Goose (1880)	1880
Aubrey Lyles	1884	1932	✔																								"The Charity Girl", playing the character "Jumbo"	1912
Audra McDonald	1970	-	✔																								Carousel	1994

Star name	Year of birth	Year of death	Origin of Fame																								Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Barbara Cook	1927	2017	✔																								Oklahoma! - Ado Annie	1953
Barbara Harris	1935	-	✔																								The Music Man	1957
Barbra Streisand	1942																										I Can Get For You Wholesle and first Album "The Barbra Steisand Album"	1962 1963
Barry Bostwick	1945		✔																								Grease as Danny Zuko	1972
Bea (Beatrice) Lillie	1894	1989																✔									Solo debut London's West End and Broadway	1914 1924
Beatrice Arthur	1922	2009	✔																								The Three Penny Opera	1954
Ben Platt	1993		✔																								Dear Evan Hansen	2015
Ben Vereen	1946	-	✔																								Hair	1969
Benay Venuta	1911	1995	✔																								Anything Goes (replacement to Ethal Merman)	1935
Bernadette Peters	1948	-	✔																								Dames at Sea as Ruby	1968
Bert Lahr	1895	1967	✔																								Columbia Burlesque Circuit	1937
Bert Lytell	1885	1954													✔												The Lone Wolf	1917
Bert Wheeler	1895	1968	✔																								Rio Rita	1927
Bert Williams	1874	1922	✔																								The Gold Bug	1896
Bette Midler	1945																	✔		✔							The Divine Miss M	1972
Bettina Hall	1906	1997				✔																					Iolanthe	1927
Betty Buckley	1947		✔																								1776 as Martha Jefferson	1969

Star name	Year of birth	Year of death	Origin of Fame																								Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Bill 'Bojangles' Robinson	1878	1949	✔																								Blackbirds	1928
Bill Hinnant	1935	1978													✔												Four Boys and a Gun	1957
Binnie Hale	1899	1951									✔																We're All in	1916
Bob Hope	1903	2003													✔												The Big Broadcast - singing "Thanks for the Memory"	1938
Bobby Clark	1888	1960									✔																Music Box Revue	1922
Brandy Norwood	1979																			✔							Debut Album	1994
Brenda Edwards	1974													✔													X Factor	2005
Brian Blessed	1936		✔																								Cats as Old Deuteronomy	1981
Brian Stokes Mitchell	1957											✔															Trapper John, M.D.	1979
Caprice Bourret	1971																				✔						Vogue	1996
Carley Stenson	1982												✔														Hollyoaks	2000
Carol Burnett	1933											✔															The Carol Burnett Show	1964
Carol Channing	1921		✔																								Gentlemen Prefer Blondes	1954
Carol Lawrence	1932		✔																								West Side Story	1957
Catherine Zeta Jones	1969														✔												The Mask of Zorro	1998
Celeste Holm	1917	2012	✔																								Oklahoma!	1943
Chaim Topol	1935		✔																								Fiddler on the Roof	1964
Charles "Honi" Coles	1911	1992																	✔								Atkins & Coles tap duo	1940s
Charles Winninger	1884	1969	✔																								Showboat	1927
Chita Rivera	1933		✔																								West Side Story as Anita	1957
Christina Appelgate	1971											✔															Married… With Children	1986

Star name	Year of birth	Year of death	Origin of Fame																								Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Christine Johnson	1911	2010				✔																					Mrs. Page in The Merry Wives of Windsor	1942
Cicely Courtneidge	1893	1980				✔																					Tom Jones	1907
Claire Luce	1903	1989	✔																								Ziegfeld's 'No Foolin' and Follies	1926 1927
Cleavon Little	1939	1992	✔																								Purlie	1970
Clifton Webb	1889	1966	✔																								The Purple Road as Bosco	1913
Colm Wilkinson	1944																✔										The Action	1960s
Connie Ediss	1871	1934								✔																	Music Hall	1983
Connie Fisher	1983													✔													How Do You Solve a Problem Like Maria	2006
Constance Carpenter	1906	1992	✔																								Fun of the Fayre	1921
Courtice Pounds	1862	1927				✔																					The Mikado	1885
Cyril Ritchard	1897	1977	✔																								Peter Pan	1954
Daniel Massey	1933	1998	✔																								Happiest Millionnaire	1957
Daniel Radcliffe	1989														✔												Harry Potter	2001
Danny Kaye	1911	1987	✔																								The Straw Hat Review	1939
Danny Mac	1988												✔														Hollyoaks	2009
David Burns	1902	1971	✔																								Polly Preferred	1921
David Hyde Pierce	1959											✔															Frasier	1993
Dean Jones	1931	2015										✔															Stagecoach West	1960
Debbie Reynolds	1932	2016														✔											Singing in the Rain	1952
Declan Bennett	1981																✔										Point Break	1999
Deena Payne	1954												✔														Emmerdale	1993
Dennis King	1897	1971	✔																								The Vagabond King	1925

Star name	Year of birth	Year of death	Origin of Fame																									Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Diahann Carroll	1935															✔											Carmen Jones	1954
Diana Rigg	1938											✔															The Avengers	1965
Diana Vickers	1991													✔													X Factor	2008
Dick Gautier	1931	2017	✔																								Bye Bye Birdie	1960
Dick Van Dyke	1925		✔																								Bye Bye Birdie	1960
Dolores Gray	1924	2002																				✔					Rudy Vallee Radio Show	1938
Donald Brian	1877	1948				✔																					The Merry Widow	1907
Donna McKechnie	1942		✔																								Promises, Promises	1968
Dooley Wilson	1886	1953													✔												Casablanca	1942
Dorothy Collins	1926	1994																		✔		✔					Herb Shriner Time Radio Show	1949
Dorothy Dickson	1893	1995													✔												Eastward Ho!	1919
Dorothy Loudon	1925	2003	✔																								The Fig Leaves Are Falling	1969
Doug Henning	1947	2000																						✔			The Magic Show	1974
Duncan James	1978																✔			✔							Blue	2002
Ed Wynn	1886	1966	✔																								Ziegfeld Follies	1914
Eddie Albert	1906	2005																				✔					The Honeymooners - Grace and Eddie Show	1933
Eddie Cantor	1892	1964	✔																								Ziegfeld Follies	1917
Eddie Fisher	1928	2010																✔				✔					Sangon Eddie Cantor's radio show	1949
Eddie George	1973																									✔	NFL Rookie of the year	1996
Edith Adams	1927	2008										✔															Bonnie Maid's Versatile Varieties	1949
Edith Day	1896	1971	✔																								Irene	1919

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Edith Meiser	1898	1993	✔																								Fata Morgana	1924
Edna May	1878	1948	✔																		✔						The Belle of New York	1898
Edna May Oliver	1883	1942	✔																								Oh Boy!	1917
Eileen Brennan	1932	2013				✔																					Little Mary Sunshine	1959
Elaine Paige	1948		✔																								Evita	1978
Elaine Stritch	1925	2014	✔																								Call Me Madam	1952
Eleanor Powell	1912	1982														✔											George White's 1935 Scandals	1935
Elisabeth Welch	1904	2003																✔									The New Yorkers	1930
Elizabeth Allen	1929	2006										✔															The Jackie Gleason Show	1950
Ella Logan	1910	1969																✔		✔							British Columbia Label	1930s
Elliott Gould	1938														✔												Bob & Carol & Ted & Alice	1969
Ethel Merman	1908	1984	✔																								Girl Crazy	1930
Ethel Shutta	1986	1976																✔				✔					Jack Benny Canada Dry Radio Show	1932
Ethel Waters	1896	1977																✔		✔							Black Swan Records Artist	1921
Eugen Sandow	1867	1925																							✔		Winner of Strongmen competition in London	1889
Eva Puck	1892	1979	✔																								Irene	1919
Eve Arden	1908	1990													✔												RKO Radio Pictures drama *Stage Door*	1937

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Evelyn Laye	1900	1996				✔																					The Beauty Spot	1919
Evelyn Nesbit	1884	1967																			✔						Posed for painters and photographers in New York	1901
Ezio Pinza	1892	1957			✔																						Debut at La Scala opera house	1922
Fanny Brice	1981	1951	✔																								Ziegfeld Follies	1916
Fantasia Barrino	1984													✔													American Idol	2004
Fay Templeton	1865	1939				✔																					Evangeline	1885
Florence Henderson	1934	2016	✔																								Fanny	1954
Florence Mills	1895	1927	✔																								Shuffle Along	1921
Francis Wilson	1854	1935				✔																					Erminie	1886
Fred Astaire	1899	1987	✔																✔								The Passing Show of 1918	1918
Fred Stone	1873	1959	✔																								The Wizard of Oz	1902
Gaby Deslys	1881	1920	✔																								The New Aladdin	1905
Gareth Gates	1984													✔													Pop Idol	2002
Gary Burghoff	1943		✔																								You're a good man Charlie Brown	1967
Gavin Creel	1976		✔																								Thoroughly Modern Millie	2001
Gene Kelly	1912	1996	✔																								Pal Joey	1940
Gene Nelson	1920	1996														✔											Oklahoma!	1955
George Hearn	1934		✔																								1776	1969
George M. Cohan	1878	1942							✔																		The Cohans four-act in vaudeville	1890s
Georgia Brown	1933	1992	✔																								The Three Penny Opera	1955
Gertrude Lawrence	1898	1952	✔																								London Calling!	1923
Ginger Rogers	1911	1995														✔											42nd Street	1933

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Glenn Close	1947														✔												The World According to Garp	1980
Glynis Johns	1923	1999													✔												The Card	1952
Gwen Verdon	1925	2000	✔																								Can Can	1953
Harold Nicholas	1921	2000														✔											Kid Millios	1934
Harry Connick Jr	1967																			✔							When Harry Met Sally Soundtrack	1989
Harry Groener	1951											✔															Buffy the vampire Slayer	1998
Harry Hadden-Paton	1981											✔															Downton Abbey	2015
Harve Presnell	1933	2009														✔											The Unsinkable Molly Brown	1960
Helen Broderick	1891	1959		✔																							Jumping Jupiter	1911
Helen Morgan	1900	1941	✔																								Sally	1923
Helen Traubel	1899	1972			✔																						The Man Without a Country	1937
Henry E. Dixey	1859	1943		✔																							Under the Gaslight	1869
Howard Da Silva	1909	1986	✔																								The Cradle Will Rock	1938
Howard Marsh	1888	1969				✔																					Blossom Time	1921
Hugh Jackman	1968											✔															Correlli	1995
Idina Menzel	1971		✔																								Rent	
Imelda Staunton	1956		✔																								Guys And Dolls	1982
Inga Swenson	1932		✔																								New Faces	1956
Irene Castle	1893	1969																	✔								Ballroom dancer in the early 20th century	
Irene Ryan	1902	1973							✔																		Double act 'Dumb Dora"	1922
Isabel Bigley	1926	2006	✔																								Guys and Dolls	1950

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Ivor Novello	1893	1951					✔																				Keep the Home Fires Burning (song)	1914
Jack Buchanan	1891	1957	✔																								Tonight's the Night	1914
Jackie Gleason	1916	1987										✔															Cavalcade of Stars	1950
Jake Gyllenhaal	1980														✔												October Sky	1999
James Cordon	1978											✔															Fat Friends	2000
James Monroe Iglehart	1974		✔																								Aladdin	2014
James Naughton	1945			✔																							Long Day's Journey Into Night	1971
Jan Clayton	1917	1983										✔															Lassie	1954
Jan Kiepura	1902	1966														✔											The Singing City	1930
Jane Krakowski	1968											✔															Ally McBeal	1997
Jason Donovan	1968												✔														Neighbours	1986
Jean Darling	1922	2015													✔												Our Gang	1926
Jenna Elfman	1971											✔															Dharma and Greg	1997
Jennifer Holliday	1960		✔																								Dream Girls	1981
Jennifer Hudson	1981															✔											Dream Girls	2005
Jeremy Jordan	1984		✔																								West Side Story	2009
Jerry Orbach	1935	2004	✔																								Guys and Dolls	1965
Jessie Matthews	1907	1981	✔																								Charlot's Review of 1924	1924
Jessie Mueller	1983		✔																								On a Clear Day You Can See Forever	2011
Jill O'Hara	1947		✔																								Hair	1967
Jim Dale	1935						✔													✔							Pop singer	1957
Jimmy Durente	1893	1980							✔													✔					Trio: Clayton, Jackson and Durante	mid-1920s
Joan Carroll	1931	2016													✔												Primrose Path	1940

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Joan Diener	1930	2006	✔																								Kismet	1954
Joanna Gleason	1950		✔																								I Love My Wife	1977
Jodie Prenger	1979													✔													I'd Do Anything	2008
Joel Grey	1932		✔																								Cabaret	1966
John Cullum	1930		✔																								On a Clear Day You Can See Forever	1965
John Gallagher Jr.	1984		✔																								Spring Awakening	2006
John Lithgow	1945			✔																							The Changing Room	1973
John McMartin	1929	2016	✔																								Sweet Charity	1966
John Partridge	1971												✔														EastEnders	2008
John Raitt	1917	2005	✔																								Oklahoma!	1944
John Rubinstein	1946		✔																								Pippin	1972
Jon Lee	1982																✔			✔							S Club 7	1998
Jonathan Groff	1985		✔																								Spring Awakening	2006
Jonathan Pryce	1947														✔												Brazil	1985
Josephine Baker	1906	1975						✔																			La Folie du Jour	Early 1920s
Josh Groban	1981																			✔							Debut Album	2001
Joshua Henry	1984		✔																								In the Height	2007
Juanita Hall	1901	1968																									South Pacific	1949
Judy Holliday	1921	1965													✔												Greenwich Village	1944
Julie Andrews	1935		✔																								The Boyfriend	1954
Julius Marx	1890	1977							✔																		Valhala of Vaudville	late 1910s
June Clyde	1909	1987										✔															WAMPAS Baby Stars	1932
Justin Guarini	1978													✔													American Idol	2002
Katharine Hepburn	1907	2003													✔												A Bill of Divorcement	1932
Katharine McPhee	1984													✔													American Idol	2006

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Katherine Dunham	1909	2006																	✔								Tropics and le 'Jazz Hot'	1939
Katherine Jenkins	1980																			✔							Rugby World Cup she recorded the Welsh team's official song	2003
Kay Medford	1919	1980														✔											Jamboree	1957
Kaye Ballard	1925													✔													Henry Morgan's Great Talent Hunt	1951
Keith Carradine	1949														✔												McCabe & Mrs. Miller	1971
Kelli O'Hara	1976		✔																								The Pajama Game	2006
Kelly Osbourne	1984													✔													The Osbournes	2002
Kelsey Grammer	1955																											
Ken Howard	1944	2016														✔											1776	1972
Ken Page	1954		✔																								Cats	1982
Kerry Ellis	1979		✔																								We Will Rock You	2002
Killian Donnelly	1984		✔																								The Commitments	2013
Kitty Carlisle	1910	2007													✔												She Loves Me Not	1934
Kristin Chenoweth	1968		✔																								Wicked	2003
Krysta Anne Rodriguez	1984		✔																								The Addams Family	2010
Larry Kert	1930	1991	✔																								West Side Story	1957
Lauren Ambrose	1978											✔															Six Feet Under	2001
Lauren Bacall	1924	2014													✔												To Have Or Not To Have	1944
Laurence Guittard	1939		✔																								A Little Night Music	1973
Laurence Harvey	1928	1973													✔												Three Men in a Boat	1956

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Laurie Beechman	1953	1998	✔																								Joseph and the Technicolor Dreamcoat	1982
Lea Salonga	1971																			✔							Small Voice	1981
Lee Mead	1981													✔													Any dream will do	2007
Len Cariou	1939		✔																								Applause	1968
Leon Errol	1881	1951							✔																		Ziegfeld Follies	1911
Leonard Marx	1886	1961							✔																		Home Again	1914
Libby Holman	1904	1971	✔																								The Little Show	1929
Liliane Montevecchi	1932														✔												The Glass Slipper	1955
Lillian Russell	1861	1922	✔												✔												Grand Mogul	1881
Lily Elsie	1886	1962	✔																								McKenna's Flirtation	1900
Linzi Hately	1970		✔																								Carrie	1988
Lisa Kirk	1925	1990	✔																								Kiss Me Kate	1948
Liv Ullman	1938														✔												Persona	1966
Liza Minnelli	1946															✔											Cabaret	1972
Lois Moran	1909	1990													✔												Stella Dallas	1925
Lotte Lenya	1898	1981				✔																					The Three Penny Opera	1928
Louis Jourdan	1921	2015													✔												Letter from an Unknown Woman	1948
Lucie Jones	1991													✔													X Factor	2009
Lucille Ball	1911	1989										✔															I Love Lucy	1951
Lucy O'Byrne	1991													✔													The Voice UK	2015
Lupe Velez	1908	1944													✔												The Gaucho	1927
Lupino Lane	1892	1959	✔																								Afgar	1921
Mandy Patinkin	1952		✔																								Evita	1979
Marilyn Cooper	1923	2009	✔																								Woman of the Year	1942
Marilyn Miller	1898	1936	✔																								Sally	1920
Marion Bell	1919	1997														✔											Ziegfeld Follies	1944

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Marion Davies	1897	1961													✔												The Burden of Proof	1918
Marta Eggerth	1912	2013													✔												Me and My Gal	1942
Marti Pellow	1965																✔										Wet Wet Wet	1982
Marti Webb	1944											✔								✔							Tell Me on a Sunday	1980
Martine McCutcheon	1976												✔														EastEnders	1992
Mary Byrne	1959													✔													X Factor	2010
Mary Ellis	1897	2003				✔																					Rose-Marie	1924
Mary Martin	1913	1990	✔																								Leave it to Me (for singing "My Heart Belongs To Daddy")	1938
Matt Lucas	1974											✔															Little Britain	2003
Matthew Broderick	1962			✔																							Brighton Beach Memoirs	1983
Matthew Morrison	1978											✔															Glee	2009
Megan Hilty	1981		✔																								Wicked	2005
Mel B	1975																✔			✔							Spice Girls	1995
Melanie Griffth	1957																										Something Wild	1986
Melba Moore	1945																			✔							This is It' (R&B charted song)	1976
Melissa Benoist	1988											✔															Glee	2012
Michael Ball	1962		✔																								Les Miserables	1985
Michael Crawford	1942			✔																							No Sex Please - We're British	1971
Miranda Hart	1972											✔															Miranda	2009
Muriel Angelus	1909	2004	✔																								Balalaika	1936
Nancy Walker	1922	1992	✔																								Best Foot Forward	1941
Nanette Fabray	1920	2018							✔													✔					Child Star	1924
Nathan Lane	1959														✔												The Birdcage	1996

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Neil McDermott	1980												✔														EastEnders	2009
Nell Carter	1948	2003	✔																								Ain't Misbehavin'	1978
Nicol Williamson	1936	2011		✔																							Inadmissible Evidence	1964
Niki Evans	1972													✔													X Factor	2007
Nora Bayes	1880	1928																✔									Hit song "Down Where the Wurzburger Flows"	1905
Norbert Leo Butz	1967		✔																								Wicked	2003
Norman Wisdom	1915	2010													✔												Trouble in Store	1953
Orville Harrold	1878	1933			✔													✔									Wine, Women, and Song	1908
Patricia Elliot	1938	2015										✔															One life to live	1968
Patricia Morrison	1915	2018	✔																								Kiss Me Kate	1948
Patricia Routledge	1929		✔																								Darling of the Day	1968
Patti LuPone	1949		✔																								Evita	1979
Paul Lukas	1891	1971													✔												Watch on the Rhine	1943
Paul McCullough	1883	1936	✔																								Music Box Revue	1922
Paul Robeson	1898	1976	✔																								Show Boat	1928
Pearl Bailey	1918	1990	✔																								Hello Dolly!	1967
Peggy Wood	1892	1978	✔																								Maytime	1917
Petula Clark	1932																											
Phil Silvers	1911	1985																✔									USO Tour with Frank Sinantra	1945
Rachel Tucker	1981													✔													I'd Do Anything	2008
Raul Julia	1940	1994													✔												Kiss of the Spider Woman	1985
Ray Bolger	1904	1987														✔											The Wizard of Oz	1939
Ray Middleton	1907	1984	✔																								Annie Get Your Gun	1946
Ray Quinn	1988													✔													X Factor	2006

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Ray Walston	1914	2001		✔																							Summer and Smoke	1948
Rebecca Caine	1959		✔																								Olklahoma	1978
Renee Fleming	1959				✔															✔							The Marriage of Figaro	1988
Rex Harrison	1908	1990													✔												Anna and the King of Siam	1946
Rex Ingram	1895	1969													✔												The Green Pastures	1936
Richard Burton	1925	1984													✔												My Cousin Rachel	1952
Richard Kiley	1922	1999	✔																								Redhead	1959
Robert Alda	1914	1986													✔												Rhapsody in Blue	1945
Robert Goulet	1933	2007	✔																								Camelot	1960
Robert Halliday	1891	1975	✔																								Dew Drop Inn	1923
Robert Horton	1924	2016										✔															Wagon Train	1957
Robert Lindsay	1949											✔															Citizen Smith	1977
Robert Preston	1918	1987	✔													✔											The Music Man	1962
Robert Weede	1903	1972			✔																						Pagliacci	1937
Roger Allam	1953		✔																								Les Miserables	1985
Romney Brent	1902	1976	✔																								Words and Music	1932
Ron Holgate	1937		✔																								A Funny Thing Happened on the Way to the Forum	1964
Rosalind Russell	1907	1976													✔												The Women	1939
Rosina Brandram	1846	1907																										
Rubert Everett	1959			✔																							Another Country	1982
Ruby Keeler	1909	1993														✔											42nd Street	1933
Ruth Etting	1907	1978							✔																		Ziegfeld Follies	1927
Sam Bailey	1977													✔													X factor	2013
Sam Levene	1905	1980													✔												Three Men on a Horse	1936
Sam White	1894	1960														✔											Show Boat	1936
Sammy Davis Jr.	1925	1990							✔																		Mastin Troupe	1940

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Sandy Duncan	1946		✔																								The Boyfriend	1970
Sanford Meisner	1905	1997																										
Sarah Brightman	1960																			✔							I Lost My Heart to a Starship Trooper'	1978
Sarah Harding	1981													✔													Popstars: The Rivals	2002
Sarah Jessica Parker	1965		✔																								Annie	1979
Shayne Ward	1984													✔													X Factor	2005
Sheena Easton	1959													✔													Big Time: Pop Singer	1980
Sheldon Harnick	1924		✔																								Fiorello (Lyricist)	1958
Shirley Booth	1898	1992		✔																							Three Men on a Horse	1935
Shirley McClaine	1934														✔												The Trouble with Harry	1955
Sid Caesar	1922	2014										✔															Your Show of Shows	1950
Siobhan Dillon	1984													✔													How Do You Solve a Problem Like Maria	2006
Sofia Vergara	1972											✔															Modern Family	2009
Sonnie Hale	1902	1959													✔												Evergreen	1932
Sophie Tucker	1887	1966																		✔							My Yiddishe Momme	1925
Stanley Holloway	1890	1982	✔																								My Fair Lady	1956
Stephanie Mills	1957		✔																								The Wiz	1975
Stephen Douglas	1921	2011	✔																								Carousel	1949
Stephen Nathan	1948		✔																	✔							Godspell	1971
Sterling Holloway	1905	1992	✔																								Garrick Gaieties	1925
Stubby Kaye	1918	1997	✔																								Guys and Dolls	1950

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Sutton Foster	1975		✔																								Thoroughly Modern Millie	2000
Sydney Chaplin	1926	2009	✔																								Bells Are Ringing	1957
Tamara Geva	1908	1997	✔																								On Your Toes	1936
Tammy Grimes	1934	2016		✔																							Look After Lulu!	1959
Telly Leung	1980											✔															Glee	2010
Teresa Stratas	1938				✔																						La Boheme	1958
Terrence Mann	1951		✔																								Cats	1982
Tessie O'Shea	1913	1995									✔																Moss Empires Circuit	1934
Theodore Bikel	1924	2015													✔												The African Queen	1949
Todd Duncan	1903	1998				✔																					Porgy and Bess	1935
Tom Lister	1978												✔														Emmerdale	2004
Tommy Tune	1939		✔																				✔				Nine	1982
Tony Roberts	1939														✔												Star Spangled Girl	1971
Tullio Carminati	1894	1971		✔																							Strictly Dishonorable	1929
Tyne Daly	1946											✔															Cagney & Lacey	1981
Vanessa Lee	1920	1992	✔																								Ivor Novello Musicals	1919
Vera Zorina	1917	2003		✔																							Ballerina	1933
Verity Rushworth	1985												✔														Emmerdale	1998
Vernon Castle	1887	1918									✔																Vernon and Irene Castle as partners	1912
Victor Garber	1949											✔															Alias	2006
Victor Mature	1913	1999													✔	✔											One Million B.C.	1940
Victor Moore	1876	1962													✔												Chimmie Fadden	1915
Victoria Clark	1959		✔																								Sunday in the Park with George	1985
Vincent Price	1911	1993		✔																							Victoria Regina	Victoria Clark

Star name	Year of birth	Year of death	Origin of Fame																							Break through performance	Date of break through performance
			Theatre (MT)	Theatre (Play)	Opera	Operatta	Composition	Burlesque	Vaudville	Music Hall	Musical Revue	TV	Soap opera	Reality TV	Film	Musical Film	Member of a band	Singer	Dancer	Recording Artist	Model	Radio	Director	Magician	Body Builder	Sport		
Virginia Capers	1925	2004										✔															Daniel Boone and Marcus Welby, M.D.	1960s
Vivian Blaine	1921	1995	✔												✔												Jitterbugs	1943
Vivian Vance	1909	1979										✔															I Love Lucy	1951-1958
Vivienne Segal	1897	1992	✔																								Pal Joey	1940
W.C. Fields	1880	1946							✔																		Vaudeville headline star	1901
Walter Huston	1883	1950													✔												Abraham Lincoln	1930
Walter Slezak	1902	1983	✔																								Music in the Air	1932
Wanda Richert	1958		✔																								42nd Street	1981
Wayne Sleep	1948																		✔								UK’s most famous dancers in his prime	1960s
Weber and Fields	1867	1941/1942						✔																			Adah Richmond Burlesque Company	1885
William Daniels	1927			✔																							Cat on a Hot Tin Roof	1957
William Gaxton	1893	1963	✔																								Of Thee I Sing	1931
William Tabbert	1919	1974	✔																								South Pacific	1949
Yul Brynner	1920	1985																									The King and I	1951
Yvonne Printemps	1894	1977		✔																							Mozart	1926
Zero Mostel	1915	1977	✔																								Fiddler on the Roof	1964

Appendix A

Database of musical theatre stars/celebrities in the 20th and 21st centuries

b. Experience and training

Star name	Experience and training																																									
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Abbie Mitchell								✔																																	
Adelaide Hall																																					✔				
Adele Astaire							✔																																		
Adolph Marx							✔																												✔						
Al Jolson																	✔																		✔						
Al Shean																							✔															✔				
Alan Cumming	✔																✔	✔					✔			✔																
Albert Sharpe																	✔						✔			✔																
Alex Newell																				✔			✔			✔																
Alexis Smith	✔																✔	✔																								
Alfie Boe						✔																	✔	✔												✔						
Alfred Drake											✔																															
Alice Faye																												✔													
Alison Moyet																																									
Allen Kearns																							✔																			
Amanda Holden		✔																✔					✔																			
Andre De Shields																																		✔							
Andrew Flintoff																		✔																								

Star name	Experience and training																																							
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Andy Griffith			✔														✔	✔					✔															✔			
Andy Karl			✔	✔														✔																						
Angela Lansbury	✔						✔										✔	✔					✔					✔										✔			
Anita Gillette	✔																	✔												✔										
Ann Pennington								✔			✔					✔																						✔			
Anna Held																✔																						✔			
Anna Maria Alberghetti								✔		✔								✔					✔																		
Anne Rogers		✔															✔	✔					✔															✔			
Anthony Newley		✔																					✔	✔																	
Arthur Darvill	✔						✔										✔	✔						✔		✔															
Arthur Roberts											✔	✔			✔	✔																									
Aubrey Lyles													✔	✔									✔			✔															
Audra McDonald			✔	✔													✔	✔													✔			✔							
Barbara Cook										✔				✔									✔	✔																	
Barbara Harris																	✔	✔					✔	✔																	
Barbra Streisand														✔				✔					✔	✔											✔						
Barry Bostwick																		✔					✔													✔					
Bea (Beatrice) Lillie							✔																			✔															
Beatrice Arthur																	✔	✔					✔	✔																	
Ben Platt																										✔															
Ben Vereen		✔																✔																						
Benay Venuta													✔				✔						✔	✔			✔														
Bernadette Peters																		✔					✔	✔										✔						
Bert Lahr													✔		✔								✔																	

Star name	Experience and training																																									
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Bert Lytell																		✔					✔																				
Bert Wheeler													✔										✔																				
Bert Williams													✔										✔																				
Bette Midler	✔																	✔								✔																
Bettina Hall						✔		✔		✔	✔																✔																
Betty Buckley		✔					✔											✔						✔								✔										
Bill 'Bojangles' Robinson													✔											✔																			
Bill Hinnant	✔																✔	✔																								
Binnie Hale								✔																																		
Bob Hope								✔															✔	✔																		
Bobby Clark													✔					✔					✔	✔																		
Brandy Norwood																		✔					✔	✔										✔								
Brenda Edwards																							✔													✔						
Brian Blessed																		✔																			✔				
Brian Stokes Mitchell																		✔																		✔						
Caprice Bourret																							✔																			
Carley Stenson		✔			✔													✔	✔																						
Carol Burnett	✔																	✔																							
Carol Channing	✔				✔																		✔																		
Carol Lawrence																		✔					✔																		
Catherine Zeta Jones					✔																																				
Celeste Holm	✔																	✔					✔																		
Chaim Topol																							✔			✔															

Star name	Experience and training																																							
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Charles "Honi" Coles																																								
Charles Winninger							✔											✔					✔		✔																
Chita Rivera					✔																		✔	✔																	
Christina Appelgate							✔											✔	✔				✔	✔																	
Christine Johnson			✔							✔	✔												✔	✔														✔			
Cicely Courtneidge							✔										✔						✔			✔															
Claire Luce					✔												✔						✔	✔																	
Cleavon Little	✔																✔	✔					✔	✔												✔		✔			
Clifton Webb	✔		✔		✔												✔						✔																	
Colm Wilkinson																		✔																						
Connie Ediss																																								
Connie Fisher		✔																✔						✔													✔			
Constance Carpenter								✔																												✔		✔		
Courtice Pounds			✔							✔	✔												✔																	
Cyril Ritchard										✔							✔	✔					✔																	
Daniel Massey							✔										✔																							
Daniel Radcliffe																	✔	✔					✔	✔		✔										✔				
Danny Kaye													✔					✔					✔	✔												✔				
Danny Mac	✔																		✔				✔	✔												✔		✔		
David Burns																		✔						✔														✔		
David Hyde Pierce			✔														✔	✔					✔			✔														

Star name	Experience and training																																							
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Dean Jones																	✔	✔					✔																		
Debbie Reynolds																							✔							✔						✔					
Declan Bennett																			✔																						
Deena Payne		✔																✔					✔	✔																	
Dennis King																		✔					✔	✔																	
Diahann Carroll						✔												✔																		✔		✔			
Diana Rigg	✔																✔	✔					✔	✔												✔					
Diana Vickers																								✔										✔							
Dick Gautier																		✔						✔												✔		✔			
Dick Van Dyke																		✔					✔				✔													
Dolores Gray																		✔					✔															✔		
Donald Brian											✔												✔																	
Donna McKechnie					✔													✔		✔			✔	✔														✔		
Dooley Wilson																	✔	✔																		✔		✔		
Dorothy Collins																		✔		✔			✔	✔																
Dorothy Dickson																							✔																✔		✔
Dorothy Loudon																	✔	✔						✔															✔		
Doug Henning									✔									✔					✔	✔												✔					
Duncan James																			✔					✔																	
Ed Wynn													✔				✔	✔									✔														
Eddie Albert																		✔																						
Eddie Cantor													✔					✔					✔	✔												✔					
Eddie Fisher																		✔						✔																
Eddie George																																								
Edith Adams		✔	✔					✔										✔																						

Star name	Experience and training																																								
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Edith Day											✔																	✔													
Edith Meiser																								✔																	
Edna May			✔								✔												✔	✔												✔					✔
Edna May Oliver																		✔																							
Eileen Brennan		✔					✔				✔						✔	✔		✔			✔																		
Elaine Paige		✔																✔						✔								✔									
Elaine Stritch	✔																✔	✔					✔	✔								✔								
Eleanor Powell					✔													✔																						
Elisabeth Welch																												✔							✔					
Elizabeth Allen																		✔					✔	✔													✔			
Ella Logan																				✔			✔	✔												✔				
Elliott Gould																	✔	✔					✔	✔																
Ethel Merman																		✔		✔			✔																	
Ethel Shutta							✔						✔		✔			✔					✔	✔																	
Ethel Waters																	✔			✔			✔	✔																
Eugen Sandow																																	✔						
Eva Puck													✔										✔																	
Eve Arden																		✔					✔	✔																
Evelyn Laye							✔																	✔																
Evelyn Nesbit																	✔							✔												✔				
Ezio Pinza						✔				✔														✔												✔				
Fanny Brice																							✔																	
Fantasia Barrino																							✔	✔												✔				
Fay Templeton							✔			✔	✔				✔	✔																								
Florence Henderson	✔																	✔		✔			✔	✔																

Star name	Experience and training																																						
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Florence Mills																✔							✔																	
Francis Wilson											✔						✔						✔	✔												✔				
Fred Astaire		✔																✔		✔																				
Fred Stone																							✔					✔												
Gaby Deslys					✔											✔							✔													✔				
Gareth Gates																							✔	✔												✔				
Gary Burghoff																		✔					✔													✔				
Gavin Creel		✔																					✔																	
Gene Kelly					✔													✔						✔																
Gene Nelson																✔		✔					✔	✔	✔																
George Hearn																	✔						✔														✔				
George M. Cohan							✔						✔			✔	✔																					✔			
Georgia Brown																		✔					✔																	
Gertrude Lawrence		✔					✔										✔	✔					✔	✔																
Ginger Rogers																							✔																	
Glenn Close	✔																✔	✔					✔	✔	✔	✔		✔							✔	✔		✔			
Glynis Johns																		✔					✔																	
Gwen Verdon							✔											✔																						
Harold Nicholas								✔								✔							✔																	
Harry Connick Jr			✔															✔					✔	✔																
Harry Groener	✔							✔									✔	✔						✔																
Harry Hadden-Paton	✔																✔	✔					✔					✔							✔			✔		
Harve Presnell						✔				✔													✔	✔																
Helen Broderick								✔								✔	✔						✔	✔																

Star name	Experience and training																																							
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Helen Morgan						✔																		✔																	
Helen Traubel						✔			✔														✔					✔													
Henry E. Dixey																	✔						✔																	
Howard Da Silva																	✔	✔					✔	✔																
Howard Marsh											✔												✔																	
Hugh Jackman	✔																	✔					✔																	
Idina Menzel		✔																✔						✔												✔		✔			
Imelda Staunton	✔																✔	✔					✔													✔					
Inga Swenson	✔																	✔					✔	✔				✔								✔					
Irene Castle																							✔	✔																
Irene Ryan													✔					✔					✔	✔		✔										✔					
Isabel Bigley			✔					✔										✔					✔	✔										✔						
Ivor Novello			✔					✔									✔						✔	✔								✔		✔						
Jack Buchanan																		✔					✔																	
Jackie Gleason																		✔					✔	✔																
Jake Gyllenhaal							✔										✔					✔	✔			✔														
James Cordon																	✔	✔										✔												
James Monroe Iglehart		✔																					✔	✔																
James Naughton	✔																✔	✔					✔	✔																
Jan Clayton			✔															✔					✔	✔	✔															
Jan Kiepura										✔																										✔					
Jane Krakowski		✔					✔											✔						✔																
Jason Donovan							✔												✔				✔				✔													
Jean Darling						✔												✔						✔																
Jenna Elfman																		✔					✔																	

Star name	Experience and training																																								
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Jennifer Holliday																								✔														✔			
Jennifer Hudson				✔																✔																		✔			
Jeremy Jordan		✔																		✔			✔																		
Jerry Orbach	✔						✔											✔					✔			✔															✔
Jessie Matthews																							✔			✔									✔						
Jessie Mueller	✔						✔										✔																								
Jill O'Hara							✔											✔					✔																		
Jim Dale					✔												✔	✔					✔																		
Jimmy Durente													✔					✔																							
Joan Carroll					✔			✔																																	
Joan Diener																	✔	✔																							
Joanna Gleason		✔					✔											✔					✔	✔																	
Jodie Prenger																		✔				✔	✔	✔														✔			
Joel Grey								✔									✔	✔					✔	✔																	
John Cullum																	✔	✔					✔													✔		✔			
John Gallagher Jr.								✔										✔					✔																		
John Lithgow		✔					✔											✔					✔				✔														
John McMartin	✔																	✔					✔																		
John Partridge		✔			✔													✔	✔				✔																		
John Raitt	✔					✔				✔													✔	✔												✔					
John Rubinstein		✔	✔				✔	✔									✔							✔												✔					
Jon Lee																		✔																		✔				
Jonathan Groff																		✔					✔																	
Jonathan Pryce	✔																✔	✔																				✔			
Josephine Baker																✔							✔																		

Star name	Experience and training																																								
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Josh Groban				✔			✔											✔																							
Joshua Henry		✔																																		✔					
Juanita Hall			✔																				✔	✔														✔				
Judy Holliday								✔									✔						✔															✔				
Julie Andrews								✔									✔						✔															✔				
Julius Marx							✔						✔					✔					✔																			
June Clyde													✔					✔					✔																			
Justin Guarini		✔		✔													✔						✔																			
Katharine Hepburn																	✔						✔																			
Katharine McPhee		✔		✔			✔	✔												✔			✔																			
Katherine Dunham					✔																																				
Katherine Jenkins			✔			✔				✔								✔					✔																			
Kay Medford																		✔					✔			✔		✔	✔													
Kaye Ballard																		✔																								
Keith Carradine	✔						✔										✔	✔					✔																			
Kelli O'Hara						✔				✔													✔																			
Kelly Osbourne								✔															✔														✔					
Kelsey Grammer																																									
Ken Howard	✔																✔	✔					✔																			
Ken Page																							✔																			
Kerry Ellis		✔																✔					✔		✔											✔					✔
Killian Donnelly																	✔	✔					✔	✔															✔		
Kitty Carlisle	✔										✔							✔					✔																			
Kristin Chenoweth		✔				✔												✔						✔																		

Star name	Experience and training																																								
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Krysta Anne Rodriguez		✔																✔		✔			✔																		
Larry Kert																		✔																							
Lauren Ambrose						✔											✔	✔					✔	✔																	
Lauren Bacall	✔																✔	✔					✔																		
Laurence Guittard																							✔	✔																	
Laurence Harvey	✔																																							
Laurie Beechman																							✔	✔																	
Lea Salonga		✔						✔										✔		✔																					
Lee Mead		✔																✔					✔																		
Len Cariou	✔																✔	✔					✔																		
Leon Errol											✔		✔				✔	✔					✔																		
Leonard Marx							✔						✔										✔																		
Libby Holman																						✔	✔															✔			
Liliane Montevecchi					✔											✔		✔					✔															✔			
Lillian Russell			✔								✔		✔		✔								✔																		
Lily Elsie							✔									✔							✔	✔																	
Linzi Hately		✔																✔																				✔			
Lisa Kirk																		✔						✔																
Liv Ullman																	✔	✔					✔													✔					
Liza Minnelli		✔					✔																✔								✔					✔					
Lois Moran										✔								✔						✔																	
Lotte Lenya											✔												✔																		
Louis Jourdan	✔																✔	✔																							
Lucie Jones																		✔						✔										✔							

Star name	Experience and training																																							
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Lucille Ball	✔																	✔					✔															✔				
Lucy O'Byrne																							✔													✔					
Lupe Velez																							✔	✔		✔															
Lupino Lane							✔									✔							✔	✔										✔				✔			
Mandy Patinkin	✔																	✔					✔																		
Marilyn Cooper							✔																								✔	✔								
Marilyn Miller							✔						✔				✔																					✔			
Marion Bell						✔				✔	✔												✔	✔																	
Marion Davies							✔									✔												✔													
Marta Eggerth										✔	✔							✔					✔																		
Marti Pellow																							✔				✔								✔						
Marti Webb		✔						✔										✔		✔			✔	✔		✔									✔						
Martine McCutcheon					✔													✔	✔				✔														✔				
Mary Byrne																	✔						✔			✔											✔		✔		
Mary Ellis						✔		✔		✔							✔						✔	✔						✔											
Mary Martin								✔																														✔			
Matt Lucas	✔																	✔																							
Matthew Broderick							✔										✔						✔						✔												
Matthew Morrison		✔															✔	✔					✔		✔																
Megan Hilty		✔															✔	✔		✔				✔																	
Mel B																																								
Melanie Griffth							✔																✔																	
Melba Moore								✔																✔								✔								
Melissa Benoist																		✔					✔																	

Star name	Experience and training																																								
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Michael Ball	✔										✔							✔																					✔			
Michael Crawford																	✔	✔					✔	✔							✔										
Miranda Hart	✔																	✔					✔													✔		✔			
Muriel Angelus																							✔																		
Nancy Walker							✔											✔																							
Nanette Fabray	✔																✔	✔						✔							✔	✔								
Nathan Lane																	✔	✔					✔																	
Neil McDermott	✔																	✔	✔				✔	✔																
Nell Carter	✔																	✔	✔																				
Nicol Williamson		✔															✔														✔			✔						
Niki Evans																																		✔						
Nora Bayes													✔			✔							✔																	
Norbert Leo Butz	✔																✔	✔		✔			✔																	
Norman Wisdom										✔													✔								✔									
Orville Harrold										✔			✔										✔	✔																
Patricia Elliot		✔															✔	✔	✔				✔																	
Patricia Morrison	✔						✔											✔					✔	✔																
Patricia Routledge	✔										✔						✔	✔																						
Patti LuPone	✔				✔													✔						✔												✔				
Paul Lukas	✔																✔						✔			✔										✔				
Paul McCullough													✔		✔								✔	✔																
Paul Robeson																							✔																	
Pearl Bailey																✔		✔														✔								
Peggy Wood				✔													✔	✔				✔	✔								✔	✔				✔				
Petula Clark																																								

Star name	Experience and training																																								
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Phil Silvers													✔		✔			✔								✔															
Rachel Tucker		✔						✔															✔													✔					✔
Raul Julia			✔					✔									✔	✔					✔													✔					
Ray Bolger													✔					✔					✔													✔					
Ray Middleton			✔							✔																									✔					
Ray Quinn																		✔	✔				✔								✔									
Ray Walston																	✔	✔																	✔					
Rebecca Caine						✔				✔													✔	✔																
Renee Fleming			✔			✔		✔		✔																											✔			
Rex Harrison																								✔													✔			
Rex Ingram																	✔	✔	✔				✔																	
Richard Burton	✔																✔	✔					✔	✔																
Richard Kiley																	✔	✔																			✔	✔		
Robert Alda													✔		✔							✔																		
Robert Goulet			✔															✔																						
Robert Halliday											✔		✔					✔					✔																	
Robert Horton																		✔				✔																✔		
Robert Lindsay	✔																✔	✔				✔															✔	✔		
Robert Preston	✔																✔																				✔		
Robert Weede						✔				✔												✔															✔			
Roger Allam																	✔	✔																						
Romney Brent	✔																✔	✔				✔																		
Ron Holgate	✔					✔	✔			✔																													✔	
Rosalind Russell	✔																					✔																✔	
Rosina Brandram										✔	✔											✔																		

Star name	Experience and training																																									
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Rubert Everett	✔																✔	✔					✔			✔										✔						
Ruby Keeler					✔													✔				✔																✔			
Ruth Etting																						✔																			
Sam Bailey																						✔																			
Sam Levene																	✔					✔																			
Sam White													✔									✔																			
Sammy Davis Jr.							✔						✔					✔				✔																			
Sandy Duncan				✔														✔					✔																		
Sanford Meisner			✔																				✔	✔																	
Sarah Brightman			✔		✔																	✔																			
Sarah Harding								✔										✔	✔			✔																✔			
Sarah Jessica Parker					✔													✔				✔	✔															✔			
Shayne Ward																						✔															✔	✔			
Sheena Easton																		✔																			✔	✔			
Sheldon Harnick			✔																				✔	✔		✔															
Shirley Booth																	✔	✔					✔																		
Shirley McClaine					✔													✔					✔																		
Sid Caesar																✔		✔					✔																		
Siobhan Dillon																							✔															✔			
Sofia Vergara																		✔					✔																		
Sonnie Hale							✔										✔																								
Sophie Tucker													✔					✔					✔					✔													
Stanley Holloway																✔		✔					✔																		
Stephanie Mills																						✔																✔			
Stephen Douglas										✔								✔				✔																✔			

Star name	Experience and training																																							
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Stephen Nathan																		✔				✔																✔			
Sterling Holloway																		✔				✔					✔														
Stubby Kaye													✔									✔																			
Sutton Foster		✔																✔				✔																✔			
Sydney Chaplin							✔										✔																					✔			
Tamara Geva					✔		✔										✔																				✔				
Tammy Grimes	✔			✔													✔	✔				✔															✔	✔			
Telly Leung	✔																	✔									✔														
Teresa Stratas						✔				✔	✔											✔																		✔		
Terrence Mann		✔					✔										✔	✔					✔																		
Tessie O'Shea																✔		✔					✔	✔		✔													✔			
Theodore Bikel	✔									✔							✔	✔					✔		✔						✔										
Todd Duncan			✔							✔												✔		✔														✔			
Tom Lister	✔																	✔	✔				✔																		
Tommy Tune					✔													✔					✔																		
Tony Roberts	✔						✔										✔						✔																		
Tullio Carminati																	✔																								
Tyne Daly							✔									✔	✔						✔																		
Vanessa Lee																		✔																							
Vera Zorina					✔																	✔																✔			
Verity Rushworth	✔																		✔				✔																		
Vernon Castle																	✔																								
Victor Garber	✔																✔	✔							✔																
Victor Mature	✔																✔	✔																				✔			
Victor Moore													✔										✔		✔																

Star name	Experience and training																																									
	Drama school (Acting)	Drama School (MT)	Studied Music	Studied voice	Studied Dance	Opera School	Theatrical family	Musical family	Magic/Illusionist	Opera	Operetta	Music Hall	Vaudeville	Cabaret	Burlesque	Musical Revues	Theatre (Plays)	TV	Soap Star	Music TV Series	Talent Reality TV	Reality TV	Film	Musical Film	Voice Actor	Comedian	Modelling	Composer/ Lyricist	Film Screen Writer	Writer	Director	Choreographer	Teacher	Dancer	Instrumental Musician	Radio	Member of a band	Recording Artist	Body Builder	Professional Athlete	Circus Performer
Victoria Clark		✔	✔			✔												✔																							
Vincent Price			✔	✔													✔						✔	✔	✔																
Virginia Capers																	✔	✔					✔																		
Vivian Blaine																	✔	✔					✔		✔																
Vivian Vance	✔																✔	✔				✔	✔	✔				✔										✔			
Vivienne Segal										✔	✔					✔							✔																		
W.C. Fields													✔			✔	✔					✔																✔			
Walter Huston	✔												✔				✔						✔				✔														
Walter Slezak								✔			✔						✔	✔					✔																		
Wanda Richert					✔																		✔		✔		✔														
Wayne Sleep					✔													✔					✔	✔														✔			
Weber and Fields													✔		✔	✔																							✔		
William Daniels	✔																✔	✔					✔																		
William Gaxton						✔							✔											✔																		
William Tabbert						✔				✔								✔				✔	✔																		
Yul Brynner																	✔																								
Yvonne Printemps											✔					✔	✔					✔																				
Zero Mostel																							✔																		

Appendix A

Database of musical theatre stars/celebrities in the 20th and 21st centuries

c. Star status

Star name	Star status			Reference
	Star	Celebrity	Notes	
Abbie Mitchell	✔		"Pekin Theater in Chicago and the Howard Theater in Washington, D.C. The performances there were not entirely of her choosing. By the early 1920s most black stage actors were no longer allowed to perform in white theaters across Manhattan" (Heather 2007).	Heather, P. 2007. "Mitchell, Abbie (1884-1960)". *BlackPast.org.* http://www.blackpast.org/aah/mitchell-abbie-1884-1960. Accessed: 12 April 2017.
Adelaide Hall	✔		"Hall became a major musical figure in the late-1920s, during the Harlem Renaissance. She headlined Harlem's fabled Cotton Club, where Ellington was a regular. She also toured the Vaudeville circuit, appearing on Broadway in Desires (1927) and in Blackbirds of 1928 with Bill "Bojangles" Robinson" ("Adelaide Hall" 2014).	"Adelaide Hall". 2014. "Adelaide Hall Biography". *Biography.* http://www.biography.com/people/adelaide-hall-38526. Accessed: 12 April 2017.
Adele Astaire		✔	"It was Adele, though, who really shone. Her pixie quickness, boneless body and large, amusing face was the antithesis of blousy showgirl glamour. Credited with putting "all the flap into flapperdom", Adele raced about the London stage like an exquisite hoyden, managing always to keep in strict rhythm. Acknowledged as the better dancer of the two, she instinctively produced effects that Fred had to practice in the wings. She had, too, an older-child confidence that allowed her to work the audience with a quick and dirty wit while her little brother stood bashfully by. Straight men – PG Wodehouse, George Bernard Shaw – wanted to marry her, while gay men – Noël Coward, Cecil Beaton – wanted to be her. Bisexuals, such as Prince George who saw the show scores of times, wanted both things at once, but had to be content with writing her long, infatuated letters" (Hughs 2012).	Hughs, K. 2012. "The Astaires: Fred & Adele by Kathleen Riley – review". *The Guardian* . https://www.theguardian.com/books/2012/jul/04/artaires-fred-adele-kathleen-riley-review. Accessed: 12 April 2012.
Adolph Marx		✔	"The result was that the Marx Brothers became the most cele-brated brother act in the his-tory of motion pictures" (The Associated Press 1964)	Kenrick 2008: 199; The Associated Press. 1964. "Harpo Marx, the Silent Comedian, Is Dead at 70". *The New York Times* . https://www.nytimes.com/1964/09/29/harpo-marx-the-silent-comedian-is-dead-at-70.html. Accessed: 22 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Al Jolson		✔	"At sixty-four he was the luckiest man in show business. […] For twenty dazzling years he was "as corny as Kansas in August, high as a flag on the fourth of July." He knew it, he revelled in it, and then the fashion slumped" (Cooke 1950).	Kenrick 2008:156; Cooke, A. 1950. "Al Jolson dies on crest of a wave". *The Guardian.* https://www.theguardian.com/film/1950/oct/25/derekmalcolmscenturyoffilm. Accessed: 22 May 2018.
Al Shean	✔		"Their popularity in this show and others was immense and inspired a host of imitators" (Encyclopedia Britannica 2008).	The Editors of Encyclopedia Britannica. 2008. "Gallagher and Shean". Encyclopedia Britanica. https://www.britannica.com/biography/Gallagher-and-Shean. Access 12 April 2017.
Alan Cumming	✔		"Cumming's continuing career as a character actor included supporting parts" (biography.com 2017).	"Alan Cumming". 2007. "Alan Cumming Biography". *IMDb.* http://www.imdb.com/name/nm0001086/bio. Accessed: 12 April 2017.; "Alan Cumming". 2017. "Alan Cumming Biography". *The Biography.com* . https://www.biography.com/people/alan-cumming-21075827. Accessed: 22 May 2018.
Albert Sharpe	✔		"And so it was that, in the spring of 1947, Sharpe became an "overnight" star on Broadway at the age of 62 in his first role on the New York stage" (Rovi 2016).	Rovi, B. E. 2016. "Albert Sharpe Biography". *Fandango.* http://www.fandango.com/people/albert-sharpe-614665/biography. Accessed: 12 April 2017
Alex Newell		✔	"Now that the show has ended, he's pursuing other stage and screen projects, as well as a music career through a contract with Atlantic Records, capitalizing on the fame and fans he gained on Glee" (Rule 2015).	Rule, D. 2015. "Uniquely Alex: Alex Newell on coming out, Trevor Project and life after Glee". *Metro Weekly* . https://www.metroweekly.com/2015/04/uniquely-alex-alex-newell-on-coming-out-trevor-project-and-life-after-glee/. Accessed: 21 May 2018.
Alexis Smith		✔		"Alexis Smith". *Imdb.* https://www.imdb.com/name/nm0807252/bio?ref_=nm_ov_bio_sm. Accessed: 2 June 2018.
Alfie Boe	✔		"After slaying 38,000 enraptured fans as Jean Valjean at the Les Misérables 25th Anniversary 02 concerts, the relentless standing ovations he received there continued throughout his five-month run at the Queen's Theatre, where Alfie transformed the role, bringing a powerful new experience to musical theatre stalwarts" (Eventim 2012).	Eventim. 2012. "Alfie Boe Biography". *Eventim* . http://www.eventim.co.uk/alfie-boe-biography.html?affiliate=EUK&doc=artistPages/biography&fun=artist&action=biography&kuid=450394. Accessed: 15 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Alfred Drake	✔		"Drake created the role of the cowboy hero Curly and for the next decade was the greatest male musical star of the New York theatre. Drake was not only the possessor of a fine voice, but had a magnetic presence and acting skill that put him ahead of his singing rivals of the period" (Vallance 1992).	Harris, C. 2017. "Alfred Drake". http://www.allmusic.com/artist/alfred-drake-mn0000004053. Accessed: 13 April 2017.; Vallance, T. 1992. "Obituary: Alfred Drake". *Independent* . https://www.independent.co.uk/news/people/obituary-alfred-drake-1538814.html. Accessed: 22 May 2018.
Alice Faye		✔	"Ms. Faye's warm, husky contralto and demure sexuality in "Tin Pan Alley," "Hello, Frisco, Hello" and "Alexander's Ragtime Band" made her one of Hollywood's top 10 moneymaking stars in 1938 and 1939" (Harmetz 1998).	Johnson. C. "Alice Faye". https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=3224. Accessed: 13 April 2017.; Harmetz, A. 1998. "Alice Faye, Hollywood Star Who Sang for Her Man, Is Dead". *The New York Times* . https://www.nytimes.com/1998/05/10/us/alice-faye-hollywood-star-who-sang-for-her-man-is-dead.html. Accessed: 22 May 2018.
Alison Moyet		✔	"this college dropout became an accidental pop star at the age of 21 after forming the electronic pop duo Yazoo with Vince Clarke, and having an unexpectedly massive hit with her yearning interpretation of his ballad ‘Only You’" (Paton 2009).	Paton, M. 2009. "There’s a lot to be said for saying NO': Alison Moyet talks about her self-imposed exile from music". *Mail Online* . http://www.dailymail.co.uk/home/you/article-1215832/Alison-Moyet-talks-self-imposed-exile-music--There-s-lot-said-saying-NO.html. Accessed: 18 May 2018.
Allen Kearns	✔		"He played the romantic lead role in several Broadway musicals and is especially remembered for introducing two hit songs by George and Ira Gershwin" (celebrity-birthdays.org)	Celebrity-birthday's. "Allen Kearns". http://celebrity-birthdays.org/celebrity/allen-kearns. Accessed: 13 April 2017.
Amanda Holden		✔	"AMANDA Holden is one of Britain's biggest TV stars and has been a fixture on our screens for 25 years" (Roberts & McCahill 2018).	Roberts, S. & McCahill, E. 2018. "NO HOLDEN BACK How old is Amanda Holden, how long has she been a judge on Britain’s Got Talent and who’s her husband Chris Hughes?". *The Sun* . https://www.thesun.co.uk/tvandshowbiz/2278362/amanda-holden-age-britains-got-talent-judge-husband-chris-hughes/. Accessed: 17 May 2018.
Andre De Shields	✔		"De Shields has been a whirling dervish of song, dance and theater for a good half-century" (Haun 2018).	"Andre De Shields". 2017. "Andre De Shields Biography". http://www.imdb.com/name/nm0211559/bio?ref_=nm_ov_bio_sm. Accessed: 13 April 2017. ; Haun, H. 2018. "André De Shields Talks Turning 72, Taking on Two Full-Time Jobs". *The Observer* . http://observer.com/2018/01/andre-de-shields-talks-mankind-debut-and-aint-misbehavin-revival/. Accessed: 22 May 2018.
Andrew Flintoff		✔	"Andrew ‘Freddie’ Flintoff is a presenter, broadcaster and cricketing legend" (Flintof).	Flintof, A. 2018. "Biography". *Andrew Flintoff Official Website* . http://andrewflintoffofficial.co.uk/biography/. Accessed: 16 May 2018.

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	Star	Celebrity	Notes	
Andy Griffith		✔	"Griffith, the legendary entertainer who became a household name to millions of TV viewers on "The Andy Griffith Show" and "Matlock," died Tuesday at the age of 86" (Dolak, Marikar 2012).	Dolak, K. & Marikar, S. 2012. "Andy Griffith Dead: Actor Buried Hours Later". *abcNEWS* . https://abcnews.go.com/Entertainment/andy-griffith-dead-actord-buried-hours-death/story?id=16709334. Accessed: 22 May 2018.
Andy Karl	✔		" unless you've kept a keen eye on Broadway over the last 16 years, he may have been under your radar. So fear not, we've been digging around to find out everything you need to know about London's latest star" (Longman 2016).	Longman, W. 2016. "He's in Groundhog Day, but who the hell really is Andy Karl?". *Whats On Stage* . https://www.whatsonstage.com/london-theatre/news/who-the-hell-is-andy-karl-groundhog-day_41574.html. Accessed: 22 May 2018.
Angela Lansbury		✔	"Angela Lansbury has been huge in films, feted on the stage and adored on television" (Crompton 2015).	"Angela Lansbury". 2016. "Angela Lansbury Biography". http://www.biography.com/people/angela-lansbury-9373383. Accessed: 13 April 2017.; Crompton, S. 2015. "Angela Lansbury interview: still blowing our socks off". *The Telegraph* . https://www.telegraph.co.uk/culture/theatre/10621918/Angela-Lansbury-interview-aged-88-and-still-blowing-our-socks-off.html. Accessed: 22 May 2018.
Anita Gillette	✔			"Anita Gillette". "Anita Gillette Biography". http://www.anitagillette.com/Biography.html. Accessed: 13 April 2017.
Ann Pennington	✔		"It was no wonder that she quickly rose as one Ziegfeld's top stars of the show and sometimes earning a salary of $1000 per week at one point in her career.[…] Miss Pennington also tried her hand at acting and played a few minor supporting roles on film in the early 1940's" (Patricola).	Patricola, T. "Sonny Watson's Street Swing". http://www.streetswing.com/histmai2/d2ptrcla.htm. Accessed: 13 April 2017.
Anna Held		✔	"She was one of the first celebrities to win transatlantic fame, and a leading musical stage star for more than two decades" (Kenrick 2004).	Kenrick, J. 2004. "Anna Held". *Musicals 101* . http://www.musicals101.com/ziegheld.htm. Accessed: 22 May 2018.; Anna Held. "Anna Held Biography". http://www.thefamouspeople.com/profiles/anna-held-4639.php. Accessed: 13 April. 2017.
Anna Maria Alberghetti	✔			Ensler, R. S. 2017. "Anna Maria Alberghetti Biography". http://www.annamariaalberghetti.com/Biography.htm. Accessed: 13 April 2017.; Wenner, C. 1985. "Anna Maria: From A Sunny Beach In Italy To Carnegie Hall, Alberghetti Came Long Way (and Further Since)". http://articles.mcall.com/1985-10-10/news/2504235_1_la-scala-carnegie-hall-sing. Accessed: 23 May 2018.

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	Star	Celebrity	Notes	
Anne Rogers	✔		"From the 60s through to the 90s, Rogers was active in the UK and especially in the USA, appearing in musicals and straight drama in the theatre and also on television" (All Music)	Green, Stanley. 1980. *Encyclopedia of the Musical Theatre* . Da Capo Press.; "Anne Rogers". "Anne Rogers Biography". *AllMusic.* https://www.allmusic.com/artist/anne-rogers-mn0000628679/biography. Accessed: 23 May 2018.
Anthony Newley	✔		"Given a contract by the Rank Organisation, the actor then settled into a comfortable niche as a character player" (Vallance 1999).	Crook, S. "Anthony Newley". http://www.imdb.com/name/nm0627969/bio. Accessed: 13 April 2017.; Vallance, T. 1999. "Obituary: Anthony Newley". *Independent* . https://www.independent.co.uk/arts-entertainment/obituary-anthony-newley-1087464.html. Accessed: 23 May 2018.
Arthur Darvill		✔	"In 2010, Darvill was cast as Rory Williams, companion to the Eleventh Doctor, in the massively popular science-fiction television program Doctor Who. During his two years on the show, which has a global audience, his popularity soared, both in the United Kingdom and in much of the rest of the world." ("Arthur Darvill" 2014).	"Arthur Darvill". 2014. 'Arthur Darvill Biography'. *The Biography.com* website. https://www.biography.com/people/arthur-darvill-21155661. Accessed: 18 May 2018.
Arthur Roberts	✔		"Mr Arthur Roberts (1852 - 1933), a Victorian music hall comedian, singer, actor, and pantomime dame. In his early music hall years Arthur Roberts gained something a reputation for his risque songs. Later (1890's) his performance of the song "Daddy wouldn't buy me a bow-wow" was a condiderable success. His career embraced pantomime, music hall and straight acting roles" (Linda)	Kelly, Linda. "Pantomime Dame and Music Hall Caricature Postcards". *About Postcards* . https://aboutcards.blogspot.co.uk/2008/08/pantomime-dame-and-music-hall.html. Accessed: 28 May 2018.
Aubrey Lyles	✔			Hopwood, J. C. "Aubrey Lyles Biography". *IMDb.* http://www.imdb.com/name/nm2118153/bio. Accessed: 13 April 2017.
Audra McDonald		✔	"The show, with a full title of “Shuffle Along, or The Making of the Musical Sensation of 1921 and All That Followed,” was apparently facing a sharp drop-off in ticket sales this summer, after its leading actress, Audra McDonald, is scheduled to begin a maternity leave" ((Paulson 2016).	"Audra McDonald". 2016. "Audra McDonald Biography". http://www.biography.com/people/audra-mcdonald. Accessed: 13 April 2017.; Paulson, M. 2016. "‘Shuffle Along’ Decides It Can’t Go on Without Audra McDonald". https://www.nytimes.com/2016/06/24/theater/shuffle-along-decides-it-cant-go-on-without-audra-mcdonald.html?rref=collection%2Ftimestopic%2FMcDonald%2C%20Audra&action=click&contentCollection=timestopics&region=stream&module=stream_unit&version=latest&contentPlacement=8&pgtype=collection. Accessed: 23 May 2018.

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	Star	Celebrity	Notes	
Barbara Cook	✔		"one whose status was cultish rather than flagrantly popular" (Coveney 2017).	Ledbetter. M. 2015. "Barbara Cook Bio". http://www.barbaracook.com/bio.html. Accessed: 14 April 2017.; Coveney, M. 2017. "Barbara Cook obituary". https://www.theguardian.com/stage/2017/aug/09/barbara-cook-obituary. Accessed: 23 May 2018.
Barbara Harris	✔			Sweet, J. "Barbara Harris Biography". http://www.imdb.com/name/nm0364455/bio?ref_=nm_ov_bio_sm. Accessed: 14 April 2017
Barbra Streisand		✔	"At 74, as she embarks on a memoir, an album and a rare tour, the megastar is intent on correcting (the tiniest) errors and on defining her own legacy" (Brantley 2016).	"Barbra Steisand". 2015. "Barbra Streisand Biorgaphy". http://www.biography.com/people/barbra-streisand-9497402. Accessed: 14 April 2017.; Brantley, B. 2016. "Barbra Streisand Sets the Record Straight". https://www.nytimes.com/2016/08/07/theater/barbra-streisand-sets-the-record-straight.html?rref=collection%2Ftimestopic%2FStreisand%2C%20Barbra&action=click&contentCollection=timestopics&region=stream&module=stream_unit&version=latest&contentPlacement=15&pgtype=collection. Accessed: 23 May 2018.
Barry Bostwick	✔		"But the cult midnight movie musical celebrating its 40th anniversary this year was the perfect fit for Bostwick's quirky sensibilities" (King 2015).	Brunburgh, G. "Barry Bostwick Biography". *IMDb.* http://www.imdb.com/name/nm0000960/bio. Accessed: 15 April 2017.; King, S. 2015. "Barry Bostwick still busy 40 years after 'Rocky Horror'". *Los Angeles Times* . http://www.latimes.com/entertainment/classichollywood/la-ca-mn-classic-hollywood-20150816-story.html. Accessed: 23 May 2018.
Bea (Beatrice) Lillie	✔		"The very name Beatrice Lillie could evoke memories of mirth and merriment for the hundreds of thousands of people she entertained in theaters, movie houses, vaudeville palaces and supper clubs and on radio and television, over a period of more than 50 years" (Krebs 1989).	Brunburgh, G. "Beatrice Lillie Biography". *IMDb.* http://www.imdb.com/name/nm0510389/bio. Accessed: 15 April 2017.; Krebs, A. 1989. "Beatrice Lillie, Comedienne And Lovable Eccentric, 94". *The New York Times* . https://www.nytimes.com/1989/01/21/obituaries/beatrice-lillie-comedienne-and-lovable-eccentric-94.html. Accessed: 23 May 2018.

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	Star	Celebrity	Notes	
Beatrice Arthur		✔	"She was a seasoned and accomplished theater actress and singer before she became a television star and a celebrity in midcareer" (Weber 2009).	Peter, T. "Bea Arthur Biography". IMDb. http://www.imdb.com/name/nm0037735/bio. Accessed 15 April 2017.; Weber, B. 2009. 'Bea Arthur, Star of Two TV Comedies, Dies at 86'. Online: https://www.nytimes.com/2009/04/26/arts/television/26arthur.html. Accessed: 23 May 2018.
Ben Platt	✔		"In December 2016, Platt originated the title role in Dear Evan Hansen on Broadway at the Music Box Theatre. Critics hailed his work, calling it "historic" and "one of the greatest leading male performances ever seen in a musical"" (Isherwood 2016).	Isherwood, C. 2016 (December 4). "Review: In 'Dear Evan Hansen,' a Lonely Teenager, a Viral Lie and a Breakout Star". *The New York Times* . Accessed: July 8, 2017.
Ben Vereen	✔		"Tony Award-winning actor who starred in musicals including “Pippin” and “Jesus Christ Superstar” (Cox 2018).	thecoopercompany. "Ben Vereen Biography". *IMDb.* http://www.imdb.com/name/nm0893965/bio?ref_=nm_ov_bio_sm. Accessed: 15 April 2017.; Cox, G. 2018. "Broadway Star Ben Vereen Apologizes After Accusations of Sexual Harassment". *Variety* . http://variety.com/2018/legit/news/ben-vereen-accused-sexual-harassment-1202654320/. Accessed: 23 May 2018.
Benay Venuta	✔		"A singer, actress, radio personality, painter and sculptor, Ms. Venuta was best known as an active participant in New York theater for more than 50 years" (van Gelder 1995).	Brumburgh, G. "Benay Venuta Biography". *IMDb.* http://www.imdb.com/name/nm0893463/bio?ref_=nm_ov_bio_sm. Accessed: 15 April 2017.; van Gelder, L. 1995. "Benay Venuta, 84, an Actress, Singer, Dancer and Sculptor". *The New York Times* . https://www.nytimes.com/1995/09/02/obituaries/benay-venuta-84-an-actress-singer-dancer-and-sculptor.html. Accessed: 23 May 2018.
Bernadette Peters	✔		"But it's the Broadway stage where Peters solidified her reputation as one of the most gifted singing actors in the business; in fact, like Ethel Merman and Mary Martin before her, she is among that tiny group of stars whose name is synonymous with the musical theatre" (Gans 2018).	Gans, A. 2018. "How Tony Winner Bernadette Peters Is Making Dolly! Her Own". *Playbill* . http://www.playbill.com/article/how-tony-winner-bernadette-peters-is-making-dolly-her-own. Accessed: 23 May 2018.
Bert Lahr	✔		"A low comedian with a high talent, Mr Lahr was a memorably antic figure in show business" (Whitman 1967).	rocknrollunderdawg'. "Bert Lahr Biography". *IMDb.* http://www.imdb.com/name/nm0481618/bio. Accessed: 15 May 2018; Whitman, A. 1967. "Bert Lahr, Comic Actor, Dies: Played Burlesque and Beckett". *The New York Times* . https://timesmachine.nytimes.com/timesmachine/1967/12/05/82163904.pdf. Accessed: 23 May 2018.

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	Star	Celebrity	Notes	
Bert Lytell		✔	"Bert Lytell's acting talents were showcased on the big screen many times throughout the course of his Hollywood career (TCM).	"Bert Lytell". 1954. "Bert Lytell". *Los Angeles Times.* http://projects.latimes.com/hollywood/star-walk/bert-lytell/. Accessed: 26 April 2017.; TCM. "Bert Lytell". http://www.tcm.com/tcmdb/person/118329%7C19840/Bert-Lytell/. Accessed: 23 May 2018.
Bert Wheeler	✔		"Bert Wheeler, whose rubbery face and cracked voice made him a star of vaudeville, films and the theatre for more than half a century" (NYTimes 1968).	Kenrick 2008: 203; Eichenberg, S. "Bert Wheeler Biography". *IMDb* . http://www.imdb.com/name/nm0923774/bio?ref_=nm_ov_bio_sm. Accessed: 10 May 2017.; "Bert Wheeler". 1968. "Bert Wheeler, Vaudeville Comic With Rubbery Face, Dead at 72; His Over 50-Year Career in Show Business Spanned Films, the Follies and TV". *The New York Times.* https://www.nytimes.com/1968/01/19/archives/bert-wheeler-vaudeville-comic-with-rubbery-face-dead-at-72-his-over.html. Accessed: 23 May 2018.
Bert Williams		✔	"Williams met George Walker in San Francisco in 1893 and the two formed what became the most successful comedy team of their time" (Library of Congress)	Kenrick 2008: 125; "Bert Williams". "Bert Williams Biography". http://www.notablebiographies.com/supp/Supplement-Sp-Z/Williams-Bert.html. Accessed: 10 May 2017.; Library of Congress. "Bert Williams, 1874-1922". https://www.loc.gov/item/ihas.200038860/. Accessed: 23 May 2018.
Bette Midler		✔	"Back on a Broadway stage in a book musical for the first time (can it be?) since “Fiddler on the Roof” half a century ago, Ms. Midler is generating a succession of seismic responses that make Trump election rallies look like Quaker prayer meetings" (Brantley 2017).	"Bette Midler". 2017. "Bette Midler Biography". *The Biography.com.* https://www.biography.com/people/bette-midler-9407865. Accessed: 21 May 2018.; Brantley, B. 2017. "Review: ‘Hello, Dolly!’ Is Bright, Brassy and All Bette". *The New York Times* . https://www.nytimes.com/2017/04/20/theater/hello-dolly-review-bette-midler.html. Accessed: 21 May 2018.
Bettina Hall	✔		"Hall was most remembered for playing the American composer Shirley Sheridan in The Cat and the Fiddle (1931) and the at-sea heroine Hope Harcourt in Anything Goes (1934)" (Bordman 2004).	Bordman, G. & T. S. Hischak. 2004. "Bettina Hall". *The Oxford Companio to American Theatre.* 3rd edition. Oxford University Press: Oxford, 317-318.
Betty Buckley	✔		"Known as the "Voice of Broadway," Betty Buckley has enjoyed a thriving career on stage, film and television" (biography.com 2015).	Vario, T. R. "Betty Buckley Biography". *IMDb* . http://www.imdb.com/name/nm0000990/bio. Accessed: 10 May 2017.; biography.com. 2015. "Betty Buckley Biography". *The Biography.com website* . https://www.biography.com/people/betty-buckley-9542146. Accessed: 23 May 2018.

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	Star	Celebrity	Notes	
Bill 'Bojangles' Robinson		✔	"Robinson's fame withstood the decline of African-American revues. He starred in 14 Hollywood motion pictures, many of them musicals, and played multiple roles opposite the child star Shirley Temple" (biography.com 2016).	"Bill Robinson". 2016. "Bill "Bojangles" Robinson Biography". *http://www.biography.com/people/bill-bojangles-robinson-9460594.* Accessed: 10 May 2017.
Bill Hinnant	✔		"As Snoopy, in the musical adapted from the cartoon strip “Peanuts,” Mr. Hinnant won a Vernon Rice award. He played the part without a dog costume and gave a convincing portrayal of what he called “a dog of enormous complexity.”" (NYTimes 1978).	Ashley, M. "William Hinnant Biography". *IMDb* . http://www.imdb.com/name/nm0385828/bio?ref_=nm_ov_bio_sm. Accessed: 10 May 2017.; "Bill Hinnant". 1978. "BILL HINNANT, ACTOR, 42; PLAYED ROLE OF SNOOPY". *The New York Times* . https://www.nytimes.com/1978/02/24/archives/bill-hinnant-actor-42-played-role-of-snoopy.html. Accessed: 23 May 2018.
Binnie Hale		✔	"Hale was one of the most successful stars in London in the 1920s and 1930s, known for her vivaciousness, and able to sing leading roles in operetta as well as musicals and revue" (Green 2009).	Green, S. 2009 "Hale, Binnie". *Encyclopedia of the Musical Theatre.* Da Capo Press, 169.
Bob Hope		✔		Dinerstein, L. A. "Bob Hope Biography". *IMDb.* http://www.imdb.com/name/nm0001362/bio?ref_=nm_ov_bio_sm. Accessed: 10 May 2017.
Bobby Clark	✔			"Bobby Clark Broadway and Theatre Credits". *Broadwayworld.com.* https://www.broadwayworld.com/people/Bobby-Clark/. Accessed: 15 May 2018.
Brandy Norwood		✔	" Brandy's winningly wholesome persona helped catapult her to stardom during her teenage years. She scored the longest-running number one female duet in chart history (teamed with Monica on "The Boy Is Mine"), a testament to her mainstream appeal, and she spent several years as the title character on Moesha, the top-rated series on the fledgling UPN network during the late '90s. As she grew older, her music increasingly mined the middle ground between urban R&B and soft adult contemporary pop, and thanks to her consistent exposure in other arenas, it became more popular than ever" (Huey 2018).	Huey, S. 2018. "Brandy Biography". *All Music* . https://www.allmusic.com/artist/brandy-mn0000608945/biography. Accessed: 22 May 2018.
Brenda Edwards		✔	"The ultimate acceptance by the public came when Brenda was presented with the Screen Nation Award in 2007 for Favourite Reality TV Star, which was a people’s choice award" (Richardson, A. 2018)	Richardson, A. 2018. "X Factor’s Brenda Edwards in Hairspray at Wolverhampton Grand". *Shropshire Star* . https://www.shropshirestar.com/entertainment/2018/02/23/x-factors-brenda-edwards-in-hairspray-at-wolverhampton-grand/. Accessed: 18 May 2018.

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	Star	Celebrity	Notes	
Brian Blessed	✔		"Larger-than-life British actor Brian Blessed is known for his hearty, king-sized portrayals on film and television. A giant of a man accompanied by an eloquent wit and booming, operatic voice" (Hall 2018).	Brumburgh, G. "Brian Blessed Biography". *IMDb* . http://www.imdb.com/name/nm0000306/bio?ref_=nm_ov_bio_sm. Accessed: 10 May 2017.
Brian Stokes Mitchell	✔		"Brian Stokes Mitchell (or “Stokes,” as he likes to be called) is usually spoken of by critics and aficionados as a kind of Matinee Messiah, a full-throated masculine star in the manner of an earlier generation’s Richard Kiley or, even earlier, Alfred Drake" (Kantor 2018).	"Brian Stokes". "Brian Stokes Mitchell Biography". *IMDb* . http://www.imdb.com/name/nm0593175/bio?ref_=nm_ov_bio_sm. Accessed: 10 May 2017.; Kantor, M. 2018. "Brian Stokes Mitchell". *Broadway: The American Musical* . http://www.pbs.org/wnet/broadway/stars/brian-stokes-mitchell/. Accessed: 23 May 2018.
Caprice Bourret		✔	"The world-renowned model was dubbed the sexiest woman by the News of the World, as well as being named Maxim's International Woman of the Year for three years in a row" (Robert 2017).	Roberts, S. 2017. "GETTING BETTER Who is Caprice Bourret? Model and businesswoman who quit The Jump 2017 due to a brain tumour". *The Sun*. https://www.thesun.co.uk/tvandshowbiz/2357643/caprice-bourret-the-jump-2017-model-brain-tumour/. Accessed: 18 May 2018.
Carley Stenson		✔	"Carley Stenson is best known for her 11 year stint on popular soap Hollyoaks. The English actress played the role of Steph Cunningham between 2000 and 2011" (LondonTheatre.co.uk 2018).	Littlejohn, G., Waring, O. & Allcock, B. 2017. "DANNY'S GIRL Who is Carley Stenson? Hollyoaks star who married actor Danny Mac in a secret woodland ceremony". *The Sun* . https://www.thesun.co.uk/tvandshowbiz/2278887/carley-stenson-danny-macs-wife-hollyoaks-married/. Accessed: 16 May 2018.; "Carley Stenson". 2018. "Carley Stenson On Stage - Theatre Credits, Bio and Tickets". *LondonTheatre.co.uk* . https://www.londontheatre.co.uk/actor-profile/carley-stenson. Accessed: 16 May 2018.
Carol Burnett		✔	" It was the kind of show that could reach all generations — parents snickered at the naughty asides, kids laughed at Burnett’s slapstick and everyone appreciated the splashy musical numbers at the close of each episode" (PBS.org).	Brumburgh, G. "Carol Burnett Biography". *IMDb* . http://www.imdb.com/name/nm0000993/bio?ref_=nm_ov_bio_sm. Accessed: 15 May 2017.; "Carol Burnett". *Pioneers of Television* . http://www.pbs.org/wnet/pioneers-of-television/pioneering-people/carol-burnett/. Accessed: 23 May 2018.
Carol Channing		✔	"WHERE else would she be seated but in the first booth to the left in the Russian Tea Room, which in the world of celebrity and status means you are a top-ranked someone. It also means that no one can miss you, and if you are Carol Channing, once again the "Hello, Dolly!" toast of Broadway, that translates into a busy lunch" (Nemy 1995).	McKinley, M. "Carol Channing Biography". *IMDb* . http://www.imdb.com/name/nm0151919/bio?ref_=nm_ov_bio_sm. Accessed: 15 May 2017.; Nemy, E. 1995. "AT LUNCH WITH: Carol Channing;Hello? Yes. Goodbye? Never". *The New York Times* . https://www.nytimes.com/1995/11/29/garden/at-lunch-with-carol-channing-hello-yes-goodbye-never.html. Accessed: 23 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Carol Lawrence	✔		"American musical theatre dancer, singer, and actress Carol Lawrence (b. Melrose Park, IL, September 5, 1932) is perhaps best known for creating the role of Maria in Bernstein's West Side Story in 1957, and for her many subsequent appearances on Broadway and on national tours" (Masterworks Broadway).	Brumburgh, G. 'Carol Lawrence Biography'. IMDb. http://www.imdb.com/name/nm0492655/bio. Accessed 15 May 2017.; Masterworks Broadway. ' Carol Lawrence'. Online: http://masterworksbroadway.com/artist/carol-lawrence/. Accessed 23 May 2018.
Catherine Zeta Jones		✔	"Her Mach 2 rise to fame is now Hollywood legend" (hellomagazine.com 2018).	"Catherine Zeta-Jones". 2018. "Catherine Zeta-Jones - Biography". *HELLO!* . https://www.hellomagazine.com/profiles/catherine-zeta-jones/. Accessed: 15 May 2018.
Celeste Holm	✔		"Her character's shining moment was the twangy lament "I Cain't Say No," about Annie's inability to resist men's romantic advances. The role made her a star, and she played the lead in the musical comedy "Bloomer Girl" the next year" (Gates 2012).	Fontana, T. "Celeste Holm Biography". http://www.imdb.com/name/nm0002141/bio?ref_=nm_ov_bio_sm. Accessed: 15 May 2017.; Gates, A. 2012. "Celeste Holm, Witty Character Actress, Is Dead at 95". *The New York Times* . https://www.nytimes.com/2012/07/16/theater/celeste-holm-witty-character-actress-dies-at-95.html. Accessed: 23 May 2018.
Chaim Topol		✔	"He estimates the film has been seen by over a billion people and it sealed Topol's status as an international film celebrity and Jewish symbol for his renditions of such hits as "If I Were a Rich Man." All told, he said he has played the part more than 3,500 times on stage, most recently in 2009. He still fields requests to play it" (Heller 2015).	Heller, A. 2015. "Iconic actor Chaim Topol reflects on long career". *The Times of Isreal* . https://www.timesofisrael.com/iconic-actor-chaim-topol-reflects-on-long-career/. Accessed: 23 May 2018.
Charles "Honi" Coles	✔		"Although he never appeared in the kinds of movie musicals that helped to make dancers like Robinson and the Nicholas Brothers famous, Mr. Coles appeared in star dance roles on Broadway" (Dunning 1992).	Dunning, J. 1992. "Charles (Honi) Coles, 81, Dancer; Known for Elegance and Speed". *The New York Times* . https://www.nytimes.com/1992/11/13/arts/charles-honi-coles-81-dancer-known-for-elegance-and-speed.html. Accessed: 23 May 2018.
Charles Winninger	✔		"Charles Winninger was a vaudevillian, musical comedy star, film actor and radio and television performer in a career spanning more than 50 years" (Kendall 1969).	Kenrick 2008: 125; Brumburgh, G. "Charlie Winniger Biography". http://www.imdb.com/name/nm0935415/bio?ref_=nm_ov_bio_sm. Accessed: 15 May 2017.; Kendall, J. 1969. "Charles Winninger". *Los Angeles Times* . http://projects.latimes.com/hollywood/star-walk/charles-winninger/. Accessed: 23 May 2018.
Chita Rivera	✔		"At 82, Ms. Rivera is a musical theater legend — and very much living" (Soloski 2015).	Frimark, M. "Chita Rivera Biography". http://www.imdb.com/name/nm0729234/bio?ref_=nm_ov_bio_sm. Accessed: 15 May 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Christina Appelgate		✔	"Christina has gone on to remain incredibly relevant in the Hollywood circuit continuing to star in television and feature film roles alike" (FHM Editor).	FHM Editor. 2017. 'These Pics Of Christina Applegate As Kelly Bundy Prove She Turned Boys Into Men'. FHM. Online: https://www.fhm.com/posts/christina-applegate-kelly-bundy-throwback-pictures-131591/photos/christina-applegate-instagram-249894. Accessed: 22 May 2018
Christine Johnson	✔		"The newspaper said Ms. Smith frequently told people she was “the most fortunate lady in the world to have had a successful career and the most satisfying private life.” (NYTimes 2010).	"Christine Johnson Smith". 2010. "Christine Johnson Smith, Broadway Actress, Dies at 98". *The New York Times.* https://www.nytimes.com/2010/06/12/arts/12smith.html. Accessed: 23 May 2018.
Cicely Courtneidge	✔		"British actress who played musical comedy and revue, both in a celebrated partnership with her husband, Jack Hulbert, and as a highly talented comedienne in her own right" (Encyclopedia Britannica).	"Dame Cicely Courtneidge". https://www.britannica.com/biography/Cicely-Courtneidge. Accessed: 16 May 2017.
Claire Luce	✔		"Claire Luce, a 1920's Ziegfeld star who left the musical stage for the classical theater" (NYTimes 1989).	"Claire Luce". 1989. "Claire Luce, 85, Dies; Was Versatile Actress". *The New York Times.* http://www.nytimes.com/1989/09/04/obituaries/claire-luce-85-dies-was-versatile-actress.html. Accessed: 16 May 2017.
Cleavon Little	✔		"Cleavon Little, the actor best remembered for his role as a black sheriff hired to save a redneck town in Mel Brooks's 1974 comedy "Blazing Saddles,"" Collins 1992).	Collins, G. 1992. "Cleavon Little, Award-Winning Actor, Dies at 53". *The New York Times.* https://www.nytimes.com/1992/10/23/obituaries/cleavon-little-award-winning-actor-dies-at-53.html. Accessed: 23 May 2018.; Brumburgh, G. "Cleavon Little Biography". *IMDb.* http://www.imdb.com/name/nm0001476/bio. Accessed: 16 May 2017.
Clifton Webb	✔		"Character and actor were so well-matched that Webb would go on to play a string of similarly supercilious supporting and principal characters in a film career as brilliant as it was brief" ("Clifton Webb")	Stephan, E. "Cliifton Webb Biography". *IMDb.* http://www.imdb.com/name/nm0916067/bio. Accessed: 16 May 2017.; "Clifton Webb". "Biography". http://www.tcm.com/tcmdb/person/203076%7C33317/Clifton-Webb/. Accessed: 23 May 2018.
Colm Wilkinson	✔			Wilkinson. C. "Colm Wilkinson Biography". *IMDb.* https://www.imdb.com/name/nm0929356/bio?ref_=nm_ov_bio_sm. Accessed: 5 June 2018.
Connie Ediss	✔		"After playing various parts in provincial productions from the age of 12 she gained a great success in 1893 at a London music-hall as a singer and dancer" ("Connie Ediss" 1934).	"Connie Ediss". 1934. "Connie Ediss is Dead". *The Courier-Mail.* https://trove.nla.gov.au/newspaper/article/1191460. Accessed: 28 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Connie Fisher		✔	"The 25-year-old, who shot to fame after winning BBC TV series How Do You Solve A Problem Like Maria?" ("New musical role" 2008).	"New musical role". 2008. "New musical role for Connie Fisher". *Metro* . https://metro.co.uk/2008/06/23/new-musical-role-for-connie-fisher-207404/. Accessed: 17 May 2018
Constance Carpenter	✔		"Miss Carpenter, who appeared in British and American plays beginning in the 1920's, was the understudy to Gertrude Lawrence in the role of Anna in "The King and I," which opened on Broadway in 1951. When Miss Lawrence died in the fall of 1952, the show's producers, Richard Rodgers and Oscar Hammerstein 2d, elevated Miss Carpenter to the lead role. She starred in the play for 620 performances" (Daniels 1993).	Daniels, L. A. 1993. "Constance Carpenter, 87, Actress In 'The King and I' on Broadway". *The New York Times* . https://www.nytimes.com/1993/01/01/arts/constance-carpenter-87-actress-in-the-king-and-i-on-broadway.html. Accessed: 23 May 2018.
Courtice Pounds	✔			
Cyril Ritchard	✔		"Cyril Ritchard's square, pinkish face, generally smiling, was a familiar feature of the English-speaking stage for the last half-century. He was best known for three Broadway roles: his comically scoundrelly portrayal of Captain Hook in the 1954 musical version of “Peter Pan,”" (Pace 1977).	Pace, E. 1977. "Cyril Ritchard, 79, Dies in Coma; Was Actor, Singer and Director". *The New York Times* . https://www.nytimes.com/1977/12/19/archives/cyril-ritchard-79-dies-in-coma-was-actor-singer-and-director.html. Accessed: 23 May 2018.; Brumburgh, G. "Cyril Ritchard Biography". http://www.imdb.com/name/nm0728509/bio. Accessed: 16 May 2017.
Daniel Massey	✔		"TALL, lean and strikingly handsome, with a languidly caressing voice, the versatile and enormously talented actor Daniel Massey displayed remarkable range in a long and distinguished career in film, television and, primarily, theatre, both in New York, where he starred in such shows as She Loves Me (1963) and Taking Sides (1995), and London, where his work embraced plays classic and modern, revues and musicals" (Vallance 1998).	Vallance, T. "Obituary: Daniel Massey". *Independent* . http://www.independent.co.uk/news/obituaries/obituary-daniel-massey-1152937.html. Accessed: 16 May 2017.
Daniel Radcliffe		✔	"Released in November 2001, Harry Potter and the Sorcerer's Stone proved to be a box-office smash. Audiences adored Radcliffe as the lead character ("Daniel Radcliffe" 2017)	"Daniel Radcliffe". 2017. "Daniel Radcliffe Biography". *The Biography.com website* . https://www.biography.com/people/daniel-radcliffe-16635755. Accessed: 17 May 2018
Danny Kaye	✔		"n 1944, he accepted a movie contract with Samuel Goldwyn and subsequently appeared in a string of popular Technicolor musicals, including the hit film The Secret Life of Walter Mitty. He is also starred on his own wildly popular variety show on CBS Radio from 1945 to 1946" ("Danny Kaye Biography")	"Danny Kaye Biography". *The Biography.com website.* http://www.biography.com/people/danny-kaye-9361156. Accessed: 16 May 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Danny Mac		✔	"During his time on the show, he was voted three times as Soap's Sexiest Man, he also and twice Sexiest Male at the British Soap Awards" (Waring et al. 2017).	Waring. O., Littlejohn, G., Kavanagh, J. & Allcock, B. 2017. "MAC ATTACK Who is Danny Mac? Former Hollyoaks and Strictly Come Dancing star who's married to Carley Stenson". *The Sun* . https://www.thesun.co.uk/tvandshowbiz/1658588/danny-mac-strictly-2016-runner-up-married/. Accessed: 16 May 2018.
David Burns	✔		"But it was within the last decade that David Burns really burst upon the Broadway stage as a headlining star" (NYTimes 1971).	"David Burns". 1971. "DAVID BURNS, 69, STAR IN MUSICALS". *The New York Times.* https://www.nytimes.com/1971/03/13/archives/david-burns-69-starin-musicals-dies-after-collapsing-during-show-in.html. Accessed: 23 May 2018.
David Hyde Pierce		✔		Shales, T. 1996. "Pierce Doesn't Even Like Niles Crane". *Los Angeles Times* http://articles.latimes.com/1996-04-06/entertainment/ca-55421_1_niles-crane. Accessed: 21 May 2018.
Dean Jones		✔	"Variety wrote: "Jones, always a good underplaying comedian, reacts adroitly to the script demands that he be, variously, frustrated, angry and moonstruck, all the while remaining completely likable."" (Bergan 2015).	Bergan, R. 2015. "Dean Jones obituary". *The Guardian* . https://www.theguardian.com/film/2015/sep/04/dean-jones. Accessed: 24 May 2018.; Sanborn, M. "Dean Jones Biography". http://www.imdb.com/name/nm0427894/bio?ref_=nm_ov_bio_sm. Accessed: 16 May 2017.
Debbie Reynolds		✔	"Reynolds began her rise to stardom at 16, when she caught the eye of Warner Bros during a beauty pageant, but her first breakout role was co-starring with Gene Kelly in Singin' in the Rain. She was nominated for an Academy Award for her work in 1964's The Unsinkable Molly Brown" (Wong, Convey 2016).	Wong, J. & Convey, S. 2016. "Debbie Reynolds dies one day after daughter Carrie Fisher". https://www.theguardian.com/film/2016/dec/28/debbie-reynolds-hospital-carrie-fisher-mother. Accessed: 24 May 2018.; Hamel, R and O'Connor, D. "Debbie Reynolds Biography". *IMDb* . http://www.imdb.com/name/nm0001666/bio?ref_=nm_ov_bio_sm. Accessed: 16 May 2017.
Declan Bennett		✔	"Declan Bennett started out as a musician, writing and performing his own music under the stage name Sumladfromcov and playing in bands. He has since turned his attentions to acting, with roles in EastEnders (playing Dot Cotton's grandson Charlie) and starring in the West End premiere of Once at the Phoenix in 2013" (Longman 2017).	Longman, W. 2017. "Declan Bennett interview - 'Jesus Christ Superstar was my first ever show'". *LondonTheatre.co.uk* . https://www.londontheatre.co.uk/theatre-news/interviews/declan-bennett-interview-jesus-christ-superstar-was-my-first-ever-show. Accessed: 16 May 2018.
Deena Payne		✔		"Deena Payne Biography". *IMDb.* https://www.imdb.com/name/nm0668300/bio?ref_=nm_ov_bio_sm. Accessed: 23 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Dennis King		✔	"The Vagabond King (1925, François Villon), once again with Rudolph Friml's splendid melodies ('Only A Rose', 'Some Day'), made him a star overnight. King's recording of another of the show's numbers, 'Song Of The Vagabonds', on which he was accompanied by Rosario Bourdon's Orchestra, climbed high in the US bestsellers" ("Dennis King").	"Dennis King". "Dennis King Biography". *AllMusic.* https://www.allmusic.com/artist/dennis-king-mn0001009065. Accessed: 24 May 2018.
Diahann Carroll		✔	"It wasn't until she was cast as the lead in Julia in 1968, however, that Carroll became a bona fide celebrity. The role made her the first African-American woman to star in her own TV series" ("Diahann Carroll")	"Diahann Carroll Biography". *Biographie.com website.* https://www.biography.com/people/diahann-carroll-9239557. Accessed: 24 May 2018.; Brumburgh, G. "Diahann Carroll Biography". *IMDb* . http://www.imdb.com/name/nm0140792/bio. Accessed: 16 May 2017.
Diana Rigg		✔	"And at 79, Dame Diana has found a new generation of fans, with her Emmy-nominated performance as the conniving Queen of Thorns in "Game of Thrones." […] In "The Avengers," she played Emma Peel, sidekick to suave secret agent John Steed, played by Patrick Macnee. The British series made Rigg an international sensation" ("Diana Rigg" 2018).	"Diana Rigg". 2018. "Diana Rigg on life before and after The Avengers". *CBS News.* https://www.cbsnews.com/news/diana-rigg-on-life-before-and-after-the-avengers/. Accessed: 21 May 2018.
Diana Vickers		✔		Okey, R. 2017. "Remember X Factor's Diana Vickers? You won't believe what she's up to now". *Daily Star* . https://www.dailystar.co.uk/tv/x-factor/660185/X-Factor-Diana-Vickers-now-Instagram-Son-of-a-Preacher-Man. Accessed: 18 May 2018.
Dick Gautier		✔	"Dick Gautier, who starred on Broadway in the original production of Bye Bye Birdie and then famously played Hymie the Robot on the sitcom Get Smart" (Barnes 2017).	Barnes, M. 2017. "Dick Gautier, Hymie the Robot on 'Get Smart,' Dies at 85". *The Hollywood Reporter* . https://www.hollywoodreporter.com/news/dick-gautier-dead-get-smart-actor-was-85-964369. Accessed: 24 May 2018.
Dick Van Dyke		✔	"Dick Van Dyke is known for his starring role in the musical Bye Bye Birdie (1963), and for his successful television comedy series The Dick Van Dyke Show (1961–66)" ("Dick Van Dyke").	"Dick Van Dyke". "Dick Van Dyke Biography". *The Biography.com website.* https://www.biography.com/people/dick-van-dyke-9515591. Accessed: 24 May 2018.; Taiyo. "Dick Van Dyke Biography". *IMDb* . http://www.imdb.com/name/nm0001813/bio. Accessed: 16 May 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Dolores Gray	✔		"Dolores Gray, a singer and actress whose success on Broadway and London's West End led to starring roles in several 1950's Hollywood musical extravaganzas" (Goldman 2002)	Goldman, A, L. 2002. "Dolores Gray, 78, Sultry Star Of Stage and Movie Musicals". *The New York Times* . https://www.nytimes.com/2002/06/29/arts/dolores-gray-78-sultry-star-of-stage-and-movie-musicals.html. Accessed: 24 May 2018.; Brumburgh, G. "Dolores Gray Biography". *IMDb* . http://www.imdb.com/name/nm0336576/bio. Accessed: 16 May 2017.
Donald Brian	✔		"Critics dubbed him "The King of Broadway"" (Shields).	Shields, D. S. "Donald Brian". *Broadway Photographs* . http://broadway.cas.sc.edu/content/donald-brian. Accessed: 24 May 2018.
Donna McKechnie	✔		"McKechnie has been very much part of the fabric of Broadway for more than half a century" (Shenton 2017).	Shenton, M. 2017. "Donna McKechnie: 'Dancers are so critical'". *The Stage* . https://www.thestage.co.uk/features/interviews/2017/donna-mckechnie-dancers-are-so-critical/. Accessed: 24 May 2018.
Dooley Wilson		✔		Brumburgh, G. "Dooley Wilson Biography". *Imdb.* https://www.imdb.com/name/nm0933330/bio?ref_=nm_ov_bio_sm. Accessed: 20 May 2018.
Dorothy Collins		✔	"As a featured singer on "Your Hit Parade" from 1950 to 1957, Miss Collins was America's singing sweetheart, noted for her trademark high-necked blouses and such standard songs as "Too Young," "Shrimp Boats" and "Harbor Lights."" (Rule 1994).	Rule, S. 1994. "Dorothy Collins, 67, Singer Known for 'Your Hit Parade'". *The New York Times* . https://www.nytimes.com/1994/07/23/obituaries/dorothy-collins-67-singer-known-for-your-hit-parade.html. Accessed: 24 May 2018.
Dorothy Dickson	✔		"Dorothy Dickson, an American-born musical comedy performer who captivated British audiences in the 1920's and 30's and became a member of the country's theatrical and social elite" (Thomas 1995).	Thomas Jr, R. M. 1955. "Dorothy Dickson, Musical Star Of British Stage, Is Dead at 102". *The New York Times* . https://www.nytimes.com/1995/09/27/obituaries/dorothy-dickson-musical-star-of-british-stage-is-dead-at-102.html. Accessed: 24 May 2018
Dorothy Loudon	✔		"Ms. Loudon's was the standout performance of the 1977-78 theater season, no small feat in a year that featured the likes of Al Pacino, Julie Harris and Colleen Dewhurst. She won the Tony Award for leading actress in a musical over her 13-year-old co-star, Andrea McArdle, who played the title role" (McKinley 2003).	McKinley, J. 2003. "Dorothy Loudon, Tony Winner, Is Dead at 70". *The New York Times* . https://www.nytimes.com/2003/11/17/theater/dorothy-loudon-tony-winner-is-dead-at-70.html. Accessed: 24 May 2018.
Doug Henning		✔	"With a curly mane of hair and a near-constant grin, Mr. Henning was one of the most famous illusionists in the world during the 1970's and early 80's, appearing in three Broadway shows and a dozen television special" (McKinley 2000).	McKinley, J. 2000. "Doug Henning, a Superstar Of Illusion, Is Dead at 52". *The New York Times* . https://www.nytimes.com/2000/02/09/arts/doug-henning-a-superstar-of-illusion-is-dead-at-52.html. Accessed: 24 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Duncan James		✔		Littlejohn, G. 2018. "BACK ON THE ROAD Who is Duncan James? Hollyoaks star playing Ryan Knight who came out as gay to Blue bandmate Simon Webbe". *The Sun* . https://www.thesun.co.uk/tvandshowbiz/2757261/duncan-james-hollyoaks-ryan-knight-gay-blue/. Accessed: 18 May 2018.
Ed Wynn	✔		"Ed Wynn is a familiar face best known for playing laughing Uncle Albert in 1974's Mary Poppins" (telegraph 2017).	Kenrick 2008: 125; telegrpah. 2017. 'The voices behind Disney's best characters through history'. Online: https://www.telegraph.co.uk/theatre/actors/the-voices-behind-disneys-best-characters-through-history/ed-wynn-is-a-familiar-face-best-known-for-playing-laughing-uncle/. Accessed: 24 May 2018.
Eddie Albert		✔	"Eddie Albert, a versatile actor best known to '60s-era TV viewers as the befuddled lawyer-turned-farmer on the comedy "Green Acres," (Holley 2005).	Holley, J. 2005. "Eddie Albert, Star of 'Green Acres,' Dies at 99". *The Washington Post* . http://www.washingtonpost.com/wp-dyn/content/article/2005/05/27/AR2005052701459.html. Accessed: 24 May 2018.
Eddie Cantor		✔	"Pop-eyed, peppy, exuberant Mr. Cantor was one of the most successful vaudeville comedians who ever lived. His song-and-dance specialties, his nonstop patter of puns and gags, his farce remained essentially vau-deville in character all through his years of success in musical comedy, in films, radio and television" ("Eddie Cantor" 1964).	Kenrick 2008: 125; "Eddie Cantor". 1964. "Eddie Cantor Dead Comedy Slar Was 72". *The New York Times.* https://www.nytimes.com/1964/10/11/eddie-cantor-dead-comedy-slar-was-72.html. Accessed: 24 May 2018.
Eddie Fisher		✔	"Eddie Fisher, whose huge fame as a pop singer was overshadowed by scandals ending his marriages to Debbie Reynolds and Elizabeth …" (Dillon 2010).	Dillon, R. M. 2010. "Eddie Fisher dies; 5 marriages included Debbie Reynolds, Liz Taylor". *The Seattle Times* . https://www.seattletimes.com/nation-world/eddie-fisher-dies-5-marriages-included-debbie-reynolds-liz-taylor/. Accessed: 24 May 2018.
Eddie George		✔	"Eddie George has been making the media rounds the last couple of weeks because he has been elected to the College Football Hall of Fame" (Morris 2011).	Armour, N. 2016. "From football to the footlights: Ex-NFL star Eddie George is on Broadway". *USAToday.* https://eu.usatoday.com/story/sports/columnist/nancy-armour/2016/01/31/eddie-george-broadway-chicago-ohio-state/79488586/. Accessed: 22 May 2018.; Morris, J. 2011. "Does Eddie George Belong In the Pro Football Hall of Fame?". *Music City Miracles* '. https://www.musiccitymiracles.com/2011/5/24/2186924/does-eddie-george-belong-in-the-pro-football-hall-of-fame. Accessed: 22 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Edith Adams		✔	"Television celebrity, impersonator, and comedienne, Broadway and film actress, singer and untiring archivist Edith Adams" ("Edith Adams")	"Edith Adams". *Masterworks Broadway.* http://masterworksbroadway.com/artist/edith-adams/. Accessed: 24 May 2018.
Edith Day	✔		"Described as a dark, round faced, slightly pop-eyed, pretty, sweet little ingénue, she sang and danced her way to fame" (Munro)	Munro, D. "Their record speaks for them - Edith Day". http://www.indielondon.co.uk/theatre/t_recordfeat_edithday.html. Accessed: 24 May 2018.
Edith Meiser	✔		"In a career that spanned half a century, Miss Meiser, a versatile performer with a satiric wit, appeared in more than 20 Broadway shows, including "Garrick Gaieties," "Sabrina Fair" and the 1960 production of "The Unsinkable Molly Brown."" ("Edith Meiser" 1993).	"Edith Meiser, 95, Dies; Actress and a Writer". *The New York Times* . http://www.nytimes.com/1993/09/27/obituaries/edith-meiser-95-dies-actress-and-a-writer.html. Accessed: 17 May 2017.
Edna May		✔	"Edna was now at the height of her career and was the toast of London and New York. She was also a rare beauty with delicate features framed by masses of pale golden hair" (Stage Beauty).	StageBeauty. 'Edna May (1878-1948)'. Online: http://www.stagebeauty.net/th-frames.html?http&&&www.stagebeauty.net/may/may-e.html. Accessed: 24 May 2018.
Edna May Oliver	✔		"rose to film fame with her portrayals of witty maiden aunts" ("Edna May Oliver").	"Edna May Oliver". 1942. "Edna May Oliver". *Los Angeles Time.* Online: http://projects.latimes.com/hollywood/star-walk/edna-may-oliver/. Accessed: 24 May 2018.
Eileen Brennan	✔			Barnes, M. 2013. "Actress Eileen Brennan Dies at 80". *The Hollywood Reporter* .https://www.hollywoodreporter.com/news/actress-eileen-brennan-dies-595503. Accessed: 24 May 2018.; Brumburgh, G. "Eileen Brennan Biography". http://www.imdb.com/name/nm0107281/bio. Accessed: 17 May 2017.
Elaine Paige	✔		"Getting drunk, abusing illegal substances and appearing naked in public are not things one normally associates with the First Lady of British musicals" (Hastings 2008).	Hastings, C. 2008. "Elaine Paige: Sex, drugs and musicals". *The Telegraph* . https://www.telegraph.co.uk/news/celebritynews/3023422/Elaine-Paige-Sex-drugs-and-musicals.html. Accessed: 24 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Elaine Stritch	✔		"Elaine Stritch, the brassy, tart-tongued Broadway actress and singer who became a living emblem of show business durability and perhaps the leading interpreter of Stephen Sondheim's wryly acrid musings on aging. […] But the stage was her true professional home. Whether in musicals, nonmusical dramas or solo cabaret shows, she drew audiences to her with her whiskey voice, her seen-it-all manner and the blunt charisma of a star (Weber 2014).	Weber, B. 2014. "Elaine Stritch, Broadway's Enduring Dame, Dies at 89". *The New York Times* . https://www.nytimes.com/2014/07/18/theater/elaine-stritch-tart-tongued-broadway-actress-and-singer-is-dead-at-89.html. Accessed: 24 May 2018.
Eleanor Powell		✔	"Eleanor Powell, the exuberant, nimble tap-dancing star of dozens of Hollywood musicals in the 1930's and 40's" ("Eleanor Powell" 1982).	"Eleanor Powell". 1982. "ELEANOR POWELL, TAP DANCER OF STAGE AND FILMS, IS DEAD". *The New York Times.* https://www.nytimes.com/1982/02/12/obituaries/eleanor-powell-tap-dancer-of-stage-and-films-is-dead.html. Accessed: 24 May 2018.
Elisabeth Welch		✔	"Elisabeth Welch, who has died aged 99, was one of the most loved figures on the British stage, despite being born in America. At one time, she could draw huge crowds to the theatrical appearances or the cabaret performances that made her what the commentators of the day called the talk of the town" (Freedland 2003).	Freedland, M. 2003. "Elisabeth Welch". *The Guardian* . https://www.theguardian.com/news/2003/jul/17/guardianobituaries3. Accessed: 24 May 2018.
Elizabeth Allen		✔	"Elizabeth Allen, a leading actress on Broadway and in movies who got her start as the "Away we go!" girl on "The Jackie Gleason Show" in the 1950's" (Hevesi 2006).	Hevesi, D. 2006. "Elizabeth Allen, 77, Stage Star Known for Memorable TV Line, Is Dead". *The New York Time* . https://www.nytimes.com/2006/10/09/arts/09allen-obit.html. Accessed: 24 may 2018.
Ella Logan	✔		"Logan went on to make a few records in London in the 1930s and appeared on the West End stage in Darling, I Love You (1930). By 1933 she had come to America and was recording as a band singer with Abe Lyman's California Orchestra and Adrian's Ramblers" ("Ella Logan")	"Ella Logan". Masterworks Broadway. http://masterworksbroadway.com/artist/ella-logan/. Accessed: 24 May 2018.
Elliott Gould		✔	"he's here to talk over a turbulent 48-year career that saw him go from the youngest box-office star since Elvis to Hollywood pariah to cultured character actor" (Mottram 2012).	Mottram, J. 2012. "Elliott Gould: 'I didn't have a drug problem. I had a problem with reality'". *Independent.* https://www.independent.co.uk/news/people/profiles/elliott-gould-i-didnt-have-a-drug-problem-i-had-a-problem-with-reality-7956788.html. Accessed: 24 May 2018.
Ethel Merman	✔		"the musical-comedy star whose belting voice and brassy style entertained Broadway and movie audiences for 50 years" (Schumach 1984).	Schumach, M. 1984. "Ethel Merman, Queen of Musicals, Dies at 76". *The New York Times* . https://archive.nytimes.com/www.nytimes.com/learning/general/onthisday/bday/0116.html. Accessed: 24 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Ethel Shutta	✔		"“It's so wonderful,” she said, after climbing four flights to her dressing room, humming all the way, “I mean the young people. They come to see me backstage and say ‘I've seen you two or three times, and loved the way you work.’ It's revitalized me.”" ("Ethel Shutta"1976).	"Ethel Shutta". 1976. "Ethel Shutta, Singer, Dies at 79; Had a 70-Year Stage Career". *The New York Times.* https://www.nytimes.com/1976/02/07/archives/ethel-shutta-singer-dies-at-79-had-a-70year-stage-career.html. Accessed: 24 May 2018.
Ethel Waters		✔	"Ethel Waters, 80, who rose from a ghetto background to win national regard and renown as a singer and stage and film actress of enormous emotional force" (Well 1977)	Well, M. 1977. "Singer, Stage and Film Actress Ethel Waters Dies". *The Washington Post* . https://www.washingtonpost.com/archive/local/1977/09/02/singer-stage-and-film-actress-ethel-waters-dies/3e8900e7-cde2-40e5-ba3a-4e19533ea5d8/?utm_term=.57729d70ab85. Accessed: 24 May 2018.
Eugen Sandow		✔	"He was the celebrity poster boy who made fitness popular" (Barford & Townsend 2012).	Banford, V. & Townsend, L. 2012. "Eugen Sandow: The man with the perfect body". *BBC News.* http://www.bbc.co.uk/news/magazine-19977415. Accessed: 24 May 2018.
Eva Puck	✔		"a former vaudeville headliner"	"Eva Puck". 1979. "Eva Puck, 86, Star in Vaudeville And in Broadway Musicals, Dies". *The New York Times* . https://www.nytimes.com/1979/10/28/archives/eva-puck-86-star-in-vaudeville-and-in-broadway-musicals-dies.html. Accessed: 24 May 2018.
Eve Arden	✔		"Eve Arden, the caustic comedienne featured in dozens of films as a heroine's wry and wisecracking best friend, a warmhearted but sassy schoolteacher or secretary" (Krebs 1990)	Krebs, A. 1990. "Eve Arden, Actress, Is Dead at 83; Starred in TV's 'Our Miss Brooks". *The New York Times* . https://www.nytimes.com/1990/11/13/obituaries/eve-arden-actress-is-dead-at-83-starred-in-tv-s-our-miss-brooks.html. Accessed: 24 May 2018.
Evelyn Laye	✔		"She became an international star when she played the lead in the 1929 Broadway production of Noel Coward's "Bitter Sweet," singing "I'll See You Again," which became her signature. " (Reuters. 1996)	Mowis, I. S. "Evelyn Laye Biography". *IMDb.* http://www.imdb.com/name/nm0493514/bio. Accessed: 26 May 2017.; Reuters. 1996. "Evelyn Laye, Comic Actress, 95". *The New York Times* . https://www.nytimes.com/1996/02/19/nyregion/evelyn-laye-comic-actress-95.html. Accessed: 25 May 2018.
Evelyn Nesbit		✔	"She was a top-rated artists’ model, actress, and chorus girl since the age of 14" (Radeska 2017).	Radeska, T. 2017. "The “lethal beauty” of Evelyn Nesbit and the very first “trial of the century". *The Vintage News* . https://www.thevintagenews.com/2017/12/17/evelyn-nesbit/. Accessed: 24 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Ezio Pinza		✔	"Handsome, velvet-voiced, and with a magnetic personality, Italian basso cantante Ezio Pinza (b. Rome, Italy, May 18, 1892; d. Stamford, CT, USA, May 9, 1957) was one of the most brilliant international opera stars of the mid-twentierth century" ("Enzio Pinza").	"Enzio Pinza". *Masterworks Broadway.* http://masterworksbroadway.com/artist/ezio-pinza/. Accessed: 24 May 2018.
Fanny Brice		✔	"Although known chiefly as a comedienne, Fanny Brice first became internationally famous for singing a torch song, "My Man." (NYTimes 1951).	NYTimes. 1951. 'Fanny Brice Dies at the Age of 59'. Online: https://archive.nytimes.com/www.nytimes.com/learning/general/onthisday/bday/1029.html. Accessed 24 May 2018. Kenrick 2008: 125; Biography.com. 2017. 'Fanny Brice Biography'. https://www.biography.com/people/fanny-brice-9225840. Accessed 26 May 2017.
Fantasia Barrino		✔	" Barrino at first glance seemed an unlikely candidate to take the teen-oriented show's title, but with her dynamic gospel-tinged voice that never failed her, she not only became the Idol judges' obvious favorite, but the American public's, too. She debuted with a platinum album and remained with a major label longer than most other Idol stars and R&B singers" (Jeffries 2018).	Jeffries, D. 2018. "Fantasia Biography". *All Music* . https://www.allmusic.com/artist/fantasia-mn0000795053/biography. Accessed: 22 May 2018.
Fay Templeton		✔	"Fay Templeton possessed the fire and skill Rice was seeking for the lead role, hired her, and when "Evangeline" blew up into the biggest extravaganza hit of the decade, Templeton became the toast of the town" (Sheilds).	Sheilds. "Fay Templeton". *Broadway Photographs* . http://broadway.cas.sc.edu/content/fay-templeton. Accessed: 25 May 2018.
Florence Henderson		✔	"1950s but made a more lasting impression on television as the perky 1970s sitcom mom on “The Brady Bunch" (Gates 2016).	Gates, A. 2016. "Florence Henderson, Upbeat Mom of ‘The Brady Bunch,’ Dies at 82". *The New York Times* . https://www.nytimes.com/2016/11/25/arts/television/florence-henderson-brady-bunch-dies.html. Accessed: 25 May 2018.
Florence Mills		✔	"In 1921 Mills landed her breakthrough role, the lead in the hit musical "Shuffle Away." After that her star rose quickly, including long stints in London and Paris, where she was received with great enthusiasm and lauded as an international phenomena" (Egan 2006).	Egan, B. 2006. "Florence Mills: Harlem Jazz Queen". https://www.allaboutjazz.com/florence-mills-harlem-jazz-queen-by-florence-wetzel.php?width=1366. Accessed: 25 May 2018.; "Florence Mills". 2016. "Florence Mills". *The Biography.com website.* https://www.biography.com/people/florence-mills-9408946. Accessed 26 May 2017.

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	Star	Celebrity	Notes	
Francis Wilson	✔		" In 1889 he formed his own production company and over the next thirteen years appeared in eleven musicals" (Bordman & Hischak 2004).	Bordman, G. & Hischak, T. S. 2004. "Wilson, Francis (1854–1935), comic actor.". *The Oxford Companion to American Theatre.* 3rd edition. http://www.oxfordreference.com.ezproxy.leedsbeckett.ac.uk/view/10.1093/acref/9780195169867.001.0001/acref-9780195169867-e-3331. Accessed: 25 May 2018.
Fred Astaire		✔	"Fred Astaire, whose flashing feet and limber legs not only made him America's most popular dancer but also set standards for motion picture musical comedies that have rarely been met and never exceeded" (Shepard 1987).	Shepard, R. F. 1987. "FRED ASTAIRE, THE ULTIMATE DANCER, DIES". *The New York Times* . https://www.nytimes.com/1987/06/23/obituaries/fred-astaire-the-ultimate-dancer-dies.html. Accessed: 25 May 2018.
Fred Stone	✔		"Stone was known as the "grand old man of the American theater"" ("Fred Stone"s 1959)	"Fred Stone". 1959. "Fred Stone". *Los Angeles Times.* http://projects.latimes.com/hollywood/star-walk/fred-stone/. Accessed: 25 May 2018.
Gaby Deslys	✔		"The New Aladdin". It was not a big part, but she was not as yet a big 'star', unknown in London, and she spoke little English. The dress she wore in the show was sleeveless, the first time any actress had appeared on the stage in London with completely bare arms, and it made her the most talked of woman in the show, mentioned in all the headlines. the show was a failure, but Gaby herself was a hit and received quite an ovation in the press. She became one of the most photographed beauties on the stage, and the darling of the West End social set" ("Gaby Deslys").	Kenrick 2008: 144; "Gaby Deslys". *Stage Beauty* http://www.dgillan.screaming.net/stage/th-frames.html?http&&&www.dgillan.screaming.net/stage/deslys/deslys-g2.html. Accessed: 30 May 2017.
Gareth Gates		✔	soap star to The Sound of Music' (Sutherland 2018) Gareth Gates climbed to the top in the U.K. Top 40 singles chart with a contemporary version of the Righteous Brothers' "Unchained Melody"; setting the record for the youngest British male artist to have a number one single" (Bonacich 2018).	Bonacich, D. 2018. "Gareth Gates". *AllMusic* . https://www.allmusic.com/artist/gareth-gates-mn0000536943/biography. Accessed: 16 May 2018
Gary Burghoff	✔		"Behind the knit cap, wire-frame glasses, and gee-whiz enthusiasm of Radar O'Reilly, company clerk of the 4077th M*A*S*H unit, was the lesser-known actor, Gary Burghoff" ("Gary Burghoff").	"Gary Burghoff". *TCM.* http://www.tcm.com/tcmdb/person/25261%7C57198/Gary-Burghoff/biography.html. Accessed: 25 May 2018.
Gavin Creel	✔			"Gavin Creel". 2018. "Gavin Creel On Stage - Theater Credits, Bio and Tickets". *NewYorkTheatreGuide.com.* https://www.newyorktheatreguide.com/actor-profile/gavin-creel. Accessed: 21 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Gene Kelly		✔	"Thus millions of moviegoers remember Mr. Kelly dancing merrily in a downpour in "Singin' in the Rain," hoofing with an animated mouse, Jerry, in "Anchors Aweigh," hopping over garbage cans in a sequence in "It's Always Fair Weather" and, with the aid of special process photography, dancing with himself in the "alter ego" number from "Cover Girl."" (Krebs 1996).	Krebs, A. 1996. "Gene Kelly, Dancer of Vigor and Grace, Dies". *The New York Times* . https://archive.nytimes.com/www.nytimes.com/learning/general/onthisday/bday/0823.html. Accessed: 25 May 2018.
Gene Nelson	✔		"Mr. Nelson, who was also a choreographer, performed as second lead in numerous Broadway and Hollywood musicals. He was an athletic dancer who in the course of his career danced on ships, up a banister and over a Volkswagen" (Smith 1996).	Smith, D. 1996. "Gene Nelson Is Dead at 76; Athletic Hollywood Dancer". *The New York Times.* https://www.nytimes.com/1996/09/18/movies/gene-nelson-is-dead-at-76-athletic-hollywood-dancer.html. Accessed: 25 May 2018.; Fontana, T. "Gene Nelson Biography". http://www.imdb.com/name/nm0625383/bio. Accessed: 30 May 2017.
George Hearn	✔		"best known for his Tony®-winning performance as Albin in the musical La Cage aux Folles" ("George Hearn")	"George Hearn". *Masterworks Broadway.* http://www.masterworksbroadway.com/artist/george-hearn/. Accessed: 25 May 2018.
George M. Cohan	✔		"The great song and dance man--perhaps the greatest in Broadway history" ("George M. Cohen" 1942).	Kenrick 2008: 121; Kenrick, J. "Cohan Bio". https://www.musicals101.com/cohanbio2.htm. Accessed: 30 May 2017.; "George M. Cohen". 1942. "George M. Cohan, 64, Dies at Home Here". *The New York Times.* https://archive.nytimes.com/www.nytimes.com/learning/general/onthisday/bday/0703.html. Accessed: 25 May 2018.
Georgia Brown	✔			Barron, J. 1992. "Georgia Brown, An Actress, 57; Was in 'Oliver!'". *The New York Times.* https://www.nytimes.com/1992/07/06/obituaries/georgia-brown-an-actress-57-was-in-oliver.html. Accessed: 25 May 2018.
Gertrude Lawrence	✔			The Editors of Encyclopedia Britannica. "Gertrude Lawrence BRITISH ACTRESS". https://www.britannica.com/biography/Gertrude-Lawrence. Accessed: 25 May 2018.
Ginger Rogers		✔	"Ginger Rogers, the versatile Academy Award-winning actress, comedian, singer and dancer who lightened the hearts of Depression-era America through her classically romantic ballroom encounters with Fred Astaire" (Oliver 1995).	Oliver, M. 1995. "Movie Great Ginger Rogers Dies at 83 : Hollywood: The Oscar-winning actress was best known for the 10 films she glided through with Fred Astaire.". *The Los Angeles Times* . http://articles.latimes.com/1995-04-26/news/mn-59073_1_ginger-rogers. Accessed: 25 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Glenn Close		✔	"Actress Glenn Close is best known for her many Oscar-nominated roles, like the psychotic mistress in Fatal Attraction" (biography).	"Glenn Close". *The biography.com website.* https://www.biography.com/people/glenn-close-9251504. Accessed: 25 May 2018.; Carter, L. 2012. "Biography: Glenn Close". *Daily Actor* . https://www.dailyactor.com/news/glenn-close-biography/. Accessed: 22 May 2018.
Glynis Johns		✔	"Miss Johns had been rushed to the hospital for emergency treatment of an extremely painful and enervating intestinal infection. “Night Music” announced a week's postponement, and there were dark rumors about Miss Johns' inability to return" (Berkvist 1973).	Berkvist, R. 1973. "Miss Johns Hits a High Note". *The New York Times* . https://www.nytimes.com/1973/03/11/archives/miss-johns-hits-a-high-note-miss-johns-hits-a-high-note.html. Accessed: 25 May 2018.
Gwen Verdon	✔		"Gwen Verdon, whose high-kicking artistry, flaming red hair and head-turning figure made her an unforgettable presence in musicals like "Can-Can," "Damn Yankees" and "Chicago" (Berkvist 2000).	Berkvist, R. 2000. "Gwen Verdon, Redhead Who High-Kicked Her Way to Stardom, Dies at 75". *The New York Times* . https://www.nytimes.com/2000/10/19/theater/gwen-verdon-redhead-who-high-kicked-her-way-to-stardom-dies-at-75.html. Accessed: 25 May 2018.
Harold Nicholas	✔		"For most of Hollywood's existence, racial segregation and prejudice forced great black artists to play minor or subservient roles. In many musicals they were only acceptable in what were called "speciality numbers", detached from the plot, which could be easily cut from the film on release in the bigoted South. As a result, the dazzling dancing duo, the Nicholas Brothers, can only be a footnote (or feetnotes) to the history of the Hollywood musical" (Bergan 2000).	bergan, R. 2000. "Harold Nicholas". *The Guardian* . https://www.theguardian.com/news/2000/jul/08/guardianobituaries. Accessed: 25 May 2018.; "Harold Nicholas". *The biography,com website.* https://www.biography.com/people/harold-nicholas-21355911. Accessed: 30 May 2017.
Harry Connick Jr		✔	"As he continued to release bestselling album after best-selling album, Connick developed a persona in the media as something of a throwback, a modern-day heartthrob to match the romantic crooners of a bygone era" ("Harry Connick Jr." 2014).	"Harry Connick Jr." . 2014. "Harry Connick Jr. Biography". *The Biography.com website* . https://www.biography.com/people/harry-connick-jr-5542. Accessed: 22 May 2018.
Harry Groener	✔			Robertson, N. 1979. "New Face: Harry Groener ‘Oklahoma!’". *The New York Times.* https://www.nytimes.com/1979/12/21/archives/new-faceharry-groener-oklahoma-hoofer-opted-for-the-stage-early-on.html. Accessed: 25 May 2018.
Harry Hadden-Paton	✔		"After his graduation in 2006, he quickly established himself as a regular on both the West End and off-West End theatre scenes"	"Harry Haddon-Paton". 2018. "Harry Hadden-Paton On Stage - Theatre Credits, Bio and Tickets". *NewYorkTheatreGuide.com.* https://www.newyorktheatreguide.com/actor-profile/harry-hadden-paton. Accessed: 21 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Harve Presnell	✔		"Harve Presnell, whose rich operatic baritone thrilled audiences in the stage and film versions of “The Unsinkable Molly Brown” and who made an unexpected return to the screen as William H. Macy’s overbearing father-in-law in “Fargo" (Grimes 2009).	Grimes, W. 2009. "Harve Presnell, Singing Actor, Dies at 75". *The New York Times.* https://www.nytimes.com/2009/07/02/theater/02presnell.html. Accessed: 25 May 2018.; Brumburgh, G. "Harve Presnell Biography". http://www.imdb.com/name/nm0696193/bio. Accessed: 30 May 2017.
Helen Broderick		✔	"Helen Broderick was an actress who had a successful Hollywood career" ("Helen Broderick").	"Helen Broderick Biography". *TCM.* http://www.tcm.com/tcmdb/person/22729%7C68225/Helen-Broderick/. Accessed: 25 May 2018.; Mowis, I. S. "Helen Broderick Biography". http://www.imdb.com/name/nm0110813/bio. Accessed: 30 May 2017.
Helen Morgan		✔	"With her sweetly quivering, light soprano voice, Helen Morgan charmed audiences in the theater and on the silver screen in its earliest day" ("Helen Morgan")	Kenrick 2008: 204; "Helen Morgan". *Masterworks Broadway.* http://masterworksbroadway.com/artist/helen-morgan/. Accessed: 25 May 2018.
Helen Traubel		✔	"Over the years Miss Traubel became a major attraction, suc ceeding Kirsten Flagstad as the leading singer of German opera when the Norwegian soprano left in 1941 (NYTimes 1972).	"Helen Traubel". *Encyclopedia Britannica.* https://www.britannica.com/biography/Helen-Traubel. Accessed: 30 August 2017.; "Helen Traubel". 1972. "Helen Traubel Dies; Wagnerian Soprano". *The New York Times.* https://www.nytimes.com/1972/07/30/archives/helen-traubel-dies-wagnerian-soprano-helen-traubel-soprano-at-met.html. Accessed: 25 May 2018.
Henry E. Dixey		✔	"He was at heart an entertainer, a performer more interested in delighting an audience that giving life to a classic character. […] He became overnight the “pet of metropolitan dudedom.” ("Henry E. Dixey").	"Henry E. Dixey". *Broadway Photographs.* http://broadway.cas.sc.edu/content/henry-e-dixey. Accessed: 25 May 2018.; Kenrick 2008: 71;
Howard Da Silva	✔		"Mr. da Silva, who appeared on Broadway, in the movies and on television, was perhaps best known for originating the role of Benjamin Franklin in the Broadway musical "1776" in 1969" ("Howard Da" 1986).	"Howard Da". 1986. "HOWARD DA SILVA DIES AT 76; ACTOR, DIRECTOR AND AUTHOR". *The New York Times.* https://www.nytimes.com/1986/02/18/obituaries/howard-da-silva-dies-at-76-actor-director-and-author.html. Accessed: 25 May 2018.
Howard Marsh	✔		"A handsome tenor with a lyrical voice, he got to originate two of the greatest roles in American operetta" (Hischak 2009).	Kenrick 2004; Hischak, T. 2009. "Marsh, Howard". *The Oxford Companion to the American Musical* . http://www.oxfordreference.com.ezproxy.leedsbeckett.ac.uk/view/10.1093/acref/9780195335330.001.0001/acref-9780195335330-e-1166?rskey=RrOmIJ&result=1. Accessed: 25 May 2018.

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	Star	Celebrity	Notes	
Hugh Jackman		✔	"Australian actor and producer Hugh Jackman is best known for playing Wolverine in the 'X-Men' film franchise" (biography.com).	"Hugh Jackman Biography". *The biography.com website.* https://www.biography.com/people/hugh-jackman-16599916. Accessed: 25 May 2018.
Idina Menzel		✔	"Idina Menzel is such a beloved Broadway talent that it only makes sense that a show built around her would give us two Menzels for the price of one" (McNulty 2015).	McNulty, C. 2015. "Idina Menzel is radiant in the flawed 'If/Then' at the Pantages". *Los Angeles Times* . http://www.latimes.com/entertainment/arts/la-et-cm-if-then-idina-menzel-review-20151211-column.html. Accessed: 17 May 2018.
Imelda Staunton	✔			"Imelda Staunton". 2018. "Imelda Staunton - Biography". *HELLO!* . https://www.hellomagazine.com/profiles/imelda-staunton/. Accessed: 18 May 2018.
Inga Swenson		✔	"Inga Swenson became nationally known as the formidable Gretchen Kraus, bane of Robert Guillaume's existence on the long-running ABC series "Benson" (1979-1986)" ("Inga Swenson").	"Inga Swenson". *TCM* . http://www.tcm.com/tcmdb/person/187696%7C72707/Inga-Swenson/. Accessed: 25 May 2018.
Irene Castle	✔		"On their return to New York the Castles were inundated with offers of work, and they set off a dancing craze which swept America. Turning their backs on the acrobatic animal dances, they popularized social ballroom dancing with dances such as the hesitation waltz and the Castle walk, and showed that dancing could be refined and graceful" (Baker 2004).	Kenrick 2008: 143; Baker, A. 2004. "Castle, Vernon [real name Vernon William Blyth] (1887–1918), ballroom dancer". *Oxford Dictionary of National Biography* . http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-58750. Accessed: 30 Apr. 2018.
Irene Ryan		✔	"Miss Ryan, known to millions of television viewers as the pipe-smoking, moonshine-making Granny in the long-running comedy series" ("Irene Ryan" 1973).	"Irene Ryan". 1973. "IRENE RYAN, 70, ACTRESS, IS DEAD". *The New York Times* . https://www.nytimes.com/1973/04/27/archives/irene-ryan-70-actress-is-dead-beverly-hillbillies-granny-had-role.html. Accessed: 25 May 2018.
Isabel Bigley	✔		"Isabel Bigley Barnett, who won a Tony Award for her performance as the original Sarah Brown in "Guys and Dolls" and was the last surviving principal of the Broadway classic" (McLellan 2006).	McLellan, D. 2006. "Isabel Bigley Barnett, 80; Last of Original `Guys and Dolls' Leads Won a Tony for Her Role". *The Los Angeles Times* . http://articles.latimes.com/2006/oct/03/local/me-barnett3. Accessed: 25 May 2018.
Ivor Novello		✔	"He shot to fame overnight with his 1914 song ‘Keep the Home Fires Burning’, one of the most famous songs of World War I" ("Ivor Novello").	"Ivor Novello". *Victoria and Albert Museum.* http://www.vam.ac.uk/content/articles/i/ivor-novello/. Accessed: 25 May 2018.
Jack Buchanan		✔	"Walter John 'Jack' Buchanan (1891–1957) was the major British musical stage and screen star of his day" ("Jack Buchanan").	Kenrick 2008: 181; "Jack Buchanan". *Victoria and Albert Museum.* http://www.vam.ac.uk/content/articles/j/jack-buchanan/. Accessed: 25 May 2018.

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	Star	Celebrity	Notes	
Jackie Gleason		✔	"Mr. Gleason's television comedy series from the 50's, "The Honeymooners," became a classic of the medium and was seen by millions year after year in reruns. His variety-comedy program, "The Jackie Gleason Show," had an extraordinarily high average Nielsen audience-popularity rating of 42.4 for the 1954-55 season, which meant that 42.4 percent of the nation's households with television sets were tuned in" (Pace 1987).	Pace, E. 1987. "JACKIE GLEASON DIES OF CANCER; COMEDIAN AND ACTOR WAS 71". *The New York Times* . https://www.nytimes.com/1987/06/25/obituaries/jackie-gleason-dies-of-cancer-comedian-and-actor-was-71.html. Accessed: 25 May 2018.; "Jackie Gleason". *The biography.com website.* https://www.biography.com/people/jackie-gleason-9542440. Accessed: 1 Sep 2017
Jake Gyllenhaal		✔		
James Cordon		✔	"He's a Tony Award winner, BAFTA winning actor. his voice gave him a number one single and he's been a stalwart of British comedy for years, and now he's about to take over America" (Greenwood 2015)	Greenwood, C. 2015. "Who is James Corden? Everything you need to know about The Late Late show host". *Mirror* . https://www.mirror.co.uk/tv/tv-news/who-james-corden-everything-you-5381845. Accessed: 17 May 2018
James Monroe Iglehart	✔			Lee, A. 2017. "James Monroe Iglehart Talks 'Hamilton' Demands, Batman Magnets and Close-Up Magic". *The Hollywood Reporter* . https://www.hollywoodreporter.com/news/james-monroe-iglehart-hamilton-aladdin-unbreakable-kimmy-schmidt-1009578. Accessed: 21 May 2018.
James Naughton	✔		"he is most remembered for his musical performances: the wife-swapping Wally in I Love My Wife (1977), the hard-boiled detective Stone in City of Angels (1989), and the first of many Billy Flynns in the long-running 1996 revival of Chicago" (Hischak 2009).	Hischak, T. 2009. "Naughton, James". *The Oxford Companion to the American Musical.* http://www.oxfordreference.com.ezproxy.leedsbeckett.ac.uk/view/10.1093/acref/9780195335330.001.0001/acref-9780195335330-e-1300?rskey=sOD95O&result=2. Accessed: 25 May 2018.
Jan Clayton	✔			"Jan Clayton". 1983. "JAN CLAYTON DEAD; ACTED ON BROADWAY AND IN TV 'LASSIE'". *The New York Times* . https://www.nytimes.com/1983/08/31/obituaries/jan-clayton-dead-acted-on-broadway-and-in-tv-lassie.html. Accessed: 25 may 2018.
Jan Kiepura		✔	"Mr. Kiepura sang in Milan's La Scala and in New York's Metropolitan Opera House and Town Hall, but his international fame reached its peak only after his exposure to European uadiences in motion pictures" (NYTimes 1966).	"Jan Kiepura" 1966. "JAN KIEPURA DIES; POPULAR TENOR, 62; He and Wife, Marta Eggerth, Starred in 'Merry Widow'". *The New York Times* . https://www.nytimes.com/1966/08/16/archives/jan-kiepura-dies-popular-tenor-62-he-and-wife-marta-eggerth-starred.html. Accessed: 25 may 2018.
Jane Krakowski		✔	"In 1997 she joined the cast of Ally McBeal" ("Jane Krakowski")	"Jane Krakowski Biography". *The biography.com website.* https://www.biography.com/people/jane-krakowski-195785. Accessed: 25 may 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Jason Donovan		✔	"After shooting to fame as a teen playing Scott Robinson in Neighbours, Jason Donovan has experienced a turbulent career spanning over three decades - all in view of the public eye" (Whelan 2017). "e was the 1980s golden boy who won all our hearts. Then his career tailspinned as drugs and scandal took hold. Now Jason Donovan is back in the hunt for pop glory again" (McLean 2012).	Whelan, Z. 2017. "Jason Donovan on juggling fatherhood with theatre and why he no longer speaks to Kylie". *Daily Post* . https://www.dailypost.co.uk/whats-on/jason-donovan-kylie-minogue-quartet-12980918. Accessed: 17 May 2018.; McLean, C. 2012. "The only way is up: The rise and fall (and fall and rise) of Jason Donovan". *Independent.* https://www.independent.co.uk/news/people/profiles/the-only-way-is-up-the-rise-and-fall-and-fall-and-rise-of-jason-donovan-7466544.html. Accessed: 17 May 2018
Jean Darling		✔	"Child star of the Our Gang comedies who went on to perform as an adult in Broadway musicals and radio shows. […] The popularity of the long-running Our Gang series of comedy shorts (1922-44), created by the producer Hal Roach, which followed the adventures of a group of poor urban children, made unlikely film stars of its young cast" (Bergan, R. 2015).	Bergan, R. 2015. "Jean Darling obituary". *The Guardian* . https://www.theguardian.com/film/2015/sep/08/jean-darling. Accessed: 25 may 2018.
Jenna Elfman		✔	"15 years after her hit sitcom ended. Fans of Dharma & Greg, which stayed in syndication and on cable for a number of years after its original run, recall how original Elfman's performance was. Some of those fans have landed their own TV series, or are network executives who fell in love with her when they were teenagers; either way, they think they're the ones who can recapture the magic" (Keller 2017)	Keller, J. 2017. "Where did it all go wrong for Jenna Elfman?". *News.com.au* . http://www.news.com.au/entertainment/tv/tv-shows/where-did-it-all-go-wrong-for-jenna-elfman/news-story/e8416e430e7c9da91d3b6cc360c8a981. Accessed: 22 May 2018.
Jennifer Holliday		✔	"Since winning the Tony in 1982 for her performance in Dreamgirls—as well as a Grammy for her pop cover of the anthem "And I Am Telling You"—Holliday has gone on to reprise her performance as Effie White numerous times, including on tour and at the Muny in 2012. She has also released a number of gospel and R&B albums" ("Star File Jennifer Holiday").	"Star File Jennifer Holiday". *Broadwaybuzz.com.* https://www.broadway.com/buzz/stars/jennifer-holliday/profile/. Accessed: 25 May 2018.
Jennifer Hudson		✔		
Jeremy Jordan	✔			Jordan, J. n.d. "Biography". *Offical Jeremy Jordan Website* . http://jeremy-jordan.com/Jeremy/biography.html. Accessed: 22 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Jerry Orbach		✔	"Jerry Orbach, who won fame on the New York stage as one of the last bona fide leading men of the Broadway musical and global celebrity on television as a New York detective on NBC's "Law & Order" (Brantley & Severo 2004).	Brantley, B. & Severo, R. 2004. "Jerry Orbach, Star of 'Law & Order,' Dies at 69". *The New York Times* . https://www.nytimes.com/2004/12/29/arts/jerry-orbach-star-of-law-order-dies-at-69.html. Accessed: 25 May 2018.
Jessie Matthews	✔		"Jessie Matthews, a star of Britain's musical-comedy stage" ("Jessie Matthews" 1981).	Kenrick 2008: 181; "Jessie Matthews". 1981. "JESSIE MATTHEWS DEAD AT 74; STARRED IN MUSICAL COMEDIES". *The New York Times.* https://www.nytimes.com/1981/08/21/obituaries/jessie-matthews-dead-at-74-starred-in-musical-comedies.html. Accessed: 25 May 2018.
Jessie Mueller	✔		"Performers of the kind whose names run above the title on Broadway musicals often have a signature — an idiosyncrasy, some way of essentially playing themselves. Jessie Mueller's performances diverge to the extent they seem to come from different people. She's played characters drawn from everything from farce to biography, and sung music that ranges from scatting to balladry" (McHenry 2018).	McHenry, J. 2018. "A Guide to Broadway's Many Jessie Muellers". *Vulture* . http://www.vulture.com/2018/04/a-guide-to-broadways-jessie-mueller.html. Accessed: 21 May 2018.
Jill O'Hara	✔		"After her Broadway successes, Ms. O'Hara chose not to go to Hollywood, establishing a career in regional theater" (Holden 1990).	Holden, S. 1990. "Pop/Jazz; Very Private Jill O'Hara Once Again Goes Public". *The New York Times* . https://www.nytimes.com/1990/10/19/arts/pop-jazz-very-private-jill-o-hara-once-again-goes-public.html. Accessed: 25 May 2018.; "Jill O'Hara". *Allmusic.* http://www.allmusic.com/artist/jill-ohara-mn0000333215. Accessed: 4 Sep 2017.
Jim Dale	✔			"Jim Dale". *Masterworks Broadway.* https://masterworksbroadway.com/artist/jim-dale/. Accessed: 25 May 2018.
Jimmy Durente	✔			"Jimmy Durente Biography". *The biography.com website.* https://www.biography.com/people/jimmy-durante-9282022. Accessed: 25 May 2018.
Joan Carroll		✔	"a former child star who appeared in Meet Me in St. Louis opposite Judy Garland and The Bells of St. Mary's with Bing Crosby" (Barnes 2016).	Barnes, M. 2016. "Joan Carroll, Child Actress in 'Meet Me in St. Louis' and 'The Bells of St. Mary's,' Dies at 85". *The Hollywood Reporter* . https://www.hollywoodreporter.com/news/joan-carroll-dead-meet-me-st-louis-actress-was-85-955074. Accessed: 25 May 2018.

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	Star	Celebrity	Notes	
Joan Diener	✔		"whose lush beauty, showstopping stage presence and operatic voice made her a favorite in musicals" (Ramirez 2006).	Ramirez, A. 2006. "Joan Diener, 76, Dies; Dulcinea in 'La Mancha'". *The New York Times* . https://www.nytimes.com/2006/05/16/theater/16diener.html. Accessed: 25 May 2018.
Joanna Gleason	✔		" Although she had already gained attention and honors for her stage work, her performance as the Baker's Wife in Stephen Sondheim's wry fairy-tale musical Into the Woods (1987) made her a Broadway leading lad" ("Joanna Gleason").	"Joanna Gleason". *Masterworks Broadway.* http://www.masterworksbroadway.com/artist/joanna-gleason/. Accessed: 25 May 2018.
Jodie Prenger		✔	"shot to fame when she won the part of Nancy in BBC's I'd Do Anything in May 2008." ("Jodie Pregner" 2018).	"Jodie Pregner". 2018. "Jodie Pregner". *Musicaltheatrenews.com.* http://www.musicaltheatrenews.com/artists/jodie-prenger.html. Accessed: 16 may 2018.
Joel Grey	✔		"The Broadway legend" (White 2015)	White, C. 2015. "'I'm a gay man!' Cabaret star Joel Grey comes out at age 82". *Mail Online* . http://www.dailymail.co.uk/tvshowbiz/article-2930131/I-m-gay-man-Cabaret-star-Joel-Grey-comes-age-82.html. Accessed: 25 May 2018.; "Joel Grey". *Broadwayworld.* https://www.broadwayworld.com/people/bio/Joel-Grey/. Accessed: 5 Sep 2017.
John Cullum	✔		"worked on the stage for nearly half a century, playing leading roles in Broadway musicals as well as classical theater" ("John Cullum").	"John Cullum". *Masterworks braodway.* http://www.masterworksbroadway.com/artist/john-cullum/. Accessed: 25 May 2018.
John Gallagher Jr.		✔	"And after a brief chat with the Tony-winning stage and screen star, it becomes refreshingly obvious that it's no ruse. John Gallagher Jr. is, in fact, the Nice Guy" (Fallon 2013).	Fallon, K. 2013. "John Gallagher Jr., Star of 'Newsroom' and 'Short Term 12,' Is Hollywood's Nicest Guy". *Daily Beast* . https://www.thedailybeast.com/john-gallagher-jr-star-of-newsroom-and-short-term-12-is-hollywoods-nicest-guy. Accessed: 25 May 2018.
John Lithgow		✔	"Lithgow had earned fame for his critically acclaimed roles in such films as The World According to Garp and Footloose. He scored big hits on television as well, starring in the popular 90s sitcom 3rd Rock from the Sun" ("John Lithgow")	"John Lithgow". *The biography.com website.* https://www.biography.com/people/john-lithgow-20687869. Accessed: 5 Sep 2017.
John McMartin		✔	"one of the most recognizable actors on Broadway and television" (Grimes 2016).	Grimes, W. 2016. "John McMartin, Versatile Mainstay on Broadway and TV, Dies at 86". *The New York Times* . https://www.nytimes.com/2016/07/08/arts/john-mcmartin-sweet-charity-star-dies-at-86.html. Accessed: 25 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
John Partridge		✔		"John Partridge". 2018. "John Partridge: Inside his acting career, who his partner is and his cancer battle". *Heart.* https://www.heart.co.uk/showbiz/john-partridge-career-partner-cancer-battle/. Accessed: 4 October 2018.
John Raitt	✔		"the ruggedly handsome musical theater leading man" (McLellan 2005).	McLellan, D. 2005. "John Raitt, 88; Leading Man on Broadway and Father of Bonnie". *Los Angeles Times* . http://articles.latimes.com/2005/feb/21/local/me-raitt21. Accessed: 25 May 2018.
John Rubinstein	✔			Rubinstein, J. "John Rubinstein Biography". *Imdb* . https://www.imdb.com/name/nm0748270/bio. Accessed: 25 May 2018
Jon Lee		✔	"Seven good-looking members, a successful TV show that aired in 100 countries, a spin-off S Club Juniors group, four number one singles, a number one album, a host of merchandise and an army of fans" (Griffiths 2018).	Griffiths, J. 2018. "BRING IT ALL BACK Where are S Club 7 now – here's what Paul, Rachel, Bradley, Jon, Tina, Hannah,and Jo look like and who's left in S Club 3". *The Sun* . https://www.thesun.co.uk/fabulous/2768762/s-club-7-then-now-paul-rachel-bradley-jo-jon-tina-hannah-look-like-now-s-club-3/. Accessed: 18 May 2018.
Jonathan Groff	✔			"Star File Jonathan Groff". *broadwaybuzz.com.* https://www.broadway.com/buzz/stars/jonathan-groff/profile/. Accessed: 25 May 2018.
Jonathan Pryce		✔	"1983 that he made a big impression as a manipulative journalist in The Ploughman's Lunch and later as the hapless clerk at the center of the dystopian epic Brazil" ("Jonathan Pryce biography")	"Jonathan Pryce biography". *tribute.ca.* https://www.tribute.ca/people/jonathan-pryce/2478/. Accessed: 25 May 2018.
Josephine Baker	✔		"Josephine Baker, the American dancer and singer who became one of France's great music-hall stars" ("Josephine Baker" 1975).	"Josephine Baker". 1975. "Josephine Baker Is Dead in Paris at 68". https://www.nytimes.com/1975/04/13/archives/josephine-baker-is-dead-in-paris-at-68.html. Accessed: 26 May 2018.
Josh Groban		✔	"His debut album, Josh Groban, was released in November 2001. Over the next year, Groban became a star. His album went double platinum, and he had his own PBS special in November 2002" (Ruhlmann 2018).	Ruhlmann, W. 2018. "Josh Groban Biography". *All Music* . https://www.allmusic.com/artist/josh-groban-mn0000275335/biography. Accessed: 22 May 2018.
Joshua Henry	✔		"Since his 2007 off-Broadway debut in the ensemble of In the Heights, Henry has climbed the musical theater ladder with supporting roles in American Idiot and Porgy and Bess and a fabulous, Tony-nominated lead performance in The Scottsboro Boys" Henderson 2014).	Henderson, K. 2014. "Violet Star Joshua Henry on Life Lessons From Audra & Sutton and How to Eat Cheesecake While Staying Fit". *Broadway Buzz* . https://www.broadway.com/buzz/175472/violet-star-joshua-henry-on-life-lessons-from-audra-sutton-and-how-to-eat-cheesecake-while-staying-fit/. Accessed: 21 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Juanita Hall	✔			Bradley-Holliday, V. 2017. "Hall, Juanita (1901-1968)". http://www.blackpast.org/aah/hall-juanita-1901-1968. Accessed: 26 May 2018.
Judy Holliday		✔	"The etymological creation was part of her portrayal of one of the most memorable of a noted list of dumb blondes" ("Judy Holliday" 2015).	"Judy Holliday". 2015. "Judy Holliday, top actress of 1950, had IQ of 172; career all comedy, later private life all tragedy (1965)". *Canadian Jewish Review.* http://www.billgladstone.ca/?p=10538. Accessed: 26 May 2018.; "Judy Holliday". *The biography.com website.* https://www.biography.com/people/judy-holliday-9542418. Accessed: 6 Sep 2017.
Julie Andrews		✔	"While on the set of Mary Poppins, Andrews was snapped up by 20th Century Fox for the film that would crystallise both the fame and the image she had gained with Poppins. Her performance as Maria in Rodgers and Hammerstein's The Sound of Music ensured Andrews' status as one of the few British actors truly to conquer America, where she has lived ever since" (Walker 2015).	Walker, T. 2015. "Julie Andrews turns 80: An appreciation of the Mary Poppins star's career". *Independent* . https://www.independent.co.uk/arts-entertainment/films/julie-andrews-at-80-mary-poppins-star-in-pictures-a6675451.html. Accessed: 26 May 2018.; "Dame Julie Andrews". *The biography.com website.* https://www.biography.com/people/julie-andrews-9184978. Accessed: 6 Sep 2017.
Julius Marx		✔	"Marx, with his brothers Chico, Harpo, Gummo and Zeppo, conquered Broadway in such shows as “The Cocoanuts” and “Animal Crackers,” and -then moved to Hollywood where they started an almost legendary series of movies, highlighted by such pictures as “A Night at the Opera” and “A Day at the Races. ”" (Krebs 1977).	Kenrick 2008: 199; Krebs, A. 1977. "Groucho Marx, Comedian, Dead; Movie Star and TV Host Was 86". *The New York Times* . https://www.nytimes.com/1977/08/20/archives/groucho-marx-comedian-dead-movie-star-and-tv-host-was-86-master-of.html. Accessed: 26 May 2018.
June Clyde	✔		"June Clyde can be seen in quite a few movies around 1930. She did mostly supporting roles, characters with names like Polly, Bonnie, Tess or even Toddy" (Nordin 2009)	Nordin, J. 2009. "June Clyde - Sweetheart of the early talkies". http://talkieking.blogspot.co.uk/2009/01/june-clyde-sweetheart-of-early-talkies.html. Accessed: 26 May 2018.
Justin Guarini	✔		"His self-titled album, "Justin Guaraini," debuted in June 2003 and it sold a dismal 146,000 copies. He was eventually dropped by his record label. The release coincided with the premiere of his new movie with former "American Idol" foe Kelly Clarkson, a romantic musical titled "From Justin To Kelly."" (Alindogan 2017).	Alindogan, M. 2017. "Whatever happened to 'American Idol' contestant Justin Guarini?". *Aol. Entertainment* . https://www.aol.com/article/entertainment/2017/03/13/what-happened-to-american-idol-contestant-justin-guarini/21881652/. Accessed: 22 May 2018.
Katharine Hepburn		✔	"the actress whose independent life and strong-willed movie characters made her a role model for generations of women and a beloved heroine to filmgoers for more than 60 years" (James 2003).	James, C. 2003. "Katharine Hepburn, Spirited Actress, Dies at 96". *The New York Times.* https://www.nytimes.com/2003/06/29/obituaries/katharine-hepburn-spirited-actress-dies-at-96.html. Accessed: 26 May 2018.

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	Star	Celebrity	Notes	
Katharine McPhee		✔	"Katharine McPhee — the former “Smash” star whose personal life made headlines when she was caught smooching her show’s married director — is poised to make a TV comeback in CBS’ “Scorpion.”" (Mohr 2014).	Mohr, I. 2014. "Katharine McPhee celebrates TV comeback". *Page Six* . https://pagesix.com/2014/05/16/katharine-mcphee-celebrates-tv-comeback/. Accessed: 21 May 2018.
Katherine Dunham	✔		"By creating popular and glamorous revues based on African and Caribbean folklore, Miss Dunham acquainted audiences, both on Broadway and around the world, with the historical roots of black dance" (Anderson 2006).	Anderson, J. 2006. "Katherine Dunham, Dance Icon, Dies at 96". *The New York Times* . https://www.nytimes.com/2006/05/23/arts/dance/23dunham.html. Accessed: 26 May 2018.
Katherine Jenkins		✔	"In 2004, at the age of 23, Katherine Jenkins signed the largest record deal in UK classical recording history" ("Katherine Jenkins". 2011).	"Katherine Jenkins". 2011. "Katherine Jenkins biography". *BBC.* http://www.bbc.co.uk/wales/music/sites/katherine-jenkins/pages/biography.shtml. Accessed: 15 May 2018.
Kay Medford	✔		"A delightful character actress with a continual look of disapproval, she specialized in playing mothers of different ethnic backgrounds" (Hischak 2009).	Hischak, T. 2009. "Medford, Kay [born Maggie O'Regin]". *The Oxford Companion to the American Musical* . http://www.oxfordreference.com.ezproxy.leedsbeckett.ac.uk/view/10.1093/acref/9780195335330.001.0001/acref-9780195335330-e-1209?rskey=fJg9vA&result=1. Accessed: 26 May 2018.
Kaye Ballard		✔	"For those who grew up in the 1960s and 1970s, Kaye Ballard was a ubiquitous presence on television talk shows, game shows, and sitcoms – including “The Mothers-in-Law,” on which she co-starred with Eve Arden, and “The Doris Day Show,” on which she played Angie Pallucci, the co-owner of an Italian restaurant" ("Kaye Ballard").	"Kaye Ballard". *MasterworksBroadway.* Online:http://masterworksbroadway.com/artist/kaye-ballard/. Accessed: 26 May 208
Keith Carradine		✔	"Nowadays, he's more likely to be thought of as Keith Carradine, That Cad in the Movies Who Uses Women Like Kleenex" (Klemesrud 1977).	Klemesrud, J. 1977. "Keith Carradine: ‘People Think I'm Really a Cad’". *The New York Times* . https://www.nytimes.com/1977/04/07/archives/keith-carradine-people-think-im-really-a-cad.html. Accessed: 26 May 2018.; "Keith Carradine". *IMDb.* http://www.imdb.com/name/nm0001018/bio. Accessed: 11 Sep 2017.
Kelli O'Hara	✔			McPhee, R. 2018. "Kelli O'Hara on the Thrills and Challenges of Revisiting Opera After a 20-Year Career on Broadway". *Playbill* . http://www.playbill.com/article/kelli-ohara-on-the-thrills-and-challenges-of-revisiting-opera-after-a-20-year-career-on-broadway. Accessed: 26 May 2018

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	Star	Celebrity	Notes	
Kelly Osbourne		✔	"The Osbournes, which went off the air in 2005, proved to be a monster of a hit, and Kelly was at the heart of its success. Fans instantly gravitated toward Kelly's sharp opinions and her overall outsized personality" ("Kelly Osbourne" 2014).	"Kelly Osbourne". 2014. "Kelly Osbourne Biography". *The Biography.com website* . https://www.biography.com/people/kelly-osbourne-20984893. Accessed: 18 May 2018.
Kelsey Grammer		✔		
Ken Howard		✔	"the tall, barrel-chested actor known for starring in CBS' late '70s sports drama "The White Shadow," NBC drama "Crossing Jordan" and, more recently, for his appearances on "30 Rock"" (Dagan 2016).	Dagan, C. 2016. "Ken Howard, 'White Shadow' Star, SAG-AFTRA President, Dies at 71". *Variety* . http://variety.com/2016/biz/news/ken-howard-dead-sag-aftra-president-1201737727/. Accessed: 26 May 2018.
Ken Page	✔		"ats is a hit, influencing pop culture, street fashion, Broadway itself. The aura follows Page offstage: When he hunts for a loft on 42nd Street, all he has to say is he's in Cats. "Oh, let me show you the one upstairs with the roof terrace," the realtor gushes. He's reached the summit" (Cooperman 2012).	Cooperman, J. 2012. "Kenny Cool: Broadway Actor Ken Page Talks About Joy, Celebrity, and Coming Home Again". *St.Louis Magazine* . https://www.stlmag.com/Kenny-Cool-Broadway-Actor-Ken-Page-Talks-About-Joy-Celebrity-and-Coming-Home-Again/. Accessed: 26 May 2018.
Kerry Ellis	✔			O'Neill, S. 2014. "Meet Kerry Ellis". http://downstagecentre.com/the-dsc-team/sammi-oneill/meet-kerry-ellis/. Accessed: 17 May 2018.
Killian Donnelly	✔		"Donnelly did not look back, with audiences falling for his extraordinary vocals and boy-next-door charm first in 2014's Memphis and then as Charlie in box office smash Kinky Boots two years later. What came next was Valjean" (Shenton 2017).	Shenton, M. 2017. "Killian Donnelly: 'Being a swing was my training – it made me the performer that I am'". *The Stage* . https://www.thestage.co.uk/features/interviews/2017/killian-donnelly-interview-les-miserables/. Accessed: 18 May 2018.
Kitty Carlisle	✔			Berger, M. 2007. "Kitty Carlisle Hart, Actress and Arts Advocate, Dies at 96". *The New York Times* . https://www.nytimes.com/2007/04/18/theater/18cnd-hart.html. Accessed: 26 May 2018.; "Kitty Carlisle". *The biography.com website.* https://www.biography.com/people/kitty-carlisle-262814. Accessed: 11 Sep 2017.
Kristin Chenoweth	✔			Cox, G. 2017. "Death Becomes Her' Musical in Development for Kristin Chenoweth". *Variety* . http://variety.com/2017/legit/news/death-becomes-her-musical-kristin-chenoweth-1202639112/. Accessed: 17 May 2018
Krysta Anne Rodriguez	✔			Rodrigues, K. A. "About Me". *Chemocouture* . http://krystacouture.com/about-me/. Accessed: 22 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Larry Kert		✔	"soared to fame in 1957 as the male romantic lead in "West Side Story,"" (Flint 1991).	Flint, P. B. 1991. "Larry Kert, 60, a Romantic Lead In the Original 'West Side Story'". *The New York Times* . https://www.nytimes.com/1991/06/07/obituaries/larry-kert-60-a-romantic-lead-in-the-original-west-side-story.html. Accessed: 26 May 2018.
Lauren Ambrose	✔		"Ambrose, a dramatic actress noted for her style and intelligence in shows like “Awake and Sing!” and “Exit the King” (not to mention her comic flair in “Six Feet Under”), does not leap to mind as the perfect Eliza. She doesn’t even leap to mind as the okay Eliza. It’s a triumph of acting that this non-singer manages to sing like a trouper. But the strain shows" (Stasio 2018).	"Lauren Ambrose". 2018. "Lauren Ambrose On Stage - Theatre Credits, Bio and Tickets". *NewYorkTheatreGuide.com.* https://www.newyorktheatreguide.com/actor-profile/lauren-ambrose. Accessed: 21 May 2018.; Stasio, M. 2018. "Broadway Review: ‘My Fair Lady’". *Variety* . http://variety.com/2018/legit/reviews/my-fair-lady-review-broadway-lauren-ambrose-1202757772/. Accessed: 21 May 2018.
Lauren Bacall		✔	"the actress whose provocative glamour elevated her to stardom in Hollywood’s golden age and whose lasting mystique put her on a plateau in American culture that few stars reach" (Nemy 2014).	Nemy, E. 2014. "Lauren Bacall Dies at 89; in a Bygone Hollywood, She Purred Every Word". *The New York Times* . https://www.nytimes.com/2014/08/13/movies/lauren-bacall-sultry-movie-star-dies-at-89.html. Accessed: 26 May 2018
Laurence Guittard	✔		"actor and baritone Laurence Guittard is particularly well known for his work in musical theater" ("Laurence Guittard")	"Laurence Guittard". *Masterworks Broadway.* http://masterworksbroadway.com/artist/laurence-guittard/. Accessed: 26 May 2018.
Laurence Harvey		✔	"With his clipped speech, cool smile and a cigarette dangling impudently from his lips, Laurence Harvey established himself as the screen's perfect pin-striped cad" ("Laurence Harvey" 1973).	"Laurence Harvey". 1973. "Laurence Harvey, Screen Actor, Is Dead at 45". The New York Times. https://www.nytimes.com/1973/11/27/archives/laurence-harvey-screen-actor-is-dead-at-45-attained-stardom-with.html. Accessed: 26 May 2018.
Laurie Beechman	✔		"Whether on Broadway, on a concert stage or in a cabaret, Ms. Beechman conveyed a strong involvement with her material, delivering the climaxes of big ballads with a full-throated, sobbing intensity" (Holden 1998).	Holden, S. 1998. "Laurie Beechman Dies at 44; Played Grizabella in 'Cats'". *The New York Times* . https://www.nytimes.com/1998/03/10/arts/laurie-beechman-dies-at-44-played-grizabella-in-cats.html. Accessed: 26 May 2018.
Lea Salonga	✔		"Known across the world for her powerful voice and perfect pitch, Lea Salonga is a singer and actress who is best known for her Tony Award winning role in Miss Saigon" (Salonga).	Salonga, L. "Her Story". *The offical Website of Lea Salonga.* https://leasalonga.com/bio/. Accessed: 26 May 2018.
Lee Mead		✔	"LEE MEAD shot to prominence after winning the BBC series ‘Any Dream Will Do’ to take the role of Joseph in the West End in 2007. Booking was so fast for the musical that the producers extended the show’s run and Lee’s contract until January 2009" (Mead 2018).	Mead, L. 2018. "Biog". *Lee Mead Offical Website* . http://www.leemead.co.uk/biog. Accessed: 17 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Len Cariou	✔		"Len Cariou is best known to aficionados of musical theater for creating the leads of two hits by Stephen Sondheim: Frederik Egerman in A Little Night Music and the title character in Sweeney Todd" ("LEN CARIOU")	"LEN CARIOU". *Masterworks broadway.* http://masterworksbroadway.com/artist/len-cariou/. Accessed: 26 May 2018.
Leon Errol	✔		"Leon Errol never received the fame of some character actors did, but his comedic timing highlighted many great films of the 1930s...." (Lobosco 2016).	Kenrick 2008: 125; Lobosco, D. 2016. "WHAT A CHARACTER: LEON ERROL". *Great Entertainment Archives* . http://greatentertainersarchives.blogspot.co.uk/2016/11/what-character-leon-errol.html. Accessed: 26 May 2018.
Leonard Marx		✔	"mong their films, The Cocoanuts, Animal Crackers, Monkey Business and Horse Feathers were the most successful for Paramount" ("Chico Marx")	Kenrick 2008: 199; "Chico Marx". *The biography.com website* . https://www.biography.com/people/chico-marx-21181407. Accessed: 12 Sep 2017.
Libby Holman		✔	"She was however a regular in Broadway productions and her own show in '54 -- after any years absence because of scandals -- was entitled Blues, Ballads and Sin-Songs to capitalise on her earlier reputation as a dark lady whose life would be stuff of tabloids today" (Reid, G. 2014).	Reid, G. 2014. "WE NEED TO TALK ABOUT . . . LIBBY HOLMAN: Sex, scandal, shooting and suicide". *Elsewhere.* https://www.elsewhere.co.nz/weneedtotalkabout/5460/we-need-to-talk-about-libby-holman-sex-scandal-shooting-and-suicide/. Accessed: 26 May 2018.
Liliane Montevecchi	✔		"Liliane Montevecchi came to Broadway at what should have been the early twilight of her career. At age fifty in 1982, Montevecchi won a Tony Award® for Best Featured Actress in a Musical and a Drama Desk Award for her portrayal of Liliane La Fleur in Arthur Kopit and Maury Yeston’s musical drama, Nine. Seven years later, she returned to Broadway to play Elizaveta Grushinskaya, the ballerina, in Forrest and Wright’s musical adaptation of the film, Grand Hotel. She earned a Tony® nomination that time for her performance" ("LILIANE MONTEVECCHI").	"LILIANE MONTEVECCHI". *Masterworks Broadway.* http://www.masterworksbroadway.com/artist/liliane-montevecchi/. Accessed: 26 May 2018.
Lillian Russell		✔	"she was as famous for her flamboyant personal life as for her hourglass figure, her beauty, and her voice." ("Lillian Russel")	Kenrick 2008: 106-107; "Lillian Russel". *The biography.com website.* https://www.biography.com/people/lillian-russell-9467712. Accessed: 13 Sep 2017.;
Lily Elsie		✔	"Admired for her charm and beauty on stage, she became one of the most photographed women of the Edwardian Era" (Harvey 2016).	Kenrick 2008: 128; Harvey, I. 2016. "The Most Photographed Woman of the Edwardian Era: Lily Elsie". *The Vintage News.* https://www.thevintagenews.com/2016/11/26/the-most-photographed-woman-of-the-edwardian-era-lily-elsie/. Accessed: 26 May 2018.

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	Star	Celebrity	Notes	
Linzi Hately	✔		"Linzi Hateley is one of musical theatre's most recognisable names having played roles in iconic productions such as Les Miserables, Joseph and the Amazing Technicolor Dreamcoat, Mary Poppins and of course, the RSC's fabled production of Carrie" (O'Hanlon 2016).	O'Hanlon, D. 2016. "Interview with Mamma Mia! star Linzi Hateley". *London Theatre.co.uk* . https://www.londontheatre.co.uk/theatre-news/interviews/interview-with-mamma-mia-star-linzi-hateley. Accessed: 26 May 2018.
Lisa Kirk	✔		"Lisa Kirk, a cabaret performer who won Broadway acclaim in the late 1940's singing "The Gentleman Is a Dope" in the musical "Allegro" and "Always True to You (In My Fashion)" in "Kiss Me, Kate,"" (Blau 1990).	Blau, E. 1990. "Lisa Kirk, Cabaret Performer, 62; Featured in Broadway Musicals". *The New York Times* . https://www.nytimes.com/1990/11/13/obituaries/lisa-kirk-cabaret-performer-62-featured-in-broadway-musicals.html. Accessed: 26 May 2018.
Liv Ullman		✔	"Liv Ullmann became internationally famous in the films of Swedish director Ingmar Bergman, including Persona, The Passion of Anna, Cries and Whispers, Scenes from a Marriage and Autumn Sonata" ("Liv Ullmann Biography").	"Liv Ullmann Biography". *The biography.com website.* https://www.biography.com/people/liv-ullmann-9513239. Accessed: 26 May 2018.
Liza Minnelli		✔	"Minnelli landed her greatest film role, playing floundering nightclub singer Sally Bowles in the musical Cabaret (1972), which was set in Germany in the 1930s. The film, directed by Bob Fosse, showcased her singing talents as well as her range as an actress. For her efforts, Minnelli won the Academy Award for Best Actress. The film won eight awards in total, including a Best Supporting Actor award for Joel Grey and Best Director for Fosse. Minnelli's hot streak continued with the television special, Liza with a Z, which was produced by Fred Ebb and Bob Fosse" ("Liza Minnelli Biography".).	"Liza Minnelli Biography". *The biography.com website.* https://www.biography.com/people/liza-minnelli-9409583. Accessed: 26 May 2018.
Lois Moran		✔	"a star of Hollywood's silent films and Broadway musicals who began charming audiences as a dancer at the Paris Opera at the age of 13, " (Lorch 1990).	Lorch, D. 1990. "Lois Moran Young Dead at 81; Musical Star and Movie Actress". *The New York Times* . https://www.nytimes.com/1990/07/15/obituaries/lois-moran-young-dead-at-81-musical-star-and-movie-actress.html. Accessed: 26 May 2018.
Lotte Lenya		✔	"Miss Lenya first attracted widespread attention in the 1928 Berlin production of Bertolt Brecht's and Weill's "Threepenny Opera," and her fame was confirmed in the film version of 1931" (Rockwell 1981).	Rockwell, J. 1981. "LOTTE LENYA, SINGER-ACTRESS IN U.S. AND GERMANY, IS DEAD". *The New York Times.* https://www.nytimes.com/1981/11/28/obituaries/lotte-lenya-singer-actress-in-us-and-germany-is-dead.html. Accessed: 26 May 2018.
Louis Jourdan		✔	"French film actor who found stardom with Three Coins in the Fountain and Gigi, and whose later roles included a villain in the James Bond movie Octopussy" (Freedland 2015).	Freedland, M. 2015. "Louis Jourdan obituary". *The Guardian* . https://www.theguardian.com/film/2015/feb/15/louis-jourdan. Accessed: 26 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Lucie Jones		✔		Knox, M. 2017. "Who is Lucie Jones? Everything you need to know about the Eurovision 2017 hopeful singing Never Give Up On You for the UK in Ukraine and former X Factor contestant". *OK!* . https://www.ok.co.uk/celebrity-feature/1071417/lucie-jones-eurovision-song-contest-2017-everything-you-need-to-know-x-factor-contestant. Accessed: 18 May 2018.
Lucille Ball		✔	"Lucille Ball, the irrepressible queen of television comedy for nearly a quarter-century" (Flint 1989).	Flint, P. B. 1989. "Lucille Ball, Spirited Doyenne Of TV Comedies, Dies at 77". *The New York Times* . https://www.nytimes.com/1989/04/27/obituaries/lucille-ball-spirited-doyenne-of-tv-comedies-dies-at-77.html. Accessed: 26 May 2018.; "Lucille Ball". *The biography.com website.* https://www.biography.com/people/lucille-ball-9196958. Accessed: 13 Oct 2017.
Lucy O'Byrne	✔		"Lucy O'Byrne credits the UK version of the show with plucking her from relative obscurity working as an usher in a theatre to playing lead roles in musicals like The Sound of Music and Les Mis" (Kelly 2017).	Kelly, A. 2017. "'I couldn't catch a cold before The Voice UK, now I'm lead in The Sound of Music' - Dubliner Lucy O'Byrne". *Independent* . https://www.independent.ie/entertainment/theatre-arts/i-couldnt-catch-a-cold-before-the-voice-uk-now-im-lead-in-the-sound-of-music-dubliner-lucy-obyrne-36408520.html. Accessed: 22 May 2018.
Lupe Velez		✔	"Vélez worked steadily in "ethnic" sexpot roles, her star on the rise. She also became a celebrity on the Hollywood social scene, legendary for her wild antics and bitter feuds with other women. She got in a fistfight with the fierce actress Lilyan Tashman in the powder room of the Montmartre Café. At an all-white attire ball hosted by her good friend Carole Lombard, she threatened to slit Norma Shearer's throat with the knife she always kept in her garter. Shearer's offense? She had dared to wear red" (Meares 2018).	Meares, H. 2018. "The Turbulent Life and Tragic Death of "Mexican Spitfire" Lupe Velez". *Los Angeles Magazine* . http://www.lamag.com/culturefiles/mexican-spitfire-lupe-velez/. Accessed: 26 May 2018.
Lupino Lane		✔	"t was not, however, until the part of Bill Snibson was written for him that Lupino Lane became a household name. Snibson made his first appearance, as a bookie's tout, in Twenty to One, a musical farce by L. Arthur Rose and Frank Eyton, with music by Billy Mayerl, which opened at the London Coliseum on 12 November 1935, presented jointly by Lupino Lane and Sir Oswald Stoll" (Darlington W. A. 2011).	Darlington, W. A. 2011. "Lane, Lupino [real name Henry William George Lupino]". *Oxford Dictionary of National Biography* . https://doi.org/10.1093/ref:odnb/34393. Accessed: 26 May 2018.

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	Star	Celebrity	Notes	
Mandy Patinkin		✔	"In 1979, he catapulted to fame as Che Guevara in Andrew Lloyd Webber's "Evita" opposite Patti LuPone, winning a Tony for featured actor in a musical and sparking a lifelong friendship with LuPone. (They paired up in 2011 for a concert performance at the Ethel Barrymore Theater and plan to partner again.)" (Saval 2018).	Saval, M. 2018. "From Broadway to Berenson: Mandy Patinkin Reflects on Iconic Roles as He Receives Walk of Fame Honor". *Variety* . http://variety.com/2018/tv/features/mandy-patinkin-homeland-princess-bride-evita-walk-of-fame-interview-profile-1202686358/. Accessed: 26 May 2018.
Marilyn Cooper	✔			
Marilyn Miller		✔	"Marilyn Miller was a musical comedy star whom Broadway impresario Florenz Ziegfield once called the greatest box-office attraction in the country" ("Marilyn Miller" 1936).	"Marilyn Miller". 1936. "Marilyn Miller". *Los Angeles Times.* http://projects.latimes.com/hollywood/star-walk/marilyn-miller/. Accessed: 26 May 2018.; "Marilyn Miller". *Encyclopedia britannica,* https://www.britannica.com/biography/Marilyn-Miller. Accessed: 13 Oct 2017.
Marion Bell	✔		"As the innocent young woman in the mysterious Scottish town that comes back to life one day in every 100 years, Ms. Bell captivated critics as well as theatergoers" (Gussow 1997).	Gussow, M. 1997. "Marion Bell, Star of 'Brigadoon,' Dies at 78". *The New York Times.* http://www.nytimes.com/1997/12/24/theater/marion-bell-star-of-brigadoon-dies-at-78.html. Accessed: 13 Oct 2017.
Marion Davies		✔	"Marion Davies is perhaps better known for her relationship with William Randolph Hearst than for her movie career" ("Marion Davies").	"Marion Davies". *Obscure Hollywood.* http://obscurehollywood.net/marion-davies.html. Accessed: 26 May 2018.
Marta Eggerth		✔	"reigned supreme on stage and, above all, on screen. In the films of the 1930s, the blonde, wide-eyed beauty's bright bell-like tones and charming personality provided a welcome relief from ruinous inflation, world depression and the approaching sound of Nazi jackboots" Bergen 2013).	Bergen, R. 2013. "Marta Eggerth obituary". *The Guardian.* https://www.theguardian.com/film/2013/dec/30/marta-eggerth. Accessed: 15 May 2018.
Marti Pellow		✔	"He formed the band in the 1980s with friends Tommy Cunningham, Graeme Clark and Neil Mitchell, going on to sell more than 15 million singles and albums around the world with hits such as Goodnight Girl and Love Is All Around" (Ward 2017).	Ward, P. 2017. "Marti Pellow announces Wet Wet Wet departure". *The Scotsman.* https://www.scotsman.com/news-2-15012/marti-pellow-announces-wet-wet-wet-departure-1-4516640. Accessed: 14 May 2018.
Marti Webb	✔		"MARTI WEBB has been a stage star for nearly 60 years but she still suffers from shyness" (Scougall 2017).	Scougall, M. 2017. "Actress Marti Webb says she'd be too shy to star on reality TV". *The Sunday Post* . https://www.sundaypost.com/fp/strictly-speaking-marti-is-too-shy-for-reality-tv/. Accessed: 26 May 2018.; "Marti Webb". *AllMusic.* https://www.allmusic.com/artist/marti-webb-mn0000312856. Accessed: 13 Oct 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Martine McCutcheon		✔	"Here was our Tiff, fresh out of EastEnders, still in her early 20s but already with years of abusive relationships behind her, making something of herself: the East End girl, just like Eliza, was going to be taught to talk proper and become a great social presence" (Hattenstone, S. 2003)	Hattenstone, S. 2003. "It's got to be perfect". *The Guardian* . https://www.theguardian.com/stage/2003/nov/15/theatre. Accessed: 17 May 2018.
Mary Byrne		✔	"Although she was pipped for a place in the 2010 X Factor final after going out in the semi-final, Mary won the hearts of millions with her big, warm personality and powerhouse voice. (Byrne).	Byrne, M. n.d. "My Story". *Mary Byrne Offical Website* . https://www.marybyrneofficial.com/about. Accessed: 18 May 2018.
Mary Ellis	✔		"Mary Ellis, the young opera singer for whom Rudolf Friml wrote "Rose-Marie" in 1924 and who later became the queen of musicals in London" (Martin 2003).	Martin, D. 2003. "Mary Ellis, London Star of Stage and Screen, Is Dead at 105". *The New York Times* . https://www.nytimes.com/2003/02/01/arts/mary-ellis-london-star-of-stage-and-screen-is-dead-at-105.html. Accessed: 26 may 2018.; "Mary Ellis". 2003. "Mary Ellis". *The Telegraph.* http://www.telegraph.co.uk/news/obituaries/1420575/Mary-Ellis.html. Accessed: 13 Oct 2017.
Mary Martin	✔		"Although she made a number of films, she was devoted to the theater. She starred in relatively few Broadway shows, but the work was valuable; one could regard the actress herself as being the heyday of the Broadway musical" (Gussow 1990).	Gussow, M. 1990. "Mary Martin, 76, First Lady of Musicals, Dies". *The New York Times* . https://www.nytimes.com/1990/11/05/obituaries/mary-martin-76-first-lady-of-musicals-dies.html. Accessed: 26 May 2018.
Matt Lucas		✔	"British comedian known for his work on the television show Little Britain and for his small but memorable role in the smash hit comedy Bridesmaids ("Matt Lucas" 2018).	"Matt Lucas". 2018. "Matt Lucas". *FamousBirthdays.* https://www.famousbirthdays.com/people/matt-lucas.html. Accessed: 17 May 2018.
Matthew Broderick		✔	"Broderick struck gold at the Broadway box office opposite Nathan Lane in The Producers" ("STAR FILE Matthew Broderick")	Baitz, R. 2018. "The Stars Who Got Their Start on the ’80s New York Stage". *The New York Times.* https://www.nytimes.com/2018/04/16/t-magazine/broadway-1980s-actors-sarah-jessica-parker-willem-dafoe.html. Accessed: 22 May 2018.; "STAR FILE Matthew Broderick". *Broadway Buzz.* https://www.broadway.com/buzz/stars/matthew-broderick/profile/. Accessed: 22 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Matthew Morrison		✔	"Prior to Glee, he was a Broadway stalwart with a decade of well-regarded, award-winning performances behind him, in shows including Hairspray, The Light in the Piazza and South Pacific – he was the male lead in the latter when Glee creator Ryan Murphy cast him in the show. He went from earning "something like 10 grand a week" to a figure he can describe only with a cat-that-got-the-cream smile" (Independent 2011).	"Matthew Morrison". 2011. "To sir, with love: How 'Glee' turned Matthew Morrison from Broadway stalwart to international star". *Independent.* https://www.independent.co.uk/news/people/profiles/to-sir-with-love-how-glee-turned-matthew-morrison-from-broadway-stalwart-to-international-star-2264055.html. Accessed: 26 May 2018.; Brianna E. "Matthew Morrison". *Imdb* . http://www.imdb.com/name/nm1285162/bio?ref_=nm_ov_bio_sm. Accessed: 13 Oct 2017.
Megan Hilty	✔			Staff, G. 2017. "Megan Hilty on ‘Smash,’ ‘Wicked,’ and the ‘hardest job imaginable’". *Boston Globe* . https://www.bostonglobe.com/arts/theater/dance/2017/07/27/megan-hilty-smash-wicked-and-hardest-job-imaginable/Xz4zxSURINGyRW0bFeOYYL/story.html. Accessed: 21 May 2018.
Mel B		✔	Spice girl	
Melanie Griffth		✔	"Melanie Griffith is famous for movies such as Something Wild (1986) and Working Girl (1988, with Harrison Ford), and for her high-profile marriages to actors Don Johnson and Antonio Banderas" (Who2 2018)	Who2 Biographies. 2018. 'Facts about Melanie Griffith'. Online: http://www.who2.com/bio/melanie-griffith/http://www.who2.com/bio/melanie-griffith/. Accessed: 22 May 2018.
Melba Moore	✔			Lytle, C. 'Melba Moore'. https://www.allmusic.com/artist/melba-moore-mn0000869409/biography. Accessed 13 Oct 2017.
Melissa Benoist		✔	"In October 2015 she shot to superstardom after landing the role of Kara Zor-El (aka Kara Danvers aka Supergirl) in DC Comics' hit TV series which premiered on CBS before switching to The CW for the second season" (NewYorkTheatreGuide.com 2018).	Cohn, P. 2015. "Supergirl' Comes Out of the Shadow of Her Famous Cousin (INTERVIEW)'. The biography.com website. Online: https://www.biography.com/news/supergirl-cbs-premiere-interview. Accessed: 21 May 2018.; NewYorkTheatreGuide.com. 2018. 'Melissa Benoist On Stage - Theatre Credits, Bio and Tickets'. Online: https://www.newyorktheatreguide.com/actor-profile/melissa-benoist. Accessed: 21 May 2018.
Michael Ball		✔		
Michael Crawford	✔		"As the star of the John Barry hit musical Billy at the famed Theatre Royal, Drury Lane, Crawford was simultaneously voted Show Business Personality of the Year and presented with the Silver Heart Award by the Variety Club of Great Britain. " (Crawford 2018).	Crawford, M. 2018. "MICHAEL'S BIOGRAPHY". *Micael Crawford International Fan association* . http://www.mcifa.com/biography.cfm. Accessed: 18 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Miranda Hart		✔	"Miranda Hart is best known for writing and starring in the TV sitcom ‘Miranda’ which ran for several successful seasons from 2009 to 2015" ("Miranda Hart" 2017).	"Miranda Hart". 2017. "Miranda Hart". *TheFamousPeople.* https://www.thefamouspeople.com/profiles/miranda-hart-13718.php. Accessed: 17 May 2018.
Muriel Angelus		✔	"As one of the stars of the Broadway musical The Boys from Syracuse (1938), the British-born actress and singer Muriel Angelus introduced one of the best of the many great standards written by Rodgers and Hart, "Falling in Love with Love". She had already appeared on screen and stage in Britain, and later starred in the Hollywood classics The Light That Failed (1939) and The Great McGinty (1940), but it is her association with the durable song that has given her a place in show-business history" ("Muriel Angelus" 2004).	"Muriel Angelus". *Independent.* http://www.independent.co.uk/news/obituaries/muriel-angelus-39167.html. Accessed: 13 Oct 2017.
Nancy Walker		✔		Barron, J. "Nancy Walker, 69, of 'Rhoda' And TV Commercials, Is Dead". *NYTimes* . http://www.nytimes.com/1992/03/27/obituaries/nancy-walker-69-of-rhoda-and-tv-commercials-is-dead.html. Accessed: 13 Oct 2017.
Nanette Fabray	✔			Gates, A. 2018. "Nanette Fabray, Star of TV and Stage Comedies, Dies at 97". *The New York Times* . https://www.nytimes.com/2018/02/23/obituaries/nanette-fabray-star-of-tv-and-stage-comedies-dies-at-97.html. Accessed: 26 May 2018.
Nathan Lane		✔	"The huge amount of publicity generated by The Birdcage carried over into Lane's next stage production, a 1996 revival of A Funny Thing Happened on the Way to the Forum" (biography.com).	"Nathan Lane". 2014. "Nathan Lane". *The biography.com website.* https://www.biography.com/people/nathan-lane-9542438. Accessed: 18 Oct 2017.
Neil McDermott		✔	"Tom Lister is a renowned TV star in England on the back of the popular series Emmerdale" (Wolf 2018).	Wolf, M. 2018. "42nd Street's Tom Lister on Why He's Jealous of His Co-Stars, Performing for Kate Middleton & More". *Broadway Buzz* . https://www.broadway.com/buzz/190839/42nd-streets-tom-lister-on-why-hes-jealous-of-his-co-stars-performing-for-kate-middleton-more/. Accessed: 16 May 2018.
Nell Carter		✔	"best known for her role as the housekeeper in the TV sitcom "Gimme a Break!"" (" Nell Carter" 2003).	" Nell Carter". 2003. "Actress-singer Nell Carter dies". *CNN.* http://edition.cnn.com/2003/SHOWBIZ/TV/01/23/nell.carter.obit/. Accessed: 26 May 2018.; Koeppel, G. 2004. "Nell Carter Biography". *Encyclopedia of World Biography.* http://www.notablebiographies.com/newsmakers2/2004-A-Di/Carter-Nell.html. Accessed: 18 Oct 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Nicol Williamson		✔	"he moved to Amsterdam to escape media attention in the late Seventies" (Walker 2012).	Walker, T. 2012. "Excalibur star Nicol Williamson dies in penury". *The Telegraph.* http://www.telegraph.co.uk/culture/film/film-news/9036632/Excalibur-star-Nicol-Williamson-dies-in-penury.html. Accessed: 18 Oct 2017.
Niki Evans		✔	"Gaining a new legion of fans throughout the series, Simon Cowell said Niki's version of the winner's song was 'by far the best he had ever heard'" ("Niki Evans" 2018).	"Niki Evans". 2018. "X Factor and West End star Niki Evans joins Worthing panto line-up as the Wicked Queen in Snow White". *WorthingTheatres.* https://worthingtheatres.co.uk/6336-2/. Accessed: 18 May 2018.
Nora Bayes		✔	"Nora Bayes was an international singing star in vaudeville and musical comedy during the first twenty-five years of the twentieth century. Known as a willful and temperamental star" (Kibler).	Kenrick 2008: 125; Kibler, M. A. "Nora Bayes". *Jewish Women's Archive.* https://jwa.org/encyclopedia/article/bayes-nora. Accessed: 18 Oct 2017.
Norbert Leo Butz	✔			leoprez1030. "Norbert Leo Butz". *Imdb.* http://www.imdb.com/name/nm0125475/bio?ref_=nm_ov_bio_sm. Accessed: 02 November 2013.
Norman Wisdom		✔	"The London-born star was known for his slapstick film roles in the 1950s and 1960s, famously playing Norman Pitkin against frustrated boss Mr Grimsdale." ("Norman Wisdom" 2010).	"Norman Wisdom". 2010. "Norman Wisdom dies at the age of 95". *BBC.* http://www.bbc.co.uk/news/entertainment-arts-11473192. Accessed: 26 May 2018.
Orville Harrold	✔			Kenrick 2008:116; Arakelyan, A. 2014. "Forgotten Opera Singers". http://forgottenoperasingers.blogspot.co.uk/2014/07/orville-harrold-teor-cowan-indiana-1878.html. Accessed: 22 Nov 2017.
Patricia Elliot		✔	"Patricia Elliott, who auditioned for the role of Maggie in "Cat on a Hot Tin Roof" on a whim when she was 20 and went on to become a Tony Award-winning Broadway actress and a soap opera star" (Roberts 2015).	Robert, S. 2015. "Patricia Elliott, 77, Tony Winner and Soap Opera Star, Dies". *The New York Times* . https://www.nytimes.com/2015/12/23/theater/patricia-elliott-tony-winner-for-a-little-night-music-and-soap-opera-star-dies-at-77.html. Accessed: 26 may 2018.
Patricia Morrison		✔	"She had gone into acting just as Hollywood's Golden Age was drawing to a close, and became famous for starring in films such as The Song of Bernadette and The Fallen Sparrow" ("Patricia Morrison" 2018).	"Patricia Morrison". 2018. "Hollywood singing star Patricia Morrison dies aged 103". *RTE.* https://www.rte.ie/entertainment/2018/0520/964847-hollywood-singing-star-patricia-morrison-dies-aged-103/. Accessed: 26 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Patricia Routledge		✔	"But her biggest success came when she landed the role of the bossy and snobbish Hyacinth Bucket – pronounced Bouquet in the BBC sitcom Keeping Up Appearances. It was a role she played for five series and four Christmas specials and captured audiences all across the world" (Littlejohn 2016).	Littlejohn, G. 2016. "LADY OF THE HOUSE Who is Patricia Routledge? Keeping Up Appearances star and singer – here's what we know". *The Sun* . https://www.thesun.co.uk/tvandshowbiz/2504041/who-is-patricia-routledge-keeping-up-appearances-star-singer/. Accessed: 26 May 2018.
Patti LuPone		✔	"LuPone, a two-time Tony winner, is the theater's grande dame in jammies. Tiny, yet epic" (Heller 2017).	Heller, K. 2017. "Patti LuPone on her 'painful' rise to Broadway stardom: 'I was my biggest enemy!'". *The Washington Post* . https://www.washingtonpost.com/entertainment/theater_dance/patti-lupone-on-her-painful-rise-to-broadway-stardom-i-was-my-biggest-enemy/2017/04/06/413c7c5a-13c3-11e7-ada0-1489b735b3a3_story.html?utm_term=.c9b64ca63b6c. Accessed: 26 May 2018.; Brumburgh, G. "Patti LuPone". *Imdb.* http://www.imdb.com/name/nm0526985/bio?ref_=nm_ov_bio_sm. Accessed: 29 November 2017/
Paul Lukas		✔	"In a career of more than half a century that included appearances in scores of films, on the stage, television and radio, Mr. Lukas won his greatest renown for his Broad way and Hollywood portrayals of Kurt Mueller in "Watch on the Rhine."" ("Paul Lukas" 1971).	"Paul Lukas". 1971. "Paul Lukas, 1943 Oscar Winner, Dies". *The New York Times* .https://www.nytimes.com/1971/08/17/archives/paul-lukas-1943-oscarwinne-des.html. Accessed: 26 May 2018.
Paul McCullough		✔	"The team had appeared in practically every branch of the entertainment worl" ("Paul MCullough" 1936).	"Paul MCullough". 1936. "Paul MCullough suicide... comedian actor...". *The New York Times.* http://www.rarenewspapers.com/view/640480. Accessed: 26 May 2018.; "Bobby Clark and Paul McCullough". *National Portrait Gallery.* https://www.si.edu/object/npg_NPG.95.97?width=85%25&height=85%25&iframe=true&destination=sisearch/search-all-else%3Fpage%3D134%26edan_q%3Dpopular%252Bmusic. Accessed: 29 Nov 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Paul Robeson	✔		"Mr. Robeson, who had been an all-America football star at Rutgers, where he also won letters in baseball, basketball and track and a Phi Beta Kappa key, had refused interviews and had seen only members of his family and close friends in recent years. For decades, he was known internationally as a concert artist, singing such songs as “Ol’ Man River,” and as a stage actor, perhaps best remembered in the role of Othello" (Whitman 1976).	Whitman, A. 1976. "Paul Robeson Dead at 77; Singer, Actor and Activist". *The New York Times* . https://www.nytimes.com/1976/01/24/archives/paul-robeson-dead-at-77-singer-actor-and-activist-paul-robeson-the.html. Accessed: 26 May 2018.
Pearl Bailey	✔		"But Miss Bailey's gifts were best savored in the nightclub, where she was able to establish a marked degree of intimacy with her audiences. There her digressions enhanced her songs" (Wilson 1990).	Wilson, J. S. 1990. "Pearl Bailey, Musical Star and Humorist, Is Dead at 72". *The New York Times.* http://www.nytimes.com/1990/08/19/obituaries/pearl-bailey-musical-star-and-humorist-is-dead-at-72.html?pagewanted=all. Accessed: 29 November 2017.
Peggy Wood		✔	"But while her portrayals on Broadway and in London were highly acclaimed, she was perhaps most widely known as the witty mother of a Norwegian family in “Mama,” a weekly fixture on CBS-TV from 1949 to 1957" (McFadden 1978).	McFadden, R. D. 1978. 'PEGGY WOOD, 86, STAR IN ‘MAMA’. The New York Times. Online: https://www.nytimes.com/1978/03/19/archives/peggy-wood-86-star-in-mama-tv-series-appeared-in-more-than-70-plays.html. Accessed: 26 May 2018.
Petula Clark		✔		
Phil Silvers		✔	"he comedian who portrayed Master Sgt. Ernie Bilko in the 1950's television series "The Phil Silvers Show," (Kerr 1985).	Kerr, P. 1985. "Phil Silvers, TV's Sergeant Bilko, Dead at 73". *The New York Times.* http://www.nytimes.com/1985/11/02/arts/phil-silvers-tv-s-sergeant-bilko-dead-at-73.html. Accessed: 29 Nov 17.
Rachel Tucker		✔	"She is perhaps best known for playing Elphaba in the hit musical Wicked in the West End, where she has played the role longer than any other actress in the production's history" (Celebs101 2018).	"Rachel Tucker". 2018. "Rachel Tucker Bio - Biography". *Celebs101.com.* http://www.celebs101.com/Rachel-Tucker-biography. Accessed: 16 May 2018.
Raul Julia		✔		Schulman, M. 2019. "The Blazing Path and Legacy of Raul Julia". *The New Yorker.* https://www.newyorker.com/culture/culture-desk/the-blazing-path-and-legacy-of-raul-julia. Accessed: 13 May 2018.
Ray Bolger		✔	"the dancer with a comic flair and a gift for frenzied, loose-jointed improvisation, whose performance as the Scarecrow in "The Wizard of Oz" helped make him a monument in the American entertainment world" (Weil 1987).	Weil, M. 1987. "DANCER RAY BOLGER, OZ'S SCARECROW, DIES". *The Washington Post* . https://www.washingtonpost.com/archive/local/1987/01/16/dancer-ray-bolger-ozs-scarecrow-dies/4924ef39-d38f-48ff-9dbb-8cc04ffe86b2/?utm_term=.1a096f7051f3. Accessed: 25 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Ray Middleton		✔	"a leading man of the Broadway musical theater for three decades," (Holden 1984).	Holden, S. 1984. "RAY MIDDLETON, LEADING MAN IN MUSICALS FOR 30 YEARS, DIES". *The New York Times* . http://www.nytimes.com/1984/04/14/obituaries/ray-middleton-leading-man-in-musicals-for-30-years-dies.html. Accessed: 29 Nov 2017.
Ray Quinn		✔	"Ray came runner-up on The X Factor, losing out to Leona Lewis, but he was a huge hit with viewers" (Waring 2018).	Waring, O. 2018. "RAY-SING EYEBROWS Who is Ray Quinn? Brookside child actor and X Factor contestant who's starring in Summer Holiday". *The Sun* . https://www.thesun.co.uk/tvandshowbiz/3241865/ray-quinn-brookside-x-factor-summer-holiday/. Accessed: 17 May 2018.
Ray Walston		✔	"Everyone has his own Ray Walston. Broadway theatergoers will remember the fiendish, funny Applegate, who plots to beat the New York Yankees in "Damn Yankees," while television viewers will first think of him as the Martian on "My Favorite Martian" or as Judge Henry Bone in "Picket Fences," a role for which he won an Emmy Award" (Gussow 2001).	Gussow, M. 2001. "Ray Walston, Broadway Star And TV Martian, Dies at 86". *The New York Times* . https://www.nytimes.com/2001/01/03/arts/ray-walston-broadway-star-and-tv-martian-dies-at-86.html. Accessed: 25 May 2018.
Rebecca Caine	✔		"her career has been divided between Opera and Musical Theatre, making her West End debut at 19 in the role of Laurey in Oklahoma! She then sang the role of Eliza in My Fair Lady on the National tour (Caine 2013).	Caine, R. 2013. "Biography". *Official Rebecca Caine Website* . http://www.rebeccacaine.com/biography.htm. Accessed: 25 May 2018.
Renee Fleming		✔	"Drawn to Ms. Fleming's combination of glamour and accessibility — she became known as "the people's diva"" (McGrath 2017).	McGrath, C. 2017. "The Diva Departs: Renée Fleming's Farewell to Opera". *The New York Times* . https://www.nytimes.com/2017/04/05/arts/music/the-diva-departs-renee-flemings-farewell-to-opera.html. Accessed: 21 May 2018.
Rex Harrison		✔	"For a long time he was known as "Sexy Rexy," a name conferred on him by gossip columnist Walter Winchell, and he was a familiar figure in international society from Los Angeles to London, New York, the Mediterranean (where he kept a yacht at Portofino, Italy), Palm Beach and back again" (Smith, J. Y. 1990).	Smith, J. Y. 1990. "REX HARRISON, 82, DIES". *The Washington Post* . https://www.washingtonpost.com/archive/local/1990/06/03/rex-harrison-82-dies/a305a983-a833-40c0-8e24-08c36e9abb53/?utm_term=.8aa5050ab51d. Accessed: 25 May 2015.
Rex Ingram		✔	"With his striking looks, commanding presence and powerful voice, Rex Ingram made a name for himself both in films and on Broadway, and later worked in television […] Ingram kept busy on television throughout the 1960s, becoming the first black actor to play a regular role in a soap opera, CBS-TVs The Brighter Day" ("Rex Ingram Biography")	"Rex Ingram Biography". *TCM.* http://www.tcm.com/tcmdb/person/92160%7C129309/Rex-Ingram/. Accessed: 25 May 2018

Star name	Star status			Reference
	Star	Celebrity	Notes	
Richard Burton		✔	"the Welshman was one of the world's biggest stars" ("Richard Burton" 2009).	"Richard Burton". 2009. "Richard Burton: In from the cold". *Independent.* https://www.independent.co.uk/arts-entertainment/films/features/richard-burton-in-from-the-cold-1755626.html. Accessed: 25 May 2018.
Richard Kiley	✔		"Mr. Kiley was an indispensable actor, the kind of performer who could be called on to play kings and commoners and a diversity of characters in between. As someone who worked with equal ease in both musicals and dramas, he regarded himself as an actor who sang, not as a singer who also acted" (Gussow 1999).	Gussow, M. 1999. "Richard Kiley, the Man of La Mancha, Is Dead at 76". *The New York Times* . http://www.nytimes.com/1999/03/06/theater/richard-kiley-the-man-of-la-mancha-is-dead-at-76.html. Accessed: 29 Nov 2017.
Robert Alda		✔	"who scored successes as George Gershwin on film, as Sky Masterson on stage " (Thackrey Jr. 1986)	Thackrey Jr, T. 1986. "Stage, Film Actor Robert Alda Dies at 72 : Father of Star Alan Alda Had Early Success in 'Guys and Dolls'". *Los Angeles Times* . http://articles.latimes.com/1986-05-05/local/me-3371_1_guys-and-dolls. Accessed: 25 May 2018.; "Robert Alda". *imdb.* http://www.imdb.com/name/nm0017376/bio. Accessed: 29 nov 2017.
Robert Goulet		✔	"After the “Camelot” triumph, Mr. Goulet was called the next great matinee idol. Judy Garland described him as a living 8-by-10 glossy. He was swamped with offers to do movies, television shows and nightclub engagements. Few articles failed to mention his bedroom blue eyes, and many female fans tossed him room keys during performances. His hit song from the show, “If Ever I Would Leave You,” remains a romantic standard" (Martin 2007).	Martin, D. 2007. "Robert Goulet, Actor, Dies at 73". *The New York Times.* https://www.nytimes.com/2007/10/30/arts/music/30cnd-goulet.html. Accessed: 25 May 2018.; McKinley, M. "Robert Goulet". *Imdb* . http://www.imdb.com/name/nm0332587/bio. Accessed: 29 Nov 2017
Robert Halliday	✔		"A handsome, full-voiced baritone, he starred in a handful of Broadway musicals in the 1920s and 1930s, originating two famous roles in operetta" (Hischak 2009).	Hischak, T. S. 2009. "Robert Halliday". *The Oxford Companion to the American Musical: Theatre, Film, and Television,* 319.
Robert Horton		✔	"a ruggedly handsome actor who found television stardom in 1957 as the scout Flint McCullough on “Wagon Train”" (Slotnik 2016).	Slotnik, D. E. 2016. "Robert Horton, Handsome ‘Wagon Train’ Star Who Wanted More, Dies at 91". *The New York Times* . https://www.nytimes.com/2016/03/15/arts/television/robert-horton-handsome-scout-on-wagon-train-dies-at-91.html. Accessed: 29 Nov 2017.
Robert Lindsay		✔	"The comedy, about a would-be revolutionary, made Lindsay a household name and even lead to a national catchphrase: power to the people!" ("Robert Lindsay" 2008).	"Robert Lindsay". *imdb.* http://www.imdb.com/name/nm0512305/bio?ref_=nm_ov_bio_sm. Accessed: 29 Nov 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Robert Preston	✔		"In a career that spanned nearly half a century, Mr. Preston appeared in a wide variety of plays and films - from the many low-budget B pictures he made in the 1940's and early 1950's through moving interpretations in serious dramas " (Page 1987).	Page. T. 1987. "ROBERT PRESTON, ACTOR, IS DEAD AT 68". *The New york Times.* http://www.nytimes.com/1987/03/23/obituaries/robert-preston-actor-is-dead-at-68.html. Accessed: 29 Nov 2017.
Robert Weede	✔		"Robert Weede, who went on to a career in Broadway musi cals, such as “The Most Happy Fella” and “Milk and Honey,” after having sung leading bari tone roles at the Metropolitan Opera in the nineteen-thirties and forties" ("Robert Weede"1972).	"Robert Weede". 1972. "Robert Weede, Ex-Met Baritone Who Starred on Broadway, Dies". *The New York Times* . http://www.nytimes.com/1972/07/11/archives/robert-weede-exmet-baritone-who-starred-on-broadway-dies.html. Accessed: 29 Nov 2017.
Roger Allam		✔		Smurthwaite, N. 2018. "A familiar face on film and TV, Roger Allam is returning to the West End in The Moderate Soprano". *The Stage* . https://www.thestage.co.uk/features/interviews/2018/roger-allam-interview-glyndebourne-moderate-soprano/. Accessed: 25 May 2018.; Barnett, L. 2014. "Roger Allam, actor - portrait of the artist". *The Guardian.* https://www.theguardian.com/tv-and-radio/2014/mar/12/roger-allam-actor-endeavour-portrait. Accessed: 29 Nov 2017.
Romney Brent	✔		"Romney Brent, who played on Broadway, in London and in Latin America in an acting career from the 1920's to the 1950's" ("Romney Brent" 1976).	"Romney Brent" 1976. "Romney Brent, 74, Digs; Actor and Stage Director Had a 40-Year Career". *The New York Times* . http://www.nytimes.com/1976/09/26/archives/romney-brent-74-dies-actor-and-stage-director-had-a-40year-career.html. Accessed: 29 Nov 2017
Ron Holgate	✔		"Ronald Holgate has a distinguished career as a stage actor, singer, and director" ("Ronald Holgate")	"Ronald Holgate". Masterworks Broadway. http://www.masterworksbroadway.com/artist/ronald-holgate/. Accessed: 29 Nov 2017.
Rosalind Russell		✔	"Miss Russell was perhaps best known to the public for her long string of film roles as brassy, sassy, wisecracking career-woman sophisticates, such as the star reporter in “His Girl Friday.”" (Krebs 1976).	Krebs, A. 1976. "Rosalind Russell Dies of Cancer". *The New York Times* . http://www.nytimes.com/1976/11/29/archives/rosalind-russell-dies-of-cancer-star-of-stage-and-screen-was-63.html. Accessed: 29 Nov 2017.
Rosina Brandram	✔			Stone, D. 2013. "Rosina Brandram". *The D'Oyly Carte Opera Company* . http://www.gsarchive.net/whowaswho/B/BrandramRosina.htm. Accessed: 29 Nov 2017.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Rubert Everett		✔	"Everett exploded on the Hollywood scene with his performance as the editor and confidant of Julia Roberts' scheming food critic in the smash hit My Best Friend's Wedding (1997)" ("Rupert Everett"2014)	"Rupert Everett". 2014. "Rupert Everett Biography". *The Biography.com website* . https://www.biography.com/people/rupert-everett-9542329. Accessed: 18 May 2018.
Ruby Keeler		✔	"Her Broadway days may have been more exciting offstage than on because of her courtship by Jolson." (Wada 1993)	Kenrick 2008: 164; Wada, K. 1993. "From the Archives: Death Takes Dance Star Ruby Keeler". *Los Angeles Times.* http://www.latimes.com/local/obituaries/archives/la-me-ruby-keeler-19930301-story.html. Accessed: 12 April 2018.
Ruth Etting		✔	"One of the most popular singers of the late-'20s/early-'30s period"	Yanow, S. "Ruth Etting". *All Music.* https://www.allmusic.com/artist/ruth-etting-mn0000806980/biography. Accessed: 16 April 2018.
Sam Bailey		✔	"Under the mentorship of Sharon Osborne she became a clear favourite on the show, dazzling audiences and judges alike with her stunning voice and natural stage presence. She received more than a million votes over the course of the final weekend and was crowned winner of the show" (championsUKplc 2015).	championsUKplc. 2015. "Biography". *Sam Bailey Website* . https://sam-bailey.com/bio. Accessed: 16 May 2018.
Sam Levene	✔		" Levene was not a good singer and had trouble staying in key, so his solo number "Sue Me" had to be written in one octave to compensate for his lack of pipes. ". Was passed over for Frank Sinatra & George Burns in the film versions of GUYS AND DOLLS and THE SUNSHINE BOYS	Hopwood, J. C. "Sam Leven". *Imdb.* http://www.imdb.com/name/nm0505249/bio. Accessed: 16 April 2018.
Sam White	✔			"Sam White". Imdb. http://www.imdb.com/name/nm0925423/. Accessed: 16 April 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Sammy Davis Jr.		✔	"He was known as Mr. Show Business, 'The Entertainer', and the only black, Puerto Rican, one-eyed Jew, to dance, sing and act his way to the top for over six decades. " (Howe 2014). "On November 19, 1954, Davis nearly lost his life in an automobile accident in the California desert. The accident shattered his face and caused him to lose his left eye. While recovering, he spent hours discussing philosophy (the study of humans and their place in the universe) with a rabbi (Jewish spiritual leader) on staff at the hospital. Shortly thereafter he converted to Judaism. Upon Davis's return to the stage he sold out every performance and received thunderous applause. Some critics suggested that he might have had hidden motives for converting to Judaism. Others, however, especially African Americans, applauded his thoughtful observations about Jews, African Americans, and oppression. Davis began the 1960s as a certified superstar of stage and screen. He had turned "Mr. Wonderful" into a successful Broadway show, and he earned critical raves for his performance in the film Porgy and Bess" (Encyclopedia of World Biography).	Howe, C. 2014. "Sammy Davis Jr. endured being called 'boy, 'c**n' and the N-word. But his greatest humiliation came when JFK refused to let star perform at the inauguration after he married a white woman, says his daughter". *Daily Mail.* http://www.dailymail.co.uk/news/article-2607068/He-endured-called-boy-c-n-N-word-Sammy-Davis-Jr-s-greatest-humiliation-came-JFK-refused-let-perform-inauguration-married-white-woman.html. Accessed: 16 April 2018.
Sandy Duncan		✔	"CBS decided Sandy had enough promise and star quality to be given her own TV sitcom.[…] She had to leave the series and it was consequently pulled from the air" (Brumburgh n.d.) "The show was simple changed in title from Valerie (1986) to "The Hogan Family" and Sandy entered the proceedings as a close relative and new female head of household after Harper's character "died". As a testament to her audience appeal, the show managed to run for four more healthy seasons" (Brumburgh).	Brennan, P. 1988. "Sandy Duncan". *The Washington Post.* https://www.washingtonpost.com/archive/lifestyle/tv/1988/06/26/sandy-duncan/0804ba6c-ce3f-4a76-bb90-786dd93eeb7c/?utm_term=.4aa89d9e465e. Accessed: 16 April 2018.; Brumburgh, G. "Sandy Duncan Biography". *IMdb.* https://www.imdb.com/name/nm0242098/bio. Accessed: 19 April 2018.
Sanford Meisner	✔			Flint, P. B. 1997. "Sanford Meisner, a Mentor Who Guided Actors and Directors Toward Truth, Dies at 91". *The New York Times.* https://www.nytimes.com/1997/02/04/theater/sanford-meisner-a-mentor-who-guided-actors-and-directors-toward-truth-dies-at-91.html. Accessed: 19 April 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Sarah Brightman		✔	"Sarah Brightman's soprano voice has sold millions of records and been heard in arenas, cathedrals, and Olympic stadiums around the world. Brightman is the winner of more than 180 gold and platinum awards in 40 countries, and is a concert artist who has performed before millions of fans on every continent" (Morales). "Despite the success of Phantom of the Opera both in London and on Broadway, Brightman received mostly negative reception from critics for her performance and was not nominated for Best Lead Actress in a Musical at the Tony Awards.[35] While some reviewers praised Brightman for her singing, her acting was widely criticized."	Morales, M. "Sarah Brightman Biography". *Imdb* . https://www.imdb.com/name/nm0109208/bio. Accessed: 19 April 2018.
Sarah Harding		✔	"Girls Aloud proved hugely successful and had fifteen consecutive top 10 hits including three number ones" (Rosenbaum 2017).	Rosenbaum, D. 2017. "Sarah Harding Biography". *Biogs.com.* https://www.biogs.com/snippets/harding.html. Accessed: 16 May 2018.
Sarah Jessica Parker		✔	"critical and cult credibility as Nicholas Cage's fiancée in Honeymoon in Vegas (1992)"	"Sarah Jessica Parker". 2017. "Sarah Jessica Parker Biography". *The Biography.com Website* . https://www.biography.com/people/sarah-jessica-parker-9542042. Accessed: 20 April 2018.
Shayne Ward		✔	"His first two albums sold more than three million copies and he had a huge fanbase around the world who clamoured for more.	Lambert, N. 2010. "For three years Simon Cowell refused to release a new album by X Factor winner Shayne Ward...Then Daily Mail readers stepped in". *Daily Mail.* http://www.dailymail.co.uk/tvshowbiz/article-1326727/Simon-Cowell-refused-release-X-Factor-winner-Shayne-Wards-album-3-years.html. Accessed: 17 May 2018.
Sheena Easton		✔	"The Bellshill-born singer became a household name in Britain thanks to further hits such as the Oscar-nominated theme song to the 1981 James Bond film, For Your Eyes Only" ("Sheena Easton" 2016).	"Sheena Easton". 2016. "Where are they now? Scottish singer Sheena Easton". *Daily Record.* https://www.dailyrecord.co.uk/scotland-now/now-scottish-singer-sheena-easton-8473853. Accessed: 17 May 2018.
Sheldon Harnick	✔		Around 1956, Harnick met Jerry Bock, forming "what is arguably the most important musical partnership of the '60s."'	"Jerry Bock and Sheldon Harnick". *Broadway:The American Musical* . PBS.org. Accessed: March 2, 2012.
Shirley Booth	✔		"SHIRLEY BOOTH was a magnificent actress with a broad range but she was still unknown in Britain when the film of Come Back Little Sheba appeared in 1953." (Shipman 1992)	Shipman, D. 1992. "Obituary: Shirley Booth". *The Independent.* https://www.independent.co.uk/news/people/obituary-shirley-booth-1558841.html. Accessed: 22 April 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Shirley McClaine		✔	"my father quickly tired of being known as ‘Mr Shirley MacLaine’. Read more: http://www.dailymail.co.uk/news/article-2279525/Shirley-MacLaine-Daughter-Sachi-reveals-actress-bullied-losing-virginity-17.html#ixzz5DUFL80Y3 Follow us: @MailOnline on Twitter | DailyMail on Facebook"	Parker, S. "My barking mother: MacLaine's daughter Sachi reveals how the actress bullied her into losing her virginity at 17 - then made her tell two sex therapists how it went". *Daily Mail.* http://www.dailymail.co.uk/news/article-2279525/Shirley-MacLaine-Daughter-Sachi-reveals-actress-bullied-losing-virginity-17.html. Accessed: 23 April 2018.
Sid Caesar	✔		"In 1950, Sid Caesar quickly became a Saturday night favorite with Your Show of Shows[…] The actor made another attempt to recapture his earlier TV success with The Sid Caesar Show in 1963, but the program failed to catch on with viewers." ("Sid Caesar" 2014.)	"Sid Caesar". 2014. "Sid Caesar Biogrphy". *The Biography.com Website* . https://www.biography.com/people/sid-caesar-9234429. Accessed: 23 April 2018.
Siobhan Dillon	✔			"Siobhan Dillon Biography". *Imdb.* https://www.imdb.com/name/nm2381553/bio?ref_=nm_ov_bio_sm. Accessed: 17 May 2018.
Sofia Vergara		✔	"became a household name years later for her role as Gloria Delgado-Pritchett on the hit sitcom Modern Family" ("Sofia Vergara" 2015).	"Sofia Vergara". 2015. "Sofia Vergara Biography". *The Biography.com website* . https://www.biography.com/people/sofia-vergara-20880633. Accessed: 22 May 2018.
Sonnie Hale	✔		"he rapidly worked his way up to the position of a featured player in musical comedy and revue, his talents encompassing quite happily singing, dancing, clowning and playing a straight romantic lead (though never too seriously)" (Ingelode 2010).	Igelode. "Obituaries published for Sonnie Hale". *Vlexofree.* http://www.ivory.vlexofree.com/Tower/Sonnie-Hale/Obit.html. Accessed: 23 April 2018.
Sophie Tucker		✔	"In 1962, when Americans were asked what they thought when they heard the name "Sophie" 95% answered "Tucker"." (Kremer 2016)	Kremer, W. 2016. "Sophie Tucker: Everybody loves a fat girl". *BBC News.* http://www.bbc.co.uk/news/magazine-35505532. Accessed: 23 April 2018.
Stanley Holloway	✔		""With his cockney authenticity, his splendid baritone voice, and his wealth of comedy experience, he made a great success of this role, and, as he said, it put him 'bang on top of the heap, in demand' again at a time when, in his mid-sixties, his career was beginning to wane" (Midwinter 2004).	"Stanley Holloway". 1982. "STANLEY HOLLOWAY IS DEAD AT 91; ALFRED DOOLITTLE IN 'MY FAIR LADY". *The New York Times.* https://www.nytimes.com/1982/01/31/obituaries/stanley-holloway-is-dead-at-91-alfred-doolittle-in-my-fair-lady.html. Accessed: 23 April 2018.; Midwinter, E. 2004. "Holloway, Stanley Augustus (1890–1982)". *Oxford Dictionary of National Biography.* Oxford University Press, 2004, online edition, Accessed: 23 April 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Stephanie Mills	✔		"Known to many theatergoers as the diminutive actress who created the role of Dorothy in the hit Broadway musical The Wiz, Stephanie Mills went on to enjoy R&B stardom in the 1980s and early 1990s." (Manheim n.d.).	Manheim, J. M. n.d. "Mills, Stephanie 1957–." *Contemporary Black Biography* . Encyclopedia.com. http://www.encyclopedia.com/education/news-wires-white-papers-and-books/mills-stephanie-1957. Accessed: April 23, 2018
Stephen Douglas	✔			"Stephen Douglas". *Masterworks Broadway* . https://masterworksbroadway.com/artist/stephen-douglass/. Accessed: 23 April 2018.
Stephen Nathan	✔		"s an actor, he worked on both coasts before settling in Los Angeles, where he acted in film and television projects until he began writing and producing in the late 1970s." (Fuller n.d.)	Fuller, H. n.d. "Stephen Nathan Biography". *Imdb.* https://www.imdb.com/name/nm0622262/bio. Accessed 23 April 2018.
Sterling Holloway	✔		"Distinctive high-pitched voice, best known as Winnie the Pooh" (Beaver n.d.)	Beaver, J. n.d. "Sterling Holloway Biography". *IMDB* . https://www.imdb.com/name/nm0001359/bio?ref_=nm_ov_bio_sm. Accessed: 23 April 2018.
Stubby Kaye	✔		"Kaye had the biggest show-stopper of the evening with the revivalist number "Sit Down, You're Rockin' the Boat", the audience demanding several encores. He repeated his role with equal success in London, and recreated his performance in the 1955 film version" (Vallance 1997).	Vallance, T. 1997. "Obituary: Stubby Kaye". *Independent.* https://www.independent.co.uk/news/obituaries/obituary-stubby-kaye-1289257.html. Accessed: 23 April 2018.
Sutton Foster	✔		"Foster's admirers often commended her pliant singing voice, which conveyed subtle emotions as effortlessly as it belted out showstoppers. " (Cunninghan 2018)	Cunningham, J. M. 2018. "Sutton Foster American Actress and Singer". *The Editors of Encyclopaedia Britannica* . https://www.britannica.com/biography/Sutton-Foster. Accessed: 23 April 2018.
Sydney Chaplin	✔		"Sydney Chaplin, who has died aged 82, achieved brief Broadway fame, an on-and-off film career, and a vivid private life, without being too much awed or overshadowed by being the son of the great Charlie Chaplin." (Robinson 2009).	Grimes, W. 2009. "Sydney Chaplin, Actor Who Dodged Father's Shadow, Dies at 82". *The New York Times* . https://www.nytimes.com/2009/03/08/theater/08chaplin.html. Accessed: 23 April 2018.; Robinson, D. 2009. "Sydney Chaplin". *The Guardian.* https://www.theguardian.com/culture/2009/mar/10/sydney-chaplin-obituary. Accessed: 23 April 2018.
Tamara Geva	✔		"She was also the first classically trained ballerina to break into Broadway." (Kokich 1997)	Anderson, J. 1997. "Tamara Geva Is Dead at 91; Ballet Dancer and Actress". *The New York Times* . https://www.nytimes.com/1997/12/11/arts/tamara-geva-is-dead-at-91-ballet-dancer-and-actress.html. Accessed: 23 April 2018.; Kokich, K. 1997. "Ballerina Tamara Geva Dies at 91". *National Public Radio* . https://www.npr.org/templates/story/story.php?storyId=1037273. Accessed: 23 April 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Tammy Grimes	✔		"“It has — I don’t believe it but I was there — an eerie delicacy beneath all its bravura, a kind of mountain-stream ripple that wavers and whispers between every two notes…That isn’t a person up there on the stage at all. It’s Raggedy Ann out of the Cabinet of Dr Caligari.” Despite the acclaim, she was not asked to reprise the role for Charles Waters’ 1964 film version; he wanted Shirley MacLaine and ended up with Debbie Reynolds." (Gerard 2016).	Gerard, J. 2016. "Tammy Grimes Dies; Broadway’s ‘Unsinkable’ Star Was 82". *Deadline Hollywood.* http://deadline.com/2016/10/tammy-grimes-dies-broadways-unsinkable-molly-brown-was-82-1201845974/. Accessed: 23 April 2018
Telly Leung	✔			"Telly Leung". 2017. "Official: Telly Leung Will Take a Magic Carpet Ride in ALADDIN Beginning in June!". *Broadway World* . https://www.broadwayworld.com/article/Official-Telly-Leung-Will-Take-a-Magic-Carpet-Ride-in-ALADDIN-Beginning-in-June-20170505. Accessed: 21 May 2018.
Teresa Stratas	✔		"“It has — I don’t believe it but I was there — an eerie delicacy beneath all its bravura, a kind of mountain-stream ripple that wavers and whispers between every two notes…That isn’t a person up there on the stage at all. It’s Raggedy Ann out of the Cabinet of Dr Caligari.” Despite the acclaim, she was not asked to reprise the role for Charles Waters’ 1964 film version; he wanted Shirley MacLaine and ended up with Debbie Reynolds." (Gerard 2016).Teresa Stratas was recognized as one of the finest singing actresses of her time. Stratas, born on May 26, 1938, was known for her commitment to the stage and for her wide repertoire." (Salazar 2017).	Salazar, F. 2017. "Teresa Stratas and Her Relationship to 'Lulu'". *Opera Wire.* http://operawire.com/teresa-stratas-and-her-relationship-to-lulu/. Accessed: 23 April 2018.
Terrence Mann	✔			Cross, L.E. 2015. "Terrence Mann". *Masterworksbroadway* . http://masterworksbroadway.com/artist/terrence-mann/. Accessed: 23 April 2013
Tessie O'Shea		✔	"a career that made her the star of two continents, covering variety theatres, radio, records, television, West End revue, Broadway drama and Hollywood movies." (Gifford 1995).	Gray, F. 2004. "O'Shea [married name Rollo], Teresa Mary [Tessie]". *Oxford Dictionary of National Biography* . https://doi.org/10.1093/ref:odnb/58021. Accessed: 23 April 2018.; Gifford, D. 1995. "Obituary: Tessie O'Shea". *Independent.* https://www.independent.co.uk/news/people/obituary-tessie-oshea-1616990.html. Accessed: 23 April 2018.
Theodore Bikel	✔		"He became best known to American theatregoers" ("Theodore Bikel" 2015).	"Theodore Bikel". 2015. "Theodore Bikel, actor - obituary". *The Telegraph.* https://www.telegraph.co.uk/news/obituaries/11760846/Theodore-Bikel-actor-obituary.html. Accessed: 30 April 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Todd Duncan	✔			Vallance, T. 1998. "Todd Duncan". *The Independent* . https://www.independent.co.uk/life-style/obituary-todd-duncan-1148072.html. Accessed: 30 April 2018.
Tom Lister		✔	"Tom Lister is a renowned TV star in England on the back of the popular series Emmerdale" (Wolf 2018).	Wolf, M. 2018. "42nd Street's Tom Lister on Why He's Jealous of His Co-Stars, Performing for Kate Middleton & More". *Broadway Buzz* . https://www.broadway.com/buzz/190839/42nd-streets-tom-lister-on-why-hes-jealous-of-his-co-stars-performing-for-kate-middleton-more/. Accessed: 16 May 2018.
Tommy Tune	✔			Hulland, J. n.d. "Tommy Tune". *Imdb* . https://www.imdb.com/name/nm0876585/bio?ref_=nm_ov_bio_sm. Accessed: 30 April 2018.
Tony Roberts	✔		"Best friend in Woody Allen plays and movies" ("Tony Roberts" n.d.)	"Tony Roberts". n.d. "Tony Roberts Biography". *Imbd* . https://www.imdb.com/name/nm0731634/bio?ref_=nm_ov_bio_sm. Accessed: 30 April 2018.
Tullio Carminati	✔		"e quickly became a matinee idol" (Hischak 2009).	Hischak, T. 2008. "Carminati, Tullio". *The Oxford Companion to the American Musical.* Oxford University Press. http://www.oxfordreference.com/view/10.1093/acref/9780195335330.001.0001/acref-9780195335330-e-307. Accessed: 30 Apr. 2018,
Tyne Daly	✔			"Tyne Daly". 2016. "Tyne Daly Biography". *The Biography.com website* . https://www.biography.com/people/tyne-daly-072815. Accessed: 17 May 2018.
Vanessa Lee	✔		"Vanessa was possibly better known for her appearances in Ivor Novello's musicals in the immediate post-war years[…] Her partnership with contralto Olive Gilbert in Novello's hit shows was legendary" (Schrimpton n.d).	Shrimpton, D. n.d. "Vanessa Lee Biography". *Imbd* . https://www.imdb.com/name/nm0498403/bio?ref_=nm_ov_bio_sm. Accessed: 30 April 2018.
Vera Zorina	✔		"Always a glamorous, cultivated woman, Zorina was entirely at home in the New York intellectual and artistic circles" ("Vera Zorina" 2003).	"Vera Zorina". 2003. "Vera Zorina: Broadway's favourite ballerina". *The Guardian.* https://www.theguardian.com/news/2003/may/05/guardianobituaries.artsobituaries. Accessed: 30 April 2018.
Verity Rushworth		✔		

Star name	Star status			Reference
	Star	Celebrity	Notes	
Vernon Castle	✔		"On their return to New York the Castles were inundated with offers of work, and they set off a dancing craze which swept America. Turning their backs on the acrobatic animal dances, they popularized social ballroom dancing with dances such as the hesitation waltz and the Castle walk, and showed that dancing could be refined and graceful" (Baker 2004).	Kenrick 2008: 143; Baker, A. 2004. "Castle, Vernon [real name Vernon William Blyth] (1887–1918), ballroom dancer". *Oxford Dictionary of National Biography* . http://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-58750. Accessed: 30 Apr. 2018.
Victor Garber	✔			Evans, S. 2018. "Victor Garber Puts Aside Firestorm to Touch Up His Musical Theater Roots in 'Hello, Dolly!'". *The Hollywood Reporter* . https://www.hollywoodreporter.com/news/victor-garber-puts-firestorm-touch-up-his-musical-theater-roots-hello-dolly-1092644. Accessed: 20 May 2018
Victor Mature		✔	"Mature, who had leading roles in almost 50 films, came along at a time when inscrutable leading men with muscular physiques were in fashion. Never averse to publicity, he played up his sobriquet “the Hunk,” which gave him needed visibility to compete with some of his more talented contemporaries like Charlton Heston and Robert Mitchum" (Natale 1999). "moving on to Broadway in Moss Hart’s play with music “Lady in the Dark” opposite Gertrude Lawrence. It was here that the description “hunk” was ascribed to him. And it stuck." (Natale 1999).	Natale, R. 1999. "Victor Mature dies at 86". *Variety.* http://variety.com/1999/film/news/victor-mature-dies-at-86-1117750205/. Accessed: 30 April 2018.
Victor Moore	✔			"Victor Moore". n.d. "Victor Moore Biography". *Imdb* . https://www.imdb.com/name/nm0602005/bio?ref_=nm_ov_bio_sm. Accessed: 30 April 2018.
Victoria Clark	✔			Clark, V. 2017. "About Victoria Clark". *Vitoriaclark.me* . https://victoriaclark.me/about/. Accessed: 30 April 2018.
Vincent Price	✔		"Mr. Price appeared in scores of movies, more than 2,000 television shows and occasionally on stage." (Flint 1993).	Flint, P. B. 1993. "Vincent Price, a Suave but Menacing Film Presence, Is Dead at 82". *The New York Times* . https://www.nytimes.com/1993/10/26/obituaries/vincent-price-a-suave-but-menacing-film-presence-is-dead-at-82.html. Accessed: 11 May 2018.
Virginia Capers	✔		"Ms. Capers was an experienced but little-known character actress when she was cast as Lena Younger, the matriarch of the struggling working-class black family in "Raisin," a musical that opened in the fall of 1973, based on Lorraine Hansberry's play. But Ms. Capers's intense stage presence captivated critics" (Sisario 20014).	Sisario, B. 2004. "Virginia Capers, 78, Actress Who Won a Tony for 'Raisin". *The New York Times* . https://www.nytimes.com/2004/05/12/us/virginia-capers-78-actress-who-won-a-tony-for-raisin.html. Accessed: 11 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Vivian Blaine	✔		"later she was to have the biggest triumph of her career when Guys and Dolls opened on Broadway. The show was immediately recognised as a masterwork, and Blaine's sympathetically droll performance as the adenoidal showgirl, engaged for 14 years to the gambler Nathan Detroit, won her the Donaldson Award for best debut performance (Vallance 1995).	Vallance, T. 1995. "OBITUARY: Vivian Blaine". *Independent* . https://www.independent.co.uk/news/people/obituary-vivian-blaine-1526490.html. Accessed: 11 May 2018.
Vivian Vance		✔	"he costarred with Lucille Ball, Desi Arnaz and the late William Frawley for seven years (1951-58) in the landmark TV comedy I Love Lucy, the most popular program in television history, and later costarred with Miss Ball and Gale Gordon for six years (1962-68) in a sequel, The Lucy Show, both for CBS (Smith 1979)	Smith, C. 1979. "From the Archives: Comedienne Vivian Vance Dies at 66". *Los Angeles Times* . http://www.latimes.com/local/obituaries/archives/la-me-vivian-vance-19790818-snap-story.html. Accessed: 11 May 2018.
Vivienne Segal	✔		"A LEADING figure in the history of the American musical theatre" (Vallance 1992).	Kenrick 2008: 192; Vallance, T. 1993. "Obituary: Vivienne Segal". *Independent.* https://www.independent.co.uk/news/people/obituary-vivienne-segal-1480674.html. Accessed: 11 May 2018.
W.C. Fields	✔		"actor whose flawless timing and humorous cantankerousness made him one of America's greatest comedians. His real-life and screen personalities were often indistinguishable, and he is remembered for his distinctive nasal voice, his antisocial character, and his fondness for alcohol.[...] Never the complete auteur like Charlie Chaplin or Buster Keaton, Fields nevertheless was the dominant creative force of his films. He wrote most of his own screenplays, and, although he worked for several directors, there is little doubt that Fields's films were very much his own" (Editors of Encyclopedia Britannica 2017).	Kenrick 2008: 125; Editors of Encylopedia Britannica. 2017. "W.C. Fileds American Actor". *Encyclopedia Britannica* . https://www.britannica.com/biography/WC-Fields. Accessed: 11 May 2018.
Walter Huston	✔		"Ultimately, it was 'Abraham Lincoln' (1930), which established him as a major player in Hollywood. Playing the part of the protagonist Abraham Lincoln, he gave an inspiring performance, which, according to many critics, might be listed as 'one of the ten best of the year'" ("Walter Huston" 2017)	"Walter Huston". 2017. "Walter Huston". *TheFamousPeople.com.* https://www.thefamouspeople.com/profiles/walter-huston-7264.php. Accessed: 15 May 2018.
Walter Slezak	✔		"His reception by reviewers and audiences guaranteed him leading roles in major musicals and dramas" (Flint 1983)	Flint, P. B. 1983. "WALTER SLEZAK, ACTOR, IS A SUICIDE AT 80 ON L.I.". *The New York Times.* https://www.nytimes.com/1983/04/23/obituaries/walter-slezak-actor-is-a-suicide-at-80-on-li.html. Accessed: 15 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Wanda Richert	✔			Richert, W. 2018. "Wanda's Complete Biography". *The Power of Positive Pretending* . http://www.positivepretending.com/KEYNOTE-SPEAKER-SPECIAL-EVENTS.html. Accessed: 15 May 2018.
Wayne Sleep		✔	"Former ballet dancer and performer Wayne Sleep has become a TV personality" (Griffiths 2018).	Griffiths, E. B. 2018. "Who is Wayne Sleep? Celebrity Big Brother 2018 contestant profile". *RadioTimes.* http://www.radiotimes.com/news/tv/2018-02-02/who-is-wayne-sleep-celebrity-big-brother-2018-contestant-profile/. Accessed: 15 May 2018
Weber and Fields		✔	"Appearing in beards, loud checked clothes, and low-crown derbies, they were beloved by millions and became the prototypes of future comedy teams" (The Columbia Encyclopedia 2018).	"Weber and Fields". *The Columbia Encyclopedia* , 6th edition. Encyclopedia.com: http://www.encyclopedia.com/reference/encyclopedias-almanacs-transcripts-and-maps/weber-and-fields. Accessed: May 15, 2018.
William Daniels	✔			"William Daniels". 2014. "William Daniels Biography". *Biography.com.* https://www.biography.com/people/william-daniels-21292283. Accessed: 15 May 2015.
William Gaxton	✔			Kenrick 2008: 177; Bordman, G. & s. Hischak. 2004. "Gaxton, William [né Arturo Antonio Gaxiola] (1893–1963), comic actor and singer". *The Oxford Comapnion to American Theatre* . http://www.oxfordreference.com/view/10.1093/acref/9780195169867.001.0001/acref-9780195169867-e-1162?rskey=zvea9t&result=1169. Accessed: 15 May 2018.
William Tabbert	✔			"William Tabbert". 1974. "William Tabbert, Actor, Dies; Lieut. Cable in 'South Pacific'". *The New York Times* . https://www.nytimes.com/1974/10/22/archives/william-tabbert-actor-dies-lieut-cable-in-south-pacific.html. Accessed: 15 May 2018.
Yul Brynner	✔		"Though there were other Broadway and movie roles for Brynner, it is doubtful that any successful actor of his time had been so associated with a single character as was Brynner with the arrogant, bombastic King of Siam" (Seiler 1985).	Seiler, M. 1985. "Yul Brynner Dies at 65; 30 Years in 'King and I'". *Los Angeles Times* . http://articles.latimes.com/1985-10-10/news/mn-15605_1_gypsy-troupe-swiss-citizenship-paris-school. Accessed: 15 May 2018.
Yvonne Printemps		✔	"Miss Printemps was for many years one of the most sparkling ornaments of the French theatrical scene, and her marriage to Sacha Guitry, the dramatist and actor, constituted one of the most famous partnerships in modern stage history" ("Yvonne Printemps" 1977).	"Yvonne Printemps". 1977. "YVONNE PRINTEMPS, FRENCH SINGER, DIES". *The New York Times* . https://www.nytimes.com/1977/01/19/archives/yvonne-printemps-french-singer-dies-played-in-numerous-operettas.html. Accessed: 15 May 2018.

Star name	Star status			Reference
	Star	Celebrity	Notes	
Zero Mostel	✔		"Zero Mostel, the elephantine actor who became a legend on Broadway with his poignant portrayal of the woebegotten dairyman Tevye in “Fiddler on the Roof" (McFadden 1977).	McFadden, R. D. 1977. "Zero Mostel Dies of Heart Failure at 62". *The New York Times.* https://www.nytimes.com/1977/09/09/archives/zero-mostel-dies-of-heart-failure-at-62-zero-mostel-is-dead-at-62.html. Accessed: 15 May 2018.

Appendix A

Database of musical theatre stars/celebrities in the 20th and 21st centuries

d. List of shows

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
1900	Broadway to Tokyo	Fay Templeton		✔					✔			
1900	The Burgomaster	Henry E. Dixey		✔					✔	Gustav Luders	Frank S. Pixley	Frank S. Pixley
1901	The Messenger Boy	Connie Ediss		✔				✔		Ivan Caryll and Lionel Monckton	Adrian Ross and Percy Greenbank	James T. Tanner and Alfred Murray
1901	Hoity Toity	Fay Templeton		✔					✔	John Stromberg	Edgar Smith	
1901	Hoity Toity	Lillian Russell		✔					✔	John Stromberg	Edgar Smith	
1901	Hoity Toity	Weber and Fields		✔					✔	John Stromberg	Edgar Smith	
1901	The Governor's Son	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1901	The Strollers	Francis Wilson		✔					✔	Ludwig Englander	Harry B. Smith	Harry B. Smith
1901	The Toreador	Connie Ediss		✔				✔		Ivan Caryll and Lionel Monckton	Adrian Ross and Percy Greenbank	James T. Tanner and Harry Nicholls
1902	The Toreador	Francis Wilson		✔					✔	Ivan Caryll and Lionel Monckton	Adrian Ross and Percy Greenbank	James T. Tanner and Harry Nicholls
1902	Twirly Whirly	Fay Templeton		✔					✔	William T. Francis and John Stromberg	Edgar Smith and Robert B. Smith	Edgar Smith

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
1903	Erminie	Francis Wilson		✔					✔	Ed Jakobowski	Harry Paulton	Harry Paulton and Claxson Bellamy
1903	Runaways	Fay Templeton		✔					✔	Elizabeth Swados	Elizabeth Swados	Elizabeth Swados
1903	Running for Office	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1903	The Girl from Dixie	Evelyn Nesbit		✔					✔	Selle Simonson	Harry B. Smith	Harry B. Smith
1903	The Wizard of Oz	Fred Stone		✔					✔	Harold Arlen and Herbert Stothart	E.Y. Harburg	John Kane
1904	A Little Bit of Everything	Fay Templeton		✔					✔	Frederic Solomon, Robert Cole, Robert B. Smith, J. Rosamond Johnson, Gus Edwards, Vincent Bryan, George M. Cohan, Will Heelan, J. Fred Helf, Paul Dresser, Stephen Adams, James B. Mullen and Harding and Kennedy	Frederic Solomon, Robert Cole, Robert B. Smith, J. Rosamond Johnson, Gus Edwards, Vincent Bryan, George M. Cohan, Will Heelan, J. Fred Helf, Paul Dresser, Stephen Adams, James B. Mullen and Harding and Kennedy	John J. McNally
1904	Higgeldy Piggeldy	Fay Templeton		✔						Maurice Levi	Edgar Smith	Edgar Smith

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
1904	Higgeldy Piggeldy	Lillian Russell		✔						Maurice Levi	Edgar Smith	Edgar Smith
1904	Higgeldy Piggeldy	Weber and Fields		✔						Maurice Levi	Edgar Smith	Edgar Smith
1904	Little Johnny Jones	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1905	Lifting the Lid	Fay Templeton		✔					✔	Jean Schwartz	William Jerome	John J. McNally
1905	The Duchess of Dantzic	Courtice Pounds		✔					✔	Ivan Caryll	Henry Hamilton	Henry Hamilton
1906	George Washington Jr.	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1906	The Governor's Son	George M. Cohan	✔						✔	George M. Cohan	George M. Cohan	George M. Cohan
1907	A Parisian Model	Anna Held							✔	Max Hoffmen, Sr.	Harry B. Smith	Harry B. Smith
1907	The Follies	Anna Held		✔					✔	Various	Various	
1907	The Honeymooners	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1908	Bandanna Land	Abbie Mitchell		✔					✔	Will Marion Cook	Alex Rogers, Jesse A. Shipp, Mord Allen	Alex Rogers and Jesse A Shipp
1908	The Follies	Nora Bayes	✔							Various	Various	
1908	The Yankee Prince	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1909	The Arcadians	Cicely Courtneidge		✔				✔		Lionel Monckton and Howard Talbot	Arthur Wimperis	Mark Ambient and Alexander M. Thompson
1909	The Dollar Princess	Donald Brian		✔					✔	Leo Fall and Jerome Kern	Adrian Ross and George Grossmith, Jr.	A.M. Willner, Fritz Grünbaum, Basil Hood and George Grossmith, Jr.
1910	The Jolly Bachelors	Nora Bayes							✔	Raymond Hubbell	Glen MacDonough	Glen MacDonough

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
1910	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1910	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1911	H.M.S. Pinafore	Henry E. Dixey		✔					✔	Arthur Sullivan	W.S. Gilbert	
1911	Little Miss Fix-It	Nora Bayes							✔	Nora Bayes and Jack Norworth	Jack Norworth	William J. Hurlbut and Harry B. Smith
1911	The Little Millionaire	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1911	The Siren	Donald Brian		✔					✔	Leo Fall	Leo Stein and Dr. A.M. Willner	Harry B. Smith
1911	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1911	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1911	Ziegfeld follies	Leon Errol		✔					✔	Various	Various	Florenz Ziegfeld
1912	A Winsome Widow	Leon Errol		✔					✔	Raymond Hubbell		Charles Hale Hoyt
1912	The Whirl of Society	Al Jolson		✔					✔	Louis A. Hirsch	Harold Atteridge	Harrison Rhodes
1912	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1912	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1912	Ziegfeld follies	Leon Errol		✔					✔	Various	Various	Florenz Ziegfeld
1913	The Honeymoon Express	Al Jolson		✔					✔	Jean Schwartz	Harold Atteridge	Joseph W. Herbert
1913	The Honeymoon Express	Gaby Deslys		✔					✔	Jean Schwartz	Harold Atteridge	Joseph W. Herbert
1913	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1913	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
1913	Ziegfeld follies	Leon Errol		✔					✔	Various	Various	Florenz Ziegfeld
1914	Chin Chin	Fred Stone		✔						Ivan Caryll	Anne Caldwell and James O'Dea	Anne Caldwell and R.H. Burnside
1914	Dancing Around	Al Jolson		✔					✔	Sigmund Romberg and Harry Carroll	Harold Atteridge	Harold Atteridge
1914	Dancing Around	Clifton Webb		✔					✔	Sigmund Romberg and Harry Carroll	Harold Atteridge	Harold Atteridge
1914	H.M.S. Pinafore	Fay Templeton		✔					✔	Arthur Sullivan	W.S. Gilbert	
1914	Hello, Broadway!	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1914	The Girl From Utah	Donald Brian		✔					✔	Paul Rubens and Sidney Jones	Adrian Ross and Percy Greenbank and Paul Rubens	James T. Tanner
1914	The Laughing Husband	Courtice Pounds		✔					✔	Edmund Eysler	Arthur Wimperis	Arthur Wimperis
1914	Watch Your Step	Irene Castle		✔					✔	Irving Berlin	Irving Berlin	Harry B. Smith
1914	Watch Your Step	Vernon Castle		✔					✔	Irving Berlin	Irving Berlin	Harry B. Smith
1914	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1914	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1914	Ziegfeld follies	Leon Errol		✔					✔	Various	Various	Florenz Ziegfeld
1915	Ned Wayburn's Town Topics	Clifton Webb		✔					✔	Harold Orlob	Thomas J. Gray and Robert B. Smith	Harry B. Smith, Thomas J. Gray, Robert B. Smith
1915	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1915	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld

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1915	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1915	Ziegfeld follies	Leon Errol		✔					✔	Various	Various	Florenz Ziegfeld
1916	Robinson Crusoe Jr.	Al Jolson		✔					✔	Sigmund Romberg and James Hanley	Harold A Atteridge	Edgar Smith
1916	The Century Girl	Leon Errol		✔					✔	Victor Herbert and Irving Berlin	Irving Berlin and Henry Blossom	
1916	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1916	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1917	Love o' Mike	Clifton Webb		✔					✔	Jerome Kern	Harry B. Smith	Thomas Sydney
1917	Maytime	Peggy Wood		✔					✔	Sigmund Romberg	Rida Johnson Young	Rida Johnson Young
1917	Miss 1917	Ann Pennington		✔						Victor Herbert and Jerome Kern	Harry B. Smith, Otto Harbach, Henry Blossom	Guy Bolton and Wodehouse
1917	Miss 1917	Irene Castle		✔						Victor Herbert and Jerome Kern	Harry B. Smith, Otto Harbach, Henry Blossom	Guy Bolton and Wodehouse
1917	Miss 1917	Marion Davies		✔						Victor Herbert and Jerome Kern	Harry B. Smith, Otto Harbach, Henry Blossom	Guy Bolton and Wodehouse
1917	Miss 1917	Vivienne Segal		✔					✔	Victor Herbert and Jerome Kern	Harry B. Smith, Otto Harbach, Henry Blossom	Guy Bolton and Wodehouse

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1917	Words and Music	Leon Errol		✔					✔	Noel Coward	Noel Coward	Noel Coward
1917	Ziegfeld Follies	Bert Williams		✔					✔	Various	Various	Florenz Ziegfeld
1917	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1918	Ladies First	Nora Bayes		✔					✔	A. Baldwin Sloane	Harry B. Smith	Harry B. Smith
1918	Listen Lester	Clifton Webb		✔					✔	Harold Orlob	Harry L. Cort and George E. Stoddard	
1918	Sinbad	Al Jolson		✔					✔	Sigmund Romberg	Harold R. Atteridge	Harold R. Atteridge
1918	The Girl Behind the Gun	Donald Brian		✔					✔	Ivan Caryll	Guy Bolton and P.G. Wodehouse	Guy Bolton and P.G. Wodehouse
1918	Ziegfeld follies	Eddie Cantor		✔					✔	Various	Various	Florenz Ziegfeld
1918	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1919	Apple Blossoms	Fred Astaire		✔					✔	Fitz Kreisler and Victor Jacobi	William Le Baron	William Le Baron
1919	Buddies	Donald Brian		✔					✔	Bentley Collingwood Hilliam		George V. Hobart
1919	Buddies	Peggy Wood		✔					✔	Bentley Collingwood Hilliam		George V. Hobart
1919	The Rose of China	Edna May Oliver		✔					✔	Armand Vexey		Guy Bolton
1919	Ziegfeld Follies	Eddie Cantor		✔						Various	Various	Florenz Ziegfeld
1919	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1920	As You Were	Clifton Webb		✔					✔	Herman Darewski	Arthur Wimperis	Arthur Wimperis

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1920	Ed Wynn's Carnival	Marion Davies		✔					✔	Ed Wynn	Ed Wynn	Ed Wynn
1920	My Golden Girl	Edna May Oliver		✔					✔	Victor Herbert	Frederic Arnold Kummer	Frederic Arnold Kummer
1920	Sally	Leon Errol		✔				✔	✔	Jerome Kern and Victor Herbert	Buddy De Sylva, P.g. Wodehouse, Anne Caldwell and Clifford Grey	Guy Bolton
1920	The Half Moon	Edna May Oliver		✔					✔	Victor Jacobi	William Le Baron	William Le Baron
1920	Ziegfeld follies	Eddie Cantor		✔					✔	Various	Various	Florenz Ziegfeld
1920	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1921	A to Z	Jack Buchanan		✔				✔		Various	Various	Woody Allen, Herbert Farjeon, and Nina Warner Hook
1921	Bombo	Al Jolson		✔					✔	Sigmund Romberg	Harold R. Atteridge	Harold R. Atteridge
1921	Erminie	Francis Wilson	✔						✔	Ed Jakobowski	Harry Paulton	Harry Paulton and Claxson Bellamy
1921	Princess Virtue	Leon Errol		✔					✔	B.C. Hilliam and Gitz Rice	B.C. Hilliam and Gitz Rice	B.C. Hilliam and Gitz Rice
1921	Shuffle Along	Aubrey Lyles							✔	Eubie Blake	Noble Sissle	Flournoy Miller & Aubrey Lyles
1921	Ziegfeld follies	Eddie Cantor		✔					✔	Various	Various	Florenz Ziegfeld
1921	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld

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1922	Queen O' Hearts	Nora Bayes		✔					✔	Lewis E. Gensler and Dudley Wilkinson	Oscar Hammerstein II	Frank Mandel and Oscar Hammerstein II
1922	Dixie Broadway	Florence Mills		✔					✔	George W. Meyer and Arthur Johnston	Grant Clarke and Roy Turk	Walter De Leon, Tom Howard, Lew Leslie and Sidney Lazarus
1922	For Goodness Sake	Fred Astaire		✔					✔	William Daly and Paul Lannin	Arthur Jackson	Fred Jackson
1922	Lilac Time	Courtice Pounds		✔				✔		Franz Schubert	Adrian Ross	Adrian Ross
1922	Phi Phi	Arthur Roberts		✔				✔		Henri Christine	Albert Willemetz and Fabian Solar	
1922	The Blue Kitten	Leon Errol		✔					✔	Rudolf Friml	Otto Harbach and William Carey Duncan	Otto Harbach and William Carey Duncan
1922	The Bunch and Judy	Fred Astaire		✔					✔	Jerome Kern	Anne Caldwell	Anne Caldwell and Hugh Ford
1922	The Clinging Vine	Peggy Wood		✔					✔	Harold A. Levey	Zelda Sears	Zelda Sears
1922	Ziegfeld follies	Eddie Cantor		✔					✔	Various	Various	Florenz Ziegfeld
1922	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1923	Dover Street to Dixie	Florence Mills						✔		H Darewski		
1923	Jack and Jill	Ann Pennington							✔	Augustus Barratt	Otto Harbach, John Murray Anderson and Augustus Barratt	Frederic Isham and Otto Harbach

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1923	Jack and Jill	Clifton Webb		✔					✔	Augustus Barratt	Otto Harbach, John Murray Anderson and Augustus Barratt	Frederic Isham and Otto Harbach
1923	Kid Boots	Eddie Cantor		✔					✔	Harry Tierney	Joseph McCarthy	William Anthony McGuire and Otto Harbach
1923	Stepping Stones	Fred Stone		✔					✔	Jerome Kern	Anne Caldwell and R.H. Burnside	Anne Caldwell and R.H. Burnside
1923	The Greenwich Village Follies	Eva Puck		✔					✔	Harold Levey and Owen Murphy	Owen Murphy and Harold Levey	
1923	The Merry Widow	Evelyn Laye		✔					✔	Franz Lehár	Viktor Léon and Leo Stein	Henri Meilhac
1923	Ziegfeld Follies	Al Shean		✔					✔	Various	Various	Florenz Ziegfeld
1923	Ziegfeld follies	Eddie Cantor		✔					✔	Various	Various	Florenz Ziegfeld
1923	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1924	Big Boy	Al Jolson		✔					✔	James F. Hanley and Joseph Meyer	Buddy DeSylva	Harold R. Atteridge
1924	Lady, Be Good	Adele Astaire		✔					✔	George Gershwin	Ira Gershwin	Guy Bolton and Fred Thompson
1924	Lady, Be Good	Fred Astaire		✔					✔	George Gershwin	Ira Gershwin	Guy Bolton and Fred Thompson

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1924	Peter Pan	Marilyn Miller	✔						✔	Jule Styne, Mark Charlap, and Trude Rittmann	Betty Comden, Carolyn Leigh and Adolph Green	Sir James M. Barrie
1924	The Chocolate Dandies	Josephine Baker		✔					✔	Eubie Blake	Noble Sissle	Lew Payton and Noble Sissle
1924	The Melody Man	Eva Puck		✔					✔			Herbert Richard Lorenz
1924	The Student Prince in Heidelberg	Howard Marsh		✔						Sigmund Romberg	Dorothy Donnelly	Dorothy Donnelly
1924	The Vortex	Bea (Beatrice) Lillie							✔	Noel Coward	Noel Coward	Noel Coward
1924	The Vortex	Gertrude Lawrence		✔					✔	Noel Coward	Noel Coward	Noel Coward
1924	The Vortex	Jack Buchanan		✔					✔	Noel Coward	Noel Coward	Noel Coward
1924	Topsy and Eva	Robert Halliday		✔					✔	Duncan sisters	Duncan sisters	Catherine Chisholm Cushing
1924	Ziegfeld follies	Lupino Lane		✔					✔	Various	Various	Florenz Ziegfeld
1925	Garrick Gaieties	Edith Meiser		✔					✔	Richard Rogers	Lorenz Hart	
1925	Holka Polka	Orville Harrold		✔					✔	Will Ortman	Gus Kan and Raymond B. Egan	W. Walzer
1925	Holka Polka	Robert Halliday		✔					✔	Will Ortman	Gus Kan and Raymond B. Egan	W. Walzer
1925	No, No Nanette	Binnie Hale		✔				✔		Vincent Youmans	Irving Caesar and Otto Harbach	Otto Harbach and Frank Mandel

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1925	Sunny	Clifton Webb		✔					✔	Jerome Kern	Oscar Hammerstein II and Otto Harbach	Oscar Hammerstein II and Otto Harbach
1925	Sunny	Marilyn Miller		✔					✔	Jerome Kern	Oscar Hammerstein II and Otto Harbach	Oscar Hammerstein II and Otto Harbach
1925	The Cocoanuts	Julius Marx		✔					✔	Irving Berlin	Irving Berlin	George S. Kaufman and Morrie Ryskind
1925	The Cocoanuts	Adolph Marx		✔					✔	Irving Berlin	Irving Berlin	George S. Kaufman and Morrie Ryskind
1925	The Mikado	Lupino Lane		✔					✔	Arthur Sullivan	W.S. Gilbert	
1925	Tip Toes	Robert Halliday		✔					✔	George Gershwin	Ira Gershwin	Guy Bolton and Fred Thompson
1926	Betsy	Al Shean		✔					✔	Richard Rogers	Lorenz Hart	Irving Caesar and David Freedman
1926	Blackbirds	Florence Mills		✔					✔	Jimmy McHugh	Dorothy Fields	
1926	Blackbirds revues	Bill 'Bojangles' Robinson		✔						Jimmy McHugh	Dorothy Fields	
1926	Blackbirds revues	Ethel Waters		✔						Jimmy McHugh	Dorothy Fields	
1926	Blackbirds revues	Florence Mills		✔					✔	Jimmy McHugh	Dorothy Fields	
1926	Criss Cross	Fred Stone		✔					✔	Jerome Kern	Otto Harbach and Anne Caldwell	Otto Harbach and Anne Caldwell
1926	Fanny	Fanny Brice		✔					✔	Harold Rome	Harold Rome	S.N. Behrman and Joshua Logan

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1926	Garrick Gaieties	Edith Meiser		✔					✔	Richard Rogers	Lorenz Hart	
1926	H.M.S. Pinafore	Fay Templeton	✔						✔	Arthur Sullivan	W.S. Gilbert	
1926	Lady, Be Good	Adele Astaire		✔				✔		George Gershwin	Ira Gershwin	Guy Bolton and Fred Thompson
1926	Lady, Be Good	Fred Astaire		✔				✔		George Gershwin	Ira Gershwin	Guy Bolton and Fred Thompson
1926	Lido Lady	Cicely Courtneidge		✔				✔		Richard Rogers	Lorenz Hart	
1926	No, No Nanette	Donald Brian		✔					✔	Vincent Youmans	Irving Caesar and Otto Harbach	Otto Harbach and Frank Mandel
1926	Oh, Kay!	Gertrude Lawrence		✔					✔	George Gershwin	Ira Gershwin & Guy Bolton	P.G. Wodehouse
1926	Oh, please!	Bea (Beatrice) Lillie		✔					✔			Maurice Hennequin and Pierre Veber
1926	Peggy-Ann	Edith Meiser		✔					✔	Richard Rodgers	Lorenz Hart	Herbert Fields
1926	Sunny	Binnie Hale		✔				✔		Jerome Kern	Oscar Hammerstein II and Otto Harbach	Oscar Hammerstein II and Otto Harbach
1926	Sunny	Jack Buchanan		✔				✔		Jerome Kern	Oscar Hammerstein II and Otto Harbach	Oscar Hammerstein II and Otto Harbach
1926	The Desert Song	Vivienne Segal		✔					✔	Sigmund Romberg	Otto Harbach	Otto Harbach & Oscar Hammerstein II
1926	The Girl Friend	Eva Puck		✔					✔	Richard Rogers	Lorenz Hart	Herbert Fields
1926	The Girl Friend	Sam White		✔					✔	Richard Rogers	Lorenz Hart	Herbert Fields

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1926	The Ramblers	Bobby Clark		✔					✔	Bert Kalmar and Harry Ruby	Bert Kalmar and Harry Ruby	Guy Bolton, Bert almar and Harry Ruby
1926	The Ramblers	Paul McCullough		✔					✔	Bert Kalmar and Harry Ruby	Bert Kalmar and Harry Ruby	Guy Bolton, Bert almar and Harry Ruby
1927	Africana [1927]	Ethel Waters		✔					✔	Donald Heyward	Donald Heyward	
1927	Funny Face	Adele Astaire							✔	George Gershwin	Ira Gershwin	Paul Gerard Smith and Fred Thompson
1927	Funny Face	Fred Astaire		✔					✔	George Gershwin	Ira Gershwin	Paul Gerard Smith and Fred Thompson
1927	Manhattan Mary	Ed Wynn		✔					✔	Ray Henderson	B. G. DeSylva and Lew Brown	William K. Wells and George White
1927	Oh, Kay!	Gertrude Lawrence		✔				✔		George Gershwin	Ira Gershwin & Guy Bolton	P.G. Wodehouse
1927	Show Boat	Edna May Oliver		✔					✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1927	Show Boat	Eva Puck		✔					✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1927	Show Boat	Helen Morgan		✔					✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1927	The Merry Malones	George M. Cohan		✔					✔	George M. Cohan	George M. Cohan	George M. Cohan
1927	The Mikado	Bettina Hall							✔	Arthur Sullivan	W.S. Gilbert	
1927	Yours Truly	Leon Errol		✔					✔	Raymond Hubbell	Anne Caldwell	Clyde North

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1928	A Connecticut Yankee	Constance Carpenter		✔					✔	Richard Rogers	Lorenz Hart	Herbert Fields
1928	A Connecticut Yankee	William Gaxton		✔					✔	Richard Rogers	Lorenz Hart	Herbert Fields
1928	Animal Crackers	Julius Marx		✔					✔	Harry Ruby and Bert Kalmar	eorge S, Kaufman and Morrie Ryskind	
1928	Animal Crackers	Adolph Marx		✔					✔	Harry Ruby and Bert Kalmar	eorge S, Kaufman and Morrie Ryskind	
1928	Blackbirds	Ethel Waters		✔					✔	Jimmy McHugh	Dorothy Fields	
1928	Funny Face	Adele Astaire						✔		George Gershwin	Ira Gershwin	Paul Gerard Smith and Fred Thompson
1928	Funny Face	Fred Astaire		✔				✔		George Gershwin	Ira Gershwin	Paul Gerard Smith and Fred Thompson
1928	Here's Howe	Allen Kearns		✔					✔	Roger Wolfe Kahn and Joseph Meyer	Irving Caesar	Fred Thompson and Paul Gerard Smith
1928	Rosalie	Marilyn Miller		✔					✔	George Gershwin and Sigmund Romberg	Ira Gershwin and P.G. Wodehouse	William Anthony McGuire and Guy Bolton
1928	She's My Baby	Bea (Beatrice) Lillie		✔					✔	Richard Rodgers	Lorenz Hart	Bert Kalmar and Harry Ruby
1928	She's My baby	Clifton Webb		✔					✔	Richard Rodgers	Lorenz Hart	Bert Kalmar and Harry Ruby
1928	Show Boat (London)	Paul Robeson		✔				✔		Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1928	The New Moon	Robert Halliday		✔					✔	Sigmund Romberg	Oscar Hammerstein II	Frank Mandel and Laurence Schwab

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1928	The Three Musketeers	Dennis King		✔					✔	Rudolf Friml	Clifford Grey	William Anthony McGuire
1928	The Three Musketeers	Vivienne Segal		✔					✔	Rudolf Friml	Clifford Grey	William Anthony McGuire
1928	This Year of Grace	Jessie Matthews		✔				✔		Noel Coward	Noel Coward	Noel Coward
1928	This Year of Grace	Sonnie Hale		✔				✔		Noel Coward	Noel Coward	Noel Coward
1928	Treasure Girl	Gertrude Lawrence		✔					✔	George Gershwin	Ira Gershwin	Fred Thompson and Vincent Lawrence
1928	Whoopee	Eddie Cantor		✔					✔	Walter Donaldson	Gus Kahn	William Anthony McGuire
1929	Bitter Sweet	Evelyn Laye		✔					✔	Noel Coward	Noel Coward	Noel Coward
1929	Bitter Sweet	Peggy Wood		✔				✔		Noel Coward	Noel Coward	Noel Coward
1929	Fifty Million Frenchman	William Gaxton		✔					✔	Cole Porter	Cole Porter	Herbert Fields
1929	Fioretta	Fanny Brice		✔					✔	George Babgy and G. Romilli	George Babgy and G. Romilli	Earl Carroll
1929	Show Girl	Jimmy Durente		✔					✔	George Gershwin	Ira Gershwin and Gus Kahn	William McGuire
1929	Sweet Adeline	Helen Morgan		✔					✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1929	The Little Show	Clifton Webb		✔					✔	Arthur Schwartz and Ralph Rainger	Howard Dietz	
1929	The Pirates of Penzance	Bettina Hall	✔						✔	Arthur Sullivan	W.S. Gilbert	
1929	Wake Up and Dream	Jack Buchanan		✔					✔	Cole Porter	Cole Porter	John Hastings Turner

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1929	Wake Up and Dream	Jessie Matthews		✔				✔		Cole Porter	Cole Porter	John Hastings Turner
1930	Blackbirds	Ethel Waters		✔					✔	Jimmy McHugh	Dorothy Fields	
1930	Brown Buddies	Bill 'Bojangles' Robinson		✔					✔	Joe Jordan	Millard Thomas	Carl Rickman
1930	Ever Green	Jessie Matthews		✔				✔		Richard Rogers	Lorenz Hart	Benn Levy
1930	Garrick Gaieties	Edith Meiser		✔					✔	Richard Rogers	Lorenz Hart	
1930	Girl Crazy	Allen Kearns		✔					✔	George Gershwin	Ira Gershwin	Guy Bolton and John McGowan
1930	Girl Crazy	Ginger Rogers		✔					✔	George Gershwin	Ira Gershwin	Guy Bolton and John McGowan
1930	Meet My Sister	Bettina Hall							✔	Ralph Benatzky	Ralph Benatzky	Georges Berr, Louis Verneuil, and Robert Blum
1930	Simple Simon	Ed Wynn		✔					✔	Richard Rodgers	Lorenz Hart	Guy Bolton and Ed Wynn
1930	Simple Simon	Ruth Etting		✔					✔	Richard Rodgers	Lorenz Hart	Guy Bolton and Ed Wynn
1930	Smiles	Adele Astaire		✔					✔	Marvin Hamlisch	Howard Ashman	Howard Ashman
1930	Smiles	Fred Astaire		✔					✔	Marvin Hamlisch	Howard Ashman	Howard Ashman
1930	Smiles	Marilyn Miller		✔					✔	Marvin Hamlisch	Howard Ashman	Howard Ashman
1930	Strike up the Band	Bobby Clark		✔					✔	George Gershwin	Ira Gershwin	Morrie Ryskind
1930	Strike up the Band	Paul McCullough							✔	George Gershwin	Ira Gershwin	Morrie Ryskind
1930	Sweet and Low	Fanny Brice		✔					✔	Various	Various	David Freedman

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1930	The New Yorkers	Jimmy Durente		✔					✔	Cole Porter	Cole Porter	Herbert Fields
1930	The Prince of Pilsen	Al Shean	✔						✔	Gustav Luders	Frank S. Pixley	Frank S. Pixley
1930	Three Little Girls	Bettina Hall							✔	Paul Rubens	Paul Rubens	Paul Rubens
1930	Three's a Crowd	Clifton Webb		✔					✔	Arthur Schwartz	Howard Dietz	Howard Dietz
1930	Three's a Crowd	Libby Holman		✔					✔	Arthur Schwartz	Howard Dietz	Howard Dietz
1931	Everybody's Welcome	Ann Pennington		✔					✔	Sammy Fain	Irving Kahal	Lambert Carroll
1931	George White's Scandals [1931]	Ethel Merman		✔					✔	Ray Henderson	Lew Brown	George White, Irving Caesar and Lew Brown
1931	Here Goes the Bride	Bobby Clark							✔	John W, Green	Edward Heyman	Peter Arno
1931	Here Goes the Bride	Paul McCullough		✔					✔	John W, Green	Edward Heyman	Peter Arno
1931	Of Thee I Sing	Lois Moran		✔					✔	George and Ira Gershwin	George S. Kaufman	Morrie Ryskind
1931	Of Thee I Sing	Victor Moore		✔					✔	George and Ira Gershwin	George S. Kaufman	Morrie Ryskind
1931	Rhapsody in Black	Ethel Waters		✔					✔	Roy Orbison	Roy Orbison	Lew Leslie
1931	Sugar Hill	Aubrey Lyles		✔					✔	Jimmy Johnson	Jo Trent	Charles Tazewell
1931	The Band Wagon	Adele Astaire		✔						Arthur Schwartz and Howard Dietz	Howard Dietz	George S. Kaufman
1931	The Band Wagon	Fred Astaire		✔						Arthur Schwartz and Howard Dietz	Howard Dietz	George S. Kaufman
1931	The Cat and the Fiddle	Bettina Hall		✔				✔	✔	Jerome Kern	Otto Harbach	Otto Harbach

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1931	The White House Inn	William Gaxton		✔				✔	✔	Ralph Benatzky and Robert Stolz	Robert Gilbert	Hans Muller and Erik Charell
1931	The Wonder Bar	Al Jolson							✔	Robert Katscher	Irving Caesar	Irving Caesar and Aben Kandel
1932	Gay Divorce	Claire Luce		✔						Cole Porter	Cole Porter	Dwight Taylor
1932	Gay Divorce	Fred Astaire		✔					✔	Cole Porter	Cole Porter	Dwight Taylor
1932	Hot-Cha	Bert Lahr		✔					✔	Ray Henderson	Lew Brown	Mark Hellinger, H.S. Kraft, Ray Henderson and Lew Brown
1932	Hot-Cha	Lupe Velez		✔					✔	Ray Henderson	Lew Brown	Mark Hellinger, H.S. Kraft, Ray Henderson and Lew Brown
1932	Music in the Air	Al Shean		✔					✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1932	Music in the Air	Tullio Carminati		✔					✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1932	Show Boat	Dennis King	✔						✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1932	Show Boat	Edna May Oliver	✔						✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1932	Show Boat	Paul Robeson	✔						✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1932	Showboat	Paul Robeson	✔							Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II

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1932	Take a Chance	Ethel Merman		✔					✔	Nacio Herb Brown , Richard A. Whiting and Voncent Youmans	B.G. De Sylva	B.G. De Sylva and Laurence Schwab
1932	The Cat and the Fiddle	Peggy Wood		✔				✔		Jerome Kern	Otto Harbach	Otto Harbach
1932	Through the Years	Charles Winninger		✔					✔	Vincent Youmans	Edward Heyman	Brian Hooker
1932	Walk a Little Faster	Bobby Clark		✔					✔	Vernon Duke	E.Y. Harburg	S.J. Perelman and Robert MacGunigle
1933	As Thousands Cheer	Clifton Webb		✔					✔	Irving Berlin	Irving Berlin	Moss Hart
1933	As Thousands Cheer	Ethel Waters		✔					✔	Irving Berlin	Irving Berlin	Moss Hart
1933	As Thousands Cheer	Helen Broderick		✔					✔	Irving Berlin	Irving Berlin	Moss Hart
1933	As Thousands Cheer	Marilyn Miller		✔					✔	Irving Berlin	Irving Berlin	Moss Hart
1933	Champagne Sec	Peggy Wood		✔					✔	Johann Strauss	Robert A. Simon	Alan Child
1933	Roberta	Fay Templeton		✔					✔	Jerome Kern	Otto Harbach	Otto Harbach
1933	Roberta	Ray Middleton		✔					✔	Jerome Kern	Otto Harbach	Otto Harbach
1933	Strike Me Pink	Jimmy Durente		✔					✔	Ray Henderson	B.G. DeSylva and Lew Brown	
1933	Strike Me Pink	Lupe Velez		✔					✔	Ray Henderson	B.G. DeSylva and Lew Brown	
1934	Anything Goes	Bettina Hall		✔					✔	Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
1934	Anything Goes	Ethel Merman		✔					✔	Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse

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1934	Anything Goes	Victor Moore		✔						Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
1934	Anything Goes	William Gaxton		✔						Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
1934	Conversation Piece	Yvonne Printemps		✔				✔		Noel Coward	Noel Coward	
1934	Revenge With Music	Charles Winninger		✔					✔	Arthur Schwartz	Howard Dietz	Howard Dietz
1934	Thumbs Up!	Bobby Clark		✔					✔	James Hanley and Henry Sullivan	Ballard MacDonald and Earle Crooker	H. I. Phillips, Harold Atteridge, and Alan Baxter
1934	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1934	Ziegfield Follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1935	At Home Abroad	Bea (Beatrice) Lillie		✔					✔	Arthur Schwartz	Howard Dietz	
1935	At Home Abroad	Eleanor Powell		✔					✔	Arthur Schwartz	Howard Dietz	
1935	At Home Abroad	Ethel Waters		✔					✔	Arthur Schwartz	Howard Dietz	
1935	Glamorous Night	Ivor Novello		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1935	Glamorous Night	Mary Ellis		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1935	Jumbo	Jimmy Durente		✔					✔	Richard Rogers	Lorenz Hart	Ben Hecht and Charles MacArthur
1935	May Wine	Walter Slezak		✔						Sigmund Romberg	Oscar Hammerstein, II	Frank Mandell
1935	Porgy and Bess	Abbie Mitchell		✔					✔	George Gershwin	Ira Gershwin and DuBose Heyward	Dorothy Heyward and DuBose Heyward

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1935	Porgy and Bess	Todd Duncan		✔					✔	George Gershwin	Ira Gershwin and DuBose Heyward	Dorothy Heyward and DuBose Heyward
1935	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1936	Careless Rapture	Dorothy Dickson		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1936	Careless Rapture	Ivor Novello		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1936	Red, Hot and Blue	Ethel Merman		✔					✔	Cole Porter	Cole Porter	Howard Lindsay and Russel Crouse
1936	Red, Hot, and Blue	Bob Hope		✔					✔	Cole Porter	Cole Porter	Howard Lindsay and Russel Crouse
1936	Red, Hot, and Blue	Ethel Merman		✔					✔	Cole Porter	Cole Porter	Howard Lindsay and Russel Crouse
1936	Red, Hot, and Blue	Jimmy Durente		✔					✔	Cole Porter	Cole Porter	Howard Lindsay and Russel Crouse
1936	The White Horse Inn	Kitty Carlisle							✔	Ralph Benatzky and Robert Stolz	Robert Gilbert	Hans Muller and Erik Charell
1936	Tonight at 8:30	Gertrude Lawrence		✔				✔	✔	Noel Coward	Noel Coward	Noel Coward
1936	Ziegfeld Follies	Bob Hope		✔					✔	Various	Various	Florenz Ziegfeld
1936	Ziegfeld Follies	Bobby Clark		✔					✔	Various	Various	Florenz Ziegfeld
1936	Ziegfeld Follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld
1936	Ziegfeld follies	Harold Nicholas		✔					✔	Various	Various	Florenz Ziegfeld
1936	Ziegfeld follies	Josephine Baker		✔					✔	Various	Various	Florenz Ziegfeld
1936	Ziegfeld follies	Fanny Brice		✔					✔	Various	Various	Florenz Ziegfeld

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1937	Between the Devil	Jack Buchanan		✔					✔	Arthur Schwartz	Howard Dietz	Howard Dietz
1937	Hooray For What!	Ed Wynn		✔					✔	Harold Arlen	E. Y. Harburg	Howard Lindsay and Russel Crouse
1937	I'd Rather Be Right	George M. Cohan		✔					✔	Richard Rogers	Lorenz Hart	George S. Kaufman and Moss Hart
1937	Me and My Girl	Lupino Lane		✔				✔		Noel Gay	Douglas Furber and L. Arthur Rose	Douglas Furber and L. Arthur Rose
1937	Orchids Preferred	Benay Venuta		✔					✔	Dave Stamper	Fred Herendeen	Fred Herendeen
1937	The Eternal Road	Lotte Lenya		✔					✔	Kurt Weill	Franz Werfel	
1937	Three Waltzes	Kitty Carlisle							✔	Paul Kepler and Armon Robinson	Clare Kummer	Clare Kummer and Rowland Leigh
1938	A Woman's a Fool - to Be Clever	Edith Meiser		✔					✔	Dorothy Bennett	Link Hannah	
1938	I Married an Angel	Dennis King		✔					✔	Richard Rogers	Lorenz Hart	
1938	I Married an Angel	Vivienne Segal		✔					✔	Richard Rogers	Lorenz Hart	
1938	I Married an Angel	Walter Slezak		✔						Richard Rogers	Lorenz Hart	
1938	Knickerbocker Holiday	Walter Huston		✔					✔	Kurt Weill	Maxwell Anderson	Maxwell Anderson
1938	Leave it to Me	Sophie Tucker		✔					✔	Cole Porter	Cole Porter	Samuel and Bella Spewack
1938	Leave it to Me	Victor Moore		✔					✔	Cole Porter	Cole Porter	Samuel and Bella Spewack

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1938	Leave it to Me	William Gaxton		✔					✔	Cole Porter	Cole Porter	Samuel and Bella Spewack
1938	Operette	Peggy Wood		✔				✔		Noel Coward	Noel Coward	Noel Coward
1938	The Boys from Syracuse	Eddie Albert		✔					✔	Richard Rogers	Lorenz Hart	George Abbott
1938	The Boys from Syracuse	Muriel Angelus		✔					✔	Richard Rogers	Lorenz Hart	George Abbott
1938	The Cradle Will Rock	Howard Da Silva		✔					✔	Marc Blizstein	Marc Blizstein	Marc Blizstein
1938	You Never Know	Lupe Velez		✔					✔	Cole Poter and Robert Katscher	Cole Porter	Rowland Leigh
1939	DuBarry Was a Lady	Bert Lahr		✔					✔	Cole Porter	Cole Porter	Herb Fields and Buddy DeSylva
1939	DuBarry Was a Lady	Ethel Merman		✔					✔	Cole Porter	Cole Porter	Herb Fields and Buddy DeSylva
1939	Mamba's Daughters	Ethel Waters		✔					✔	Jerome Kern	DuBose Heyward	
1939	Stars in Your Eyes	Ethel Merman		✔					✔	Arthur Scwartz	Dorothy Fields	J.P. McEvoy
1939	Stars in Your Eyes	Jimmy Durente		✔					✔	Arthur Scwartz	Dorothy Fields	J.P. McEvoy
1939	Streets of Paris	Bobby Clark							✔	James McHugh	Al Dubin	Tom McKnight, Charles Sherman, S. Jay Kaufman, Mitchell Hodges, Edward Duryea Dowling, James La Ver, Frank Eyton and Lee Brody

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1939	Susanna, Don't You Cry	Bettina Hall							✔	Stephen Foster	Stephen Foster	Sarah Newmeyer and Clarence Loomis
1939	The Dancing Year	Ivor Novello		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1939	The Dancing Year	Mary Ellis		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1939	The Hot Mikado	Bill 'Bojangles' Robinson		✔					✔	Rob Bowman	David H. Bell	David H. Bell
1939	Very Warm For May	Donald Brian		✔					✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1939	Very Warm for May	Eve Arden		✔					✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1940	All in Fun	Bill 'Bojangles' Robinson		✔					✔	Baldwin Bergersen, John Rox and June Sillman	June Sillman and John Rox	
1940	Boys and Girls Together	Ed Wynn		✔					✔	SammyFain	Jack Yellen and Irving Kahal	
1940	Cabin in the Sky	Ethel Waters		✔					✔	Vernon Duke	John LaTouche	Lynn Root
1940	Cabin in the Sky	Katherine Dunham		✔					✔	Vernon Duke	John LaTouche	Lynn Root
1940	Cabin in the Sky	Rex Ingram		✔					✔	Vernon Duke	John LaTouche	Lynn Root
1940	Cabin in the Sky	Todd Duncan		✔					✔	Vernon Duke	John LaTouche	Lynn Root
1940	Hold on to your Hats	Al Jolson		✔					✔	Burton Lane	E. Y. Harburg	Guy Bolton, Matt Brooks, and Eddie Davis
1940	John Henry	Paul Robeson		✔					✔	Jacques Wolfe	Roarke Bradford	Roark Bradford
1940	Keep Off the Grass	Jimmy Durente		✔					✔	Jimmy Mchugh	Al Dubin and Howard Dietz	

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1940	Keep Off the Grass	Ray Bolger		✔					✔	Jimmy Mchugh	Al Dubin and Howard Dietz	
1940	Louisiana Purchase	Vera Zorina		✔					✔	Irving Berlin	Irving Berlin	Morrie Ryskind
1940	Louisiana Purchase	Victor Moore		✔					✔	Irving Berlin	Irving Berlin	Morrie Ryskind
1940	Louisiana Purchase	William Gaxton		✔					✔	Irving Berlin	Irving Berlin	Morrie Ryskind
1940	Panama Hattie	Ethel Merman		✔					✔	Cole Porter	Cole Porter	Herbert Fields and B.G. DeSylva
1940	Panama Hattie	Joan Carroll		✔					✔	Cole Porter	Cole Porter	Herbert Fields and B.G. DeSylva
1940	Walk With Music	Kitty Carlisle		✔					✔	Hoagy Carmichael	Johnny Mercer	Guy Bolton, Parke Levy and Alan Lipscott
1941	Banjo Eyes	Eddie Cantor		✔					✔	Vernon Duke	Harold Adamson	Joseph Quinian and Izzy Elinson
1941	Banjo Eyes	June Clyde		✔					✔	Vernon Duke	Harold Adamson	Joseph Quinian and Izzy Elinson
1941	Lady in the Dark	Bert Lytell		✔					✔	Kurt Weill	Ira Gershwin	Moss Hart
1941	Lady in the Dark	Danny Kaye		✔					✔	Kurt Weill	Ira Gershwin	Moss Hart
1941	Lady in the Dark	Gertrude Lawrence		✔					✔	Kurt Weill	Ira Gershwin	Moss Hart
1941	Lady in the Dark	Victor Mature		✔					✔	Kurt Weill	Ira Gershwin	Moss Hart
1941	Let's Face It	Danny Kaye		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields

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1941	Let's Face It	Edith Meiser		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1941	Let's Face It	Eve Arden		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1941	Let's Face It	Nanette Fabray		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1941	Let's Face It	Vivian Vance		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1941	Let's Face It!	Edith Meiser		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1941	Let's Face It!	Nanette Fabray		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1941	Pal Joey	Gene Kelly		✔					✔	Richard Rogers	Lorenz Hart	O'Hara and Abbott
1941	Pal Joey	Vivienne Segal		✔					✔	Richard Rogers	Lorenz Hart	O'Hara and Abbott
1942	By Jupiter	Benay Venuta		✔					✔	Richard Rogers	Lorenz Hart	Lorenz Hart and Richard Rogers
1942	By Jupiter	Nanette Fabray		✔					✔	Richard Rogers	Lorenz Hart	Lorenz Hart and Richard Rogers
1942	By Jupiter	Ray Bolger		✔					✔	Richard Rogers	Lorenz Hart	Lorenz Hart and Richard Rogers
1942	Count Me In	Jean Darling		✔					✔	Ann Ronell	Ann Ronell	Walter Kerr and Leo Brady
1942	Laugh, Town, Laugh!	Ed Wynn		✔					✔			Ed Wynn

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1942	Star and Garter	Bobby Clark		✔					✔	Harold J. Rome, Harold Arlen, Frank McCue, Doris Tauber and Dorival Caymmi	Harold J. Rome, Jerry Seelen, Harold Arlen, AL Dubin, Sis Willner, Albert Stillman	
1943	A Connecticut Yankee	Vivienne Segal	✔						✔	Richard Rogers	Lorenz Hart	Herbert Fields
1943	Arc de Triomphe	Elisabeth Welch		✔				✔		Ivor Novello	Chris Langdon	
1943	Arc de Triomphe	Ivor Novello		✔				✔		Ivor Novello	Chris Langdon	
1943	Laugh Time	Ethel Waters		✔					✔	Frank Fay	Bert Wheeler	
1943	My Dear Public	Ethel Shutta		✔					✔	Irving Caesar, Samuel M. Lerner and Gerald Marks	Irving Caesar, Samuel M. Lerner and Gerald Marks	Irving Caesar and Charles Gottesfeld
1943	My Dear Public	Nanette Fabray		✔					✔	Irving Caesar, Samuel M. Lerner and Gerald Marks	Irving Caesar, Samuel M. Lerner and Gerald Marks	Irving Caesar and Charles Gottesfeld
1943	Oklahoma!	Howard Da Silva		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1943	One Touch of Venus	Mary Martin		✔					✔	Kurt Weill	Ogden Nash	Ogden Nash, S.J. Perelman
1943	Something for the Boys	Ethel Merman		✔					✔	Cole Porter	Dorothy Fields	Herb Fields
1943	The Merry Widow	Jan Kiepura	✔						✔	Franz Lehár	Viktor Léon and Leo Stein	Henri Meilhac

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1943	The Merry Widow	Marta Eggerth	✔						✔	Franz Lehár	Viktor Léon and Leo Stein	Henri Meilhac
1944	Bloomer Girl	Dooley Wilson		✔					✔	Harold Arlen	E.Y. Harburg	Sig Herzig and Fred Saidy
1944	Bloomer Girl	Nanette Fabray			✔				✔	Harold Arlen	E.Y. Harburg	Sig Herzig and Fred Saidy
1944	Bloomer Girl	Celeste Holm		✔					✔	Harold Arlen	E.Y. Harburg	Sig Herzig and Fred Saidy
1944	Follow the Girls	Jackie Gleason		✔					✔	Dan Shapiro, Milton Pascal and Phil Charig	Dan Shapiro, Milton Pascal and Phil Charig	Guy Bolton and Fred Thompson
1944	Jackpot	Nanette Fabray		✔					✔	Vernon Duke	Howard Dietz	Gy Bolton
1944	Mexican Hayride	Bobby Clark	✔						✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1944	Mexican Hayride	Edith Meiser		✔					✔	Cole Porter	Cole Porter	Herbert and Dorothy Fields
1944	On the Town	Nancy Walker		✔					✔	Leonard Bernstein	Betty Comden and Adolph Green	Betty Comden and Adolph Green
1944	Seven Lively Arts	Bert Lahr		✔					✔	Cole Porter	Cole Porter	George S. Kaufman and Ben Hecht
1944	Seven Lively Arts	Dolores Gray		✔					✔	Cole Porter	Cole Porter	George S. Kaufman and Ben Hecht
1944	Sing Out, Sweet Land!	Alfred Drake		✔					✔	Elie Siegmaster		Walter Kerr
1945	Are You With It?	Dolores Gray		✔					✔	Harry Revel	Arnold B. Horwitt	Sam Perrin

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1945	Blue Holiday	Ethel Waters		✔					✔	Variety	Variety	Alvin Shapiro and Doris Cole (producers)
1945	Carib Song	Katherine Dunham		✔					✔	Baldwin Bergersen	William Archibald	William Archibald
1945	Carousel	Christine Johnson		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1945	Carousel	Jan Clayton		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1945	Carousel	Jean Darling		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1945	Memphis Bound!	Bill 'Bojangles' Robinson		✔					✔	Arthur Sullivan and Don Walker	W.S. Gilbert, Clay Warnick and Don Walker	Albert Barker, Sally Benson, and W. S. Gilbert
1945	Perchance to Dream	Ivor Novello		✔				✔		Ivor Novello	Ivor Novello	Ivor Novello
1945	Polonaise	Marta Eggerth		✔					✔	Frederic Chopin	John La Touche	Gottfried Reinhardt and Anthony Veiller
1945	The Firebrand of Florence	Lotte Lenya		✔					✔	Kurt Weill	Ira Gershwin	Edwin Justus Mayer and Ira Gershwin
1946	Annie Get Your Gun	Ethel Merman		✔					✔	Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1946	Annie Get Your Gun	Ray Middleton		✔					✔	Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1946	Beggar's Holiday	Alfred Drake		✔					✔	Duke Ellington	John La Touche	John La Touche
1946	Burlesque	Bert Lahr							✔	George Maner Watters	Arthur Hopkins	
1946	Lute Song	Mary Martin		✔					✔	Raymond Scott	Bernard Hanighen	Sidney Howard and Will Irwin

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1946	Pacific 1860	Mary Martin		✔				✔		Noel Coward	Noel Coward	Noel Coward
1946	St. Louis Woman	Harold Nicholas		✔					✔	Harold Arlen	Johnny Mercer	Arna Bontemps and Countee Cullen
1946	St. Louis Woman	Pearl Bailey		✔					✔	Harold Arlen	Johnny Mercer	Arna Bontemps and Countee Cullen
1947	Allegro	Lisa Kirk		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1947	Annie Get Your Gun	Dolores Gray		✔				✔		Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1947	Annie Get Your Gun	Mary Martin					✔		✔	Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1947	Barefoot Boy With Cheek	Nancy Walker		✔					✔	Sidney Lippman	Sylvia Dee	Max Shulman
1947	Brigadoon	Marion Bell		✔					✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1947	Fanian's Rainbow	Albert Sharpe		✔					✔	Burton Lane	E. Y. Harburg	E.Y. Harburg and Fed Saidy
1947	Fanian's Rainbow	Ella Logan		✔					✔	Burton Lane	E. Y. Harburg	E.Y. Harburg and Fed Saidy
1947	High Button Shoes	Nanette Fabray		✔					✔	Jule Styne	Sammy Cahn	George Abbott
1947	High Button Shoes	Phil Silvers		✔					✔	Jule Styne	Sammy Cahn	George Abbott
1947	Sweethearts	Bobby Clark	✔						✔	Victor Herbert	Robert B. Smith	Robert B. Smith and Fred de Gresac
1947	The Cradle Will Rock	Alfred Drake	✔						✔	Marc Blizstein	Marc Blizstein	Marc Blizstein
1947	Under the Counter	Cicely Courtneidge		✔					✔	Manning Sherwin	Harold Purcell	Arthur Macrae

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1948	As the Girls Go	Bobby Clark		✔					✔	Jimmy McHugh	Harold Adamson	William Roos
1948	Kiss Me Kate	Alfred Drake		✔					✔	Cole Porter	Cole Porter	Sam and Bella Spewack
1948	Kiss Me Kate	Lisa Kirk		✔					✔	Cole Porter	Cole Porter	Sam and Bella Spewack
1948	Look Ma, I'm Dancin'!	Nancy Walker		✔					✔	Hugh Martin and Timothy Gray	Hugh Martin	Jerome Laurence and Robert E. Lee
1948	Love Life	Nanette Fabray		✔					✔	Kurt Weill	Alan Jay-Lerner	Alan Jay-Lerner
1948	Love Life	Ray Middleton		✔					✔	Kurt Weill	Alan Jay-Lerner	Alan Jay-Lerner
1948	The Rape of Lucretia	Kitty Carlisle		✔					✔	Benjamin Britten	Ronald Duncan	Kathleen Ferrier
1948	Where's Charlie	Ray Bolger		✔					✔	Frank Loesser	Frank Loesser	George Abbott
1948	Where's Charlie?	Ray Bolger		✔					✔	Frank Loesser	Frank Loesser	George Abbott
1949	Carousel	Christine Johnson				✔			✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1949	King's Rhapsody	Ivor Novello		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1949	King's Rhapsody	Vanessa Lee		✔				✔		Ivor Novello	Christopher Hassall	Ivor Novello
1949	Lost In the Stars	Todd Duncan		✔					✔	Kurt Weill	Maxwell Anderson	Maxwell Anderson
1949	Miss Liberty	Eddie Albert		✔					✔	Irving Berlin	Irving Berlin	Robert Sherwood
1949	South Pacific	Ezio Pinza		✔					✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1949	South Pacific	Juanita Hall		✔					✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1949	South Pacific	Mary Martin		✔					✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan

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1949	South Pacific	Ray Middleton			✔				✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1949	South Pacific	William Tabbert		✔					✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1950	Arms and the Girl	Nanette Fabray		✔					✔	Morton Gould	Dorothy Fields	Herbert Fields and Dorothy Fields
1950	Call Me Madam	Ethel Merman		✔					✔	Irving Berlin	Irving Berlin	Howard Lindsay and Russel Crouse
1950	Call Me Madam	Paul Lukas		✔					✔	Irving Berlin	Irving Berlin	Howard Lindsay and Russel Crouse
1950	Guys and Dolls	Isabel Bigley		✔					✔	Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1950	Guys and Dolls	Robert Alda		✔					✔	Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1950	Guys and Dolls	Sam Levene		✔					✔	Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1950	Guys and Dolls	Vivian Blaine		✔					✔	Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1950	South Pacific	Ray Walston					✔		✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1951	A Tree Grows In Brooklyn	Shirley Booth		✔					✔	Arthur Schwartz	Dorothy Fields	George Abbott
1951	Gay's the World	Cicely Courtneidge		✔				✔		Ivor Novello	Alan Melville	Ivor Novello
1951	Kiss Me Kate	Patricia Morrison		✔					✔	Cole Porter	Cole Porter	Sam and Bella Spewack

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1951	Kiss Me, Kate	Patricia Morrison		✔				✔		Cole Porter	Cole Porter	Sam and Bella Spewack
1951	Make a Wish	Nanette Fabray		✔					✔	Hugh Martin	Hugh Martin	Preston Sturges and Abe Burrows
1951	Music in the Air	Charles Winninger	✔						✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1951	Music in the AIr	Dennis King	✔						✔	Jerome Kern	Oscar Hammerstein II	Oscar Hammerstein II
1951	South Pacific	Mary Martin		✔				✔		Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1951	The King and I	Gertrude Lawrence		✔					✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1951	The King and I	Patricia Morrison			✔				✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1951	Top Banana	Phil Silvers		✔					✔	Johnny Mercer	Johnny Mercer	Hy Kraft
1951	Two on the Aisle	Dolores Gray		✔					✔	Jule Styne	Betty Comden and Adolph Green	Betty Comden and Adolph Green
1952	Pal Joey	Elaine Stritch	✔						✔	Richard Rogers	Lorenz Hart	O'Hara and Abbott
1952	Pal Joey	Nancy Walker	✔		✔				✔	Richard Rogers	Lorenz Hart	O'Hara and Abbott
1952	Three Wishes for Jame	Bert Wheeler		✔					✔	Ralph Blane	Ralph Blane	Charles O'Neal and Abe Burrows
1952	Wish You Were Here	Eddie Fisher		✔					✔	Harold Rome	Harold Rome	Arthur Kober and Joshua Logan
1952	Wish You Were Here	Ray Walston			✔				✔	Harold Rome	Harold Rome	Arthur Kober and Joshua Logan

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1953	Candide	Barbara Cook		✔					✔	Leonard Bernstein	Richard Wilbur, John Latouche, Dorothy Parker, Lillian Hellman, Stephen Sondheim, and Leonard Bernstein	Lillian Hellman and Hugh Wheeler
1953	Carnival in Flanders	Dolores Gray		✔					✔	Jimmy Van Heusen	Johnny Burke	Preston Sturges
1953	Guys and Dolls	Vivian Blaine		✔				✔		Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1953	Hazel Flagg	Benay Venuta		✔					✔	Jule Styne	Bob Hilliard	James H. Street
1953	Kismet	Alfred Drake		✔					✔	Alexander Borodin	Robert Wright and George Forrest	Charles Lederer and Luther Davis
1953	Me and Juliet	Isabel Bigley		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1953	Me and Juliet	Ray Walston		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1953	Wonderful Town	Edith Adams		✔					✔	Leonard Bernstein	Betty Comden and Adolph Green	Joseph A. Fields and Jerome Chodorov
1953	Wonderful Town	Rosalind Russell		✔					✔	Leonard Bernstein	Betty Comden and Adolph Green	Joseph A. Fields and Jerome Chodorov
1954	Fanny	Ezio Pinza		✔					✔	Harold Rome	Harold Rome	S.N. Behrman and Joshua Logan
1954	Fanny	Florence Henderson		✔					✔	Harold Rome	Harold Rome	S.N. Behrman and Joshua Logan

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1954	Fanny	Walter Slezak		✔						Harold Rome	Harold Rome	S.N. Behrman and Joshua Logan
1954	Fanny	William Tabbert		✔					✔	Harold Rome	Harold Rome	S.N. Behrman and Joshua Logan
1954	House of Flowers	Diahann Carroll		✔					✔	Harold Arlen	Harold Arlen and Truman Capote	Truman Capote
1954	House of Flowers	Juanita Hall		✔					✔	Harold Arlen	Harold Arlen and Truman Capote	Truman Capote
1954	House of Flowers	Ray Walston		✔					✔	Harold Arlen	Harold Arlen and Truman Capote	Truman Capote
1954	On Your Toes	Elaine Stritch	✔						✔	Richard Rodgers	Lorenz Hart	Richard Rodgers, George Abbott and Lorenz Hart
1954	Peter Pan	Mary Martin		✔					✔	Jule Styne, Mark Charlap, and Trude Rittmann	Betty Comden, Carolyn Leigh and Adolph Green	Sir James M. Barrie
1954	The Golden Apple	Kaye Ballard		✔					✔	Jerome Moross	John La Touche	John La Touche
1954	The Golden Apple	Stephen Douglas		✔					✔	Jerome Moross	John La Touche	John La Touche
1954	The Pajama Game	John Raitt		✔						Richard Adler and Jerry Ross	Richard Adler and Jerry Ross	George Abbott and Richard Bissell
1954	The Threepenny Opera	Lotte Lenya	✔						✔	Kurt Weill	Bertolt Brecht	Bertolt Brecht
1955	Damn Yankees	Gwen Verdon		✔					✔	Richard Adler	Jerry Ross	George Abbott and Douglass Wallop

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1955	Damn Yankees	Ray Walston		✔					✔	Richard Adler	Jerry Ross	George Abbott and Douglass Wallop
1955	Kismet	Alfred Drake		✔				✔		Alexander Borodin	Robert Wright and George Forrest	Charles Lederer and Luther Davis
1955	Pheonix '55	Nancy Walker		✔					✔	David Baker	David Craig	
1955	Pipe Dream	Helen Traubel		✔					✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1955	The Threepenny Opera	Lotte Lenya	✔						✔	Kurt Weill	Bertolt Brecht	Bertolt Brecht
1955	The Vamp	Carol Channing		✔					✔	James Mundy	John La Touche	John La Touche and Sam Locke
1956	Auntie mame	Rosalind Russell		✔					✔	Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
1956	Bells Are Ringing	Judy Holliday		✔					✔	Jule Styne	Adolph Green	Betty Comden
1956	Cranks	Anthony Newley						✔		John Addison		John Cranko
1956	Happy Hunting	Edith Meiser		✔					✔	Harold Karr	Matt Dubey	Howard Lindsay and Russel Crouse
1956	Happy Hunting	Ethel Merman		✔					✔	Harold Karr	Matt Dubey	Howard Lindsay and Russel Crouse
1956	Lil' Abner	Stubby Kaye		✔					✔	Gene De Paul	Johnny Mercer	Norman Panama and Melvin Frank
1956	Li'l Abner	Edith Adams		✔					✔	Gene De Paul	Johnny Mercer	Norman Panama and Melvin Frank
1956	My Fair Lady	Julie Andrews		✔					✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner

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1956	My Fair Lady	Rex Harrison		✔					✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1956	My Fair Lady	Stanley Holloway		✔					✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1956	Shangri-La	Dennis King		✔					✔	Harry Warren	James Hilton, Jerome Lawrence and Robert E. Lee	James Hilton, Jerome Lawrence and Robert E. Lee
1956	The King and I	Jan Clayton	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1956	The Most Happy Fella	Robert Weede		✔					✔	Frank Loesser	Frank Loesser	Frank Loesser
1957	Copper and Brass	Benay Venuta		✔					✔	David Baker	David Craig	Ellen Violett and David Craig
1957	Jamaica	Adelaide Hall		✔					✔	Harold Arlen	E. Y. Harburg	E.Y. Harburg and Fed Saidy
1957	Kiss me Kate	Adelaide Hall	✔						✔	Cole Porter	Cole Porter	Sam and Bella Spewack
1957	My Fair Lady	Anne Rogers	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1957	New Girl in Town	Gwen Verdon		✔					✔	Bob Merrill	Bob Merrill	George Abbott
1957	The Music Man	Eddie Albert			✔				✔	Meredith Willson	Meredith Willson	Meredith Willson
1957	The Music Man	Robert Preston		✔					✔	Meredith Willson	Meredith Willson	Meredith Willson
1957	West Side Story	Carol Lawrence		✔					✔	Leonard Bernstein	Stephen Sondheim	Arthur Laurents
1957	West Side Story	Larry Kert		✔					✔	Leonard Bernstein	Stephen Sondheim	Arthur Laurents
1958	Flower Drum Song	Juanita Hall		✔					✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1958	Goldilocks	Elaine Stritch		✔					✔	Leroy Anderson	Jean Kerr, Walter Kerr and Joan Ford	Jean and Walter Kerr

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1958	My Fair Lady	Anne Rogers			✔				✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1958	My Fair Lady	Julie Andrews		✔				✔		Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1958	My Fair Lady	Rex Harrison		✔				✔		Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1958	Where's Charlie	Norman Wisdom		✔				✔		Frank Loesser	Frank Loesser	George Abbott
1959	Destry Rides Again	Andy Griffith							✔	Harold Rome	Harold Rome	Leonard Gershe
1959	Destry Rides Again	Dolores Gray		✔					✔	Harold Rome	Harold Rome	Leonard Gershe
1959	Fiorello	Sheldon Harnick		✔					✔	Jerry Bock	Sheldon Harnick	Jerome Weidman and George Abbott
1959	Fiorello!	Howard Da Silva		✔					✔	Jerry Bock	Sheldon Harnick	Jerome Weidman and George Abbott
1959	Gypsy	Ethel Merman		✔					✔	Jule Styne	Stephen Sondheim	Arthur Laurents
1959	Little Mary Sunshine	Eileen Brennan		✔					✔	Rick Besonyan	Rick Besonyan	Rick Besonyan
1959	Redhead	Gwen Verdon		✔					✔	Albert Hague	Dorothy Fields	Dorothy and Herbert Fields, Sidney Sheldon and David Shaw
1959	Saratoga	Carol Lawrence	✔						✔	Harold Arlen	Johnny Mercer	Morton DaCosta
1959	Take Me Along	Jackie Gleason		✔					✔	Bob Merrill	Bob Merrill	Joseph Stein and Robert Russell
1959	The Crooked Mile	Elisabeth Welch		✔				✔		Peter Greenwell	Peter Wildeblood	Peter Wildeblood
1959	The Girls Against the Boys	Bert Lahr		✔					✔	Richard Lewine	Arnold B. Horwitt	Arnold B. Horwitt
1959	The Girls Against the Boys	Nancy Walker		✔					✔	Richard Lewine	Arnold B. Horwitt	Arnold B. Horwitt

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1959	The Sound of Music	Mary Martin		✔					✔	Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
1959	The Sound of Music	Theodore Bikel		✔					✔	Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
1960	Bye Bye Birde	Chita Rivera		✔					✔	Charles Strouse	Lee Adams	Michael Stewart
1960	Bye Bye Birdie	Dick Van Dyke		✔					✔	Charles Strouse	Lee Adams	Michael Stewart
1960	Bye Bye Birdie	Kay Medford		✔					✔	Charles Strouse	Lee Adams	Michael Stewart
1960	Camelot	Inga Swenson		✔					✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1960	Camelot	Julie Andrews		✔					✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1960	Camelot	Richard Burton		✔					✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1960	Camelot	Robert Goulet		✔					✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1960	Do Re Mi	Nancy Walker		✔					✔	Jule Styne	Betty Comden and Adolph Green	Garson Kanin
1960	Do Re Mi	Phil Silvers		✔					✔	Jule Styne	Betty Comden and Adolph Green	Garson Kanin
1960	Oliver!	Georgia Brown		✔				✔		Lionel Bart	Lionel Bart	Lionel Bart
1960	The Fantasticks	Jerry Orbach		✔					✔	Harvey Schmidt	Tom Jones	Tom Jones
1960	The Unsinkable Molly Brown	Edith Meiser		✔					✔	Meredith Willson	Meredith Willson	Richard Morris
1960	The Unsinkable Molly Brown	Tammy Grimes		✔					✔	Meredith Willson	Meredith Willson	Richard Morris
1960	West Side Story	Carol Lawrence				✔			✔	Leonard Bernstein	Stephen Sondheim	Arthur Laurents
1960	West Side Story	Larry Kert				✔			✔	Leonard Bernstein	Stephen Sondheim	Arthur Laurents

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1960	Wildcat	Lucille Ball		✔					✔	Cy Coleman	Carolyn Leigh	N. Richard Nash
1961	Bye Bye Birde	Chita Rivera		✔				✔		Charles Strouse	Lee Adams	Michael Stewart
1961	Carnival!	Anna Maria Alberghetti							✔	Bob Merrill	Bob Merrill	Michael Stewart
1961	Carnival!	Kaye Ballard		✔					✔	Bob Merrill	Bob Merrill	Michael Stewart
1961	Milk and Honey	Robert Weede		✔					✔	Jerry Herman	Jerry Herman	Don Appell
1961	Sail Away	Elaine Stritch		✔					✔	Noël Coward	Noël Coward	Noël Coward
1961	Show Girl	Carol Channing		✔					✔	George Gershwin	Ira Gershwin and Gus Kahn	William McGuire
1961	Stop the World - I Want to Get Off	Anthony Newley		✔				✔		Leslie Bricusse and Anthony Newley	Leslie Bricusse and Anthony Newley	Leslie Bricusse and Anthony Newley
1961	Subways Are for Sleeping	Carol Lawrence		✔					✔	Jule Styne	Betty Comden and Adolph Green	Betty Comden and Adolph Green
1961	The Gay Life	Barbara Cook		✔					✔	Arthur Schwartz	Howard Dietz	Fay Kanin and Michael Kanin
1961	The Gay Life	Elizabeth Allen		✔					✔	Arthur Schwartz	Howard Dietz	Fay Kanin and Michael Kanin
1961	The Happiest Girl in the World	Cyril Ritchard		✔					✔	Jacques Offenbach	E.Y. Harburg	Fred Saidy and Henry Mayers
1961	The Sound of Music	Florence Henderson					✔		✔	Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
1962	A Family Affair	Larry Kert		✔					✔	John Kander	James Goldman and John Kander	James Goldman and William Goldman

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1962	All American	Ray Bolger		✔					✔	Charles Strouse	Lee Adams	Mel Brooks
1962	Cindy-Ella	Elisabeth Welch		✔				✔		Caryl Brahms	Ned Sherrin	
1962	I Can Get It for You Wholesale	Elliott Gould		✔					✔	Harold Rome	Harold Rome	Jerome Weidman
1962	Les Poupees De Paris	Gene Kelly		✔					✔	Jimmy Van Heusen	Sammy Cahn	
1962	Little Me	Sid Caesar		✔					✔	Cy Coleman	Carolyn Leigh	Neil Simon
1962	Mr President	Anita Gillete		✔					✔	Irving Berlin	Irving Berlin	Howard Lindsay and Russel Crouse
1962	Mr President	Nanette Fabray		✔					✔	Irving Berlin	Irving Berlin	Howard Lindsay and Russel Crouse
1962	No Strings	Diahann Carroll		✔					✔	Richard Rodgers	Richard Rodgers	Samuel A. Taylor
1962	No Strings	Richard Kiley		✔					✔	Richard Rodgers	Richard Rodgers	Samuel A. Taylor
1962	Sail Away	Elaine Stritch		✔				✔		Noël Coward	Noël Coward	Noël Coward
1962	Stop the World - I Want to Get Off	Anthony Newley		✔					✔	Leslie Bricusse and Anthony Newley	Leslie Bricusse and Anthony Newley	Leslie Bricusse and Anthony Newley
1962	The Roar of the Greasepoint - The Smell of the Crowd	Anthony Newley		✔					✔	Leslie Bricusse	Leslie Bricusse	Anthony Newley
1963	110 in the Shade	Inga Swenson		✔					✔	Harvey Schmidt	Tom Jones	N. Richard Nash
1963	110 in the Shade	Robert Horton		✔					✔	Harvey Schmidt	Tom Jones	N. Richard Nash
1963	110 in the Shade	Stephen Douglas		✔					✔	Harvey Schmidt	Tom Jones	N. Richard Nash
1963	Here's Love	Lisa Kirk		✔	✔				✔	Meredith Willson	Meredith Willson	Meredith Willson

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1963	Hot Spot	Judy Holliday		✔					✔	Mary Rodgers and Stephen Sondheim	Stephen Sondheim and Martin Charnin	Jack Weinstock and Willie Gilbert
1963	Jennie	Ethel Shutta		✔					✔	Arthur Schwartz	Howard Dietz	Arnold Schulman
1963	Oliver!	Georgia Brown		✔					✔	Lionel Bart	Lionel Bart	Lionel Bart
1963	On a Clear Day You Can See Forever	William Daniels		✔						Burton Lane	Alan Jay-Lerner	Alan Jay-Lerner
1963	Pal Joey	Kay Medford	✔						✔	Richard Rogers	Lorenz Hart	O'Hara and Abbott
1963	She Loves Me	Barbara Cook		✔					✔	Jerry Bock	Sheldon Harnick	Joe Masteroff
1963	She Loves Me	Daniel Massey		✔					✔	Jerry Bock	Sheldon Harnick	Joe Masteroff
1963	The Girl Who Came to Supper	Florence Henderson		✔					✔	Noël Coward	Noël Coward	Harry Kurnitz
1963	The Girl Who Came to Supper	Tessie O'Shea		✔					✔	Noël Coward	Noël Coward	Harry Kurnitz
1963	The King and I	Eileen Brennan	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1963	The Student Gypsy	Eileen Brennan		✔					✔	Rick Besoyan	Rick Besoyan	Rick Besoyan
1963	Wonderful Town	Kaye Ballard	✔						✔	Leonard Bernstein	Betty Comden and Adolph Green	Joseph A. Fields and Jerome Chodorov
1963	Zenda	Anne Rogers							✔	Vernon Duke	Lenny Adelson, Sid Kuller and Martin Charnin	Everett Freeman
1964	Anyone Can Whistle	Angela Lansbury		✔					✔	Stephen Sondheim	Stephen Sondheim	Arthur Laurents
1964	Bajour	Chita Rivera		✔					✔	Walter Marks	Walter Marks	Ernest Kinoy
1964	Ben Franklin in Paris	Robert Preston		✔					✔	Mark Sandrich, Jr and Jerry Herman	Sidney Michaels	Sidney Michaels

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1964	Camelot	Laurence Harvey		✔				✔		Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1964	Fade Out - Fade In	Carol Burnett			✔				✔	Jule Styne	Betty Comden and Adolph Green	Betty Comden and Adolph Green
1964	Fiddler on the Roof	Beatrice Arthur		✔					✔	Jerry Bock	Sheldon Harnick	Joseph Stein
1964	Foxy	Bert Lahr		✔					✔	Robert Emmett Dolan	Johnny Mercer	Ian McLellan Hunter and Ring Lardner Jr.
1964	Funny Girl	Barbra Streisand		✔					✔	Jule Styne	Bib Merrill	Isobel Lennart
1964	Funny Girl	Sydney Chaplin		✔					✔	Jule Styne	Bib Merrill	Isobel Lennart
1964	Funny Girl	Kay Medford		✔					✔	Jule Styne	Bib Merrill	Isobel Lennart
1964	Golden Boy	Sammy Davis Jr.		✔					✔	Charles Strouse	Lee Adams	Clifford Odets and William Gibson
1964	Hello, Dolly!	Carol Channing		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart
1964	Hello, Dolly!	David Burns		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart
1964	Hello, Dolly!	Eileen Brennan		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart
1964	Hello, Dolly!	Ginger Rogers			✔				✔	Jerry Herman	Jerry Herman	Michael Stewart
1964	High Spirits	Bea (Beatrice) Lillie		✔					✔	Hugh Martin and Timothy Gray	Hugh Martin and Timothy Gray	Hugh Martin and Timothy Gray
1964	High Spirits	Cicely Courtneidge		✔				✔		Hugh Martin and Timothy Gray	Hugh Martin and Timothy Gray	Hugh Martin and Timothy Gray
1964	High Spirits	Tammy Grimes		✔					✔	Hugh Martin and Timothy Gray	Hugh Martin and Timothy Gray	Hugh Martin and Timothy Gray

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1964	I Had a Ball	Richard Kiley		✔					✔	Jack Lawrence and Stan Freeman	Jack Lawrence and Stan Freeman	Jerome Chodorov
1964	She Loves Me	Anne Rogers						✔		Jerry Bock	Sheldon Harnick	Joe Masteroff
1964	Something More	Barbara Cook		✔					✔	Sammy Fain	Marilyn Bergman and Alan Bergman	Nate Monaster
1964	The Wayward Way	Jim Dale		✔				✔		Lorne Huycke	Bill Howe	
1964	What Makes Sammy Run?	Robert Alda		✔					✔	Ervin Drake	Ervin Drake	Budd Schulberg
1965	Baker Street	Inga Swenson		✔					✔	Marian Grudeff, Raymond Jessel and Jerry Bock	Marian Grudeff, Raymond Jessel and Sheldon Harnick	Jerome Coopersmith
1965	Carousel	Benay Venuta	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1965	Carousel	Jerry Orbach	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1965	Carousel	John Raitt	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1965	Do I Hear A Waltz	Elizabeth Allen		✔					✔	Richard Rodgers	Stephen Sondheim	Arthur Laurents
1965	Guys and Dolls	Anita Gillette	✔						✔	Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1965	Hello, Dolly!	Mary Martin					✔	✔		Jerry Herman	Jerry Herman	Michael Stewart
1965	Hello, Dolly!	Ginger Rogers			✔				✔	Jerry Herman	Jerry Herman	Michael Stewart
1965	Kiss Me, Kate	Patricia Morrison	✔						✔	Cole Porter	Cole Porter	Sam and Bella Spewack
1965	Man of La Mancha	Joan Diener		✔					✔	Mitch Leigh	Joe Darion	Dale Wasserman
1965	Man of La Mancha	Ray Middleton		✔					✔	Mitch Leigh	Joe Darion	Dale Wasserman

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1965	Man of La Mancha	Richard Kiley		✔					✔	Mitch Leigh	Joe Darion	Dale Wasserman
1965	On a Clear Day You Can See Forever	Barbara Harris							✔	Burton Lane	Alan Jay-Lerner	Alan Jay-Lerner
1965	On a Clear Day You Can See Forever	Louis Jourdan		✔					✔	Burton Lane	Alan Jay-Lerner	Alan Jay-Lerner
1965	The Roar of the Greasepaint - The Smell of the Crowd	Cyril Ritchard		✔					✔	Leslie Bricusse	Leslie Bricusse	Anthony Newley
1965	The Roar of the Greasepoint - The Smell of the Crowd	Cyril Ritchard		✔			✔		✔	Leslie Bricusse	Leslie Bricusse	Anthony Newley
1966	A Joyful Noise	John Raitt		✔						Oscar Brand and Paul Nassau	Oscar Brand and Paul Nassau	Edward Padula
1966	Annie get Your Gun	Benay Venuta	✔						✔	Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1966	Annie Get Your Gun	Ethel Merman	✔							Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1966	Annie Get Your Gun	Jerry Orbach	✔						✔	Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1966	Cabaret	Anita Gillette			✔				✔	John Kander	Fred Ebb	Joe Masteroff
1966	Cabaret	Larry Kert			✔				✔	John Kander	Fred Ebb	Joe Masteroff
1966	Cabaret	Lotte Lenya		✔					✔	John Kander	Fred Ebb	Joe Masteroff
1966	Cabaret	Joel Grey		✔					✔	John Kander	Fred Ebb	Joe Masteroff
1966	Funny Girl	Kay Medford		✔				✔		Jule Styne	Bib Merrill	Isobel Lennart

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1966	Funny Girl	Barbra Streisand		✔				✔		Jule Styne	Bib Merrill	Isobel Lennart
1966	Hello, Dolly!	Ethel Merman			✔				✔	Jerry Herman	Jerry Herman	Michael Stewart
1966	I Do! I Do!	Carol Lawrence		✔					✔	Harvey Schmidt	Tom Jones	Tom Jones
1966	I Do! I Do!	Mary Martin		✔					✔	Harvey Schmidt	Tom Jones	Tom Jones
1966	I Do! I Do!	Robert Preston		✔					✔	Harvey Schmidt	Tom Jones	Tom Jones
1966	Mame	Angela Lansbury		✔					✔	Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
1966	Mame	Beatrice Arthur		✔					✔	Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
1966	Mame	Rosalind Russell		✔					✔	Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
1966	Showboat	Barbara Cook	✔						✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1966	Sweet Charity	Gwen Verdon		✔					✔	Cy Coleman	Dorothy Fields	Neil Simon
1967	110 in the Shade	Inga Swenson		✔				✔		Harvey Schmidt	Tom Jones	N. Richard Nash
1967	Sherry!	Dolores Gray		✔					✔	Laurence Rosenthal	James Lipton	James Lipton
1967	Sherry!	Elizabeth Allen		✔					✔	Laurence Rosenthal	James Lipton	James Lipton
1967	South Pacific	Florence Henderson	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1967	You're a Good Man Charlie Brown	Bill Hinnant		✔					✔	Clark Gesner	Clark Gesner	John Gordon

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1967	You're a Good Man Charlie Brown	Gary Burghoff		✔					✔	Clark Gesner	Clark Gesner	John Gordon
1968	Darling of the Day	Patricia Routledge		✔					✔	Jule Styne	E. Y. Harburg	Nunnally Johnson
1968	Darling of the Day	Vincent Price		✔					✔	Jule Styne	E. Y. Harburg	Nunnally Johnson
1968	George M!	Jill O'Hara		✔					✔	George M. Cohan	George M. Cohan and Mary Cohan	Michael Stewart, John Pascal and Francine Pascal
1968	George M!	Joel Grey		✔					✔	George M. Cohan	George M. Cohan and Mary Cohan	Michael Stewart, John Pascal and Francine Pascal
1968	Her First Roman	Richard Kiley		✔					✔	Ervin Drake	Ervin Drake	Ervin Drake
1968	I Do! I Do!	Anne Rogers						✔		Harvey Schmidt	Tom Jones	Tom Jones
1968	Man of La Mancha	Joan Diener		✔				✔		Mitch Leigh	Joe Darion	Dale Wasserman
1968	My Fair Lady	Inga Swenson	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1968	Promises Promises	Jerry Orbach			✔				✔	Burt Bacharach	Hal David	Neil Simon
1968	Promises Promises	Jill O'Hara			✔				✔	Burt Bacharach	Hal David	Neil Simon
1968	The Happy Time	Robert Goulet		✔					✔	John Kander	Fred Ebb	N. Richard Nash
1969	1776	Howard Da Silva		✔					✔	Sherman Edwards	Sherman Edwards	Peter Stone
1969	1776	John Cullum		✔	✔				✔	Sherman Edwards	Sherman Edwards	Peter Stone
1969	1776	Ken Howard		✔					✔	Sherman Edwards	Sherman Edwards	Peter Stone
1969	1776	William Daniels		✔					✔	Sherman Edwards	Sherman Edwards	Peter Stone

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1969	1776	Ron Holgate		✔	✔				✔	Sherman Edwards	Sherman Edwards	Peter Stone
1969	Coco	Katharine Hepburn		✔					✔	Andre Previn	Alan Jay Lerner	Alan Jay Lerner
1969	Coco	Katharine Hepburn		✔					✔	Andre Previn	Alan Jay Lerner	Alan Jay Lerner
1969	Come Summer	Ray Bolger		✔					✔	David Baker	Will Holt	Will Holt
1969	Dear World	Angela Lansbury		✔					✔	Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
1969	Mame	Ginger Rogers		✔				✔		Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
1969	Man of La Mancha	Richard Kiley				✔		✔		Mitch Leigh	Joe Darion	Dale Wasserman
1969	Promises, Promises	Betty Buckley						✔		Burt Bacharach	Hal David	Neil Simon
1970	Applause	Lauren Bacall		✔					✔	Charles Strouse	Lee Adams	Betty Comden and Adolph Green
1970	Applause	Len Cariou		✔					✔	Charles Strouse	Lee Adams	Betty Comden and Adolph Green
1970	Company	Dean Jones		✔					✔	Stephen Sondheim	Stephen Sondheim	George Furth
1970	Company	Donna McKechnie		✔					✔	Stephen Sondheim	Stephen Sondheim	George Furth
1970	Company	Elaine Stritch		✔					✔	Stephen Sondheim	Stephen Sondheim	George Furth
1970	Company	Larry Kert			✔				✔	Stephen Sondheim	Stephen Sondheim	George Furth
1970	Cry for Us All	Robert Weede		✔					✔	Mitch Leigh	William Alfred and Phyllis Robinson	William Alfred and Albert Marre
1970	Cry for Us All	Joan Diener		✔					✔	Mitch Leigh	William Alfred and Phyllis Robinson	William Alfred and Albert Marre

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1970	Purlie	Melba Moore		✔					✔	Gary Geld	Peter Udell	Ossie Davis, Philip Rose and Peter Udell
1970	Two by Two	Danny Kaye		✔					✔	Richard Rodgers	Martin Charmin	Peter Stone
1970	Two by Two	Nicol Williamson							✔	Richard Rodgers	Martin Charmin	Peter Stone
1971	A Funny Thing Happened on the Way to the Forum	Nancy Walker	✔				✔		✔	Stephen Sondheim	Stephen Sondheim	Burt Shevelove and Larry Gelbart
1971	Follies	Alexis Smith		✔					✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1971	Follies	Dorothy Collins		✔					✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1971	Follies	Ethel Shutta		✔					✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1971	Follies	Gene Nelson		✔					✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1971	Follies	Jan Clayton			✔				✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1971	Follies	John McMartin		✔					✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1971	Frank Merriwell	Bill Hinnant		✔					✔	Skip Redwine and Larry Frank	Skip Redwine and Larry Frank	Skip Redwine and Larry Frank
1971	Godspell	Stephen Nathan		✔					✔	Stephen Schwarts	Stephen Schwarts	John-Michael Tebelak
1971	Jesus Christ Superstar	Ben Vereen		✔					✔	Andrew Lloyd Webber	Tim Rice	
1971	No, No Nanette	Ruby Keeler	✔						✔	Vincent Youmans	Irving Caesar and Otto Harbach	Otto Harbach and Frank Mandel
1971	On the Town	Bernadette Peters	✔						✔	Leonard Bernstein	Betty Comden and Adolph Green	Betty Comden and Adolph Green
1971	On the Town	Donna McKechnie	✔						✔	Leonard Bernstein	Betty Comden and Adolph Green	Betty Comden and Adolph Green

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1971	The Grass Harp	Barbara Cook		✔					✔	Claibe Richardson	Kenward Elmslie	Kenward Elmslie
1972	A Funny Thing Happened on the Way to the Forum	Phil Silvers	✔						✔	Stephen Sondheim	Stephen Sondheim	Burt Shevelove and Larry Gelbart
1972	Applause	Lauren Bacall		✔				✔		Charles Strouse	Lee Adams	Betty Comden and Adolph Green
1972	Company	Donna McKechnie		✔				✔		Stephen Sondheim	Stephen Sondheim	George Furth
1972	Company	Larry Kert		✔				✔		Stephen Sondheim	Stephen Sondheim	George Furth
1972	Cowardy Custard	Patricia Routledge		✔				✔		Noel Coward	Noel Coward	Gerard Frow, Alan Strachan and Wendy Toye
1972	Godspell	Marti Webb		✔				✔		Stephen Schwarts	Stephen Schwarts	John-Michael Tebelak
1972	Gone with the Wind	Harve Presnell		✔				✔		Margaret Martin	Margaret Martin	Margaret Martin
1972	Grease	Barry Bostwick		✔					✔	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey
1972	Man of La Mancha	Joan Diener	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
1972	Man of La Mancha	Richard Kiley	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
1972	Pippin	Betty Buckley			✔				✔	Stephen Schwarts	Stephen Schwarts	Roger O. Hirson and Bob Fosse
1972	Pippin	Ben Vereen		✔					✔	Stephen Schwarts	Stephen Schwarts	Roger O. Hirson and Bob Fosse
1972	Pippin	Irene Ryan		✔					✔	Stephen Schwarts	Stephen Schwarts	Roger O. Hirson and Bob Fosse

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1972	Pippin	John Rubinstein		✔					✔	Stephen Schwarts	Stephen Schwarts	Roger O. Hirson and Bob Fosse
1972	Sugar	Cyril Ritchard		✔					✔	Jule Styne	Bob Merrill	Peter Stone
1973	A Little Night Music	Glynis Johns		✔					✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1973	A Little Night Music	Laurence Guittard		✔					✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1973	A Little Night Music	Len Cariou		✔					✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1973	A Little Night Music	Patricia Elliot		✔					✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1973	Gigi	Alfred Drake		✔					✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1973	Gigi	Daniel Massey		✔					✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1973	Gypsy	Angela Lansbury	✔					✔		Jule Styne	Stephen Sondheim	Arthur Laurents
1973	Gypsy	Dolores Gray	✔		✔			✔		Jule Styne	Stephen Sondheim	Arthur Laurents
1973	Gypsy	Elaine Stritch	✔					✔		Jule Styne	Stephen Sondheim	Arthur Laurents
1973	Irene	Debbie Reynolds	✔						✔	Harry Tierney	Joseph McCarthy	James Montgomery and Joseph Stein
1973	Molly	Kaye Ballard		✔					✔	Jerry Livingston	Leonard Adelson and Mack David	Louis Garfinkle
1973	No, No Nanette	Anne Rogers						✔		Vincent Youmans	Irving Caesar and Otto Harbach	Otto Harbach and Frank Mandel
1973	Raisin	Virginia Capers		✔					✔	Judd Woldin	Robert Brittan	Robert B. Nemiroff and Charlotte Zaltzberg
1973	Seesaw	Ken Howard		✔					✔	Cy Coleman	Dorothy FIelds	Michael Bennett

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1973	The Card	Jim Dale		✔				✔		Tony Hatch and Jackie Trent	Tony Hatch and Jackie Trent	Keith Waterhouse and Willis Hall
1973	The Card	Marti Webb		✔				✔		Tony Hatch and Jackie Trent	Tony Hatch and Jackie Trent	Keith Waterhouse and Willis Hall
1974	Billy	Michael Crawford		✔				✔		John Barry	Don Black and Charles Hart	Dick Clement and Ian La Frenais
1974	Good News	Alice Faye	✔						✔	Ray Henderson	B.G. DeSylva and Lew Brown	Laurence Schwab and B.G. DeSylva
1974	Good News	Gene Nelson		✔					✔	Ray Henderson	B.G. DeSylva and Lew Brown	Laurence Schwab and B.G. DeSylva
1974	Gypsy	Angela Lansbury	✔						✔	Jule Styne	Stephen Sondheim	Arthur Laurents
1974	Lorelei	Carol Channing		✔					✔	Jule Styne	Adolph Green and Betty Comden	Kenny Solms and Gail Parent
1974	Lorelei (revied version of Gentlemen prefer Blondes)	Carol Channing	✔						✔	Jule Styne	Adolph Green and Betty Comden	Kenny Solms and Gail Parent
1974	Mack & Mabel	Bernadette Peters		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart
1974	Mack & Mabel	Lisa Kirk		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart
1974	Mack & Mabel	Robert Preston		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart
1974	The Good Companions	Marti Webb		✔				✔		André Previn	Johnny Mercer	Ronald Harwood
1974	The Magic Show	Doug Henning		✔					✔	Stephen Schwarts	Stephen Schwarts	Bob Randall
1974	The Merry Wives of Windsor	George Hearn	✔						✔	Otto Nicolai	Salomon Hermann Mosenthal	William Shakespeare

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1975	A Chorus Line	Donna McKechnie		✔					✔	Marvin Hamlisch	Edward Kleban	James Kirkwood Jr. and Nicholas Dante
1975	A Musical Jubilee	John Raitt		✔					✔	Max Wilk	Max Wilk	Max Wilk
1975	Chicago	Chita Rivera		✔					✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1975	Chicago	Gwen Verdon		✔					✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1975	Chicago	Jerry Orbach		✔					✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1975	Chicago	Liza Minnelli		✔	✔				✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1975	Goodtime Charley	Joel Grey		✔					✔	Larry Grossman	Hal Hackady	Sidney Michaels
1975	Hello, Dolly!	Carol Channing	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
1975	Hello, Dolly!	Pearl Bailey	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
1975	Shenandoah	John Cullum		✔					✔	Gary Geld	Peter Udell	Peter Udell, Philip Rose and James Lee Barrett
1975	The Wiz	Andre De Shields							✔	Charlie Smalls, Timothy Graphenreed, Harold Wheeler, George Faison and Luther Vandross	Charlie Smalls, Zachary Walzer and Luther Vandross	William F. Brown
1975	The Wiz	Stephanie Mills		✔					✔	Charlie Smalls, Timothy Graphenreed, Harold Wheeler, George Faison and Luther Vandross	Charlie Smalls, Zachary Walzer and Luther Vandross	William F. Brown

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1976	1600 Pennsylvania Avebue	Patricia Routledge		✔					✔	Leonard Bernstein	Alan Jay Lerner	Alan Jay Lerner
1976	Annie	Dorothy Loudon		✔					✔	Charles Strouse	Martin Charnin	Thomas Meehan
1976	Fiddler on the Roof	Zero Mostel	✔						✔	Jerry Bock	Sheldon Harnick	Joseph Stein
1976	Gone with the Wind	Laurence Guittard					✔		✔	Margaret Martin	Margaret Martin	Margaret Martin
1976	Home Sweet Homer	Joan Diener		✔					✔	Mitch Leigh	Charles Burr and Forman Brown	Roland Kibbee and Albert Marre
1976	I Gotta Shoe	Elisabeth Welch		✔				✔		Caryl Brahms	Ned Sherrin	
1976	Rex	Nicol Williamson		✔					✔	Richard Rodgers	Sheldon Harnick	Sherman Yellen
1976	The Robber Bridegroom	Barry Bostwick							✔	Robert Waldman	Alfred Uhry	Alfred Uhry
1977	Annie	Harve Presnell		✔					✔	Charles Strouse	Martin Charnin	Thomas Meehan
1977	I Love My Wife	James Naughton		✔					✔	Cy Coleman	Michael Stewart	Michael Stewart
1977	Man of La Mancha	Richard Kiley	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
1977	The Act	Liza Minnelli		✔					✔	John Kander	Fred Ebb	George Furth
1977	The King and I	Angela Lansbury	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1977	The King and I	Yul Brynner	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1978	Ballroom	Dorothy Loudon		✔					✔	Billy Goldenberg	Alan Bergman and Marilyn Bergman	Jerome Kass
1978	Hello, Dolly!	Carol Channing	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
1978	On the Twentieth Century	John Cullum		✔					✔	Cy Coleman	Betty Comden and Adolph Green	Betty Comden and Adolph Green

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1978	Platinum	Alexis Smith		✔					✔	Gary William Friedman	Will Holt	Will Holt and Bruce Vilanch
1978	Timbuktu!	Melba Moore		✔					✔	George Forrest and Robert Wright	George Forrest and Robert Wright	Luther Davis
1979	1600 Pennsylvania Avenue	Ken Howard		✔					✔	Leonard Bernstein	Alan Jay Lerner	Alan Jay Lerner
1979	Carmelina	Georgia Brown		✔					✔	Burton Lane	Alan Jay Lerner	Joseph Stein and Alan Jay Lerner
1979	Evita	Patti LuPone		✔					✔	Andrew Lloyd Webber	Tim Rice	Tim Rice
1979	Flowers for Algernon	Michael Crawford	✔					✔		Charles Strouse	David Rogers	David Rogers
1979	Grand Hotel	Ron Holgate					✔		✔	Robert Wright, George Forrest and Maury Yeston	Robert Wright, George Forrest and Maury Yeston	Luther Davis
1979	I Remember Mama	George Hearn		✔					✔	Richard Rogers	Martin Charnon and Raymond Jessel	Thomas Meehan
1979	I Remember Mama	Liv Ullman		✔					✔	Richard Rogers	Martin Charnon and Raymond Jessel	Thomas Meehan
1979	Oklahoma!	Laurence Guittard	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1979	Peter Pan	Sandy Duncan	✔						✔	Jule Styne, Mark Charlap, and Trude Rittmann	Betty Comden, Carolyn Leigh and Adolph Green	Sir James M. Barrie
1979	Sweeney Todd	Dorothy Loudon			✔				✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1979	Sweeney Todd	George Hearn			✔				✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler

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1979	Sweeney Todd	Angela Lansbury		✔					✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1979	Sweeney Todd	Len Cariou		✔					✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1979	The Grand Tour	Joel Grey		✔					✔	Jerry Herman	Jerry Herman	Michael Stewart and Mark Bramble
1979	The King and I	Yul Brynner	✔					✔		Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1980	42nd Street	Dolores Gray			✔				✔	Harry Warren	Al Dubin, Johnny Mercer	Michael Stewart and Mark Bramble
1980	42nd street	Jerry Orbach		✔					✔	Harry Warren	Al Dubin, Johnny Mercer	Michael Stewart and Mark Bramble
1980	42nd street	Tammy Grimes		✔					✔	Harry Warren	Al Dubin, Johnny Mercer	Michael Stewart and Mark Bramble
1980	Barnum	Glenn Close		✔					✔	Cy Coleman	Michael Stewart	Mark Bramble
1980	Barnum	Jim Dale		✔					✔	Cy Coleman	Michael Stewart	Mark Bramble
1980	Camalot	Richard Burton	✔						✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1980	The Music Man	Dick van Dyke	✔						✔	Meredith Willson	Meredith Willson	Meredith Willson
1981	Barnum	Michael Crawford		✔				✔		Cy Coleman	Michael Stewart	Mark Bramble
1981	Bring Back Birdie	Chita Rivera		✔					✔	Charles Strouse	Lee Adams	Michael Stewart
1981	Cats	Elaine Paige		✔				✔		Andre Lloyd Webber	T.S. Elliot	T.S Elliot
1981	Cats	Sarah Brightman		✔				✔		Andre Lloyd Webber	T.S. Elliot	T.S Elliot
1981	Cats	Wayne Sleep		✔				✔		Andre Lloyd Webber	T.S. Elliot	T.S Elliot
1981	Dreamgirls	Jennifer Holliday		✔					✔	Henry Krieger	Tom Eyen	Tom Eyen

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1981	My Fair Lady	Rex Harrison	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
1981	The Pirates of Penzance	Kaye Ballard	✔			✔			✔	Arthur Sullivan	W.S. Gilbert	
1981	Woman of the Year	Debbie Reynolds		✔					✔	John Kander	Fred Ebb	Peter Stone
1981	Woman of the Year	Lauren Bacall		✔					✔	John Kander	Fred Ebb	Peter Stone
1981	Woman of the Year	Marilyn Cooper	✔						✔	John Kander	Fred Ebb	Peter Stone
1982	A Doll's Life	George Hearn		✔					✔	Larry Grossman	Betty Comden and Adolph Green	Betty Comden and Adolph Green
1982	Cats	Betty Buckley		✔					✔	Andre Lloyd Webber	T.S. Elliot	T.S Elliot
1982	Cats	Ken Page		✔					✔	Andre Lloyd Webber	T.S. Elliot	T.S Elliot
1982	Cats	Laurie Beechman			✔				✔	Andre Lloyd Webber	T.S. Elliot	T.S Elliot
1982	Joseph and the Amazing Technicolor Dreamcoat	Laurie Beechman		✔				✔		Andrew Lloyd Webber	Tim Rice	
1982	Nine	Liliane Montevecchi		✔					✔	Maury Yeston	Maury Yeston	Arthur Kopit
1982	Nine	Raul Julia							✔	Maury Yeston	Maury Yeston	Arthur Kopit
1982	Song and Dance	Bernadette Peters							✔	Andrew Lloyd Webber	Don Black and Richard Maltby, Jr	
1982	Song and Dance	Marti Webb		✔				✔		Andrew Lloyd Webber	Don Black and Richard Maltby, Jr	
1982	Song and Dance	Wayne Sleep						✔		Andrew Lloyd Webber	Don Black and Richard Maltby, Jr	
1982	The Baker's Wife	Wanda Richert	✔						✔	Stephen Schwarts	Stephen Schwarts	Joseph Stein

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1983	Dance a Little Closer	Len Cariou		✔					✔	Charles Strouse	Alan Jay Lerner	Alan Jay Lerner
1983	Follies	Marta Eggerth	✔						✔	Stephen Sondheim	Stephen Sondheim	James Goldman
1983	La Cage aux Folles	George Hearn			✔				✔	Jerry Herman	Jerry Herman	Harvey Fierstein
1983	Merlin	Chita Rivera		✔					✔	Elmer Bernstein	Don Black	Richard Levinson and William Link
1983	Merlin	Doug Henning		✔					✔	Elmer Bernstein	Don Black	Richard Levinson and William Link
1983	Merlin	Nathan Lane		✔					✔	Elmer Bernstein	Don Black	Richard Levinson and William Link
1983	My One and Only	Charles "Honi" Coles		✔					✔	George Gershwin	Ira Gershwin	Peter Stone and Timothy S. Mayer
1983	My One and Only	Tommy Tune							✔	George Gershwin	Ira Gershwin	Peter Stone and Timothy S. Mayer
1983	On Your Toes	Kitty Carlisle	✔						✔	Richard Rodgers	Lorenz Hart	Richard Rodgers, George Abbott and Lorenz Hart
1983	The Rink	Chita Rivera		✔					✔	John Kander	Fred Ebb	Terrence McNally
1983	The Rink	Liza Minnelli		✔					✔	John Kander	Fred Ebb	Terrence McNally
1984	Oliver!	Patti LuPone	✔						✔	Lionel Bart	Lionel Bart	Lionel Bart
1984	Sunday in the Park with George	Bernadette Peters		✔					✔	Stephen Sondheim	Stephen Sondheim	James Lapine

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1984	Sunday in the Park with George	Mandy Patinkin		✔					✔	Stephen Sondheim	Stephen Sondheim	James Lapine
1984	The Rink	Chita Rivera		✔					✔	John Kander	Fred Ebb	Terrence McNally
1985	Jerome Goes to Hollywood	Elisabeth Welch		✔				✔		Jerome Kern	Oscar Hammerstein II, Dorothy Fields, Ira Gershwin, Otto Harbach, Johnny Mercer, E.Y. Harburg, Jimmy McHugh, P. G. Wodehouse, Buddy DeSylva, Gus Kahn, Bernard Dougall and Herbert Reynolds	Dick Vosburgh
1985	Kismet	George Hearn	✔						✔	Alexander Borodin	Robert Wright and George Forrest	Charles Lederer and Luther Davis
1985	Les Miserables	Colm Wilkinson		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1985	Les Miserables	Michael Ball		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1985	Les Miserables	Patti LuPone		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil

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1985	Les Miserables	Rebecca Caine		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1985	Les Miserables	Roger Allam		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1985	Me and My Girl	Robert Lindsay		✔				✔		Noel Gay	Douglas Furber and L. Arthur Rose	Douglas Furber and L. Arthur Rose
1985	South Pacific	Richard Kiley	✔				✔		✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
1985	The Cradle Will Rock	Patti LuPone		✔				✔		Marc Blizstein	Marc Blizstein	Marc Blizstein
1985	The King and I	Yul Brynner	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
1985	The Mystery of Edwin Drood	Betty Buckley		✔					✔	Rupert Holmes	Rupert Holmes	Rupert Holmes
1985	The Tap Dance Kid	Harold Nicholas		✔			✔		✔	Henry Krieger	Robert Lorick	Charles Blackwell
1986	Cabaret	Wayne Sleep	✔					✔		John Kander	Fred Ebb	Joe Masteroff
1986	Chess	Elaine Paige		✔				✔		Benny Andersson and Bjorn Ulvaes	Tim Rice and Bjorn Ulvaeus	Tim Rice and Richard Nelson
1986	Into the Light	Dean Jones		✔					✔	Lee Holdridge	John Forster	Jeff Tanbornino

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1986	Jerome Goes to Hollywood	Elisabeth Welch		✔					✔	Jerome Kern	Oscar Hammerstein II, Dorothy Fields, Ira Gershwin, Otto Harbach, Johnny Mercer, E.Y. Harburg, Jimmy McHugh, P. G. Wodehouse, Buddy DeSylva, Gus Kahn, Bernard Dougall and Herbert Reynolds	Dick Vosburgh
1986	La Cage aux Folles	George Hearn	✔					✔		Jerry Herman	Jerry Herman	Harvey Fierstein
1986	Me and My Girl	Robert Lindsay	✔						✔	Noel Gay	Douglas Furber and L. Arthur Rose	Douglas Furber and L. Arthur Rose
1986	Rags	Larry Kert		✔					✔	Charles Strouse	Stephen Schwartz	Joseph Stein and David Thompson
1986	Rags	Teresa Stratas		✔					✔	Charles Strouse	Stephen Schwartz	Joseph Stein and David Thompson
1986	The Phantom of the Opera	Michael Crawford		✔				✔		Andrew Lloyd Webber	Charles Hart	Richard Stilgoe and Andrew Lloyd Webber
1986	The Phantom of the Opera	Sarah Brightman		✔				✔		Andrew Lloyd Webber	Charles Hart	Richard Stilgoe and Andrew Lloyd Webber

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1987	Anything Goes	Patti LuPone	✔						✔	Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
1987	Cabaret	Joel Grey	✔						✔	John Kander	Fred Ebb	Joe Masteroff
1987	Follies	Daniel Massey	✔					✔		Stephen Sondheim	Stephen Sondheim	James Goldman
1987	Follies	Diana Rigg	✔					✔		Stephen Sondheim	Stephen Sondheim	James Goldman
1987	Follies	Dolores Gray	✔					✔		Stephen Sondheim	Stephen Sondheim	James Goldman
1987	Into the Woods	Bernadette Peters		✔					✔	Stephen Sondheim	Stephen Sondheim	James Lapine
1987	Into the Woods	Joanna Gleason		✔					✔	Stephen Sondheim	Stephen Sondheim	James Lapine
1987	La Cage aux Folles	Larry Kert					✔		✔	Jerry Herman	Jerry Herman	Harvey Fierstein
1987	Les Miserables	Colm Wilkinson		✔					✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1987	Les Miserables	Laurie Beechman			✔				✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1987	Les Miserables	Lea Salonga			✔				✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1987	Les Miserables	Melba Moore			✔				✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1987	Les Miserables	Terrence Mann							✔	Claude-Michel Schonberg	Alain Boublil	
1987	Phantom of the Opera	Rebecca Caine			✔				✔	Andrew Lloyd Webber	Charles Hart and Richard Stilgoe	Richard Stilgoe and Andrew Lloyd Webber

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1987	Stardust	Andre De Shields		✔					✔	Hoagy Carmichael, Benny Goodman, Duke Ellington, Leroy Anderson, Eleanor Young, Harry D. Squires, Cliff Burwell, Frank Perkins, Irving Mills, Ben Oakland, Matt Malneck, Frank Signorelli, Sammy Fain, Jean Delettre, Rube Bloom, Bing Crosby, Alan Grey, Cab Calloway, Harry White, Peter DeRose, Will Hudson, Michael Edwards, Sigmund Spaeth, Russ		

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1987	Starlight Express	Jane Krakowski		✔					✔	Andrew Lloyd Webber	Mitchell Parish	
1987	Teddy & Alice	Len Cariou		✔					✔	John Philip Sousa and Richard Kapp	Hal Hackady	Jerome Alden
1988	Ain't Misbehavin'	Ken Page	✔						✔	Fats Waller	Various	Murray Horwitz and Richard Maltby Jr.
1988	Can-Can	Donna McKechnie	✔					✔		Cole Porter	Cole Porter	Abe Burrows
1988	Carrie	Betty Buckley		✔					✔	Michael Gore	Dean Pitchford	Lawrence D. Cohen
1988	Carrie	Barbara Cook		✔						Michael Gore	Dean Pitchford	Lawrence D. Cohen
1988	Mack & Mabel	George Hearn	✔					✔		Jerry Herman	Jerry Herman	Michael Stewart
1989	Anything Goes	Elaine Paige		✔				✔		Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
1989	Aspects of Love	Michael Ball		✔				✔		Andrew Lloyd Webber	Don Black and Charles Hart	Andrew Lloyd Webber
1989	City of Angels	James Naughton		✔					✔	Cy Coleman	David Zippel	Larry Gelbart
1989	Grand Hotel	Jane Krakowski		✔					✔	Robert Wright, George Forrest and Maury Yeston	Robert Wright, George Forrest and Maury Yeston	Luther Davis
1989	Grand Hotel	Liliane Montevecchi		✔					✔	Robert Wright, George Forrest and Maury Yeston	Robert Wright, George Forrest and Maury Yeston	Luther Davis
1989	Gypsy	Tyne Daly	✔						✔	Jule Styne	Stephen Sondheim	Arthur Laurents

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1989	Metropolis	Brian Blessed		✔					✔	Joe Brooks	Joe Brooks and Dusty Hughes	Dusty Hughes
1989	Miss Saigon	Lea Salonga		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil and Claude-Michel Schonberg
1989	Miss Saigon	Jonathan Pryce		✔				✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil and Claude-Michel Schonberg
1989	Nymph Errant	Elisabeth Welch	✔					✔		Cole Porter	Cole Porter	Romney Brent
1989	Nymph Errant	Alexis Smith	✔					✔		Cole Porter	Cole Porter	Romney Brent
1989	Nymph Errant	Kaye Ballard	✔					✔		Cole Porter	Cole Porter	Romney Brent
1989	Nymph Errant	Larry Kert	✔					✔		Cole Porter	Cole Porter	Romney Brent
1989	Nymph Errant	Lisa Kirk	✔						✔	Cole Porter	Cole Porter	Romney Brent
1989	Nymph Errant	Liliane Montevecchi	✔					✔		Cole Porter	Cole Porter	Romney Brent
1989	Shenandoah	John Cullum	✔						✔	Gary Geld	Peter Udell	Peter Udell, Philip Rose and James Lee Barrett
1990	Aspects of Love	John Cullum		✔	✔				✔	Andrew Lloyd Webber	Don Black and Charles Hart	Andrew Lloyd Webber
1990	Aspects of Love	Michael Ball		✔					✔	Andrew Lloyd Webber	Don Black and Charles Hart	Andrew Lloyd Webber
1990	Into the Woods	Imelda Staunton		✔				✔		Stephen Sondheim	Stephen Sondheim	James Lapine
1991	Bye Bye Birdie	Tommy Tune	✔				✔	✔		Charles Strouse	Lee Adams	Michael Stewart

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1991	Children of Eden	Ken Page		✔				✔		Stephen Schwarts	Stephen Schwarts	John Caird
1991	Joseph and the Amazing Technnicolour Dreamcoat	Jason Donovan	✔					✔		Andrew Lloyd Webber	Tim Rice	
1991	Joseph and the Amzing Technicolor Dreamcoat	Linzi Hately	✔					✔		Andrew Lloyd Webber	Tim Rice	
1991	Miss Saigon	Lea Salonga							✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil and Claude-Michel Schonberg
1991	Miss Saigon	Jonathan Pryce		✔					✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil and Claude-Michel Schonberg
1991	Nick & Nora	Joanna Gleason		✔					✔	Charles Strouse	Richerd Maltby Jr	Arthur Laurents
1991	Nick & Nora	Barry Bostwick		✔					✔	Charles Strouse	Richerd Maltby Jr	Arthur Laurents
1991	Secret Garden	Mandy Patinkin		✔					✔	Lucy Simon	Marsha Norman	Marsha Norman
1991	The Will Rogers Follies	Keith Carradine							✔	Cy Coleman	Betty Comden and Adolph Green	Peter Stone
1992	Camalot	Robert Goulet	✔						✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1992	Carousel	Patricia Routledge	✔					✔		Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1992	Crazy for You	Harry Groener		✔					✔	George Gershwin	Ira Gershwin	Ken Ludwig
1992	Grand Hotel	Liliane Montevecchi		✔				✔		Robert Wright, George Forrest and Maury Yeston	Robert Wright, George Forrest and Maury Yeston	Luther Davis

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1992	Guys and Dolls	Nathan Lane	✔						✔	Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
1992	Kiss of the Spider Woman	Chita Rivera		✔				✔		John Kander	Fred Ebb	Terrence McNally
1992	Man of La Mancha	Joan Diener	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
1992	Man of La Mancha	Laurence Guittard	✔		✔				✔	Mitch Leigh	Joe Darion	Dale Wasserman
1992	Man of La Mancha	Raul Julia	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
1992	Man of La Mancha	Sheena Easton	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
1992	Nine	Jonathan Pryce	✔					✔		Maury Yeston	Maury Yeston	Arthur Kopit
1992	Nine	Liliane Montevecchi		✔				✔		Maury Yeston	Maury Yeston	Arthur Kopit
1993	Cabaret	Alan Cummings	✔					✔		John Kander	Fred Ebb	Joe Masteroff
1993	Camelot	Robert Goulet	✔						✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
1993	City of Angels	Roger Allam		✔				✔		Cy Coleman	David Zippel	Larry Gelbart
1993	Company	Carol Burnett	✔						✔	Stephen Sondheim	Stephen Sondheim	George Furth
1993	Kiss of the Spider Woman	Chita Rivera		✔					✔	John Kander	Fred Ebb	Terrence McNally
1993	Piaf	Elaine Paige	✔					✔		Pam Gems	Pam Gems	Pam Gems
1993	Sunset Boulevard	Betty Buckley		✔				✔		Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
1993	Sunset Boulevard	Elaine Paige		✔				✔		Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
1993	Sunset Boulevard	Patti LuPone		✔				✔		Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton

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1993	The Goodbye Girl	Bernadette Peters		✔					✔	Marvin Hamlisch	David Zippel	Neil Simon
1994	Beauty and the Beast	Terrence Mann		✔						Alan Menken	Howard Ashman and Tim Rice	Linda Woolverton
1994	Grease	Jennifer Holliday	✔		✔				✔	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey
1994	Grease	Sheena Easton			✔				✔	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey
1994	Oliver!	Jim Dale	✔						✔	Lionel Bart	Lionel Bart	Lionel Bart
1994	Oliver!	Jonathan Pryce	✔					✔		Lionel Bart	Lionel Bart	Lionel Bart
1994	Show Boat	Elaine Stritch	✔						✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1994	Show Boat	John Cullum	✔		✔				✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1994	Show Boat	John McMartin	✔						✔	Jerome Kern	Oscar Hammerstein II and P.G. Wodehouse	Oscar Hammerstein II
1994	Sunset Boulevard	Betty Buckley		✔					✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
1994	Sunset Boulevard	Betty Buckley			✔				✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
1994	Sunset Boulevard	Elaine Paige		✔					✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
1994	Sunset Boulevard	George Hearn		✔					✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton

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1994	Sunset Boulevard	Glenn Close		✔					✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
1995	A Little Night Music	Laurence Guittard	✔					✔		Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
1995	Company	Jane Krakowski	✔							Stephen Sondheim	Stephen Sondheim	George Furth
1995	Hello, Dolly!	Carol Channing	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
1995	How to Succeed in Business Without Really Trying	Matthew Broderick	✔						✔	Frank Loesser	Frank Loesser	Abe Burrows, Jack Weinstock and Willie Gilbert
1995	Les Miserables (New York)	Melba Moore	✔							Claude-Michel Schonberg	Alain Boublil	Alain Boublil
1995	Master Class	Audra Mcdonald		✔					✔	Guiseppe Verdi, Giacomo Puccini and Vincenzo Bellini		Terrence McNally
1995	Victor/Victoria	Julie Andrews		✔					✔	Henry Mancini and Frank Wildhorn	Leslie Bricusse and Frank Wildhorn	Blake Edwards
1995	Victor/Victoria	Liza Minnelli		✔	✔				✔	Henry Mancini and Frank Wildhorn	Leslie Bricusse and Frank Wildhorn	Blake Edwards
1996	A Funny Thing Happened On the Way to the Forum	Nathan Lane	✔						✔	Stephen Sondheim	Stephen Sondheim	Burt Shevelove and Larry Gelbart
1996	Chicago	Brandy Norwood	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1996	Chicago	Eddie George	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1996	Chicago	James Naughton	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse

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1996	Chicago	Jennifer Holliday	✔		✔				✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1996	Chicago	Joel Grey	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1996	Chicago	Sandy Duncan	✔		✔				✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1996	Man of La Mancha	Robert Goulet	✔				✔		✔	Mitch Leigh	Joe Darion	Dale Wasserman
1996	Once Upon a Mattress	Jane Krakowski	✔							Mary Rodgers	Marshall Barer	Jay Thompson, Marshall Barer and Dean Fuller
1996	Once Upon a Mattress	Sarah Jessica Parker	✔							Mary Rodgers	Marshall Barer	Jay Thompson, Marshall Barer and Dean Fuller
1996	Passions	Michael Ball	✔					✔		Stephen Sondheim	Stephen Sondheim	James Lapine
1996	Rent	Idina Menzel		✔					✔	Jonathan Larson	Jonathan Larson	Jonathan Larson
1996	State Fair	Donna McKechnie		✔					✔	Richard Rodgers	Oscar Hammerstein II	Tom Briggs and Louis Mattioli
1997	Annie	Nell Carter	✔						✔	Charles Strouse	Martin Charnin	Thomas Meehan
1997	Candide	Jim Dale	✔						✔	Leonard Bernstein	Richard Wilbur, John Latouche, Dorothy Parker, Lillian Hellman, Stephen Sondheim, and Leonard Bernstein	Lillian Hellman and Hugh Wheeler
1997	Chicago	Chita Rivera	✔					✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1997	Chicago	Linzi Hately	✔					✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
1997	Children of Eden	Stephanie Mills		✔						Stephen Schwarts	Stephen Schwarts	John Caird

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1997	Divorce Me, Darling!	Marti Webb		✔				✔		Sandy Wilson	Sandy Wilson	Sandy Wilson
1997	Play On!	Andre De Shields		✔					✔	Duke Ellington	Various	Cheryl L. West
1997	The Scarlett Pimpernel	Terrence Mann		✔						Frank Wildhorn	Nan Knighton	Nan Knighton
1997	Titanic	Victoria Clark		✔					✔	Maury Yeston	Maury Yeston	Peter Stone
1997	Triumph of Love	Betty Buckley		✔					✔	Jeffrey Stock	Susan Birkenhead	James Magruder
1998	Caberet	Alan Cummings	✔						✔	John Kander	Fred Ebb	Joe Masteroff
1998	Doctor Dolittle	Julie Andrews		✔				✔		Leslie Bircusse	Leslie Bircusse	Leslie Bircusse
1998	High Society	John McMartin		✔					✔	Cole Porter	Cole Porter and Susan Birkenhead	Arthur Kopit
1998	Oklahoma!	Hugh Jackman	✔					✔		Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
1998	Ragtime	John Rubinstein			✔				✔	Stephen Flaherty	Lynn Ahrens	Terrence McNally
1998	Ragtime	Audra McDonald		✔					✔	Stephen Flaherty	Lynn Ahrens	Terrence McNally
1998	Ragtime	Brian Stokes Mitchell							✔	Stephen Flaherty	Lynn Ahrens	Terrence McNally
1998	The Rocky Horror Show	Jason Donovan	✔					✔		Richard O'Brien	Richard O'Brien	Richard O'Brien
1999	Annie Get Your Gun	Bernadette Peters	✔						✔	Irving Berlin	Herb Fields	Dorothy Fields and Herbert Fields
1999	Kiss Me, Kate	Brian Stokes Mitchell	✔						✔	Cole Porter	Cole Porter	Sam and Bella Spewack
1999	Mamma Mia!	Linzi Hately	✔		✔					Benny Andersson and Bjorn Ulvaes	Benny Andersson and Bjorn Ulvaes	Catherine Johnson
1999	Marie Christine	Audra Mcdonald		✔					✔	Michael John LaChiusa	Michael John LaChiusa	Michael John LaChiusa

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1999	Putting it Together	Carol Burnett	✔						✔	Stephen Sondheim	Stephen Sondheim	Stephan Sondheim and Julia McKenzie
2000	The Full Monty	Andre De Shields		✔					✔	David Yazbek	David Yazbek	Terrence McNally
2000	The King and I	Elaine Paige	✔					✔		Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
2001	Chicago	Alison Moyet	✔					✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2001	My Fair Lady	Martine McCutcheon	✔					✔		Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
2001	Secret Garden	Linzi Hately	✔					✔		Lucy Simon	Marsha Norman	Marsha Norman
2001	The Full Monty	Kaye Ballard					✔		✔	David Yazbek	David Yazbek	Terrence McNally
2001	The Producers	Matthew Broderick		✔					✔	Mel Brooks	Mel Brooks	Mel Brooks and Thomas Meehan
2001	The Producers	Nathan Lane		✔					✔	Mel Brooks	Mel Brooks	Mel Brooks and Thomas Meehan
2001	The Rocky Horror Show	Terrence Mann	✔							Richard O'Brien	Richard O'Brien	Richard O'Brien
2001	The Visit	Angela Lansbury		✔					✔	John Kander	Fred Ebb	Terrence McNally
2001	The Visit	Chita Rivera		✔					✔	John Kander	Fred Ebb	Terrence McNally
2001	Thoroughly Modern Millie	Gavin Creel		✔					✔	Jeanine Tesori	DickScanlan	Richard Morris and Dick Scanlan
2001	Urinetown	John Cullum		✔					✔	Mark Hollmann	Mark Hollmann and Greg Kotis	Greg Kotis
2002	Chitty Chitty Bang Bang	Brian Blessed		✔					✔	Robert M. and Robert B. Sherman	Robert M. and Robert B. Sherman	Ian Fleming

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2002	Chitty Chitty Bang Bang	Michael Ball		✔						Robert M. and Robert B. Sherman	Robert M. and Robert B. Sherman	Ian Fleming
2002	Chitty Chitty Bang Bang	Michael Ball		✔				✔		Robert M. and Robert B. Sherman	Robert M. and Robert B. Sherman	Ian Fleming
2002	Dance of the Vampires	Michael Crawford		✔					✔	Jim Steinman	Michael Kunze and Jim Steinman	Michael Kunze, jim Steinman and David Ives
2002	Flower Drum Song	Lea Salonga	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
2002	Into the Woods	John McMartin	✔						✔	Stephen Sondheim	Stephen Sondheim	James Lapine
2002	Man of La Mancha	Brian Stokes Mitchell	✔						✔	Mitch Leigh	Joe Darion	Dale Wasserman
2002	Taboo	Declan Bennett		✔				✔		Boy George, Kevan Frost, John Themis and Richie Stevens	Boy George	Mark Davies Markham and Charles Busch
2002	Taboo	Matt Lucas		✔						Boy George, Kevan Frost, John Themis and Richie Stevens	Boy George	Mark Davies Markham and Charles Busch
2002	Thoroughly Modern Millie	Sutton Foster			✔				✔	Jeanine Tesori	DickScanlan	Richard Morris and Dick Scanlan
2003	Chicago	Melanie Griffth	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2003	Gypsy	Bernadette Peters	✔						✔	Jule Styne	Stephen Sondheim	Arthur Laurents
2003	Nine	Chita Rivera	✔						✔	Maury Yeston	Maury Yeston	Arthur Kopit
2003	Nine	Jane Krakowski	✔							Maury Yeston	Maury Yeston	Arthur Kopit
2003	Rent	Caprice Bourret	✔					✔		Jonathan Larson	Jonathan Larson	Jonathan Larson

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2003	Tell Me on a Sunday	Marti Webb	✔					✔		Andrew Lloyd Webber	Don Black	
2003	The Boy From Oz	Hugh Jackman		✔					✔	Peter Allen	Peter Allen	Nick Enright and Martin Sherman
2003	Thoroughly Modern Millie	Marti Webb		✔				✔		Jeanine Tesori	DickScanlan	Richard Morris and Dick Scanlan
2003	Wicked	Justin Guarini			✔				✔	Stephen Schwartz	Stephen Schwartz	Winnie Holzman
2003	Wicked	George Hearn			✔				✔	Stephen Schwartz	Stephen Schwartz	Winnie Holzman
2003	Wicked	Idina Menzel		✔					✔	Stephen Schwartz	Stephen Schwartz	Winnie Holzman
2003	Wicked	Joel Grey		✔					✔	Stephen Schwartz	Stephen Schwartz	Winnie Holzman
2004	Chitty Chitty Bang Bang	Jason Donovan	✔					✔		Robert M. and Robert B. Sherman	Robert M. and Robert B. Sherman	Ian Fleming
2004	La Cage aux Folles	Robert Goulet	✔						✔	Jerry Herman	Jerry Herman	Harvey Fierstein
2004	La Cage aux Follies	Gavin Creel	✔						✔	Jerry Herman	Jerry Herman	Harvey Fierstein
2004	Les Miserables	Jon Lee			✔			✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2004	Mary Poppins	Linzi Hately		✔				✔		Richard M. and Robert B. Sherman and George Stiles	Richard M. and Robert B. Sherman and Anthony Drewe	Julian Fellowes
2004	Miss Saigon	Kerry Ellis	✔					✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil and Claude-Michel Schonberg

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2004	Sunset Boulevard	Michael Ball	✔					✔		Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
2004	Sunset Boulevard	Petula Clark	✔							Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
2004	The Frogs	Nathan Lane		✔					✔	Stephen Sondheim	Stephen Sondheim	Burt Shevelove and Nathan Lane
2004	The King and I	Sandy Duncan					✔		✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
2004	The Producers	Nathan Lane		✔				✔		Mel Brooks	Mel Brooks	Mel Brooks and Thomas Meehan
2004	The Threepenny Opera	Alan Cummings	✔						✔	Kurt Weill	Bertolt Brecht	Bertolt Brecht
2004	The Woman in White	Michael Ball		✔				✔		Andrew Lloyd Webber	David Zippel	Charlotte Jones
2004	Thoroughly Modern Millie	Amanda Holden						✔		Jeanine Tesori	DickScanlan	Richard Morris and Dick Scanlan
2005	A Light in the Piazza	Kelli O'Hara							✔	Adam Guettel	Adam Guettel	Craig Lucas
2005	A Light in the Piazza	Matthew Morrison		✔					✔	Adam Guettel	Adam Guettel	Craig Lucas
2005	A Light in the Piazza	Victoria Clark		✔					✔	Adam Guettel	Adam Guettel	Craig Lucas
2005	Dirty Rotten Scoundrels	Joanna Gleason		✔					✔	David Yazbek	David Yazbek	Jeffrey Lane
2005	Dirty Rotten Scoundrels	John Lithgow		✔					✔	David Yazbek	David Yazbek	Jeffrey Lane
2005	Dirty Rotten Scoundrels	Jonathan Pryce		✔	✔				✔	David Yazbek	David Yazbek	Jeffrey Lane
2005	Dirty Rotten Scoundrels	Keith Carradine			✔				✔	David Yazbek	David Yazbek	Jeffrey Lane
2005	Dirty Rotten Scoundrels	Norbert Leo Butz		✔					✔	David Yazbek	David Yazbek	Jeffrey Lane

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2005	Guys and Dolls	Jane Krakowski	✔							Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
2005	Guys and Dolls	Jane Krakowski	✔					✔		Frank Loesser	Frank Loesser	Abe Burrows and Jo Swer;ing
2005	La Cage aux Folles	Robert Goulet	✔						✔	Jerry Herman	Jerry Herman	Harvey Fierstein
2005	Little Woman	Sutton Foster		✔						Jason Howland	Mindi Dickstein	Allan Knee
2005	Love Life	Brian Stokes Mitchell		✔					✔	Kurt Weill	Alan Jay-Lerner	Alan Jay-Lerner
2005	Monty Pythons's Spamalot	Harry Groener			✔				✔	John Du Prez and Eric Idle	Eric Idle	Eric Idle
2005	Spamalot	David Hyde Pierce			✔				✔	John Du Prez and Eric Idle	Eric Idle	Eric Idle
2005	Sweeney Todd	Patti LuPone	✔						✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2005	Sweet Charity	Christina Appelgate	✔						✔	Cy Coleman	Dorothy Fields	Neil Simon
2005	The Color Purple	Fantasia Barrino			✔				✔	Brenda Russell, Allee Willis and Stephen Bray	Brenda Russell, Allee Willis and Stephen Bray	Marsha Norman
2005	The Woman in White	Michael Ball		✔						Andrew Lloyd Webber	David Zippel	Charlotte Jones
2005	The Woman in White	Michael Ball		✔					✔	Andrew Lloyd Webber	David Zippel	Charlotte Jones
2006	Brooklyn	Melba Moore		✔			✔		✔	Mark Schoenfeld and Barri McPherson	Mark Schoenfeld and Barri McPherson	Mark Schoenfeld and Barri McPherson
2006	Chicago	Brenda Edwards	✔					✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2006	Curtains	David Hyde Pierce		✔					✔	John Kander	Fred Ebb	Rupert Holmes

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2006	Doctor Dolittle	Tommy Tune	✔				✔		✔	Leslie Bircusse	Leslie Bircusse	Leslie Bircusse
2006	Grey Gardens	John McMartin		✔					✔	Scott Frankel	Michael Korie	Doug Wright
2006	Les Miserables	Lea Salonga				✔			✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2006	Mary Poppins	Gavin Creel	✔					✔		Richard M. and Robert B. Sherman and George Stiles	Richard M. and Robert B. Sherman and Anthony Drewe	Julian Fellowes
2006	Rent	Declan Bennett	✔					✔		Jonathan Larson	Jonathan Larson	Jonathan Larson
2006	Spring Awakening	John Gallagher Jr.		✔					✔	Duncan Sheik	Steven Sater	Steven Sater
2006	Spring Awakening	Jonathan Groff			✔					Duncan Sheik	Steven Sater	Steven Sater
2006	Sweeney Todd	Jason Donovan	✔					✔		Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2006	The Pajama Game	Harry Connick Jr	✔						✔	Richard Adler and Jerry Ross	Richard Adler and Jerry Ross	George Abbott and Richard Bissell
2006	The Sound of Music	Connie Fisher	✔					✔		Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
2006	The Threepenny Opera	Jim Dale	✔						✔	Kurt Weill	Bertolt Brecht	Bertolt Brecht
2006	Wicked	Kerry Ellis		✔				✔		Stephen Schwartz	Stephen Schwartz	Winnie Holzman
2007	110 in the Shade	John Cullum	✔						✔	Harvey Schmidt	Tom Jones	N. Richard Nash
2007	Grease	Siobhan Dillon	✔					✔		Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey
2007	Hairspray	Michael Ball	✔					✔		Marc Shaiman	Scott Wittman and Marc Shaiman	Mark O'Donnell and Thomas Meehan

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2007	Joseph and the Amazing Technnicolour Dreamcoat	Lee Mead	✔					✔		Andrew Lloyd Webber	Tim Rice	
2007	Kismet	Alfie Boe	✔					✔		Alexander Borodin	Robert Wright and George Forrest	Charles Lederer and Luther Davis
2007	The Drowsy Chaperone	Elaine Paige		✔				✔		Lisa Lambert and Greg Morrison	Lisa Lambert and Greg Morrison	Bob Martin and Don McKellar
2008	9 to 5	Megan Hilty		✔					✔	Dolly Parton	Dolly Parton	Patricia Resnick
2008	Blood Brothers	Niki Evans	✔					✔		Willy Russell	Willy Russell	Willy Russell
2008	Can't Smile Without You	Siobhan Dillon						✔		Barry Manilow	Barry Manilow	Tim Prager
2008	Damn Yankees	Jane Krakowski	✔							Richard Adler	Jerry Ross	George Abbott and Douglass Wallop
2008	Gypsy	Patti LuPone	✔						✔	Jule Styne	Stephen Sondheim	Arthur Laurents
2008	South Pacific	Kelli O'Hara	✔		✔				✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II and Joshua Logan
2008	They're Playing Our Song	Connie Fisher	✔					✔		Marvin Hamlisch	Carole Bayer Sager	Neil Simon
2008	We Will Rock You	Rachel Tucker			✔			✔		Queen	Queen	Ben Elton
2009	A Little Night Music	Angela Lansbury	✔						✔	Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2009	A Little Night Music	Elaine Stritch	✔							Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2009	Ain't Misbehavin'	Melba Moore	✔							Fats Waller	Various	Murray Horwitz and Richard Maltby Jr.
2009	American Idiot	John Gallagher Jr.		✔						Green Day	Billie Joe Armstrong	Billie Joe Armstrong Michael Mayer

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2009	Chicago	Sofia Vergara							✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2009	Fiddler on the Roof	Chaim Topol	✔						✔	Jerry Bock	Sheldon Harnick	Joseph Stein
2009	Grease	Ray Quinn	✔					✔		Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey	Jim Jacobs and Warren Casey
2009	Hair	Gavin Creel	✔						✔	Galt MacDermot	Gerome Ragni	Gerome Ragni and James Rado
2009	Hairspray	Verity Rushworth	✔					✔		Marc Shaiman	Scott Wittman and Marc Shaiman	Mark O'Donnell and Thomas Meehan
2009	Joseph and the Amzing Technicolour Dreamcoat	Gareth Gates	✔				✔	✔		Andrew Lloyd Webber	Tim Rice	
2009	Les Miserables	Gareth Gates			✔			✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2009	Oliver!	Jodie Prenger	✔					✔		Lionel Bart	Lionel Bart	Lionel Bart
2009	The Witches of Eastwick	Marti Pellow	✔					✔		Dana P. Rowe	John Dempsey	John Dempsey
2010	American Idiot	Justin Guarini			✔				✔	Green Day	Billie Joe Armstrong	Billie Joe Armstrong Michael Mayer
2010	American Idiot	Declan Bennett		✔				✔		Green Day	Billie Joe Armstrong	Billie Joe Armstrong Michael Mayer
2010	American idiot	John Gallagher Jr.		✔					✔	Green Day	Billie Joe Armstrong	Billie Joe Armstrong Michael Mayer
2010	Dirty Dancing	Ray Quinn			✔			✔		John Morris and Erich Bulling	John Morris and Erich Bulling	Eleanor Berstein

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2010	Hair	Gavin Creel	✔					✔		Galt MacDermot	Gerome Ragni	Gerome Ragni and James Rado
2010	Jersey Boys	Jon Lee			✔			✔		Bob Gaudio	Bob Crewe	Marshall Brickman and Rick Elice
2010	La Cage aux Folles	Kelsey Grammer	✔						✔	Jerry Herman	Jerry Herman	Harvey Fierstein
2010	Legally Blonde	Duncan James		✔				✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2010	Legally Blonde	Siobhan Dillon		✔				✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2010	Les Miserables	Lucie Jones			✔			✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2010	Oliver!	Kerry Ellis	✔					✔		Lionel Bart	Lionel Bart	Lionel Bart
2010	Paradise Found	Mandy Patinkin						✔		Johann Strauss II	Ellen Fitzhugh	Richard Nelson
2010	Promises Promises	Kristin Chenoweth	✔						✔	Burt Bacharach	Hal David	Neil Simon
2010	Salad Days	Rebecca Caine	✔					✔		Julian Slade	Julian Slade and Dorothy Reynolds	
2010	The Addams Family	Nathan Lane		✔					✔	Andrew Lippa	Andrew Lippa	Marshall Brickman and Rick Elice
2010	The Scottsboro Boys	John Cullum		✔					✔	John Kander	Fred Ebb	David Thompson
2010	The Scottsboro Boys	Joshua Henry		✔					✔	John Kander	Fred Ebb	David Thompson
2010	Wicked	Lee Mead			✔			✔		Stephen Schwartz	Stephen Schwartz	Winnie Holzman
2010	Wicked	Rachel Tucker			✔					Stephen Schwartz	Stephen Schwartz	Winnie Holzman

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2010	Woman On the Verge of a Nervous Breakdown	Justin Guarini							✔	David Yazbek	David Yazbek	Jeffrey Lane
2010	Women On The Verge Of A Nervous Breakdown	Patti LuPone		✔					✔	David Yazbek	David Yazbek	Jeffrey Lane
2011	Allegiance	Telly Leung		✔					✔	Jay Kuo	Jay Kuo	Marc Acito, Jay Kuo and Lorenzo Thione
2011	Anything Goes	Joel Grey	✔						✔	Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
2011	Anything Goes	John McMartin	✔						✔	Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
2011	Anything Goes	Sutton Foster	✔							Cole Porter	Cole Porter	Guy Bolton and P.G. Wodehouse
2011	Bonnie & Clyde	Jeremy Jordan		✔					✔	Frank Wildhorn	Don Black	Ivan Menchell
2011	Catch Me If You Can	Norbert Leo Butz		✔					✔	Marc Shaiman	Marc Shaiman and Scott Wittman	Terrence McNally
2011	Follies	Bernadette Peters	✔						✔	Stephen Sondheim	Stephen Sondheim	James Goldman
2011	Follies	Elaine Paige	✔						✔	Stephen Sondheim	Stephen Sondheim	James Goldman
2011	Ghost the Musical	Siobhan Dillon		✔	✔			✔		Dave Stewart and Glen Ballard	Dave Stewart and Glen Ballard, Bruce Joel Rubin	Bruce Joel Rubin
2011	How to Succeed in Business Without Really Trying	Daniel Radcliffe	✔						✔	Frank Loesser	Frank Loesser	Abe Burrows, Jack Weinstock and Willie Gilbert

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2011	Jekyll and Hyde	Marti Pellow	✔					✔		Frank Wildhorn	Frank Wildhorn, Leslie Bricusse and Steve Cuden	Leslie Bircusse
2011	Legally Blonde	Carley Stenson			✔			✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2011	Legally Blonde	Lee Mead			✔			✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2011	Les Miserables	Matt Lucas			✔			✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2011	On a Clear Day You Can See Forever	Harry Connick Jr	✔						✔	Burton Lane	Alan Jay-Lerner	Alan Jay-Lerner
2011	Porgy and Bess	Joshua Henry	✔						✔	George Gershwin	Ira Gershwin and DuBose Heyward	Dorothy Heyward and DuBose Heyward
2011	Rock of Ages	Shayne Ward		✔				✔		Various	Various	Chris D'Arienzo
2011	Shrek	Amanda Holden		✔				✔		Jeanine Tesori	David Lindsay-Abaire	David Lindsay-Abaire
2011	Sister Act	Victoria Clark		✔					✔	Alan Menken	Glenn Slater	Cheri Steinkellner and Bill Steinkellner
2011	Sweeney Todd	Imelda Staunton	✔					✔		Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2011	Sweeney Todd	Michael Ball	✔					✔		Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2011	The Addams Family	Terrence Mann		✔						Andrew Lippa	Andrew Lippa	Marshall Brickman and Rick Elice

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2011	The Book of Mormon	Gavin Creel			✔			✔		Trey Parker, Robert Lopez and Matt Stone	Trey Parker, Robert Lopez and Matt Stone	Trey Parker, Robert Lopez and Matt Stone
2011	The Sound of Music	Verity Rushworth	✔					✔		Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
2011	The Wizard of Oz	Michael Crawford	✔					✔		Harold Arlen and Herbert Stothart	E.Y. Harburg	John Kane
2012	A Little Night Music	Catherine Zeta Jones	✔							Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2012	A Little Night Music	Angela Lansbury	✔							Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2012	Calendar Girls	Deena Payne					✔	✔		Gary Barlow	Gary Barlow	Tim Firth
2012	Gentlemen Prefer Blondes	Megan Hilty	✔						✔	Jule Styne	Leo Robin	Joseph Fields and Anita Loos
2012	Into the Woods	Jessie Mueller	✔						✔	Stephen Sondheim	Stephen Sondheim	James Lapine
2012	Legally Blonde	Gareth Gates					✔	✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2012	Legally Blonde	Niki Evans					✔	✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2012	Legally Blonde	Ray Quinn					✔	✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2012	Loserville	Gareth Gates					✔	✔		James Bourne and Elliot Davis	James Bourne and Elliot Davis	
2012	Newsies	Jeremy Jordan		✔					✔	Alan Menken	Jack Feldman	Harvey Fierstein
2012	Nice Work if You can get it	Kelli O'Hara		✔					✔	George Gershwin	Ira Gershwin	Joe DiPietro

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2012	Nice Work if You Can Get it	Matthew Broderick		✔					✔	George Gershwin	Ira Gershwin	Joe DiPietro
2012	Once	Arthur Darvill			✔				✔	Glen Hansard and Marketa Irglova	Glen Hansard and Marketa Irglova	Enda Walsh
2012	Scandalous	George Hearn		✔					✔	David Pomeranz and David Friedman	Kathie Lee Gifford	Kathie Lee Gifford
2012	Shrek	Carley Stenson			✔			✔		Jeanine Tesori	David Lindsay-Abaire	David Lindsay-Abaire
2012	Shrek	Neil McDermott			✔			✔		Jeanine Tesori	David Lindsay-Abaire	David Lindsay-Abaire
2012	Sweeney Todd	Imelda Staunton	✔					✔		Stephen Sondheim	Stephen Sondheim	Hugh Wheeler
2012	The Mystery of Edwin Drood	Chita Rivera	✔						✔	Rupert Holmes	Rupert Holmes	Rupert Holmes
2012	The Mystery of Edwin Drood	Jessie Mueller	✔						✔	Rupert Holmes	Rupert Holmes	Rupert Holmes
2012	The Sound of Music	Rebecca Caine	✔					✔		Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
2013	A Chorus Line	John Partridge	✔					✔		Marvin Hamlisch	Edward Kleban	James Kirkwood Jr. and Nicholas Dante
2013	After Midnight	Fantasia Barrino			✔				✔	Various	Various	Based on the music of Duke Ellington, Jimmy McHugh, Dorothy Fields, Harold Arlen and Ted Koehler
2013	Big Fish	Norbert Leo Butz		✔					✔	Andrew Lippa	Andrew Lippa	John August
2013	Boogie Nights the Musical	Gareth Gates					✔	✔		Various	Various	Jon Conway
2013	Carousel	Jessie Mueller	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II

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2013	Carousel	Joshua Henry	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
2013	Carousel	Renee Fleming	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
2013	Darling of the Day	Rebecca Caine		✔				✔		Jule Styne	E. Y. Harburg	Nunnally Johnson
2013	Dear World	Betty Buckley						✔		Jerry Herman	Jerry Herman	Jerome Lawrence and Robert E. Lee
2013	Evita	Marti Pellow	✔					✔		Andrew Lloyd Webber	Tim Rice	Tim Rice
2013	Hands on a Hardbody	Keith Carradine		✔					✔	Trey Anastasio and Amanda Green	Amanda Green	Doug Wright
2013	Nice Work if You can get it	Jessie Mueller		✔					✔	George Gershwin	Ira Gershwin	Joe DiPietro
2013	Once	Arthur Darvill						✔		Glen Hansard and Marketa Irglova	Glen Hansard and Marketa Irglova	Enda Walsh
2013	Once	Declan Bennett		✔				✔		Glen Hansard and Marketa Irglova	Glen Hansard and Marketa Irglova	Enda Walsh
2013	Pippin	John Rubinstein	✔						✔	Stephen Schwarts	Stephen Schwarts	Roger O. Hirson and Bob Fosse
2013	Spamalot	Carley Stenson			✔			✔		John Du Prez and Eric Idle	Eric Idle	Eric Idle
2013	The Commitments	Killian Donnelly		✔				✔		Various	Various	Roddy Doyle
2014	Beautiful: The Carole King Musical	Jessie Mueller		✔					✔	Carole King	Carole King	Douglas McGrath
2014	Cabaret	Alan Cummings	✔						✔	John Kander	Fred Ebb	Joe Masteroff

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2014	Calamity Jane	Tom Lister	✔					✔		SammyFain	Paul Francis Webster	Ronald Hanmer and Phil Park
2014	Chicago	Verity Rushworth	✔					✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2014	Cool Rider	Niki Evans	✔					✔		Various	Various	
2014	Dirty Rotten Scoundrels	Carley Stenson					✔	✔		David Yazbek	David Yazbek	Jeffrey Lane
2014	Dirty Rotten Scoundrels	Robert Lindsay	✔					✔		David Yazbek	David Yazbek	Jeffrey Lane
2014	If/Then	Idina Menzel		✔					✔	Tom Kitt	Brian Yorkey	Brian Yorkey
2014	Les Miserables	Alfie Boe	✔		✔				✔	Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2014	Memphis	Killian Donnelly		✔				✔		David Bryan	David Bryan and Joe DiPietro	Joe DiPietro
2014	Pippin	John Rubinstein	✔							Stephen Schwarts	Stephen Schwarts	Roger O. Hirson and Bob Fosse
2014	Tell Me on a Sunday	Marti Webb	✔					✔		Andrew Lloyd Webber	Don Black	
2014	The Bridges of Madison County	Kelli O'Hara		✔					✔	Jason Robert Brown	Jason Robert Brown	Marsha Norman
2014	The Last Ship	Rachel Tucker		✔					✔	Sting	Sting	John Logan and Brian Yorkey
2014	The Mikado	Rebecca Caine	✔					✔		Arthur Sullivan	W.S. Gilbert	
2014	Violet	Joshua Henry							✔	Jeanine Tesori	Brian Crawley	Brian Crawley
2014	Violet	Sutton Foster		✔						Jeanine Tesori	Brian Crawley	Brian Crawley
2014	Wicked	Justin Guarini	✔						✔	Stephen Schwartz	Stephen Schwartz	Winnie Holzman

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2015	Cats	Kerry Ellis	✔					✔		Andre Lloyd Webber	T.S. Elliot	T.S Elliot
2015	Chicago	Brandy Norwood	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2015	Finding Neverland	Kelsey Grammer		✔					✔	Scott Frankel, Gary Barlow, and Eliot Kennedy	Michael Korie, Gary Barlow and Elliot Kennedy	Allan Knee and James Graham
2015	Finding Neverland	Alfie Boe		✔					✔	Scott Frankel, Gary Barlow, and Eliot Kennedy	Michael Korie, Gary Barlow and Elliot Kennedy	Allan Knee and James Graham
2015	Finding Neverland	Matthew Morrison		✔					✔	Scott Frankel, Gary Barlow, and Eliot Kennedy	Michael Korie, Gary Barlow and Elliot Kennedy	Allan Knee and James Graham
2015	Finding Neverland	Sandy Duncan			✔				✔	Scott Frankel, Gary Barlow, and Eliot Kennedy	Michael Korie, Gary Barlow and Elliot Kennedy	Allan Knee and James Graham
2015	Gigi	Victoria Clark	✔						✔	Frederick Loewe	Alan Jay Lerner	Alan Jay Lerner
2015	Gypsy	Imelda Staunton	✔					✔		Jule Styne	Stephen Sondheim	Arthur Laurents
2015	Hamilton	Jonathan Groff		✔					✔	Lin-Manuel Miranda	Lin-Manuel Miranda	Lin-Manuel Miranda
2015	It Shoulda Been You	Tyne Daly		✔					✔	Barbara Anselmi	Brian Hargrove	Brian Hargrove
2015	Kinky Boots	Killian Donnelly		✔				✔		Cyndi Lauper	Cyndi Lauper	Harvey Fierstein
2015	Spring Awakening	Krysta Anne Rodriguez	✔						✔	Duncan Sheik	Steven Sater	Steven Sater

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2015	The Color Purple	Jennifer Holliday	✔		✔				✔	Brenda Russell, Allee Willis and Stephen Bray	Brenda Russell, Allee Willis and Stephen Bray	Marsha Norman
2015	The King and I	Kelli O'Hara	✔						✔	Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
2015	The Visit	Chita Rivera		✔		✔			✔	John Kander	Fred Ebb	Terrence McNally
2016	Groundhog Day	Andy Karl		✔				✔		Tim Minchin	Tim Minchin	Danny Rubin
2016	A Chorus Line	Krysta Anne Rodriguez	✔						✔	Marvin Hamlisch	Edward Kleban	James Kirkwood Jr. and Nicholas Dante
2016	Chicago	Eddie George	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2016	Chicago	John Partridge	✔					✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2016	Chicago	Mel B			✔				✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2016	Chicago	Sam Bailey					✔	✔		John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2016	Flowers for Mrs Harris	Rebecca Caine					✔	✔		Richard Taylor	Richard Taylor	Rachel Wagstaff
2016	Ghost the Musical	Sarah Harding	✔				✔	✔		Dave Stewart and Glen Ballard	Dave Stewart and Glen Ballard, Bruce Joel Rubin	Bruce Joel Rubin
2016	In Transit	Justin Guarini		✔					✔	Kristen Anderson-Lopez, James-Allen Ford, Russ Kaplan and Sara Wordsworth	Kristen Anderson-Lopez, James-Allen Ford, Russ Kaplan and Sara Wordsworth	Kristen Anderson-Lopez, James-Allen Ford, Russ Kaplan and Sara Wordsworth
2016	Jesus Christ Superstar	Declan Bennett	✔					✔		Andrew Lloyd Webber	Tim Rice	
2016	Kinky Boots	Killian Donnelly		✔					✔	Cyndi Lauper	Cyndi Lauper	Harvey Fierstein

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2016	Legally Blonde	Lucie Jones					✔	✔		Nell Benjamin and Laurence O'Keefe	Nell Benjamin and Laurence O'Keefe	Heather Hach
2016	Les Miserables	Carley Stenson			✔			✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2016	Natasha, Pierre & The Great Comet of 1812	Josh Groban		✔					✔	Dave Malloy	Dave Malloy	Dave Malloy
2016	Priscilla, Queen of the Desert	Duncan James	✔					✔		Various	Various	Stephan Elliot and Allan Scott
2016	Rent	Lucie Jones					✔	✔		Jonathan Larson	Jonathan Larson	Jonathan Larson
2016	She Loves Me	Gavin Creel	✔						✔	Jerry Bock	Sheldon Harnick	Joe Masteroff
2016	She Loves Me	Jane Krakowski	✔							Jerry Bock	Sheldon Harnick	Joe Masteroff
2016	She Loves Me	Jane Krakowski	✔						✔	Jerry Bock	Sheldon Harnick	Joe Masteroff
2016	Shuffle Along	Audra McDonald	✔							Eubie Blake	Noble Sissle	Flournoy Miller & Aubrey Lyles
2016	Shuffle Along	Audra Mcdonald	✔						✔	Eubie Blake	Noble Sissle	Flournoy Miller & Aubrey Lyles
2016	Shuffle Along	Brian Stokes Mitchell	✔						✔	Eubie Blake	Noble Sissle	Flournoy Miller & Aubrey Lyles
2016	Shuffle Along	Joshua Henry	✔						✔	Eubie Blake	Noble Sissle	Flournoy Miller & Aubrey Lyles
2016	Stepping Out	Amanda Holden	✔		✔			✔		Denis King	Mary Stewart-David	Richard Harris

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2016	Sunset Boulevard	Glenn Close	✔					✔		Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
2016	The Go-Between	Michael Crawford		✔				✔		Richard Taylor	David Wood	David Wood
2016	The Sound of Music	Lucy O'Byrne	✔					✔		Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
2016	Waitress	Jessie Mueller		✔					✔	Sara Bareilles	Sara Bareilles	Jessie Nelson
2016	Waitress	John Cullum			✔				✔	Sara Bareilles	Sara Bareilles	Jessie Nelson
2017	42nd Street	Sheena Easton	✔					✔		Harry Warren	Al Dubin, Johnny Mercer	Michael Stewart and Mark Bramble
2017	42nd Street	Tom Lister	✔					✔		Harry Warren	Al Dubin, Johnny Mercer	Michael Stewart and Mark Bramble
2017	Aladdin	Telly Leung			✔				✔	Alan Menken	Howard Ashman, Tim Rice and Chad Beguelin	Chad Beguelin
2017	Annie	Miranda Hart					✔	✔		Charles Strouse	Martin Charnin	Thomas Meehan
2017	Big Fish	Kelsey Grammer	✔					✔		Andrew Lippa	Andrew Lippa	John August
2017	Carousel	Alfie Boe	✔					✔		Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
2017	Carousel	Katherine Jenkins	✔							Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
2017	Charlie and the Chocolate Factory	John Rubinstein		✔					✔	Marc Shaiman	Marc Shaiman and Scott Wittman	David Greig
2017	Chicago	Brandy Norwood	✔						✔	John Kander	Fred Ebb	Fred Ebb and Bob Fosse
2017	Company	Patti LuPone	✔					✔		Stephen Sondheim	Stephen Sondheim	George Furth

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2017	Damn Yankees	Matthew Morrison	✔						✔	Richard Adler	Jerry Ross	George Abbott and Douglass Wallop
2017	Dear Evan Hansen	Ben Platt		✔					✔	Benj Pasek and Justin Paul	Benj Pasek and Justin Paul	Steven Levenson
2017	Dick Whittington	Elaine Paige		✔				✔		Various	Various	
2017	Follies	Imelda Staunton	✔					✔		Stephen Sondheim	Stephen Sondheim	James Goldman
2017	Groundhog Day	Andy Karl		✔					✔	Tim Minchin	Tim Minchin	Danny Rubin
2017	Hamilton	Joshua Henry		✔					✔	Lin-Manuel Miranda	Lin-Manuel Miranda	Lin-Manuel Miranda
2017	Hello, Dolly!	Bernadette Peters	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
2017	Hello, Dolly!	Bette Midler	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
2017	Hello, Dolly!	David Hyde Pierce	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
2017	Jesus Christ Superstar	Alex Newell	✔						✔	Andrew Lloyd Webber	Tim Rice	
2017	Joseph and the Amazing Technicolour Dreamcoat	Gareth Gates	✔				✔	✔		Andrew Lloyd Webber	Tim Rice	
2017	Kinky Boots	Verity Rushworth	✔					✔		Cyndi Lauper	Cyndi Lauper	Harvey Fierstein
2017	Lady Day at Emerson's Bar & Grill	Audra Mcdonald		✔				✔		Lanie Robertson	Lanie Robertson	Lanie Robertson
2017	Les Miserables	Killian Donnelly			✔			✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2017	Les Miserables	Lucy O'Byrne	✔					✔		Claude-Michel Schonberg	Alain Boublil	Alain Boublil
2017	Once On this Island	Alex Newell	✔						✔	Stephen Flaherty	Lynn Ahrens	Lynn Ahrens

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2017	Once On this Island	Lea Salonga	✔						✔	Stephen Flaherty	Lynn Ahrens	Lynn Ahrens
2017	Our House	Deena Payne			✔		✔	✔		Madness	Madness	Tim Firth
2017	Son of a Preacher Man	Diana Vickers						✔		Dusty Springfield	Dusty Springfield	Warner Brown
2017	Spamalot	Jodie Prenger			✔			✔		John Du Prez and Eric Idle	Eric Idle	Eric Idle
2017	Sunday in the Park with George	Jake Gyllenhaal	✔						✔	Stephen Sondheim	Stephen Sondheim	James Lapine
2017	Sunset Boulevard	Glenn Close	✔						✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
2017	Sunset Boulevard	Siobhan Dillon	✔						✔	Andrew Lloyd Webber	Don Black and Christopher Hampton	Don Black and Christopher Hampton
2017	The Wedding Singer	Lucie Jones					✔	✔		Matthew Sklar	Chad Beguelin	Chad Beguelin and Tim Herlihy
2017	The Wedding Singer	Ray Quinn	✔					✔		Matthew Sklar	Chad Beguelin	Chad Beguelin and Tim Herlihy
2017	The Wild Party	Donna McKechnie	✔					✔		Andrew Lippa	Andrew Lippa	Andrew Lippa
2017	War Paint	Patti LuPone		✔					✔	Scott Frankel	Michael Korie	Doug Wright
2018	Carousel	Joshua Henry	✔						✔	Richard Rogers	Oscar Hammerstein II	Oscar Hammerstein II
2018	Chess	Michael Ball	✔					✔		Benny Andersson and Bjorn Ulvaes	Tim Rice and Bjorn Ulvaeus	Tim Rice and Richard Nelson
2018	Fat Friends	Jodie Prenger		✔				✔		Nick Lloyd Webber	Kay Mellor	Kay Mellor
2018	Fat Friends	Andrew Flintoff		✔			✔	✔		Nick Lloyd Webber	Kay Mellor	Kay Mellor

Year	Show Title	Star castings	Revival Performance	Part of original cast	Replacement to original production/cast	Return engagement	Touring Show	UK	USA	Composer	Lyricist	Book writer
2018	Fat Friends	Sam Bailey		✔			✔	✔		Nick Lloyd Webber	Kay Mellor	Kay Mellor
2018	Hairspray	Brenda Edwards	✔					✔		Marc Shaiman	Scott Wittman and Marc Shaiman	Mark O'Donnell and Thomas Meehan
2018	Hello, Dolly!	Bernadette Peters	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
2018	Hello, Dolly!	Gavin Creel	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
2018	Hello, Dolly!	Victor Garber	✔						✔	Jerry Herman	Jerry Herman	Michael Stewart
2018	Kiss Me, Kate	Kelli O'Hara	✔						✔	Cole Porter	Cole Porter	Sam and Bella Spewack
2018	My Fair Lady	Diana Rigg	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
2018	My Fair Lady	Harry Hadden-Paton	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
2018	My Fair Lady	Lauren Ambrose	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
2018	My Fair Lady	Norbert Leo Butz	✔						✔	Frederick Loewe	Alan Jay-Lerner	Alan Jay-Lerner
2018	The King and I	Kelli O'Hara	✔					✔		Richard Rodgers	Oscar Hammerstein II	Oscar Hammerstein II
2018	The Sound of Music	Neil McDermott	✔					✔		Richard Rodgers	Oscar Hammerstein II	Howard Lindsay and Russel Crouse
2018	Waitress	Katharine McPhee			✔				✔	Sara Bareilles	Sara Bareilles	Jessie Nelson

Appendix B
Survey Questionnaires

a. Wicked at the Apollo Victoria Theatre in 2010 till 2012 and 2016 till 2017

Section 1: Demographics and personal details

Select your age group

- 18-35 years
- 36-45 years
- 46-59 years
- 60+ years

Select your gender

- Male
- Female

What is your highest qualification? (select one)

- Primary School
- High School graduate
- Undergraduate, if so, state degree……..
- Post graduate, if so, state degree……..
- Professional qualification, if so, state qualification……..

State your occupation……..

What is your nationality……..

Section 2: Exposure to musical theatre

How would you describe yourself? (Select all applicable to you)

- □ I am an avid musical theatre audience member
- □ I enjoy going to the theatre on occasion
- □ I am not generally a fan of musical theatre
- □ Trained theatre professional (performance)
- □ Professional theatre critic
- □ Amateur theatre critic
- □ Other, please describe yourself……..

Approximately how often do you go to the theatre for a musical theatre production?

- Once per week
- Once per month
- Two to three times per year

- Once a year
- This musical production is my first time

What is your main exposure to musical theatre (Select all applicable to you)

- Professional Musical Theatre productions
- Semi-professional productions by students of musical theatre
- Amateur productions by university musical theatre societies
- Cast recordings
- Youtube videos
- Other, please specify…….

Section 3: Knowledge or exposure to Wicked

How many times have you seen Wicked in the United Kingdom? (Select one)

- Once
- Twice
- Three times
- More than three times, if so, state amount ……

In what formats have you experienced Wicked the musical? (Select all relevant options)

- Broadway production
- West End
- UK tour in 2013 to 2015
- Cast recordings
- Yout tube videos
- Amatuer stage productions
- Other, please specify ……..

Did you purchase your own ticket to Wicked at the Apollo Victoria Theatre in 2010, 2011, 2012 or 2016?

- Yes
- No

Who accompanied you to the theatre when watching Wicked at the Apollo Victoria Theatre in 2010, 2011, 2012 or 2016?

- Parents
- Spouse or partner
- Group of friends
- I went to the production alone

Select in which time period you attended Wicked at the Apollo Victoria Theatre starring Rachel Tucker as Elphaba?

- April – December 2010
- January - December 2011

- January – October 2012
- September 2016 – January 2017

Have you watched different production (than the dates listed above) of Wicked at the Apollo Victoria Theatre?

- Yes, earlier
- Yes, later
- Yes, both earlier and later
- No

If yes, please state the approximate dates, month and year: ……..

Do you consider yourself a fan of Wicked the stage musical? (Choose as many option as relevant)

- Yes, I am read a great deal of audience and critic reviews of the production.
- Yes, I follow the Wicked fan pages on social media
- Yes, I am a part of the fan community and have discussions with fellow fans of the musical.
- When going to the theatre I regularly visit the stage door after the production to meet the actors
- No, I just enjoy going to the theatre
- No, I have no interest in theatre
- Other……

Section 4: Reality TV and celebrity

Did you know, before you came to the theatre that the role of Elphaba was played by the celebrity, Rachel Tucker?

- Yes
- No
- I can't remember

Did you know that Rachel Tucker is a reality TV star?

- Yes
- No

What was your main motivation for attending this musical? (Select one)

- I read a good review
- I read a bad review
- I am a fan of Rachel Tucker
- I am a fan of the musical
- I am a general supporter of musical theatre and attend when I can
- I am a regular audience member

- I was recommended by a friend/family
- I was curious to see Rachel Tucker in the role of Elphaba in this musical
- Other, please specify……

Did Rachel Tucker play the role of Elphaba in the all performances you watched?

- Yes
- No, her understudy was in the role of Elphaba for one or more of the performances
- I don't know

If no, how did this make you feel?

- I disappointed as I specifically purchased my ticket to see Rachel Tucker as Elphaba
- I was angry and wanted my money back
- I was irritated but interested to see her replacement
- I didn't even notice
- I was relieved
- I didn't care
- I don't remember
- Other, ……..

How would you describe yourself? (select one)

- I never watch reality TV
- I watch reality TV on occasion when I stumble upon it.
- I have one show that I religiously watch each week.
- I watch all types of reality TV as often as possible.
- I only watch reality TV

Did you follow the Rachel Tucker whilst she was in the reality TV show, I'd do Anything in 2008?

- I watched every episode
- I watched most episodes
- I watched a few episodes when I stumbled upon them
- I watched one or two episodes
- I never watched an episode

Did you want the Rachel Tucker to win I'd do Anything in 2008?

- Yes
- No
- I was not sure
- I wanted someone else to win

If yes, why?

- o I thought she had an amazing voice
- o Her personality appealed to me
- o I could relate to her background before getting famous
- o I found her inspiring during the I'd do Anything competition
- o Her transformation during the competition was exciting
- o Other, please specify…….

Did you vote for Rachel Tucker to progress in I'd do Anything 2008?

- o I voted for Rachel every week
- o I voted for Rachel on occasion
- o I voted for other performers throughout the series
- o I never voted
- o I never watched I'd do Anything in 2008

I supported the Rachel Tucker whilst in the reality show, I'd do Anything (Choose as many option as relevant)

- □ From the beginning of the season
- □ My support of Rachel increased as the show progressed
- □ My support of Rachel decreased as the show progressed
- □ I didn't want her to win

Have you followed Rachel Tucker's career since her appearance on I'd do Anything? (Choose as many option as relevant)

- □ Yes, I am follow her fan page on social media
- □ Yes, I am part of a fan community and share thoughts with other fans of Rachel Tucker
- □ Yes, I read any publications about her on the web or otherwise
- □ No, I lost interest after I'd do Anything
- □ No, I never followed her career
- □ I don't know……

Section 5: Audience experience

After your experience of the production of Wicked in 2010, 2011, 2012 or 2016 did you or would buy a ticket to see another musical theatre production?

- o Yes, regardless of the cast
- o Yes, but only if it has another celebrity performer
- o Yes, but only if Rachel Tucker is in one of the lead roles
- o No, I didn't enjoy the production
- o No, Rachel Tucker's performance was not to my liking
- o I don't know

Based upon your experience of Rachel Tucker's performance as Elphaba would you buy a ticket or make an effort to see her perform again in any other musical?

- o Yes
- o Probably
- o Maybe
- o Probably not
- o Definitely not

Based upon your experience of Rachel Tucker's performance as Elphaba would you buy a ticket or make an effort to see her perform again in any other medium (for example: a live pop concert, television show or movie)?

- o Yes
- o Probably
- o Maybe
- o Probably not
- o Definitely not

How would you describe your experience of Rachel Tucker's interpretation of the role of Elphaba? (select all relevant options)

- □ I was completely transported by the authenticity of her performance
- □ I believed completely that she was Elphaba
- □ I felt Elphaba's emotional journey throughout the performance
- □ I still saw 'Rachel' in her performance as Elphaba
- □ I thought she didn't embody the character at all
- □ I thought her performance was emotionally empty
- □ I felt she struggled vocally, which detracted from the character
- □ Other, ……

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewh at Agree	Agree	Strongly Agree
The casting of Rachel Tucker in the lead role of the musical was a good decision.	o	o	o	o	o	o	o
Rachel Tucker's vocal performance as the role of Elphaba was impressive and easy to watch/listen to.	o	o	o	o	o	o	o
Rachel Tucker's interpretation of the character, Elphaba, appealed to me.	o	o	o	o	o	o	o
I enjoyed the experience of the musical as a whole.	o	o	o	o	o	o	o

Appendix B
Survey Questionnaires

b. Ghost the Musical, UK tour 2016/2017

Section 1: Demographics and personal details

Select your age group

- o 18-35 years
- o 36-45 years
- o 46-59 years
- o 60+ years

Select your gender

- o Male
- o Female

What is your highest qualification? (select one)

- o Primary School
- o High School graduate
- o Undergraduate, if so, state degree……..
- o Post graduate, if so, state degree……..
- o Professional qualification, if so, state qualification……..

State your occupation……..

What is your nationality……..

Section 2: Exposure to musical theatre

How would you describe yourself? (Select all applicable to you)

- □ I am an avid musical theatre audience member
- □ I enjoy going to the theatre on occasion
- □ I am not generally a fan of musical theatre
- □ Trained theatre professional (performance)
- □ Professional theatre critic
- □ Amateur theatre critic
- □ Other, please describe yourself……..

Approximately how often do you go to the theatre for a musical theatre production?

- o Once per week
- o Once per month
- o Two to three times per year
- o Once a year
- o This musical production is my first time

What is your main exposure to musical theatre (Select all applicable to you)

- ☐ Professional Musical Theatre productions
- ☐ Semi-professional productions by students of musical theatre
- ☐ Amateur productions by university musical theatre societies
- ☐ Cast recordings
- ☐ Youtube videos
- ☐ Other, please specify…….

Section 3: Knowledge or exposure to Ghost the musical

How many times have you seen Ghost the musical, 2016/2017 UK tour? (Select one)

- o Once
- o Twice
- o Three times
- o More than three times, if so, state amount ……

In what formats had you experienced Ghost the musical before seeing the 2016 production? (Select all relevant options)

- ☐ West End production, if so please specify year…….
- ☐ Cast recordings
- ☐ Yout tube videos
- ☐ Amatuer stage productions
- ☐ Other, please specify ……..

Did you purchase your own ticket to Ghost the musical, 2016/2017 UK tour the first time you saw it?

- o Yes
- o No

Who accompanied you to the theatre when watching Ghost the musical, 2016/2017 UK tour?

- o Parents
- o Spouse or partner
- o Group of friends
- o I went to the production alone

Select the theatre and dates you attended Ghost the musical UK tour 2016/2017. (Select all shows attended)

- ☐ New Wimbledon Theatre: 29 August – 10 September 2016
- ☐ Bristol Hippodrome: 12 – 17 September 2016
- ☐ Alexandra Theatre, Birmingham: 19 – 24 September 2016
- ☐ Sunderland Empire: 26 September – 1 October 2016
- ☐ Blackpool Opera House: 3 – 8 October 2016
- ☐ Cardiff New Theatre: 17 – 22 October 2016
- ☐ Manchester Palace Theatre: 24 – 29 October 2016
- ☐ Oxford New Theatre: 31 October – 5 November 2016
- ☐ Leeds Grand Theatre: 14 – 19 November 2016

- Edinburgh Playhouse: 21 – 26 November 2016
- Theatre Royal Nottingham: 28 November – 3 December 2016

Have you watched a different production of Ghost the musical before you watched this particular one?

- Yes, earlier
- Yes, later
- Yes, both earlier and later
- No

If yes, please state which production, where and which year it took place:
……..

If yes, please describe how, in your opinion, the 2016/2017 UK tour compared to the production you experienced previously?

_____
_____
_____
_____

Do you consider yourself a fan Ghost the musical stage musical? (Choose as many option as relevant)

- Yes, I am read a great deal of audience and critic reviews of the production.
- Yes, I follow the Wicked fan pages on social media
- Yes, I am a part of the fan community and have discussions with fellow fans of the musical.
- When going to the theatre I regularly visit the stage door after the production to meet the actors
- No, I just enjoy going to the theatre
- No, I have no interest in theatre
- Other……

Section 4: Reality TV and celebrity

Did you know, before you came to the theatre that the lead role, Molly, in this production of Ghost the musical was played by the celebrity, Sarah Harding?

- Yes
- No
- I can't remember

Did you know that Sarah Harding is a reality TV star?

- Yes
- No

What was your main motivation for attending this musical? (Select one)

- I read a good review
- I read a bad review
- I am a fan of Sarah Harding

- I am a fan of the musical
- I am a general supporter of musical theatre and attend when I can
- I am a regular audience member
- I was recommended by a friend/family
- I was curious to see Sarah Harding in the role of Molly in this musical
- Other, please specify……

Did Sarah Harding play the role of Cossette in the all performances you watched?

- Yes
- No, her understudy was in the role of Molly for one or more of the performances
- I don't know

If no, how did this make you feel?

- I disappointed as I specifically purchased my ticket to see Sarah Harding as Molly
- I was angry and wanted my money back
- I was irritated but interested to see her replacement
- I didn't even notice
- I was relieved
- I didn't care
- I don't remember
- Other, ……

How would you describe yourself? (select one)

- I never watch reality TV
- I watch reality TV on occasion when I stumble upon it.
- I have one show that I religiously watch each week.
- I watch all types of reality TV as often as possible.
- I only watch reality TV

Did you follow the Sarah Harding whilst she was in the reality TV show, Popstars: the Rivals on ITV in 2002?

- I watched every episode
- I watched most episodes
- I watched a few episodes when I stumbled upon them
- I watched one or two episodes
- I never watched an episode

Did you want the Sarah Harding to be one of the winners of Popstars in 2002?

- Yes
- No
- I was not sure
- I wanted someone else to win

If yes, why?

- I thought she had an amazing voice

- Her personality appealed to me
- I could relate to her background before getting famous
- I found her inspiring during the Popstars competition
- Her transformation during the competition was exciting
- Other, please specify…….

Did you vote for Sarah Harding to progress in Popstars in 2002?

- I voted for Sarah every week
- I voted for Sarah on occasion
- I voted for other performers throughout the series
- I never voted
- I never watched Popstars the Rivals in 2002

I supported the Sarah Harding whilst in the reality show, Popstars (Choose as many option as relevant)

- From the beginning of the season
- My support of them increased as the show progressed
- My support of them decreased as the show progressed
- I didn't want them to win

Have you followed Sarah Harding's career since her appearance on Popstars? (Choose as many option as relevant)

- Yes, I am follow her fan page on social media
- Yes, I am part of a fan community and share thoughts with other fans of Sarah Harding
- Yes, I read any publications about her on the web or otherwise
- No, I lost interest after Popstars
- No, I never followed her career
- I don't know……

Section 5: Audience experience

After your experience of the production of Ghost in 2016 did you or would buy a ticket to see another musical theatre production?

- Yes, regardless of the cast
- Yes, but only if it has another celebrity performer
- Yes, but only if Sarah Harding is in one of the lead roles
- No, I didn't enjoy the production
- No, Sarah Harding's performance was not to my liking
- I don't know

Based upon your experience of Sarah Harding's performance as Molly would you buy a ticket or make an effort to see her perform again in any other musical?

- Yes
- Probably
- Maybe
- Probably not

- o Definitely not

Based upon your experience of Sarah Harding's performance as Molly would you buy a ticket or make an effort to see her perform again in any other medium (for example: a live pop concert, television show or movie)?

- o Yes
- o Probably
- o Maybe
- o Probably not
- o Definitely not

How would you describe your experience of Sarah Harding's interpretation of the role of Molly? (select all relevant options)

- □ I was completely transported by the authenticity of her performance
- □ I believed completely that she was Molly
- □ I felt Molly's emotional journey throughout the performance
- □ I still saw 'Sarah' in her performance as Molly
- □ I thought she didn't embody the character at all
- □ I thought her performance was emotionally empty
- □ I felt she struggled vocally, which detracted from the character
- □ Other, ……

	Strongly Disagree	Disagree	Somewhat disagree	Neutral	Somewhat Agree	Agree	Strongly Agree
The casting of Sarah Harding in the lead role of the musical was a good decision.	○	○	○	○	○	○	○
Sarah Harding's vocal performance as the role of Molly was impressive and easy to watch/listen to.	○	○	○	○	○	○	○
Sarah Harding's interpretation of the character, Molly, appealed to me.	○	○	○	○	○	○	○
I enjoyed the experience of the musical as a whole.	○	○	○	○	○	○	○

Appendix C

Survey Responses

a. Wicked at the Apollo Victoria Theatre in 2010 till 2012 and 2016 till 2017.

Please state your name (optional)?

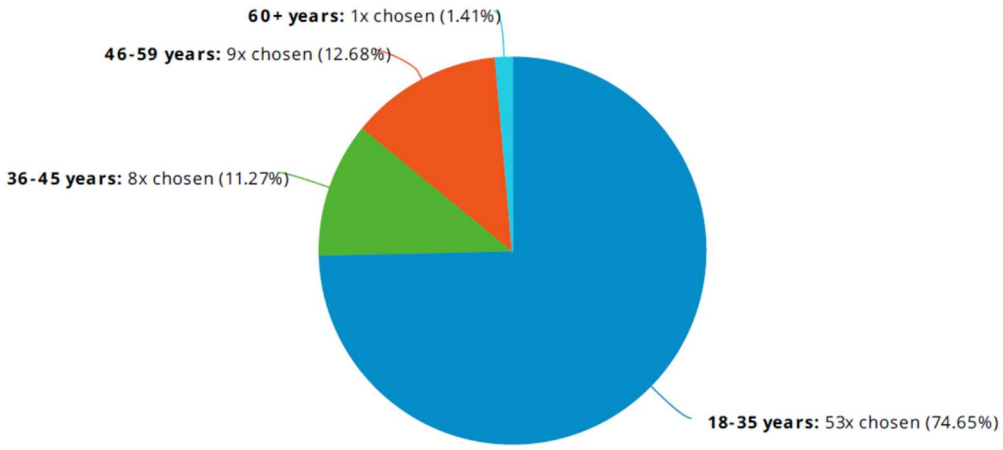
Number of responses: 40

Please enter your email (optional), if you would not mind being contacted for follow up questions.

Number of responses: 25

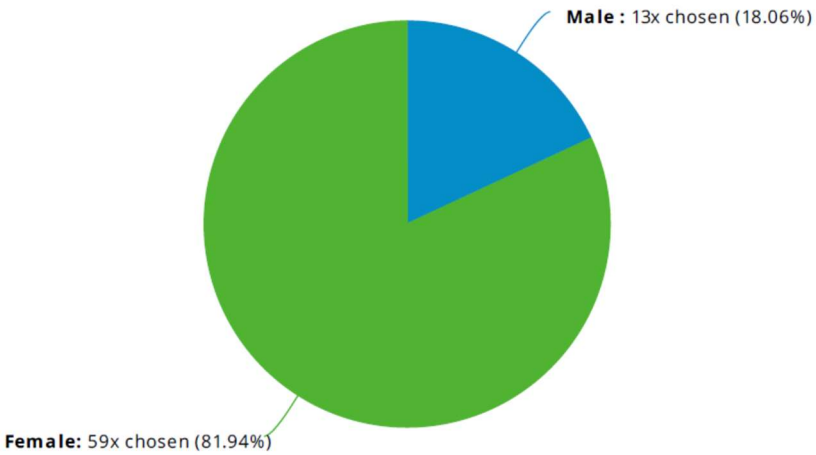
Select your age group:

Number of responses: 71



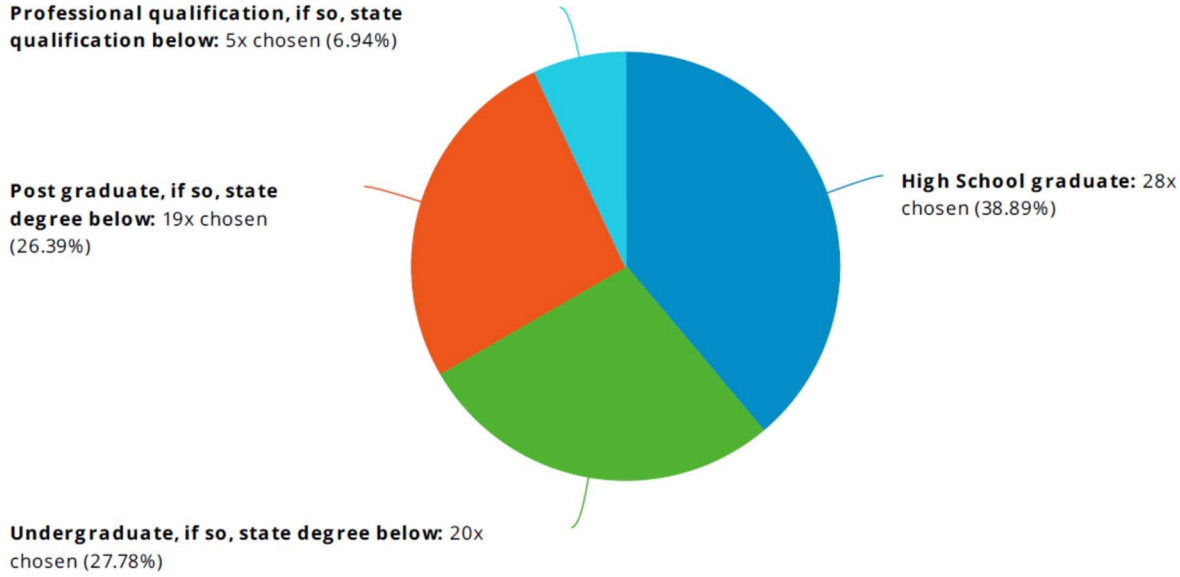
Select your gender.

Number of responses: 72



What is your highest qualification?

Number of responses: 72



Please state your degree or professional qualification.

Number of responses: 51

Text answers:

BSc Biomedical Sciences
BA French
maths and stats
Early years childhood and education
Bachelor Fine Arts
Performing Arts Musical Theatre
Masters
Musical Theatre
Masters degree in Biochemistry
BA Hons Musical Theatre
Ancient history BA
GCSE
Childcare level 3
N/A
MA
bachelor of arts
BA 2.1 Ancient History & Classical Civilisation
A-Levels
childcare
fysiotherapy
BA Hons Music
Dance

BA Hons - Musical Theatre (Mountview Academy Theatre Arts)
A-levels
History of ideas with writing and publishing
accounting and finance
pgce
Business
Master of Arts Strategic Marketing Communications
American Studies
MA Musical Theater
Musical Theatre
RBS Teacher training course
MA
MA Musical Theatre
Acting and stage management
Musical theatre
MA directing and MA education
Btech
NVQ Level 3
Bachelor of Arts
GCSEs
Master of Letters
Mathematics
PhD, Theatre History
Criminology and Psychology
BSc Biological Sciences and PGDipEd Primary Education - Early Years specialism Masters Degree
MSc Law, Business and Management
MSc/MIM in International Management
Masters of Arts

State your occupation

Number of responses: 63

Text answers:

chef
Project Coordinator
business analyst
Day nursery manager
Administration
Student
Physio
Nanny
PhD student
Retail

sales assistant
ENTERTAINER
Student
Student
Student
Teaching assistant
Acting Student
Teacher
student
Sales Assistant
Counter Assistant
University student
senior practitioner
fysiotherapist
Administrator
Recruitment Consultant
Admin assistant
Principal of a Drama School
medical counter assistant
Student
Student
Travel agent
university manager
teacher
Baker
PhD student/media designer
Student
Marketing Coordinator
Student
Front of house
Sales
office manager
Retired
Teacher
Biomedical Scientist
Actor/Teacher
At university
Actor
Teacher
Healthcare
Nursery Nurse
Actress

Student
student
Journalist
Student
Theatre Director/ Artistic Director
Student
Teacher
Postgraduate Student
Trainee Solicitor
Insights Manager
Actor

What is your nationality?

Number of responses: 66

Text answers:

2 x American
1 x Australian
1 x Belgian
44 x British
1 x British and American
5 x Englisg
3 x German
1 x Irish
3 x Italian
1 x Polish
1 x Scottish
1 x South Africa
2 x Welsh

Please state the area in which you currently live.

Number of responses: 67

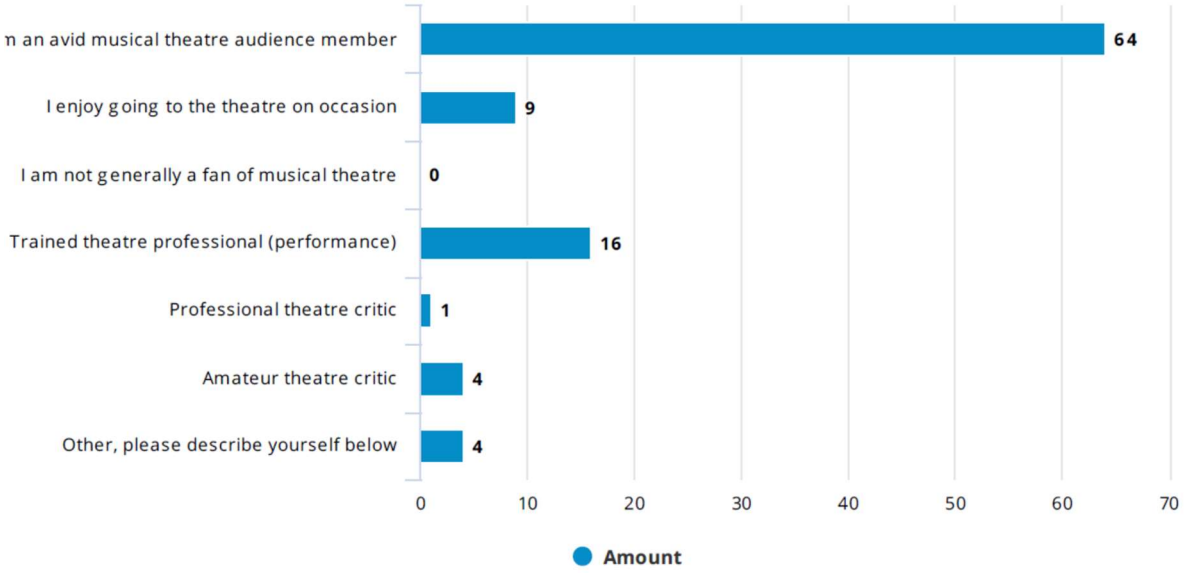
Text answers:

1 x Antwerp
1 x Australia
1 x Birmingham
2 x Bristol
1 x Cardiff
1 x Cumbria
1 x Derbyshire
1 x Dorset
1 x East Midlands
1 x East yorks

1 x Egham (Surrey)
3 x England
2 x Essex
1 x F
1 x Hampshire
1 x Hertfordshire
1 x Johannesburg
1 x Kent, UK
1 x Leeds
1 x Lincolnshire, England
15 x London
1 x Middlesex
1 x New York
1 x Northamptonshire
1 x Northern England
1 x Nottingham
1 x Oxfordshire
1 x Poland
1 x Scotland
1 x south
2 x South East England
2 x Staffordshire
3 x Surrey
1 x Sussex
1 x Sydney, NSW, Australia
1 x Tipperary
1 x United Kingdom
1 x Wales
1 x Warwickshire
2 x West Midlands
1 x Western germany
1 x Winchester
2 x Yorkshire

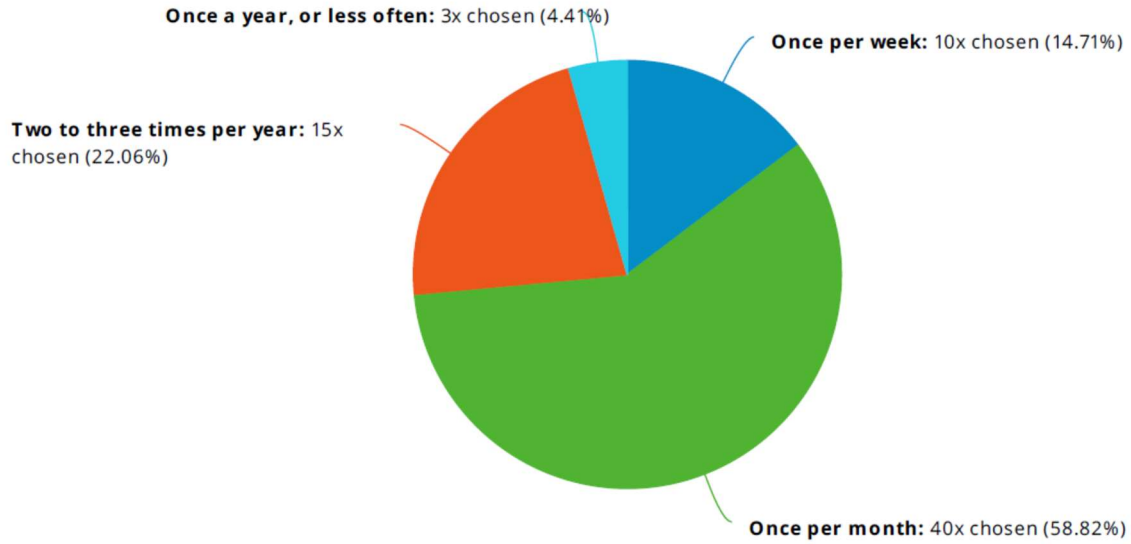
How would you describe yourself?

Number of responses: 69



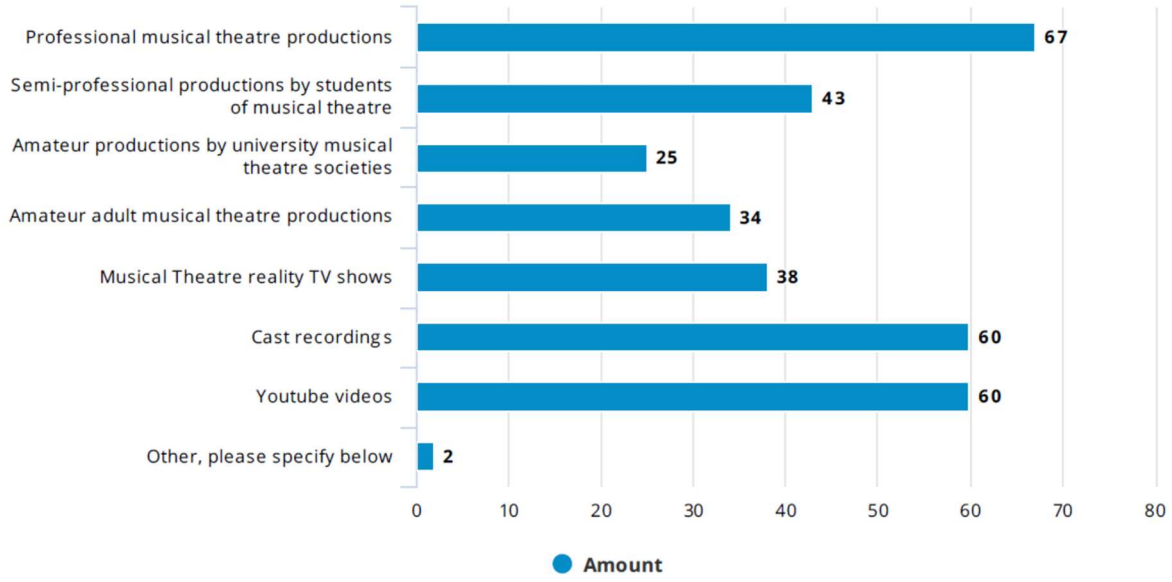
Approximately how often do you go to the theatre for a musical theatre production?

Number of responses: 68



Through what mediums are you exposed to musical theatre?

Number of responses: 68



Text answers:

knowledge of actors in the profession

Twitter, Facebook

How many times have you seen Wicked at the Apollo Victoria Theatre with the periods of April 2010 to October 2012 and September 2016 to January 2017?

Number of responses: 67

Text answers:

7

30+

4 or 5

3

3

1

1

1

1

2

11

2

0

Once

2

once

7

2
1
1
1
1
5
3
1
1
4
2
1
Twice
twice
Once
3
Once Once
3
8
12
2
0
none
4 Times
5
15
2
3 times
4
50
7
2
3
0
7
30
1
5
once
1
2
none

5

Approximately 20 times

4

2

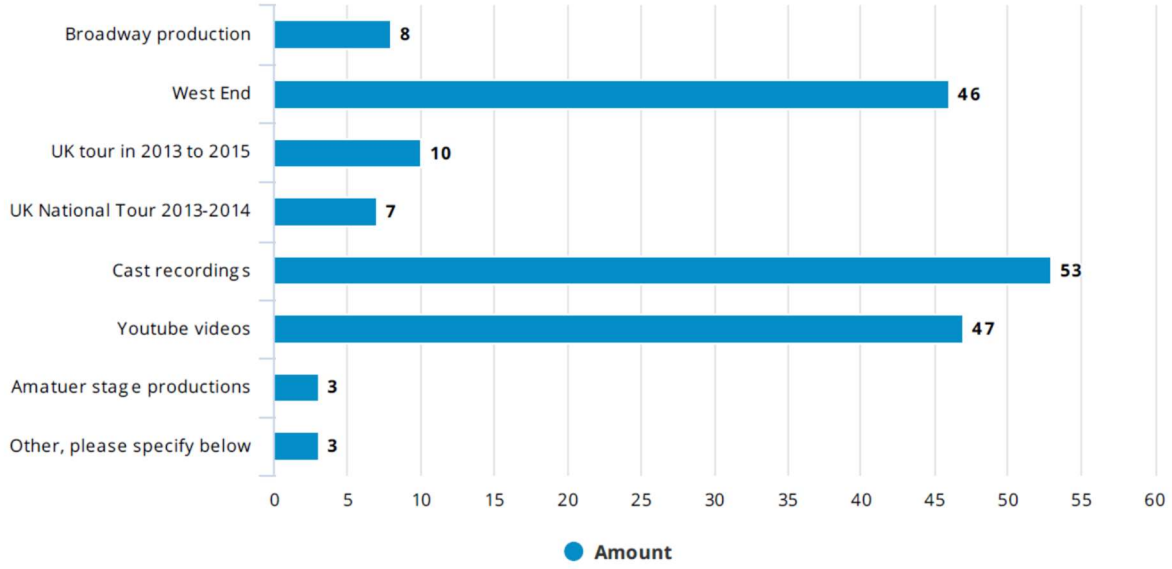
0

5

3

In what formats had you experienced Wicked the musical before seeing the West End production during the periods of April 2010 to October 2012 and September 2016 to January 2017?

Number of responses: 65



Text answers:

Original Cast with Idina Menzel

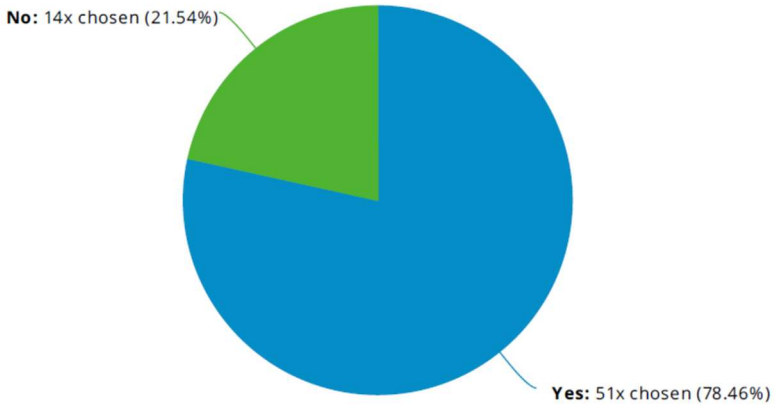
Bootlegs

U.K./International tour

Chicago, US national tour (year not remembered)

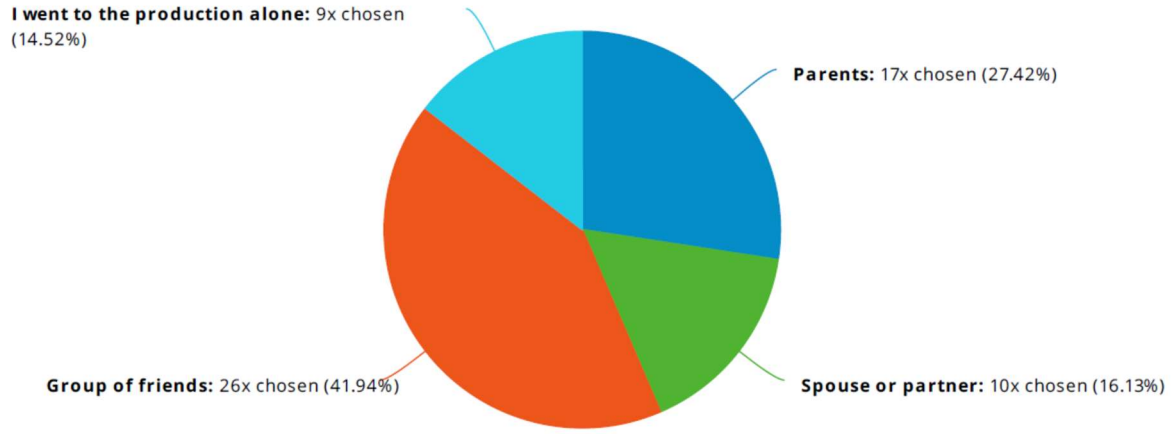
Did you purchase your own ticket to Wicked the musical at the Apollo Victoria Theatre in 2010, 2011, 2012 or 2016/2017?

Number of responses: 65



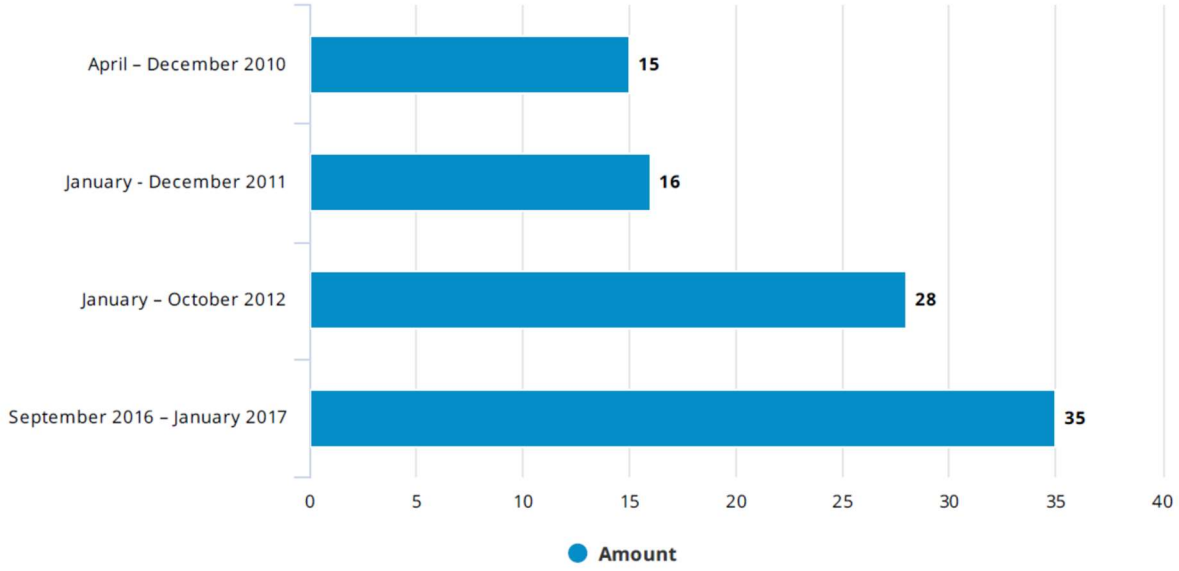
Who accompanied you to the theatre when watching Wicked the musical at the Apollo Victoria Theatre?

Number of responses: 62



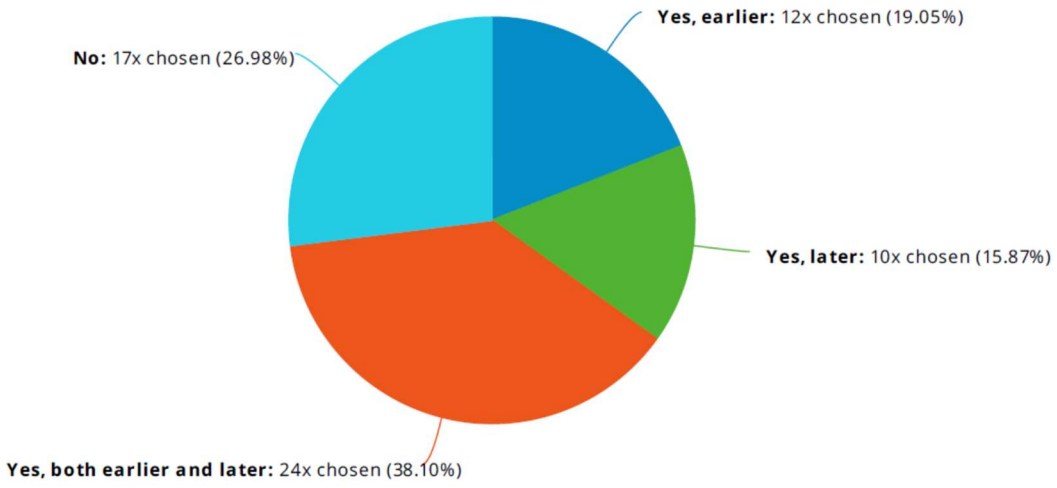
Select in which time period you attended Wicked at the Apollo Victoria Theatre starring Rachel Tucker as Elphaba?

Number of responses: 59



Have you watched different production (than the dates listed above) of Wicked at the Apollo Victoria Theatre?

Number of responses: 63



If yes, state which production, where and which year it took place.

Number of responses: 38

Text answers:

Kerry Ellis west end

Have seen it over 24 times mostly West End, once Broadway. Email me for dates.

cant remembet all dates - idina and helen twice, alexia and diane, rachel and louise twice, emma hatton and lauren stroud, kerry and savannah

West End January 2009

London (November 2006; January and July 2007; January and July 2008; January, July and October 2009; March 2010; April 2013). New York (August 2007; April 2009; July 2010; August 2012); Los Angeles (August 2008); Jacksonville, Florida (May 2009); Tampa, Florida (February 2010); Milton Keynes (February and March 2014); Dublin (August 2018).

Original Cast with Idina Menzel

Uk Tour in 2013 and 2015

2018

13 at the Apollo victoria between April 2011 to present

West End 2015

2003

2015 london

All west end. 2009, 2016, 2017, 2018

London, August 2012 (Louise Dearman as Elphaba) and recently with Alice Fearn and Willemijn Verkaik as Elphaba

West End: august 2014 and october 2014 (cast change Kerry Ellis)

West End, 2018 & 2017 & 2011 - Broadway, 2014

West End 2006 & 2007

London 2015 (x2), 2016, 2017, Broadway 2017, 2nd UK Tour 2018

April 2016

2014 (Apollo Victoria) 2017 (Apollo Victoria)

Australia asia broadway netherlands uk tour london

cant remember

Every year for the past 9 years

Apollo Victoria, Oct 2015 and March 2016

2013

Alexia khakime Emma Hatton kerry Ellis

All casts

2006 West end

Original London production 3 times

West End, every year it's been in with a cast change.

2009

2013-2015 & February 2017 til now

London, November 15- March 16 and March 17

At the Apollo Victoria between 2014-2016

July 2013 and march 2017 at apollo Victoria

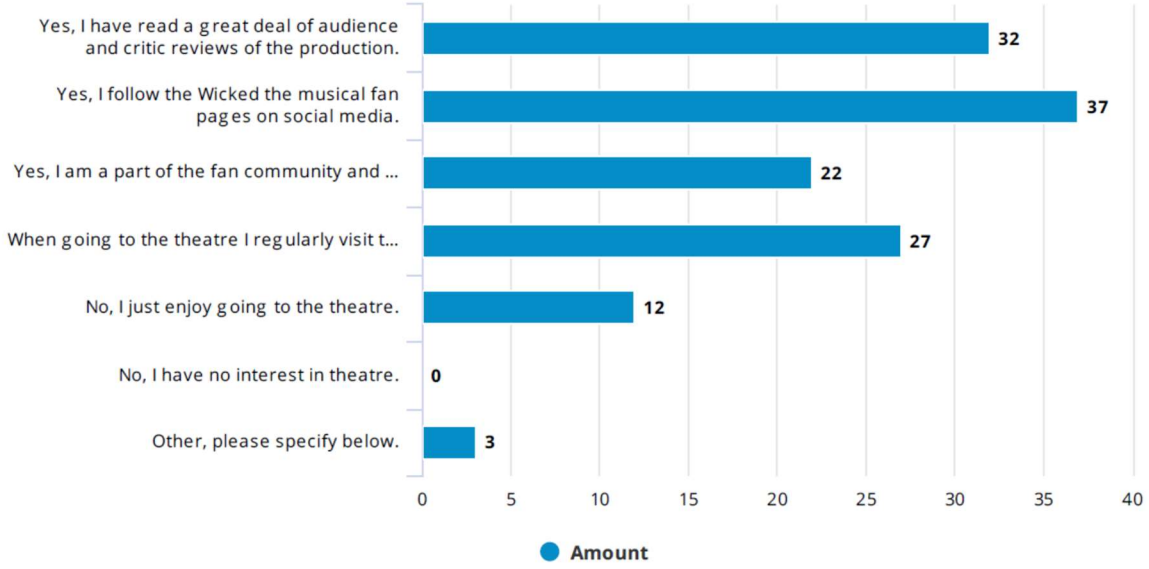
Tour 2014, West End June 2016, 2014, 2013

2014, 2015 West End productions

June 2011

Do you consider yourself a fan of Wicked the stage musical?

Number of responses: 65



Text answers:

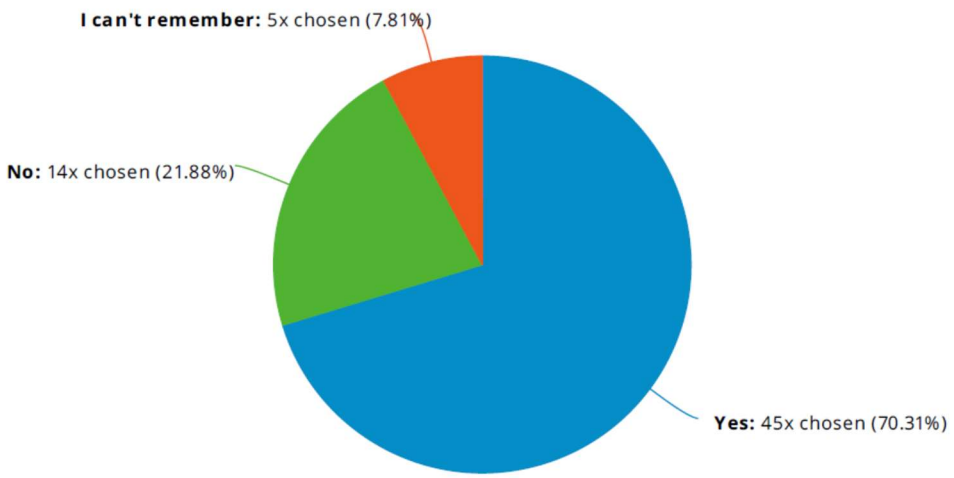
I LOVE LOVE LOVE this show, aspirations to play Glinda one day!

Part of GCSE Music course, so taking group of students

yes but none of the above apply

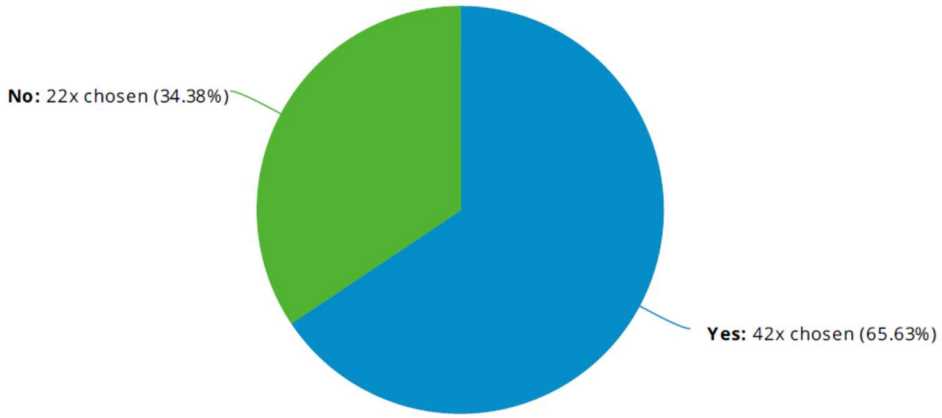
Did you know, before you came to the theatre that the role of Elphaba was played by the celebrity, Rachel Tucker?

Number of responses: 64



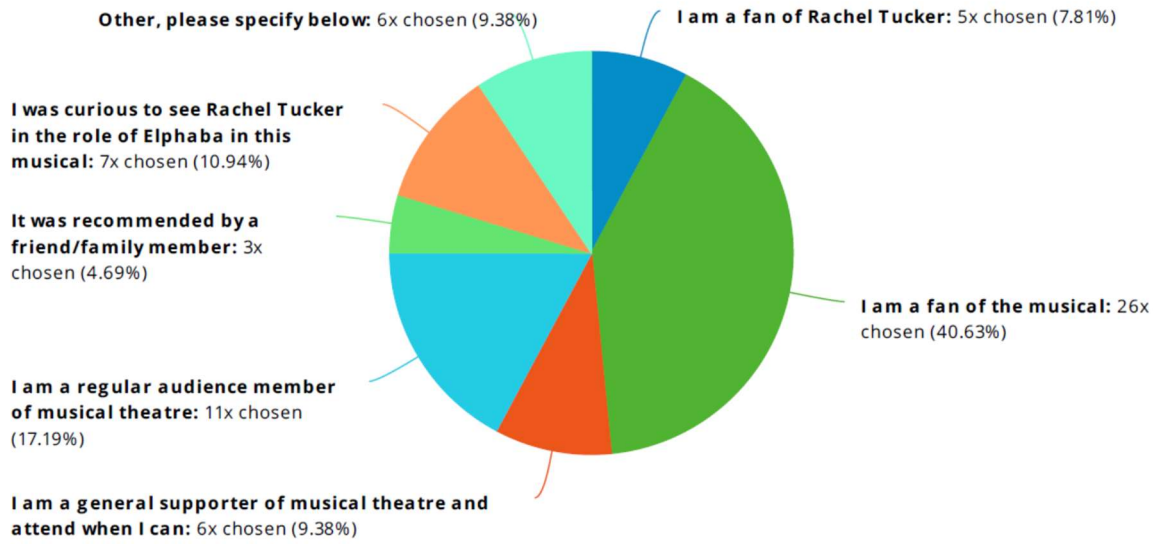
Did you know that Rachel Tucker is a reality TV star?

Number of responses: 64



What was your main motivation for attending this musical?

Number of responses: 64



Text answers:

birthday present for a friend

Taking school group

We knew Idina Menzel played the original Elphaba and wanted to see what the show was like

My daughter wanted to go

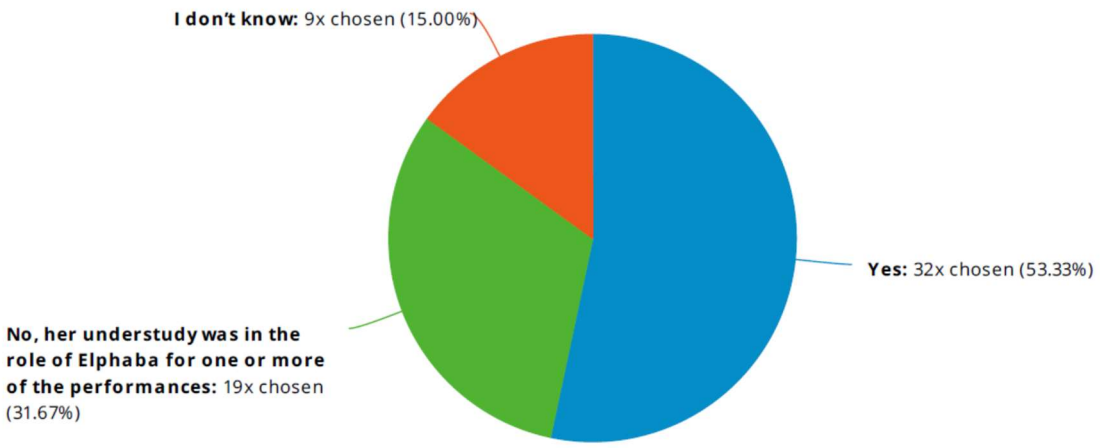
My husband hadn't seen it and wanted to.

A friend was in the company

I first saw Wicked purely because I loved the show. My 2nd trip was purely to see Rachel before she leaves. My 3rd and 4th times were again to see the show. My 5th one was to attend a special performance (10th anniversary). 6th and 7th time were to see mostly Rachel again. I work in research and I think this question would have worked better as MC for people who have seen Wicked more than 1x or with more than 1 lead.

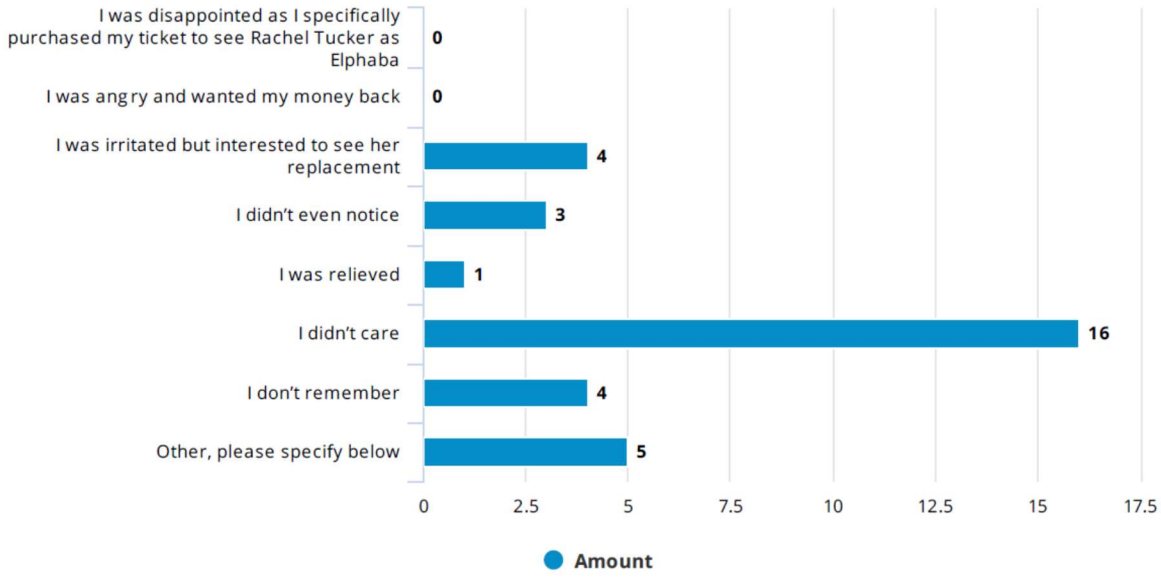
Did Rachel Tucker play the role of Elphaba in the all performances you watched?

Number of responses: 60



If no, how did this make you feel?

Number of responses: 30



Number of responses: 5

Text answers:

I like seeing standby/understudies in the role so didn't mind at all.

Indifferent

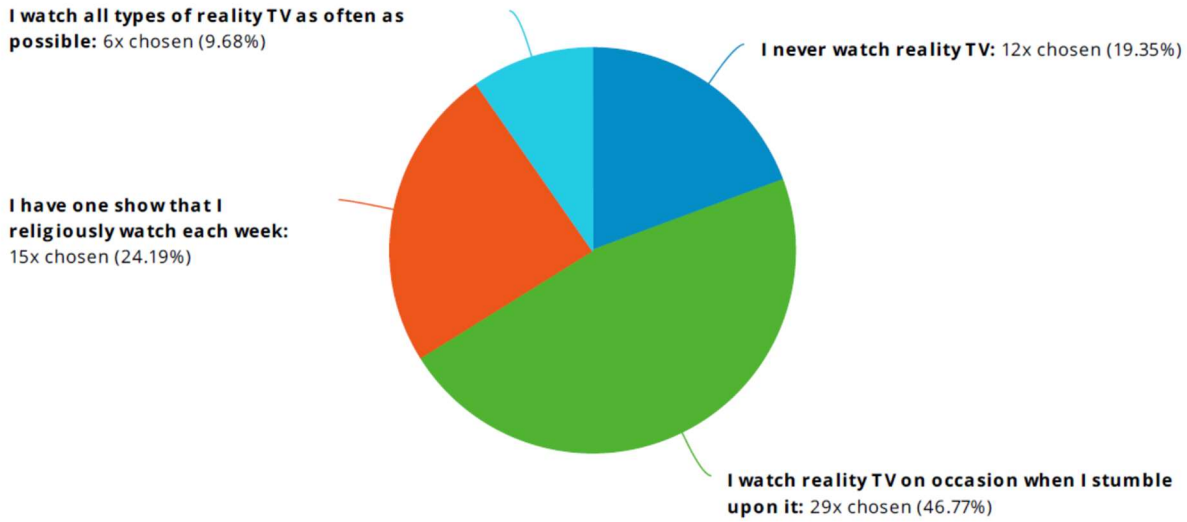
Love understudies!

With each new cast, I always try to see the standby/understudies as well as the lead, so I book my tickets specifically

I have seen the show with other casts so not sure how to answer these two questions

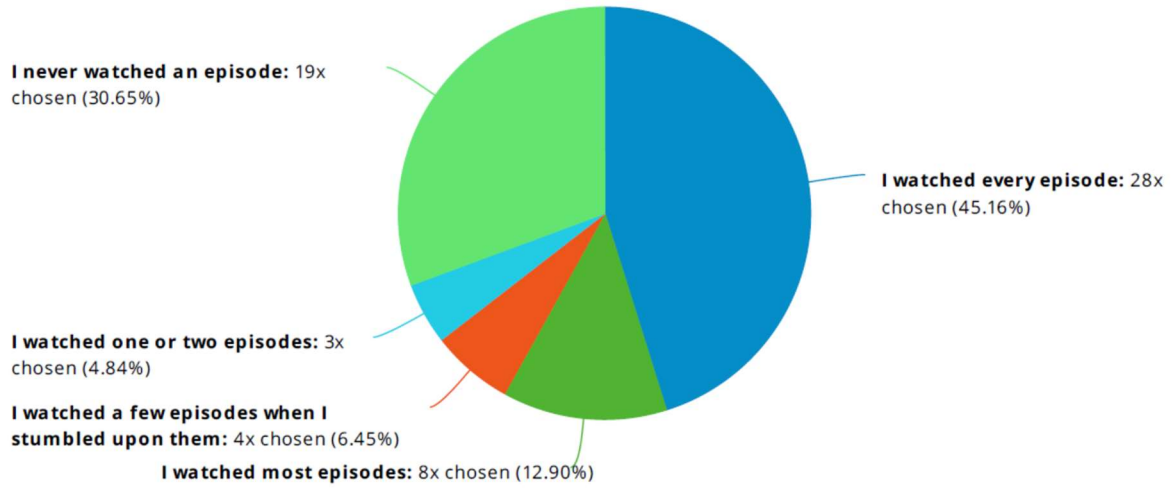
How would you describe yourself?

Number of responses: 62



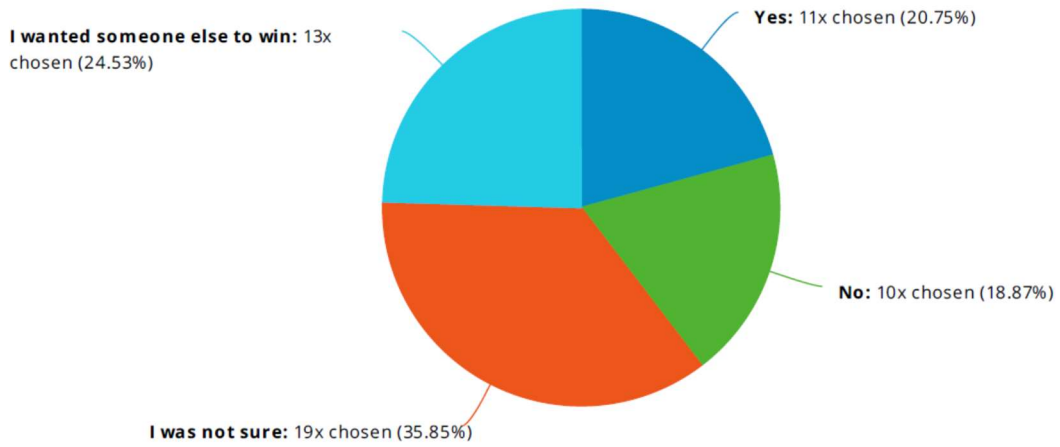
Did you follow the Rachel Tucker whilst she was in the reality TV show, I'd do Anything in 2008?

Number of responses: 62



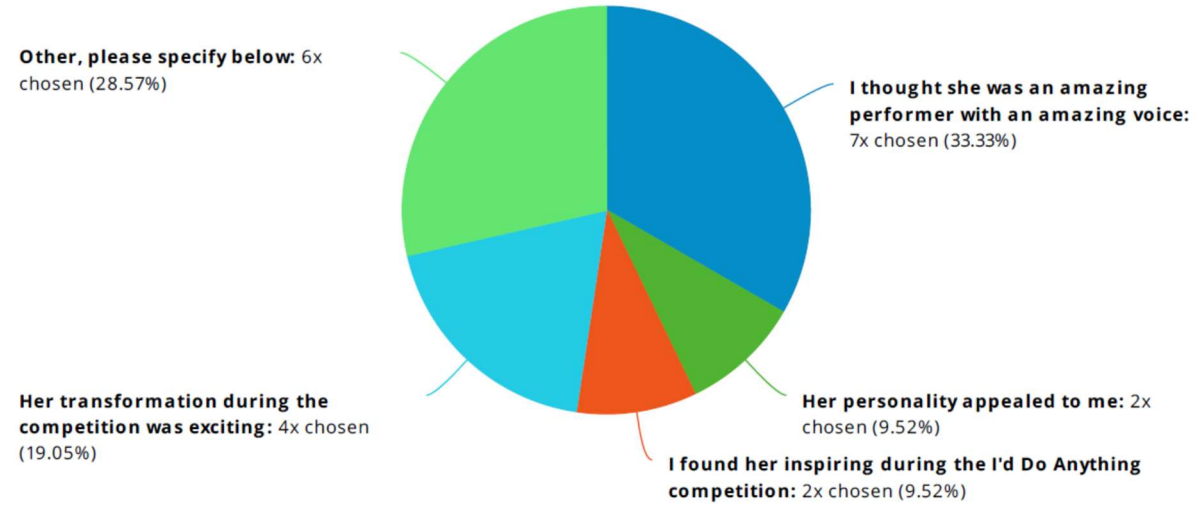
Did you want the Rachel Tucker to win I'd do Anything in 2008?

Number of responses: 53



If yes, why?

Number of responses: 21



Text answers:

did not know who she was until. wicked

her performance of cabaret was one of the best in the show. didnt think she was right for Nancy and delighted she didnt win because

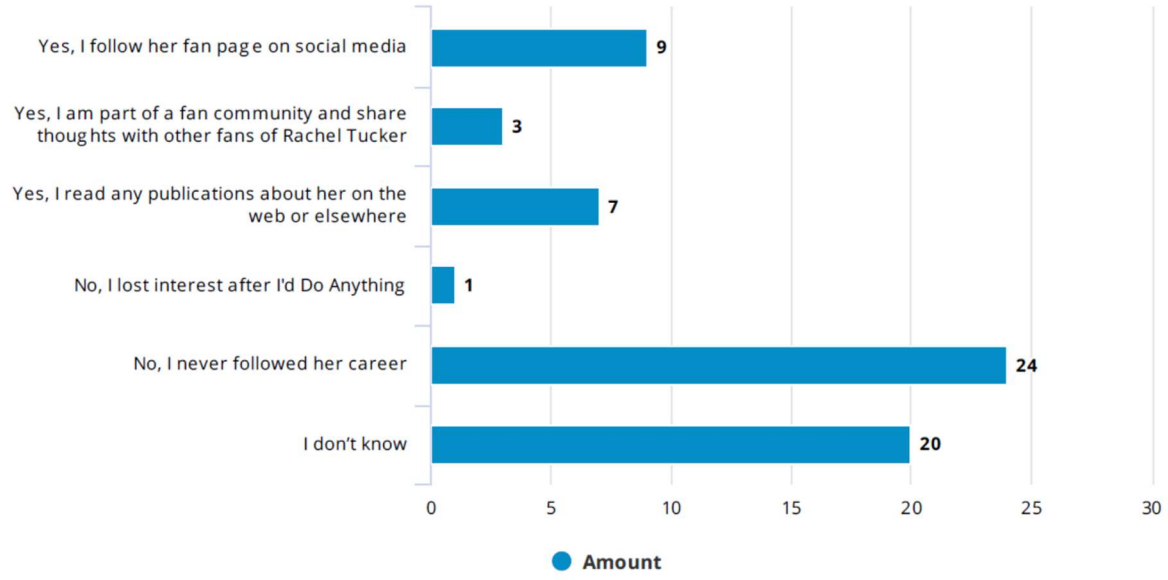
shes had a better career without it.

I can't remember that far back and, to be honest, the quality of all of them as musical theatre performers was excellent

She was a great singer

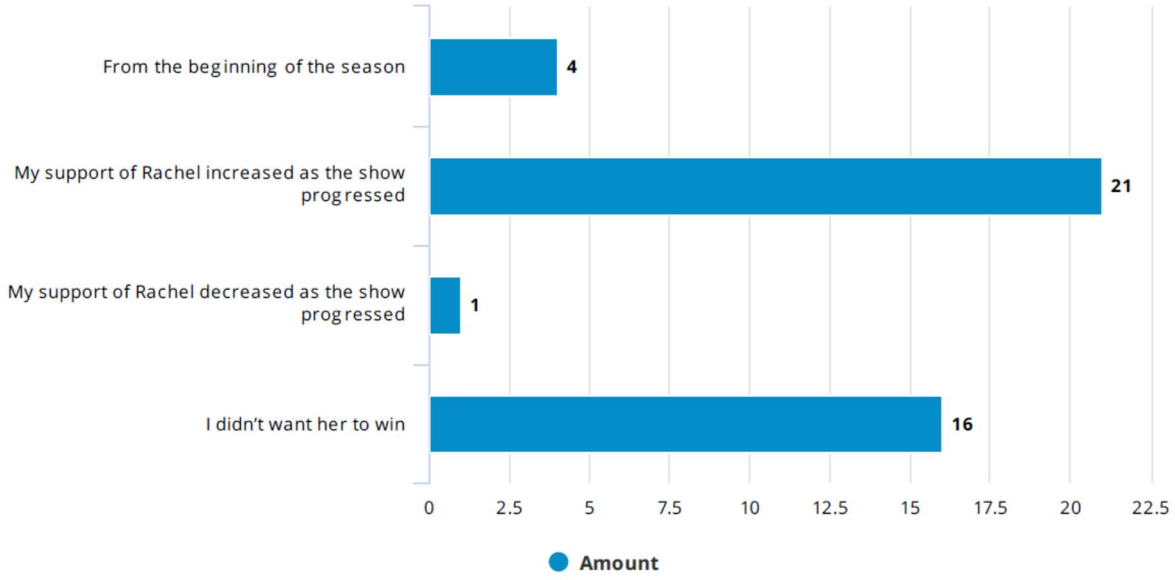
Did you vote for Rachel Tucker to progress in I'd do Anything 2008?

Number of responses: 59



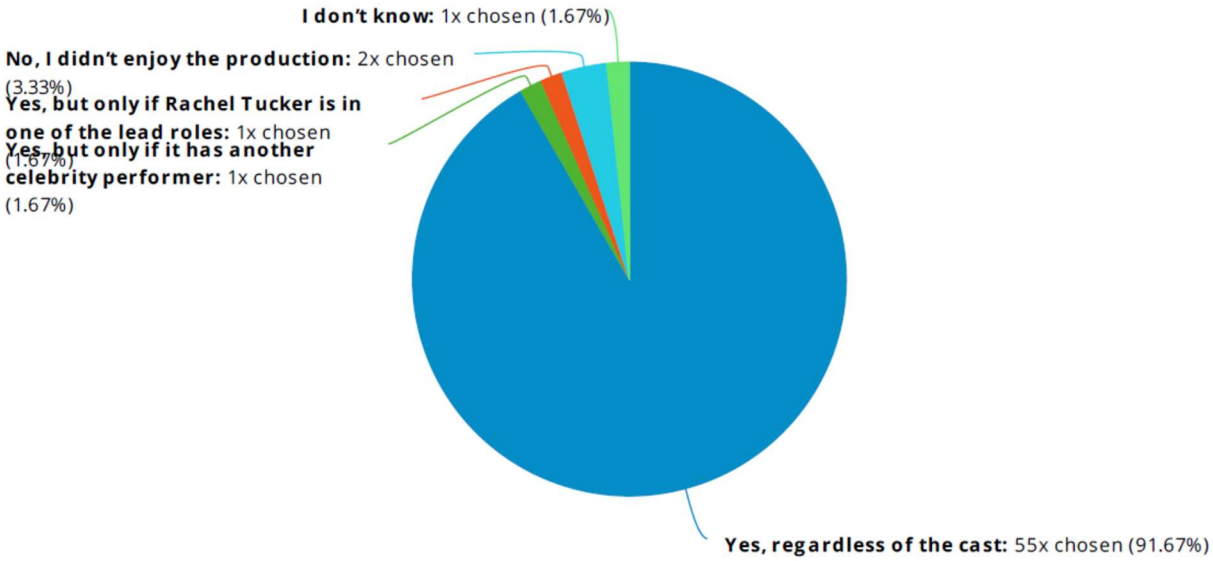
I supported Rachel Tucker whilst in the reality show, I'd do Anything.

Number of responses: 39



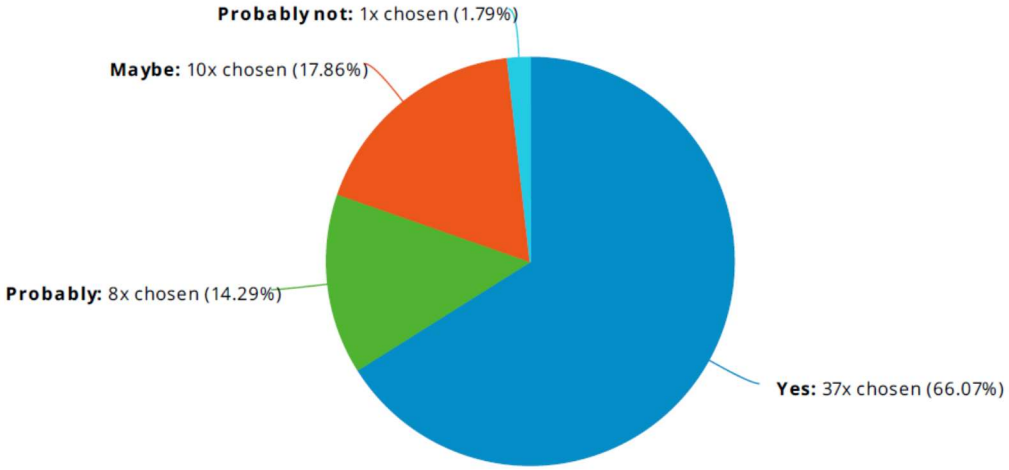
After your experience of the production of Wicked in 2010, 2011, 2012 or 2016 did you or would you buy a ticket to see another musical theatre production?

Number of responses: 60



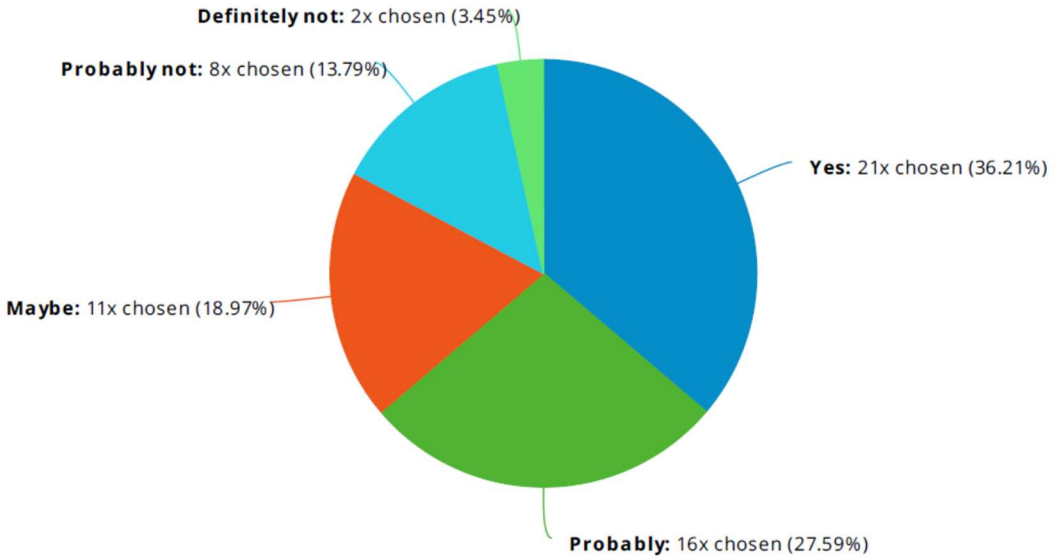
Based upon your experience of Rachel Tucker's performance as Elphaba would you buy a ticket or make an effort to see her perform again in any other musical?

Number of responses: 56



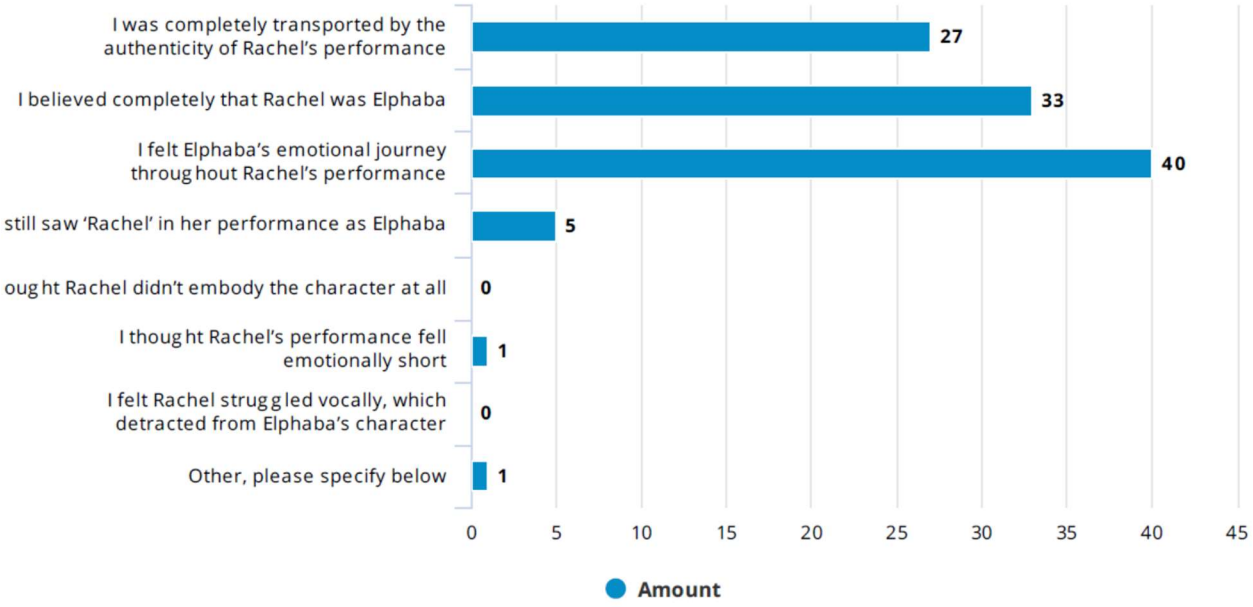
Based upon your experience of Rachel Tucker's performance as Elphaba would you buy a ticket or make an effort to see her perform again in any other medium (for example: a live pop concert, television show or movie)?

Number of responses: 58



How would you describe your experience of Rachel Tucker's interpretation of the role of Elphaba?

Number of responses: 55

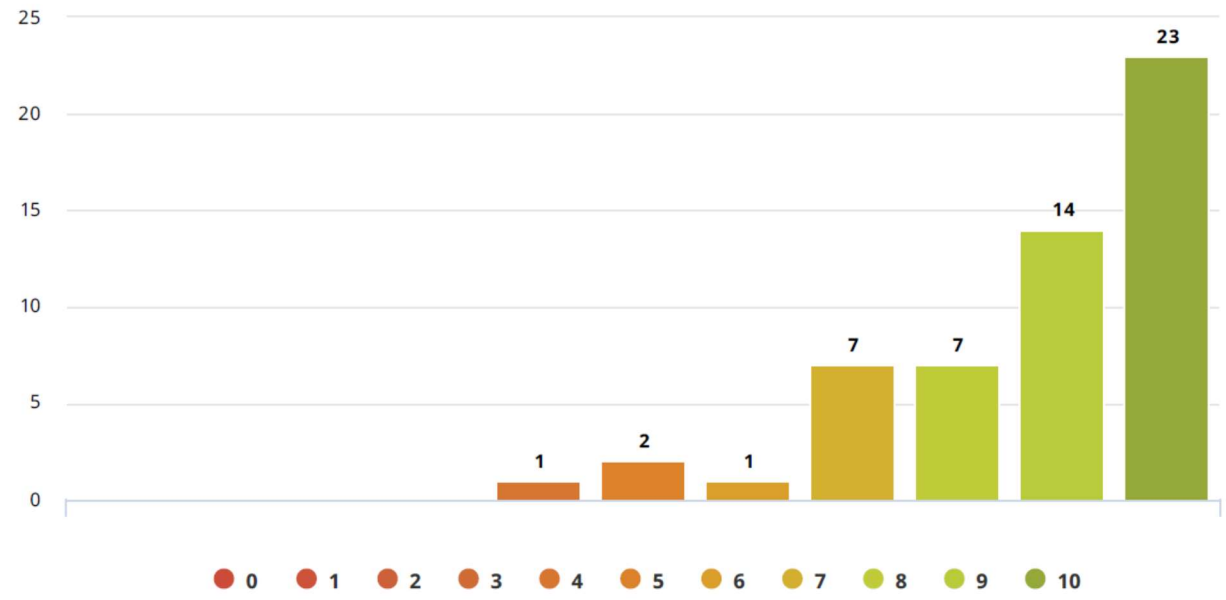


Text answers:

I didn't see her perform in this role, or as far as I'm aware anywhere else. I tend not to follow celebrity names on stage, screen, or telly- the show and overall production are what interest me.

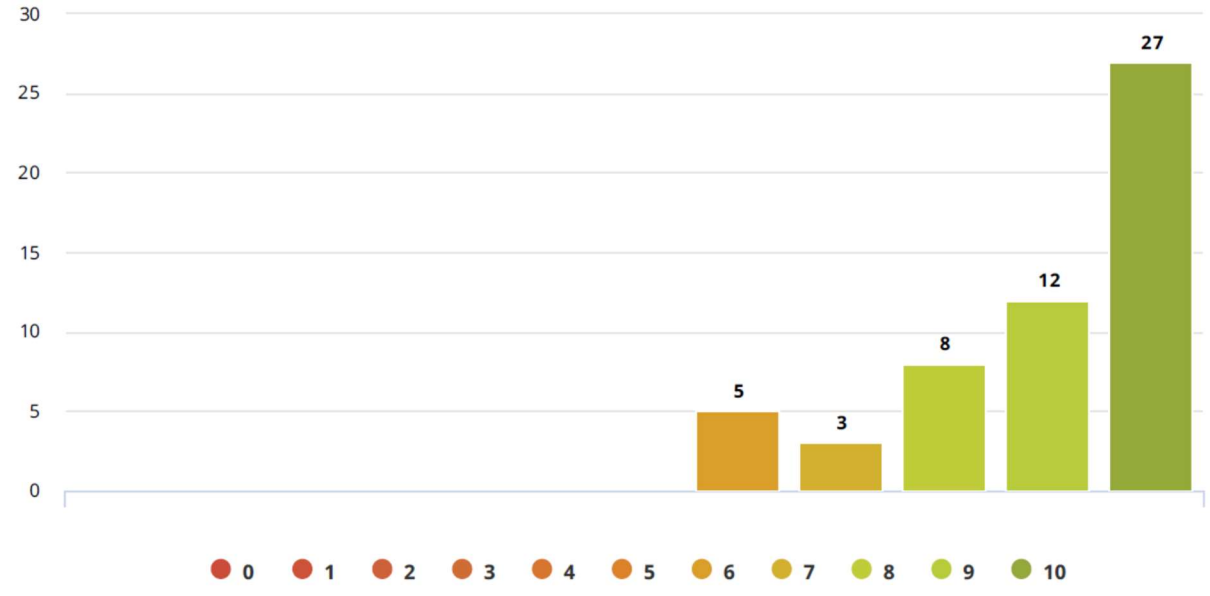
The casting of Rachel Tucker in the lead role of the musical was a good decision.

Number of responses: 55



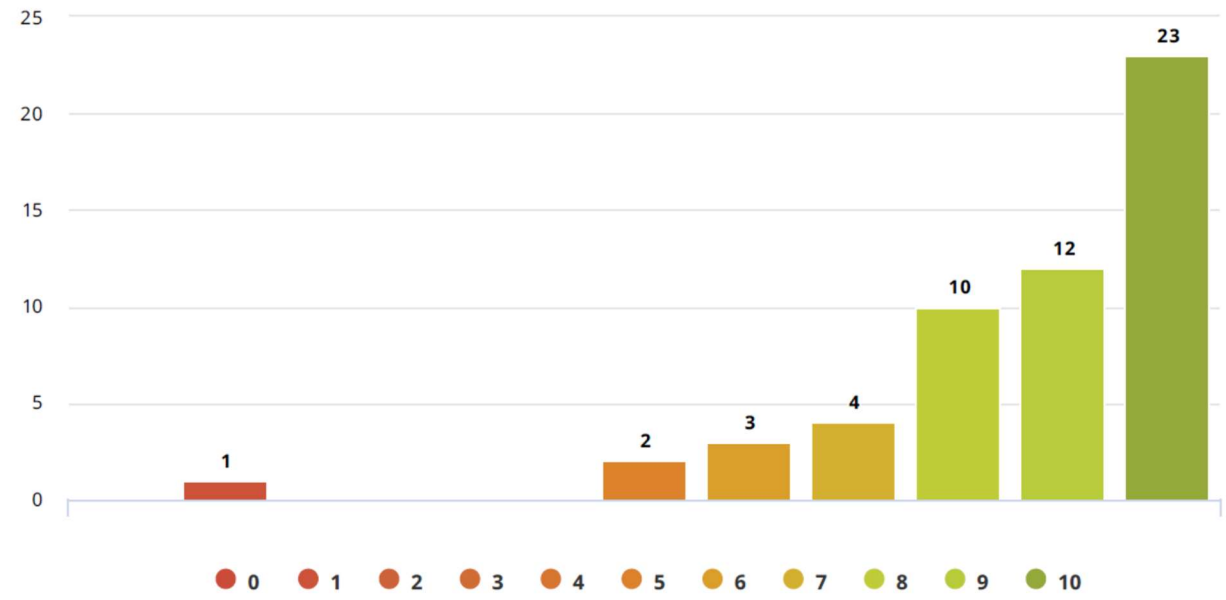
Rachel Tucker's vocal performance as the role of Elphaba was impressive and easy to watch/listen to.

Number of responses: 55



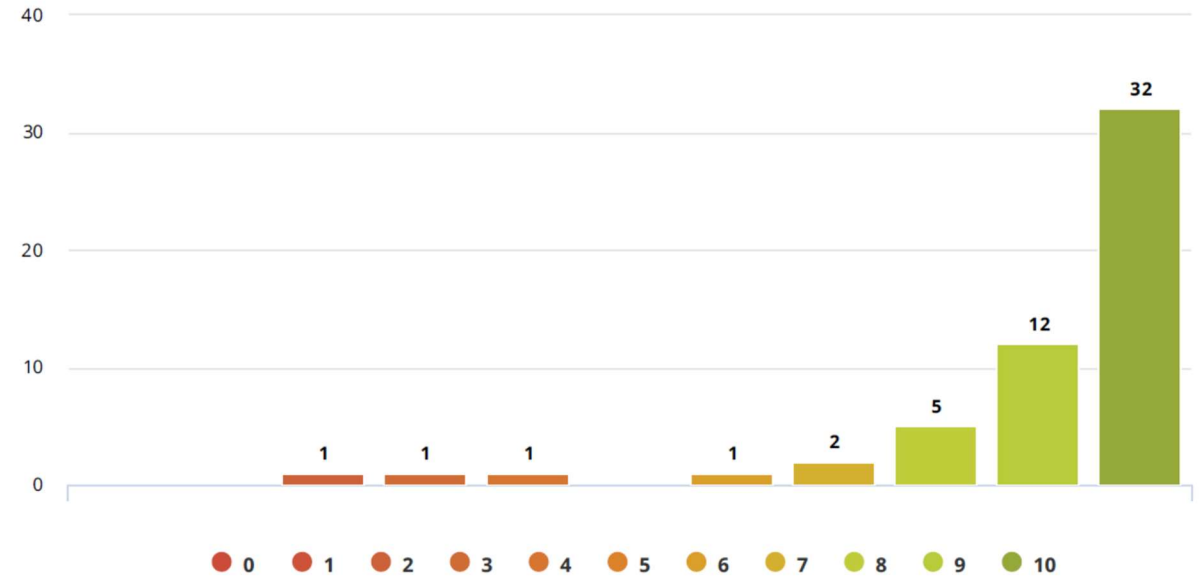
Rachel Tucker’s interpretation of the character, Elphaba, appealed to me.

Number of responses: 55



I enjoyed the experience of the musical as a whole.

Number of responses: 55



Appendix C

Survey Responses

b. Ghost the Musical, UK tour 2016/2017

Please state your name (optional)?

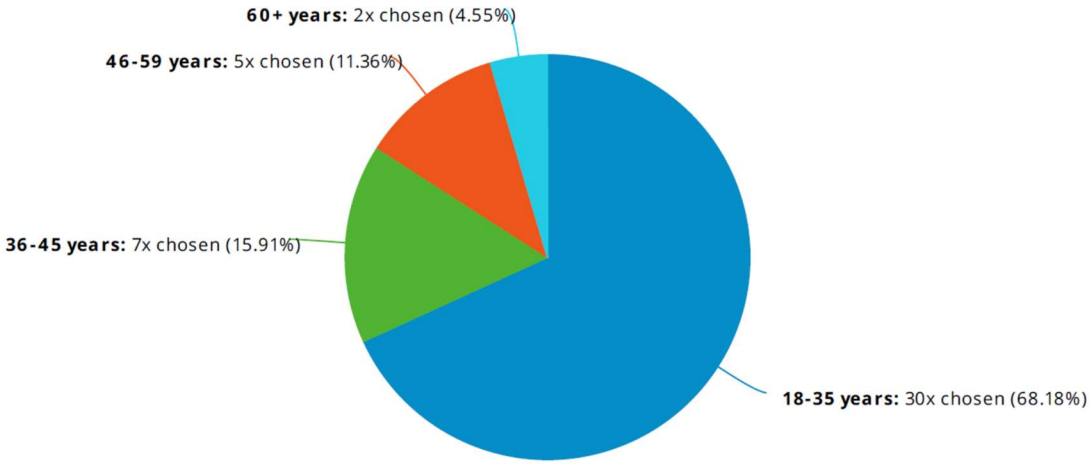
Number of responses: 18

Please enter your email (optional), if you would not mind being contacted for follow up questions.

Number of responses: 14

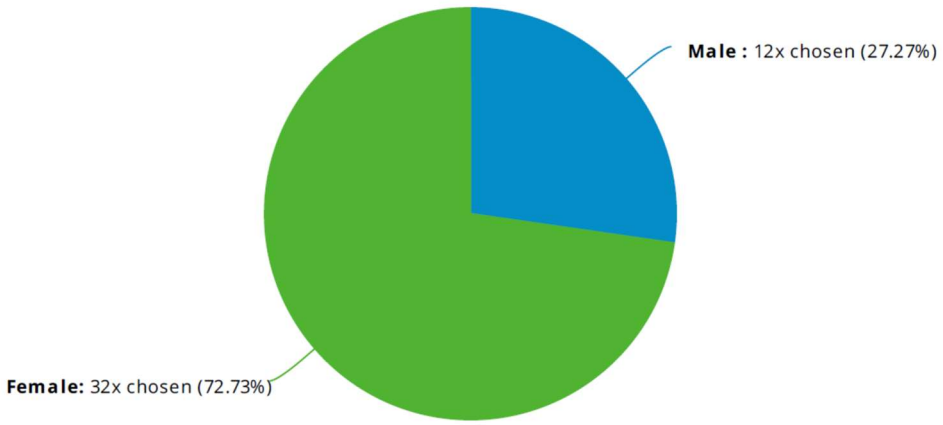
Select your age group

Number of responses:



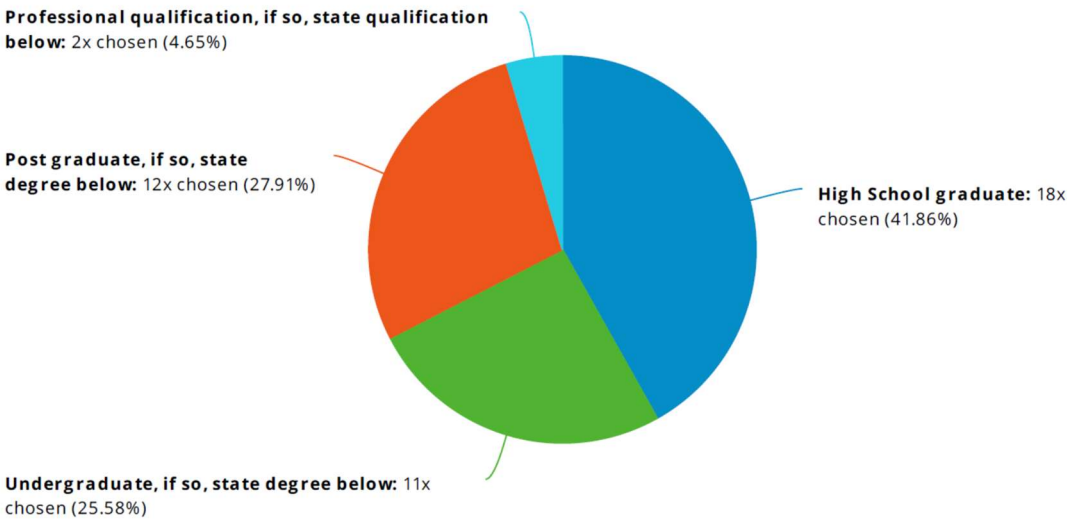
Select your gender.

Number of responses: 44



What is your highest qualification?

Number of responses: 43



Please state your degree or professional qualification.

Number of responses: 32

Text answers:

BEd (Hons) and NASENCo

Masters Counselling

BA(hons) Musical Theatre

Sculpture and Fine Arts

O'level

BA (Hons) Acting

Acting

Nursing

European Theatre Arts Degree and Veterinary nurse

Costume Design

Musical Theatre

MA Musical Theatre, MA (Hons) Psychology

Foundation Degree in Musical Theatre

MA MUSICAL THEATRE

11 GCSEs and 4 A Levels

Entertainment Management BA Hons

Diploma in Travel and tourism

In the process of completing a Musical Theatre degree

Registered nurse

BSc (Hons) in General Practice Nursing

1st class BA Hons performing arts, MA direction, PGCE primary education

AQA and City & Guilds at College

NVQ Level 2

Music

Advanced business

A-levels

MA Psychotherapy

early child hood studies and eyp

BA(hons) Music and Drama

MA Musical Theatre

Masters

Masters in Musical Theatre

State your occupation

Number of responses: 40

Text answers:

Retired

SEN teacher

Psychotherapist

Student

Personal Secretary to Director of Interior Design Firm

Post Office Clerk

Actor & Leisure Manager

Front of house and free lance actor

Front of House, theatre

Student Nurse

Veterinary Nurse

Student/Usher

Student

Actress/learning support assisstant/front ot house

Sales Assistant/ Assistant Manager

Director

n/a

Theatre Historian

Travel consultant

Student

Nurse

Nurse

Teacher

unemployed

Retired

Assistant cafe manager

Unemployed

Semi Pro singer and compere

Actor
Full time hospitality worker
Office Manager
Psychotherapist
Nursery manager
Music Teacher
Student
Retail
Student
Actor
Actor
Actor

What is your nationality?

Number of responses: 41

Text answers:

1 x American
34 x British
4 x English
1 x Irish
1 x Scottish

Please state the area in which you currently live.

Number of responses: 40

Text answers:

1 x Birmingham, England
3 x Bristol
1 x Cheshire
1 x Croydon
1 x East Midlands
1 x East Sussex
1 x East yorks
1 x Edinburgh
1 x England
1 x Essex, UK
1 x Hampshire, UK
1 x Hampton court
1 x Leeds
6 x London
1 x Manchester
1 x Midlands

1 x North Wales, UK

1 x Nottingham

1 x Oxford

1 x South

2 x South West

1 x Southend

4 x Surrey

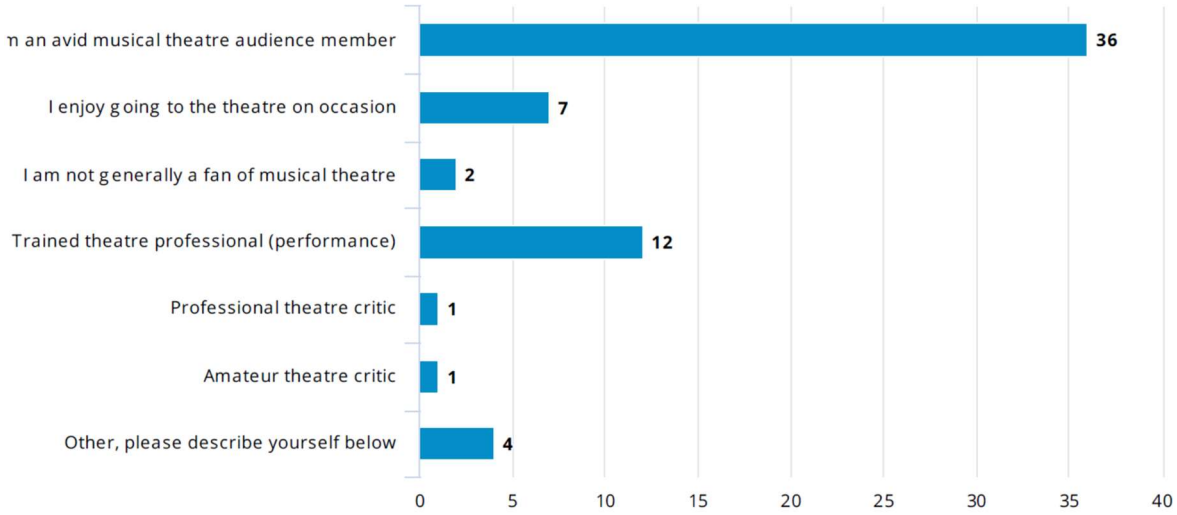
3 x Uk

1 x Wales

2 x Wimbledon

How would you describe yourself?

Number of responses: 44



Text answers:

I work in theatre

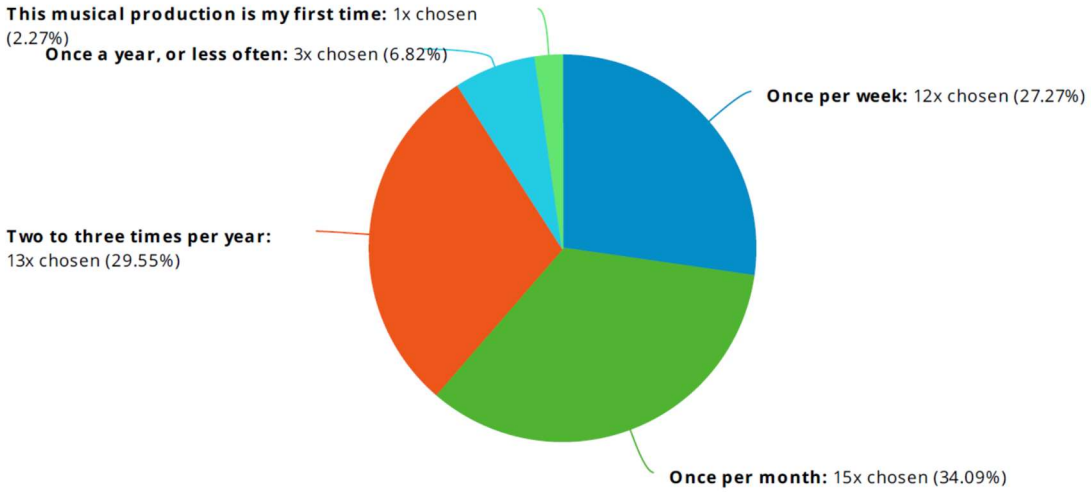
Theatre Historian and Researcher

Training in performance

I teach Musical Theatre

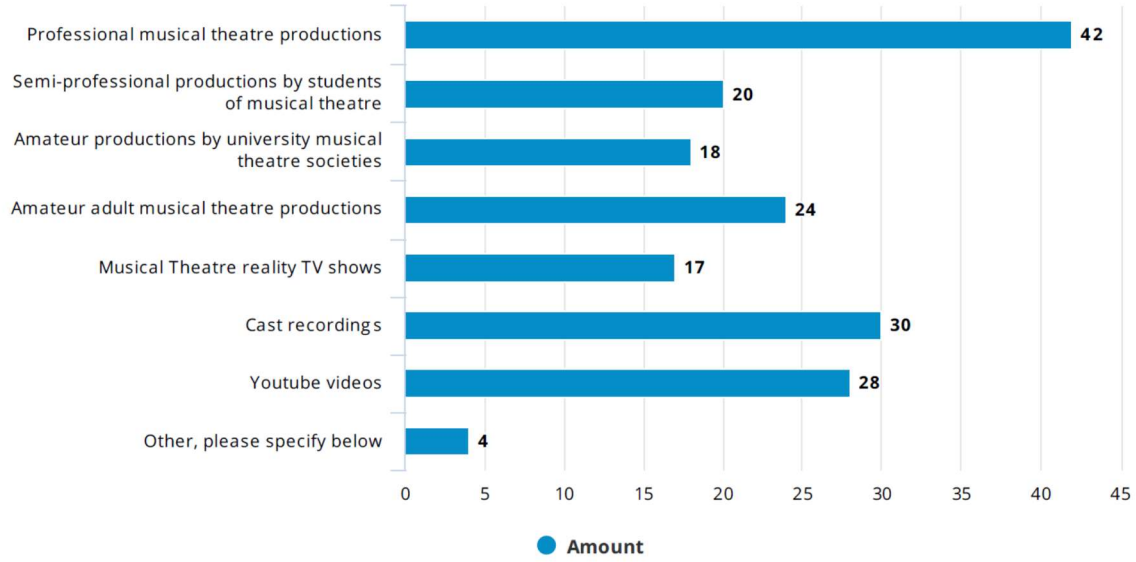
Approximately how often do you go to the theatre for a musical theatre production?

Number of responses: 44



Through what mediums are you exposed to musical theatre?

Number of responses: 44



Text answers:

Youth Amateur Productions

Through my work as a front of house member at the New Wimbledon Theatre

Youth Theatre Production

Sarah Harding being cast in Ghost

How many times have you seen Ghost the musical, 2016/2017 UK tour?

Number of responses: 43

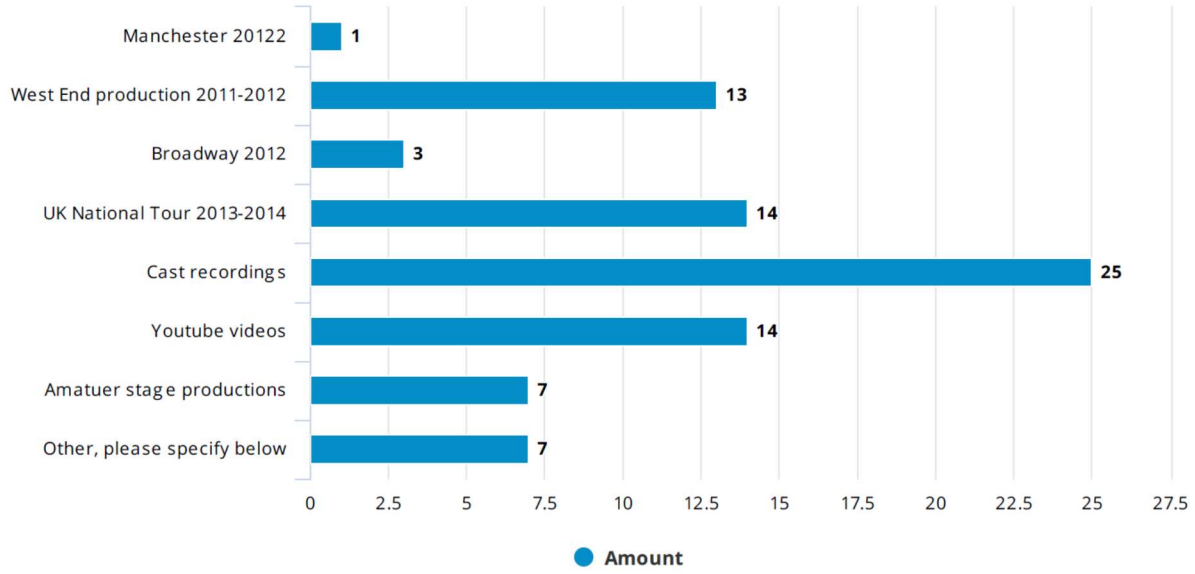
Text answers:

2

1
2
0
2
3
Once
Once
On and off for a week whilst working within a theatre
4/5 - toured at my theatre
Twice
1
4-5
1
Roughly 6
Once
Once
none
1
once
1
Once
1
0
2
4
Once
30
0
Once
Once
1
1
2
Twice
1
1
1
Once
2
1
2
1

In what formats had you experienced Ghost the musical before seeing the 2016 production?

Number of responses: 41



Text answers:

None

GSA Production

never knew of it before

I hadn't

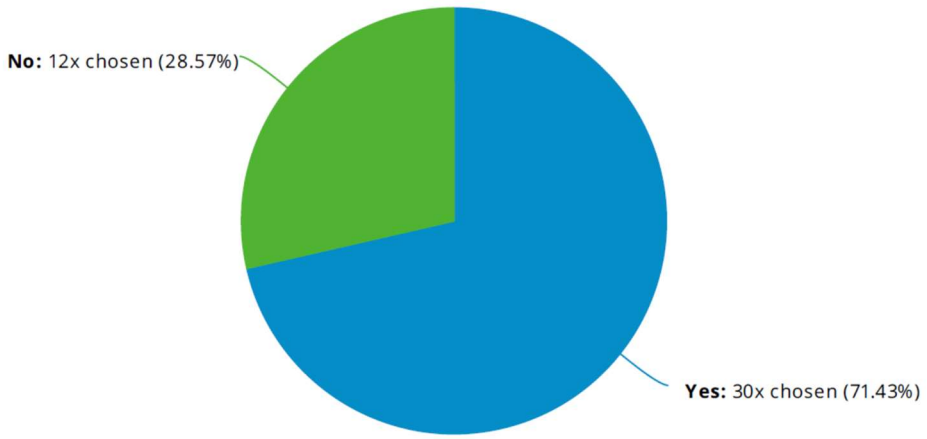
none only seen film

Film

None

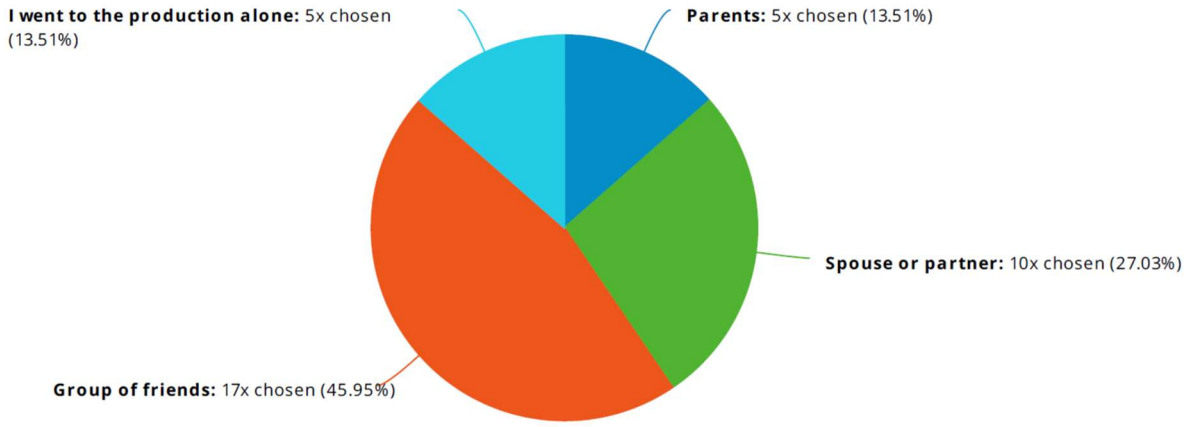
Did you purchase your own ticket to Ghost the musical, 2016/2017 UK tour the first time you saw it?

Number of responses: 42



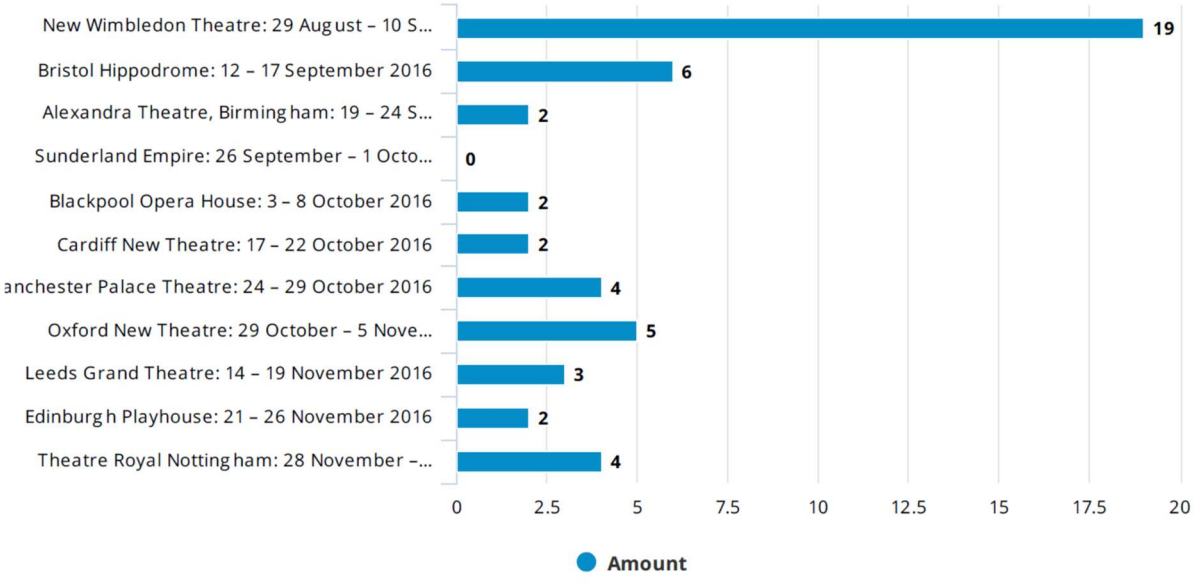
Who accompanied you to the theatre when watching Ghost the musical, 2016/2017 UK tour?

Number of responses: 37



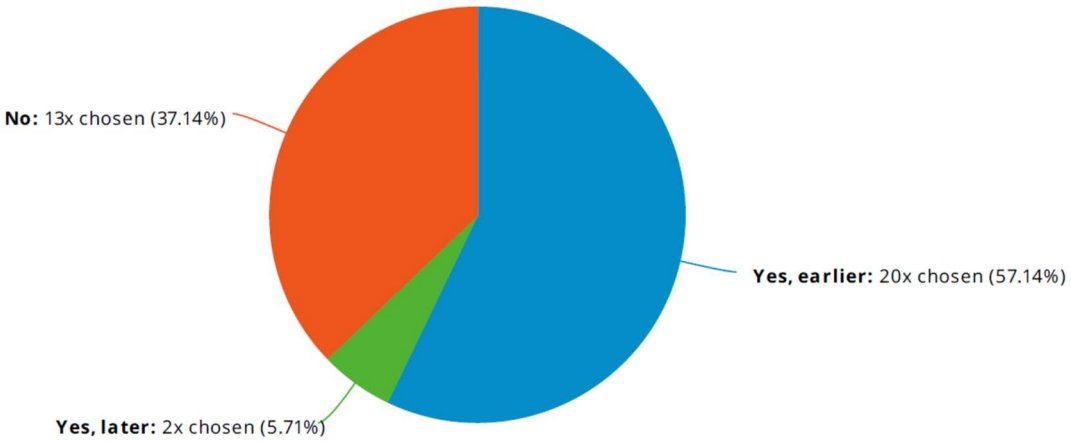
Select the theatre and dates you attended Ghost the musical UK tour 2016/2017.

Number of responses: 36



Have you watched a different production of Ghost the musical before you watched this particular one?

Number of responses: 35



If yes, state which production, where and which year it took place.

Number of responses: 21

Text answers:

Bristol Hippodrome Year?

West end, broadway, first UK Tour in Cardiff, Birmingham and Nottingham

New Wimbledon Theatre, Around 4 years previous.

GSA Production in 2015 I think

London West End 2012

Can't remember.

UK tour, Edinburgh Playhouse, 2013? Rebecca Trehearn played the leading role.

West End 2012

London West End

Manchester, london, uk tour and Broadway

2017 UK Tour

Previous U.K. Tour

In London a lot in the 2012 West End Run. Then ther 2013-14 tour and also lots of different amature productions over those few years too

West End London cast

West End Production, Online

Crawley Feb 2017

West end, Broadway, first U.K. Tour in Birmingham, Wolverhampton, Nottingham, Cardiff. Amateur productions Wolverhampton and Loughborough.

London 2012, Manchester 2014

West end picadilly theater

2013 - New Wimbledon Theatre

West End 2011

If you answered yes previously. Describe how, in your opinion, the 2016/2017 UK tour compared to the production you experienced elsewhere?

Number of responses: 21

Text answers:

The earlier one was better The West End one amazing

Far lower standard of production and cast. Very underwhelming. Dismal production that lost any technical marvel or great cast.

The production felt like it had had massive budget cuts. The special effects were no longer there for example the iconic dance scene when the pshycic says use my bosy and he dances with Molly she now just stands at the back with her back to the audience. Are we to pretend like we cant see her? It lost it's effect. Previously the move was flawless and she was gone under black cloth.

Similar level. The production values in terms of technicalities & set in the professional production were much higher. Ensemble performances in the professional production were better and slicker, but the solo performances were often better in the GSA version.

The staging and lighting effects where really well done, Bringing a better atmosphere to the audience. The characters were a lot more invested and gave a very strong performance.

It was not as good performance wise.

The cast tried very hard but it was because of this that the show became strained at times.

This production was generally of a much lower quality than the version I had previously attended. It appeared as though less money had been spent on the production, as the production values were of a lesser quality ie, less technology was used in the set, which was originally a big asset for this production, drawing in audience members. The feeling amongst the audience was also very different. People attended the most recent production with a very critical eye, expecting it to be a poor performance on account of Sarah Harding, as opposed to the previous show which people were excited and open-minded about. I know of many people who walked out either during the show, or during the interval. People were either relieved when they heard the understudy was performing, as they thought they would enjoy the performance on a much greater level, or they were disappointed that they didn't get to see Sarah Harding. This was however from a negative perspective, because they wanted to see if the rumours were true, if she was truly awful. It was as if they wanted to see her fail, which I have never before experienced in a theatre audience. This was actually really quite sad.

In terms of casting, the West End version was just a different class. Unfortunately, Sarah Harding did not rise to the part, and vocally was not strong at all.

Less magic (hardly any magic)

Less musicians

Two dimensional lead characters with very little more than two emotional states

Flimsy set

Terrible vocals

Low budget and awful compared to the original

I

The effects were nowhere near as good in the 2016/17 tour. The role of molly was very poor for a professional production.

I love seeing Ghost everywhere. Its my favourite show no matter who's in it and how it might get changed around. I love Andy Moss and Sarah Harding was brilliant too so was so happy to go a lot on the tour last year but just thought it was a shame how the special affects had been changed a bit and that some parts were less moving or emotional now which I would hope has been brought back to the new tour again and cant wait to see it next month in Stoke but dotn really care too much if not as still loved it just the same and will always love this amazing wonderful show forever no matter what. I just want to go all the time!

The west end production was far superior

The UK tour was terrible.

Much better in Crawley, due to experienced musical theatre professionals appearing instead of Sarah Harding

Extremely substandard production from even previous amateur productions I've seen. Casting of two leads was appalling and the production appeared cheap with little energy throughout.

Of noticeable lower quality in almost all aspects except the material itself. Reduced orchestration, paired back production elements, some poor performances

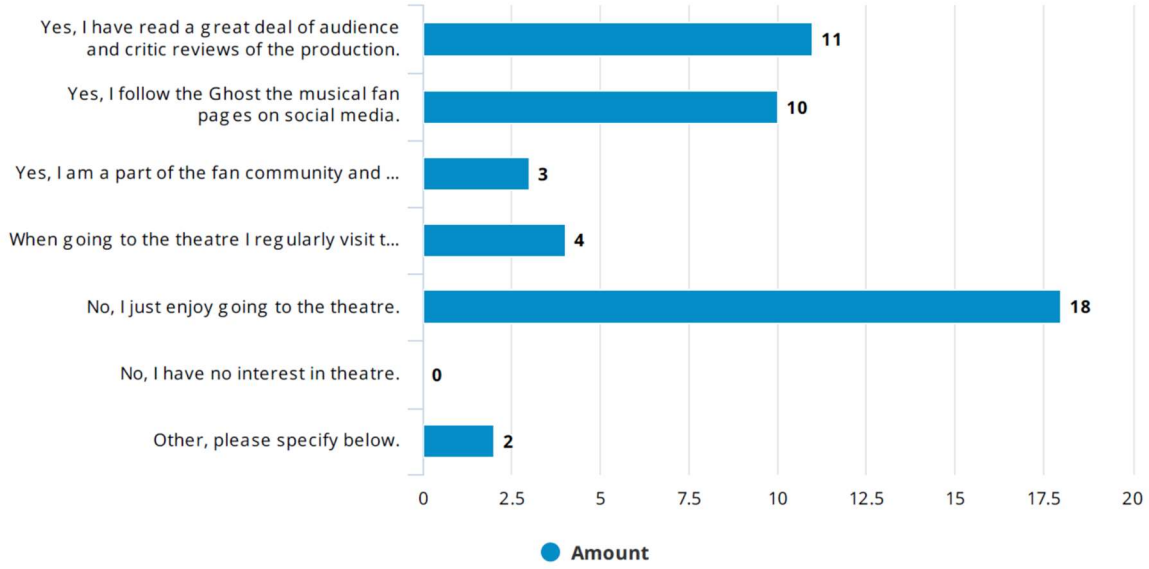
Where do i start it was awful..

It paled in comparison. Was much, much worse.

It lacked finesse and quality. It was hard to listen to as both leafs could not sing well.

Do you consider yourself a fan of Ghost the musical?

Number of responses: 36

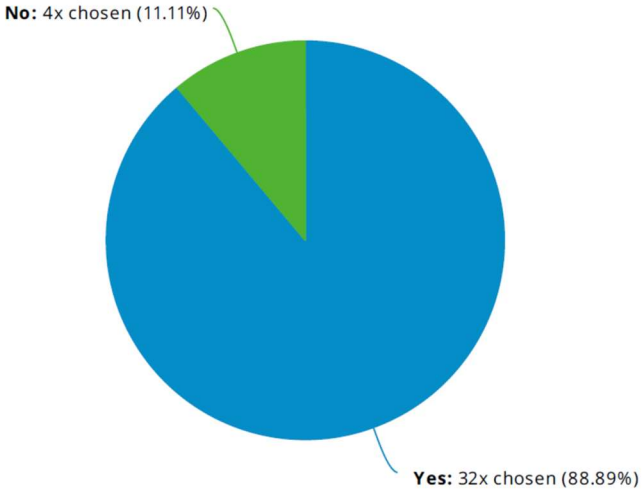


Text answers:

I love the casting recording

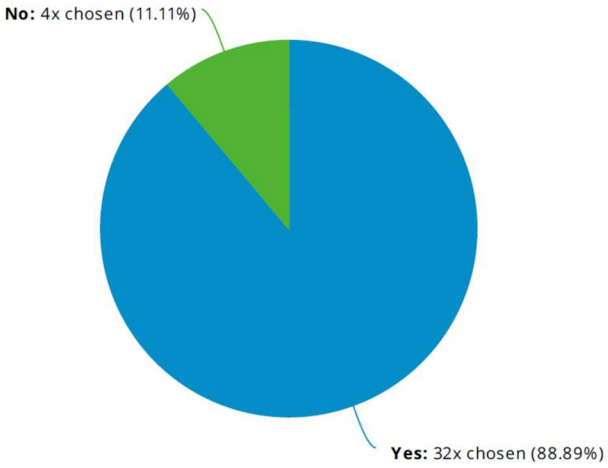
Did you know, before you came to the theatre that the lead role, Molly, in this production of Ghost the musical was played by the celebrity, Sarah Harding?

Number of responses: 36



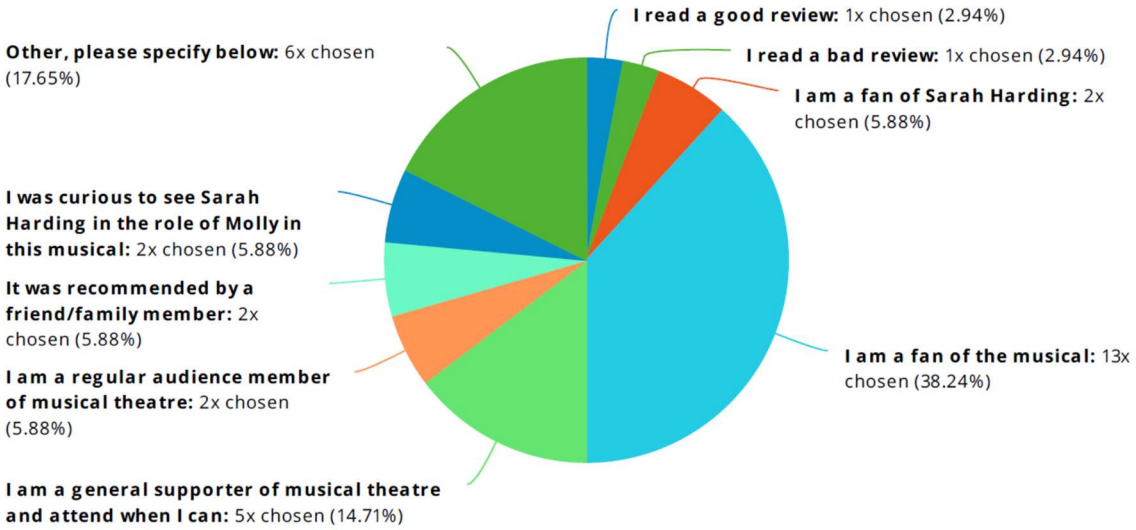
Did you know that Sarah Harding is a reality TV star?

Number of responses: 36



What was your main motivation for attending this musical?

Number of responses: 34



Text answers:

I have a friend in the show

I was working not watching it by choice!

I worked as an usher on the show

I was working at the theatre

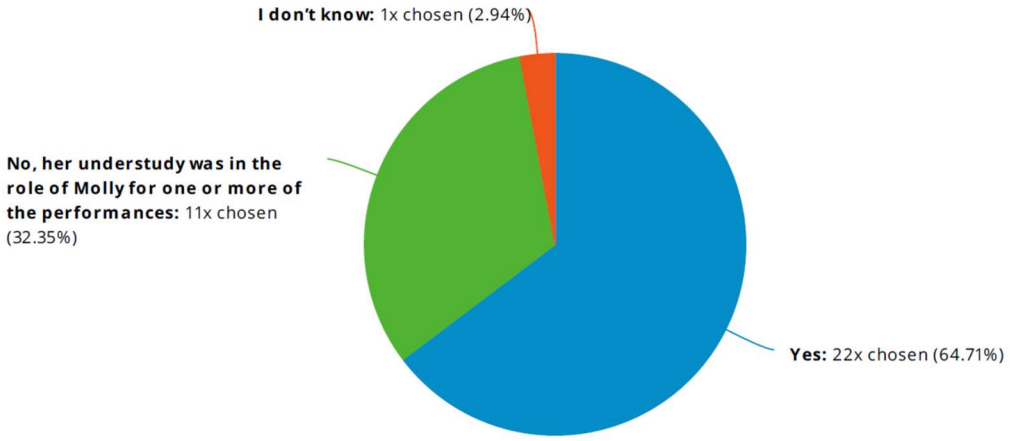
Big fan of the film and always wanted to see the show

I wanted to see the show, it was just unfortunate that it was booked before casting was announced

I knew people in the production

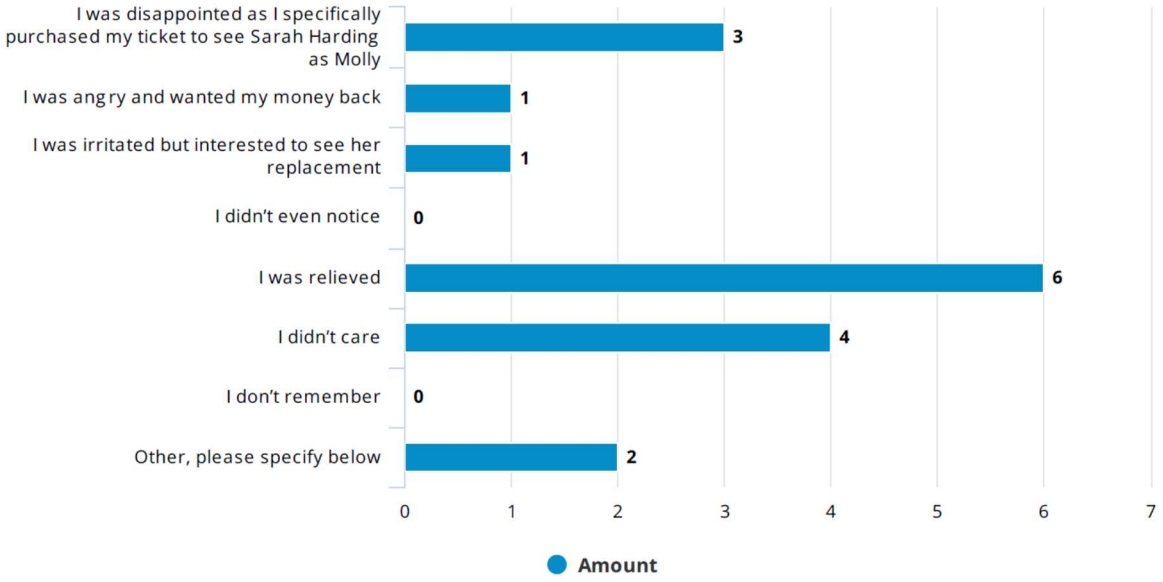
Did Sarah Harding play the role of Molly in the all performances you watched?

Number of responses: 34



If no, how did this make you feel?

Number of responses: 16



Text answers:

I saw both the understudy and Sarah in the same week. The understudy was better

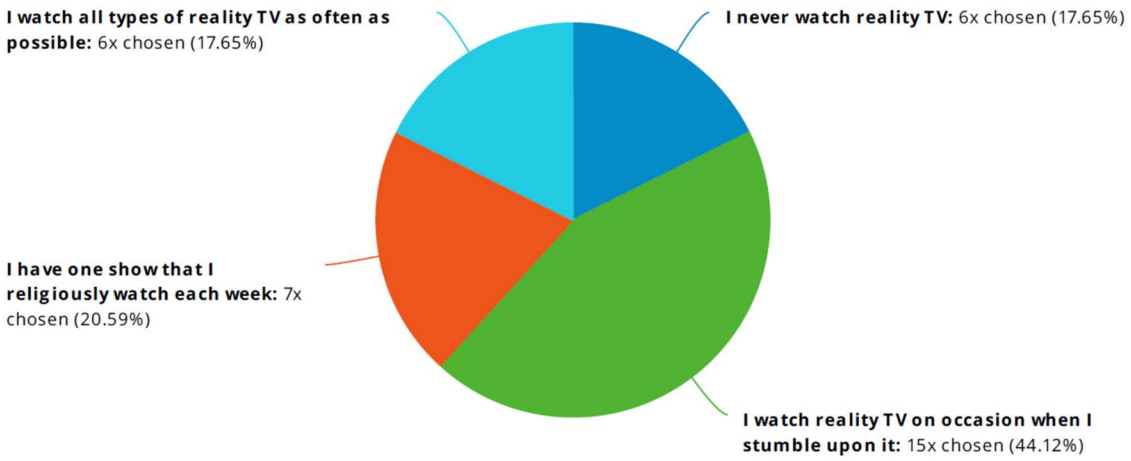
I was interested to see how a reality star could tackle one of the hardest sings and tracks in theatre. Sadly, she was off, but I did get to see her understudy who did a great job. I was still disappointed to not see Sarah though.

But Sarah had warned me that day she wasn't going to be there, so not overly disappointed, but would have rather seen Sarah than Kelly

I was extremely disappointed with her performance

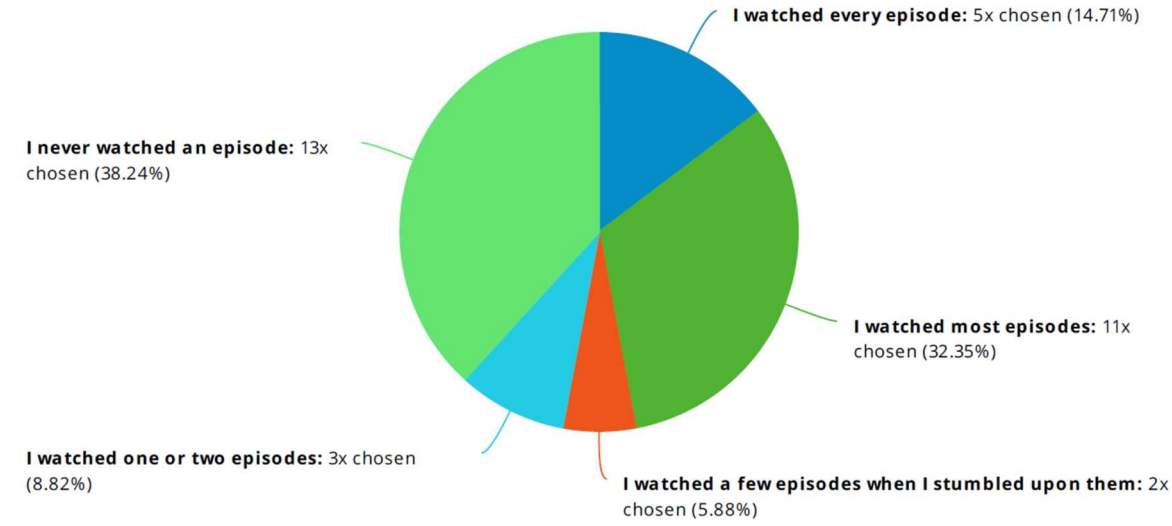
How would you describe yourself?

Number of responses: 34



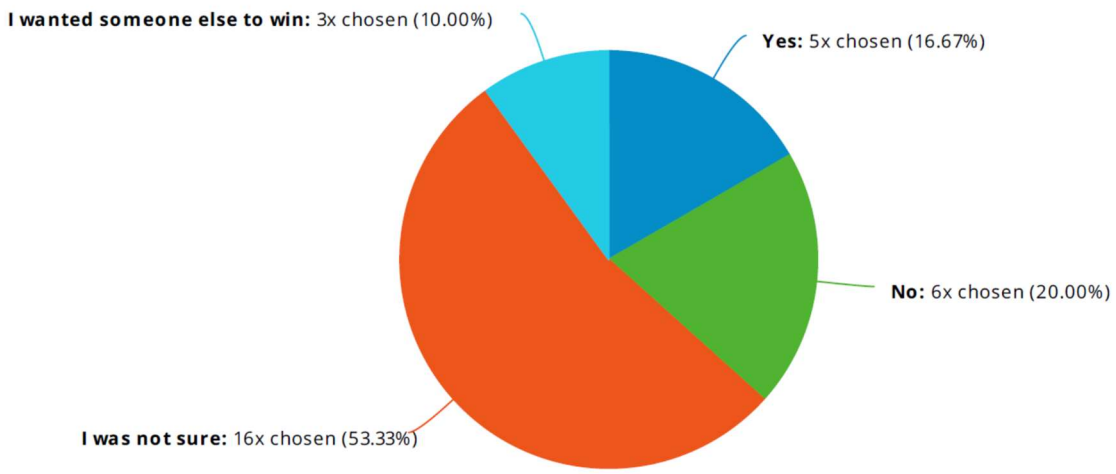
Did you follow Sarah Harding whilst she was in the reality TV show, Popstars: the Rivals on ITV in 2002?

Number of responses: 34



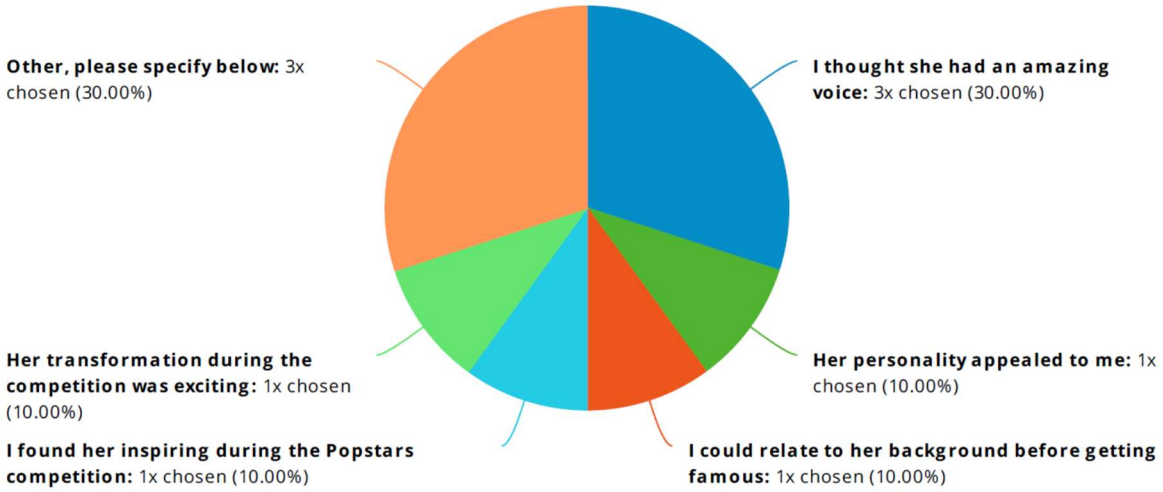
Did you want Sarah Harding to be one of the winners of Popstars in 2002

Number of responses: 30



If yes, why?

Number of responses: 10



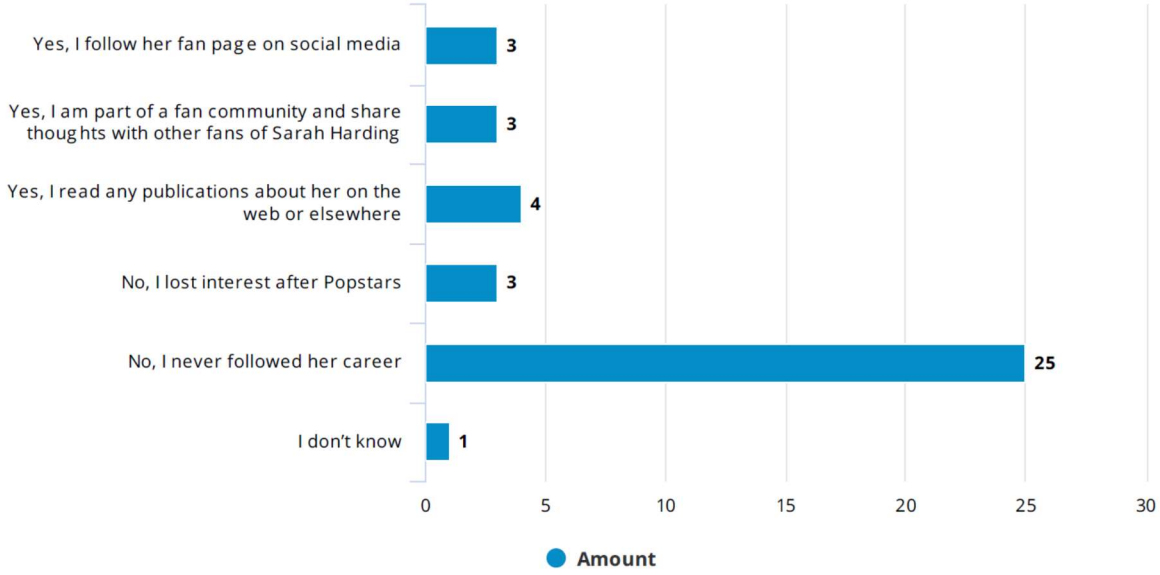
Didn't watch Popstars

I can't remember to be perfectly honest

I don't really remember her in the show (I remember watching it but I was only 8)

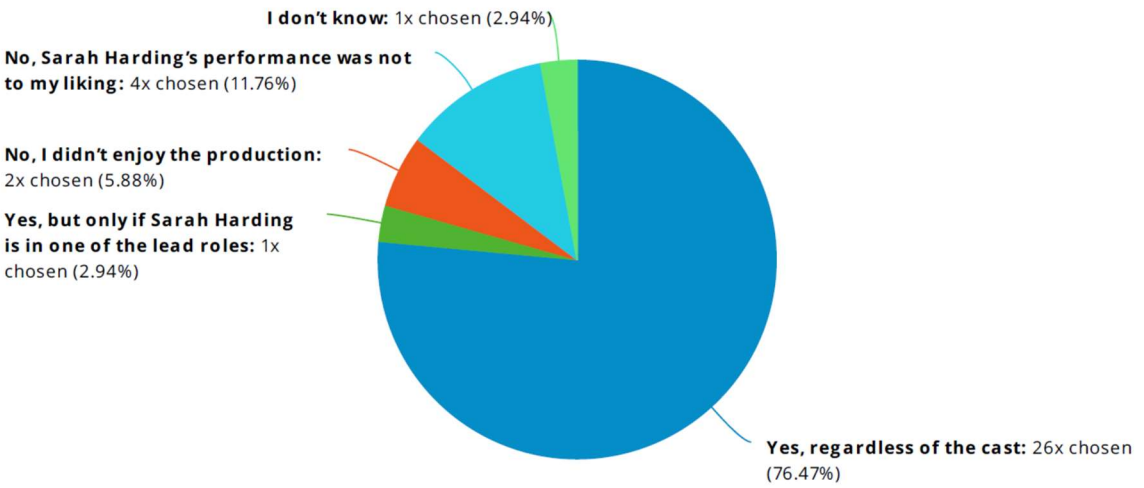
Have you followed Sarah Harding's career since her appearance on Popstars?

Number of responses: 34



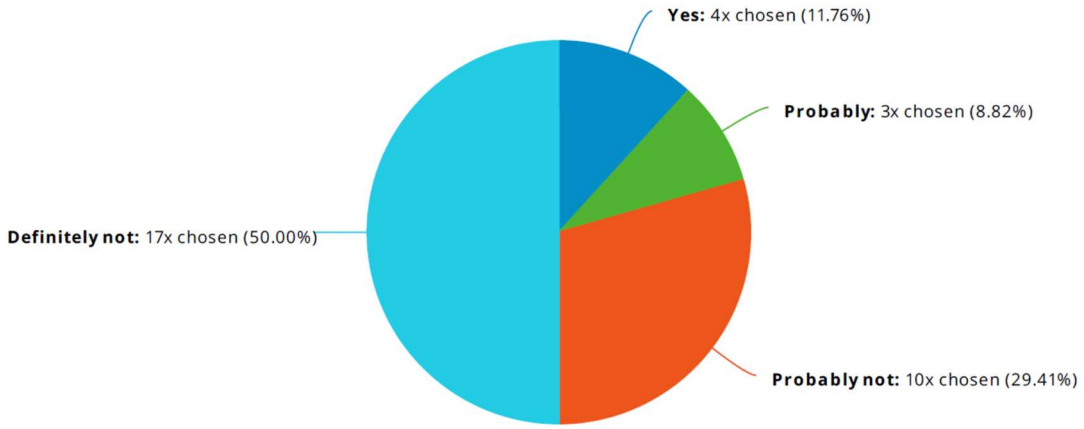
After your experience of the production of Ghost in 2016 did you or would buy a ticket to see another musical theatre production?

Number of responses: 34



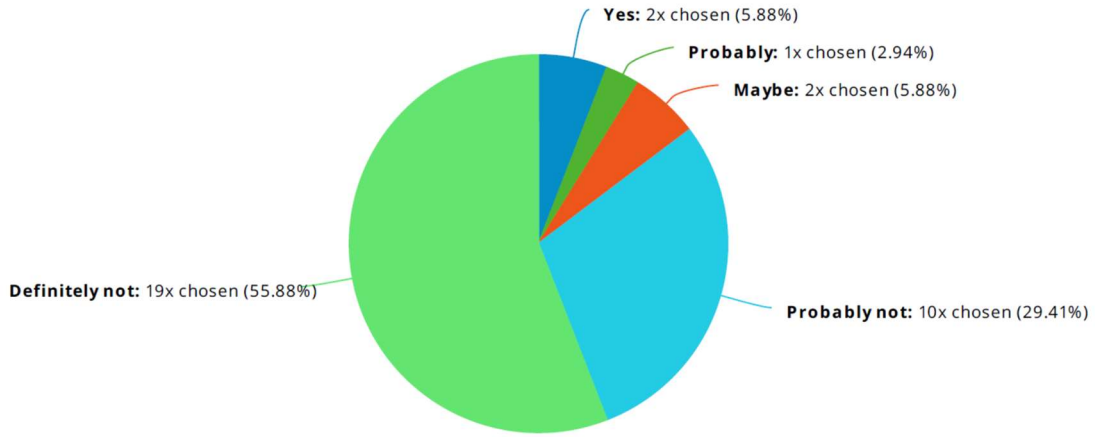
Based upon your experience of Sarah Harding's performance as Molly would you buy a ticket or make an effort to see her perform again in any other musical?

Number of responses: 34



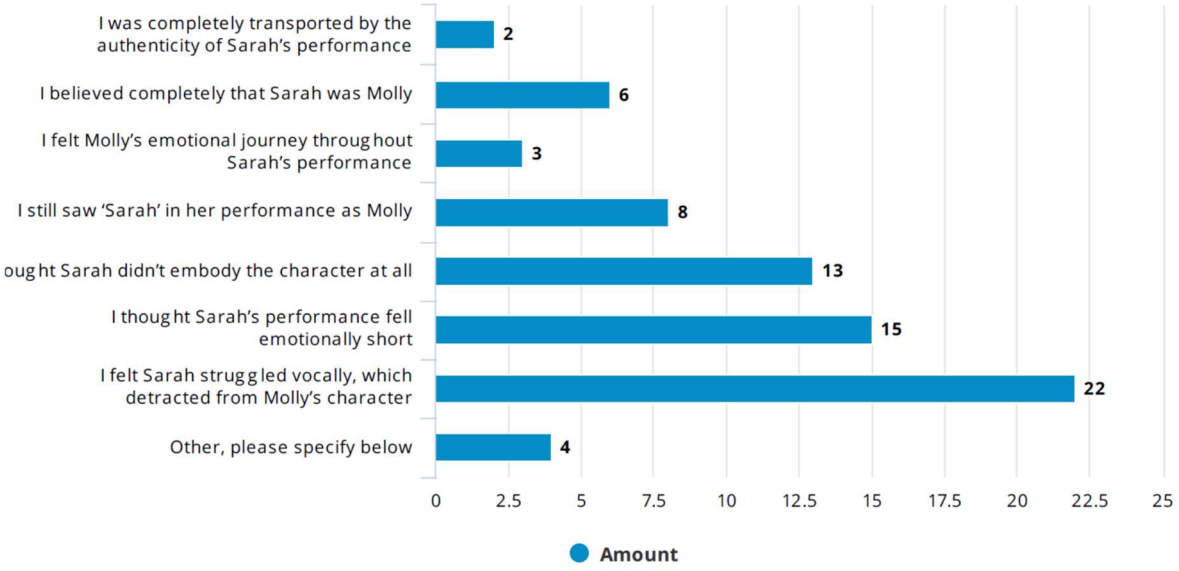
Based upon your experience of Sarah Harding's performance as Molly would you buy a ticket or make an effort to see her perform again in any other medium (for example: a live pop concert, television show or movie)?

Number of responses: 34



How would you describe your experience of Sarah Harding's interpretation of the role of Molly?

Number of responses: 33



Text answers:

Whilst she dis seem to improve during her run at the New Wimbledon Theatre, it was obvious that she did not possess the skillset to successfully pull off such a demanding role. It seemed unfair to her, and to other professional performers, that she was cast in this role. It was almost inevitable that she woukd not survive this production.

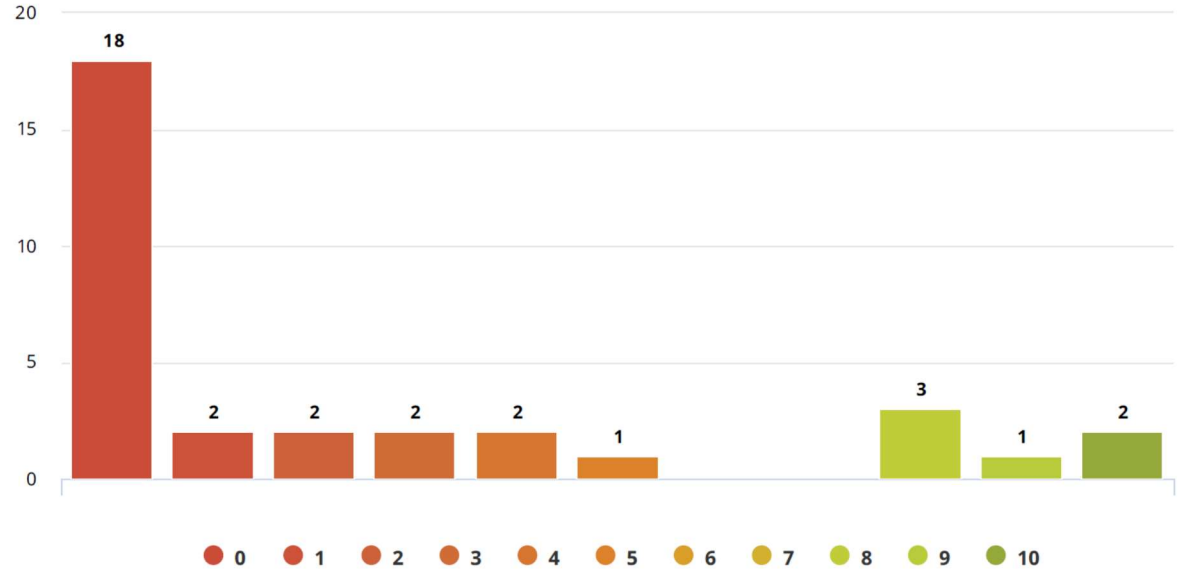
I only heard her on YouTube recordings, but the role was completely out of her vocal range and ability

Worst Molly of all time. Not a patch on Caissie Levy

I didn't see her as Molly

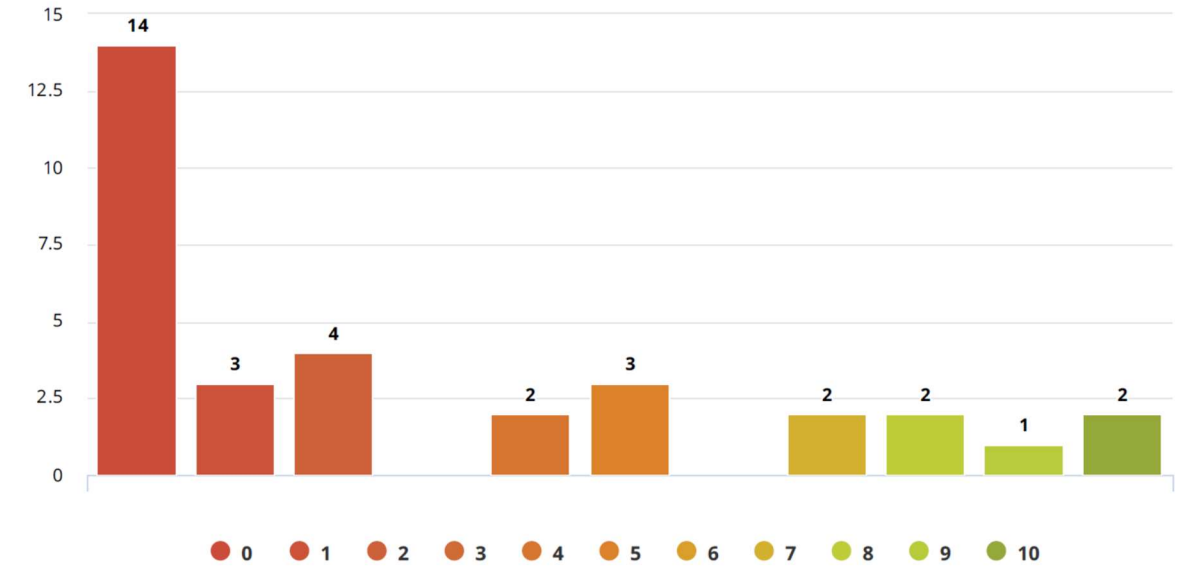
The casting of Sarah Harding in the lead role of the musical was a good decision.

Number of responses: 33



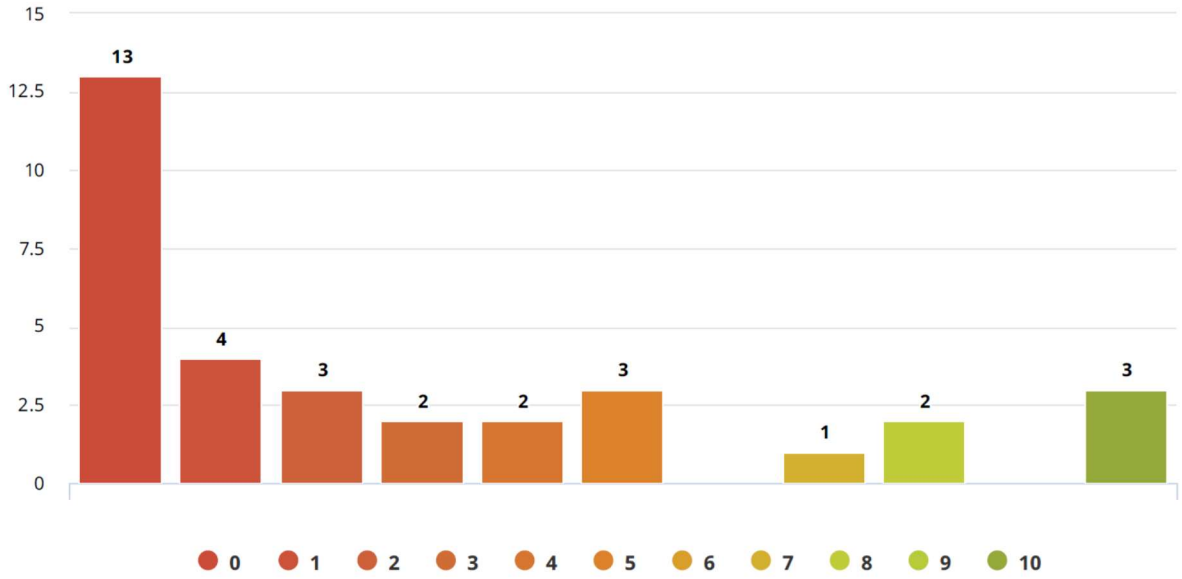
Sarah Harding's vocal performance as the role of Molly was impressive and easy to watch/listen to.

Number of responses: 33



Sarah Harding's interpretation of the character, Molly, appealed to me.

Number of responses: 33



I enjoyed the experience of the musical as a whole.

Number of responses: 33

