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Title:

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Date:

2023-01-01

Citation:

Dunbar, Z. (2023). Training for Writers and Performers. GORDON, R (Ed.). Jubin, O (Ed.). Oxford Handbook of the Global Stage Musical, (1), pp.89-116. Oxford University Press.

Persistent Link:

<https://hdl.handle.net/11343/249364>

Training for writers and performers¹

Abstract

The widespread growth of Broadway and West End musicals, especially after World War II, has produced a global market in need of industry-ready performers and writers resulting in an exponential growth in training programmes. This chapter offers a global snapshot of the rise of systematic training looking at how innovations in the musical artform reinforce, in writing, *collaborative* training built primarily on the paradigm of close-knitted, sophisticated dramaturgies of canonical exemplars, and in *integrative* performance training, a versatility characterised by a seamless fusion of singing, acting and dancing (otherwise ubiquitously trademarked as the ‘triple threat’), which emerged alongside the rise of the choreographer-director. Towards new writing, there is arguably a creative tension between global and local (‘glocal’) socio-economics and culture, played out as both an appropriation and resistance to the transmitted principles of Broadway-style musicals, in as much as foreign markets may develop the next Filipina *Kim* or Chinese *Cats* for the ‘megamusical’ trade whilst fostering an indigenous talent base for their own burgeoning markets. A summary of the global status quo considers the vexed challenges of vocational training in context of integration, industry-facing aims, and current social issues.

Key words: Training, Collaborative, Integrative, Glocal, Triple Threat, Musical industry

Musical theatre is a booming business the world over, and so is training in this complex artform.² In performance, the taught skills stem from the allied though distinct practices of singing, acting and dance; writing involves learning the collaborative craft of creating the book, lyrics and music. Arguably the widespread growth of Broadway and West End musicals, especially in the decades after World War II, has produced a global industry in need of industry-ready performers and writers for repertoire representing the 1950s ‘Golden Age’ canon and experimentalist rock musicals and dance spectacles of the 1970s and 1980s to the current plethora of contemporary/pop idioms. The ensuing demand for seamless multidisciplinary expertise (still labelled ubiquitously the ‘triple threat’) has resulted in an exponential growth in training programmes currently offered by universities and conservatoires worldwide, including professional organisations that offer regular mentorships and development workshops, and numerous training manuals and textbooks. Given this long history, surprisingly little research exists that captures the global picture, let alone provides some possible frameworks of how training developed alongside the worldwide growth of the musical theatre industry.

This chapter will first establish what training through an historical lens may look like, especially when such a complex artform defies clear historical pathways.³ Demarcating the advent of formal or systematic vocational training in the post-World War II era (as this chapter intends to argue) implies a synchronous starting point between integrated pedagogy—a deliberate intention to balance the skills of acting, singing and dance, or composing and writing—and the so-called integrated form of musical which evidenced increasing dramaturgical and compositional convergence in the component arts. Yet, in counterpoint, it may be argued that the development of such skills in the industry, both in the past and the present, can be characteristically described as *ad hoc*, reflecting the perpetual recycling and renewing of methods and approaches which aren’t necessarily holistic or synergistic in practice. Writing teams, for instance, may also come together without a need to

harness formal collaborative training (a discussion I undertake in the section on global writing).

Despite these competing narratives, mid-twentieth century innovations in the musical artform may act as a barometer for the integrative turn in performance training and the collaborative turn in writing, which unsurprisingly occurred initially in the musicals' geo-cultural capitals, Broadway and the West End. As musical productions fanned out regionally within the US and UK, and globally in Europe and the rest of the world, so too did the value-packaging of *integration* and *collaboration*. The majority of the chapter will therefore map out the reception of these two core values, reception here framed in a global-local nexus where exported values encounter local socio-economic and cultural realities. A summary of the global status quo covers the vexed problem of integration, industry-facing aims, and the social issues which currently shape the mindset and space of training. Throughout the chapter, I assume that training encompasses a broad spectrum of activities described as rehearsals, auditions, performance, and career transitions.

Historical lens

Training history, at least before World War I, is a construction of sepia-toned recollections mostly found in theatre trade publications and in the reportage of cross-over classically trained performers variously skilled at musical hall, operetta, vaudeville, minstrelsy, melodrama, and other early forms of musical theatre. The narratives of 'best practice', at best anecdotal, undocumented pearls of wisdom and tricks of the trade, follow the routes from apprenticeship to stage, from teacher to student, and from port to port. Such trade routes also featured the global transfer of Savoy operas (between London and New York), which prompted the growth of opera societies effectively functioning to train amateurs to the performing standard required by this particular genre.⁴ In the Asia-Pacific, ships laden with opera, zarzuela, and drama companies from Europe represented the undocumented trade of 'migrant artists and entertainers' whose history of training fell 'between the cracks of archival and ideological boundaries'.⁵

Information concerning training conveyed by, or about, celebrated twentieth-century performing artists is often based on biographical narratives, the process of evolving from amateur to star status described more or less as assembling tool kits of the trade, via autodidactic or wholly mimetic means. In the US, for instance, Gene Kelly optimised some homegrown breathing techniques by rehearsing in empty theatres, training his voice to hit the back wall without pulling an 'ugly face'.⁶ Bernadette Peters, as did many Broadway artists, showed a precocious talent as a singer, took acting lessons at seventeen, and learned most of the rest on the job.⁷ The distinguished brother-sister tap dance team, Buddy and Vilma Ebsen, learned by watching itinerant acting companies who could also dance, such as The Honey Bunch Company. In Vilma Ebsen's words, 'Buddy and I learned to tap dance by doing what everybody did.'⁸

From the late-nineteenth century to the early 1920s, the pathway of composers composing and writers writing for musical theatre is demarcated along the busy intersections where highbrow and lowbrow industries regularly crossed over. In Broadway's Tin Pan Alley and London's West End music halls, tunesmiths learned the trade (what worked, what sold) in conveyor-belt fashion as they tested the market with memorable songs and lyrics, often drawing on the fashions and sentiments of the times. Canonical writers and composers on both sides of the Atlantic including Irving Berlin, George Gershwin, Jule Styne, Ivor

Novello, Lionel Bart, Vivian Ellis and A. P. Herbert, Dorothy Fields, Leonard Bernstein, Stephen Sondheim, Oscar Hammerstein II, Alain Boublil, Claude-Michel Schönberg, Cy Coleman, and Jerry Herman all demonstrated a talent for creating popular forms of music or dramatic writing without having had any formal institutional training in musical theatre.⁹ One may cite George Pierce Baker's *Dramatic Technique* (1916), the first bona fide playwriting book in the US, and the London-based theatre critic William Archer's *Play-Making: A Manual of Craftsmanship* (1912) in the UK as attempts to dogmatise the craft of modern dramaturgy. No such formal texts or courses instructing writers on the craft of musical theatre existed until the early 1960s, with the publication of Lehmann Engel's *Words with Music*, and *American Musical Theatre: a Consideration*.

Despite this picture of ad hoc training, two developments in musical theatre may have incentivised or increased awareness of the need for training. Firstly, the emergent form of the integrated book musical, with its strong character-driven narratives and increasingly coherent dramaturgy, relied on exceptional song and book writing teams,¹⁰ a new situation in which writers were no longer necessarily enlisted in a supporting role for composers, nor as part of a conveyor-belt production system which sustained the Tin Pan Alley economy. Musicals such as *Oklahoma!* (1943), *Carousel* (1945), *Annie Get Your Gun* (1946), *West Side Story* (1957) and *Gypsy* (1959) are paradigmatic of such creative collaborations, and in particular a quality of book writing which aspired towards the literary heights of dramas created by T. S. Eliot, Thornton Wilder, and Arthur Miller (if not with some circumspection of the overtly experimental works of Kurt Weill, Ira Gershwin and Moss Hart).¹¹ At the same time, this ambition of achieving a higher quality of musical theatre writing (and the subsequent refinement of the Broadway audience's taste) was supported by the New York Theatre Guild, an organisation that uniquely combined artistic ideals and commercial values as evidenced in their repeated commissioning, for instance, the collaborative team of Rodgers and Hammerstein.¹² The aim to understand, master, and possibly replicate the nuts and bolts of successful collaboration eventuated, in 1961, in the formation of the BMI Lehman Engel Musical Theatre Workshop in New York, whose sole aim was to provide professional collaborative training for composers, lyricists and librettists. In the UK, a comparative writer-based organisation was established as late as 1992 through the creation of Mercury Musical Developments.¹³

Second, the closer-knitted choreography, character, dialogue and music in such works as *West Side Story* or *Fiddler on the Roof* (1964) heralded a need for a musical theatre performer adept at characterisation through dance and singing. Similarly, the complex characters in a Stephen Sondheim musical such as *Company* (1970) or *A Little Night Music* (1973), or the British vernacular musicals such as *Oliver!* (1960) called for an actor-singer equally competent in both skills. Finally, the pronounced dancing-acting skills required in *A Chorus Line* (1975), *Chicago* (1975) and *Cats* (1981) demanded new virtuosic physical and singing stamina alongside the ability to convey a character role. The concomitant rise of choreographer-directors such as Jerome Robbins, Bob Fosse and Michael Bennett, all to varying degrees inheritors of ballet traditions which also embraced contemporary movement and character-based storytelling, reinforced the demand for the holistic performer, technically expert in their ability to integrate the three disciplines.

Global transmission of training: integration and collaboration

Out of these historical narratives, we might identify two cultural memes in musical theatre training that have spread globally: one is the notion of integration¹⁴ in performance training, and the other is collaboration within writing.

Hardly a musical theatre textbook or course description exists that does not promote the integration of the relevant disciplines as the *sine qua non* for performance training, implying (if not idealising) a seamless convergence of singing, acting and dancing. At some baseline level, training begins with ‘sufficient mastery of the skills independently’ before live performance and production can weave those skills into a cohesive and useful craft.¹⁵ Yet, there are different interpretations of the integrated performer. The global export of the so-called ‘megamusical’ by Disney, Cameron Mackintosh or Andrew Lloyd Webber may call for a versatile performer, repurposed for the exacting specifications of these highly franchised musicals.¹⁶ The more sophisticated character-driven musical dramas such as those exemplified in Sondheim’s oeuvre, demand acting as the core skill of the integrated performer (e.g., the actor-singer); more recently, innovative musicals with embodied instrumentalist in character, such as *Once* (2011), have generated a need to train the integrated actor-musician.¹⁷

In Anglophone cultures, the requisite dramaturgical principles for the making of a good musical are grounded in classical (and unacknowledged Aristotelian) paradigms of drama, effectively promulgating the concept of unity and coherence in aspects of character, song, dialogue, plot and spectacle.¹⁸ Such principles are enshrined in various books on musical theatre writing which have been in circulation since the 1960s.¹⁹ The seminal work of many musical theatre directors, producers, choreographers and writers such as Jerome Kern, Rodgers and Hammerstein, Lorenz Hart, Agnes de Mille, Jerome Robbins, Hal Prince, and Michael Bennett, from their particular discipline, have intentionally reinforced the principle of coherence between ‘the spoken, musical, danced and scenic dimensions of a musical’.²⁰ British- and North American-based musical writing courses and workshops promote processes which reinforce the ethos of integration through collaborative creativity, eschewing the old-fashioned idea that writers and composers work in separate quarters under their own steam.²¹ Such values are currently imported around the world. Yet at the same time, innovations in the artform emerge out of diverse encounters with local folk and indigenous song and drama, such as in South Korea, Japan, China, the Philippines and countries in South America. These encounters have led to more ‘glocalised’ musical writing, mirroring a global-nexus²² where the principles of Broadway- and West End-style shows are appropriated (or possibly resisted) by the local culture and commercial forces. I will return to this discussion later in the chapter when discussing the ‘glocal’ processes of writing.

The global emergence of the ‘triple threat’ and its commodification.

As already stated, the notion of a triple threat implies a performer who can easily switch between the technical proficiencies so that, ‘Dancers sing and singers dance and actors have to move and dancers have to act’.²³ Yet, in the musical theatre canon, few works actually exist that call for a performer, at least in a lead role, to be equally adept at all three disciplines.²⁴ It is thus difficult to know when the notion of the triple threat performer gained global currency or common usage. Musical theatre choreographer Liza Gennaro and historian

Stacy Wolf describe how ‘every musical choreographer, from George Balanchine to Andy Blankenbuehler, created movement materials’ to dramatize the libretto.²⁵ Theoretically, as a catch-all descriptor for a multidisciplinary performer, the notion of a triple threat may coincide with the rise of the Broadway choreographer-director. The label also describes a performer whose competitive edge, over less well-trained aspirants, is derived from time-consuming mastery of the component disciplines. *A Chorus Line*’s opening number, ‘I really need this job’, sums up the collective sentiments of the triple threat performers.

Oklahoma!(1943), arguably the first musical to transfer successfully to Anglophone countries, heralded a versatile performer who could, if they were the protagonists, sing and act (and move naturally in the ‘world’ of the drama), and if part of the well-trained chorus of dancers, convey comparatively richer psychological detail in their actions than the drilled chorus lines of earlier musicals. It was *West Side Story*, a musical epitomising the full integration of dance, dramatic action, song and character development that heralded the arrival of the American-brand triple threat performer. The *West Side Story* performer distinctively and consummately embodied American dance and song, that upon the shows London transfer caused its producer Harold Prince to insist that only an ‘all-American cast’ could do the show.²⁶ The notion of the triple threat was echoed in the reception of the British press: ‘Dancer and singer alike unite to become the actor-singer-dancer, a total artist whose role is so conceived that only dancing (whether ‘dancing’ or just ‘moving’) is inseparable from singing and acting’.²⁷ These were fully integrated performers who were trained and rehearsed to this virtuoso level by choreographer-director Jerome Robbins. Robbins was influenced by George Balanchine who combined ballet technique²⁸ with psychologically driven composition. Robbins’ earlier work in *On the Town* (1944) was influenced both by Agnes de Mille’s psychologizing dream ballet in *Oklahoma!* and the choreographer Gluck Sandor who developed Stanislavski-based acting techniques with his dancers.²⁹ Robbins’ signature directing style adhered rigorously ‘to time, place, and the plausibility of dance’, as demonstrated further in *Gypsy* and *Fiddler on the Roof*.³⁰ Such was Robbin’s exacting demands on the integrated performer that upon *West Side Story*’s transfer to the Nissei Theatre (Tokyo) in the summer of 1965, a full American cast travelled over, had to rehearse for two months in preparation for the performances, two weeks of which Robbins himself flew over to get the cast into shape.³¹

Three other major musicals exemplified in their transfer abroad the need for the fully-fledged triple threat. *Chicago* (1975) was directed by the choreographer-director Bob Fosse, in a show that required the cast to combine contemporary and jazz dance elements in their singing character roles. Its transfer to London’s West End (1979), albeit as an entirely new production neither directed or choreographed by Fosse, drew on mainly British-trained performers, demonstrating an industry that was starting to respond to these imported highly choreographic musicals;³² unlike in continental Europe, where the first German production in Hamburg (in 1977) highlighted the dearth of homegrown versatile talent, as the two leads (Velma and Roxy) were cast with singers who couldn’t dance.

In *A Chorus Line* (1975), the choreographer-director Michael Bennett’s self-referential use of Broadway dance styles brought to life the individual personal journeys of the triple threats in the eponymous musical chorus. In its initial fifteen years on Broadway, the musical effectively projected in the American public’s imagination (and eventually the world), through the iconography of the *Chorus Line* poster, the degree of training and commitment the sweat-soaked, leotarded jobbing musical theatre performer needed to go through to make it on (and stay in the game of) the Great White Way. Bennett devised the

work from the real-life experiences of Broadway dancers, in a sense imbuing the fictional roles with the realistic demands of Broadway dance training. These were highly technical roles one couldn't simply rely on rehearsal time to 'get into character'. The message was clear: one had to train in a disciplined way, AND in all three disciplines. Its transfer to London's Theatre Royal Drury Lane (1976) featured in its first six months an American cast, which was eventually replaced by British performers who were less daunted by the demands of the musical in terms of the singing and acting, and possibly dance. By the mid-70s, the UK had established contemporary dance schools and companies that were influenced by the American postmodern dance schools as well as the British New Dance movement. However, without any conservatoires in London offering the sort of triple threat training more readily available in New York, it became clear that modern dance training *alone* was not sufficient enough to threaten the virtuosic American musical theatre performer. The British cast easily excelled in acting and singing, perhaps even more than their American counterparts, but were not quite the one, singular sensation in terms of dance.³³

During the 1980s, the emerging form of the dance-driven musical—or 'dancical'—such as *Cats* (1981) highlighted (still) a lag between Broadway-style dance training and the apparently less problematic alliance of singing and acting skills in the contemporary British musical performer. Yet, what *West Side Story* and *A Chorus Line* did to awaken the need to train the American triple threat, *Cats* (and possibly *Starlight Express*) did for London. The musical's completely sung-through score and danced-through anthropomorphic (feline) choreography may have easily called upon performers conversant with British music hall-style, light comedy and mime. However, the innovative choreography and ability to sing *and* dance at virtuosic levels created challenges in casting. The British dancer-choreographer Gillian Lynne eventually found 'thirty [British] dancers who could also sing and act'. These exceptional few were trained up to serve the vocal and physical demands of this high-concept musical, showcasing British talent which was at least embraced by the critics as 'champions of the newfound British dance musical'.³⁴ *Cats* may have invaded Broadway in due course, but certainly didn't displace the ready-made talent. Auditioning in New York, Lloyd Webber, Lynne and the other creatives were 'humbled' by the thousand plus performers who queued up to audition and who unsurprisingly exhibited a depth of dance training possibly unmatched in the UK.³⁵

Thus far, the notion of the triple threat performer arguably emerged alongside the development of contemporary musicals which demanded the need for more versatile performers able to synthesise singing and acting (and possibly) dance. The advent of the global blockbuster musical—not just *Cats* but also *The Phantom of the Opera*, *Miss Saigon*, and *Les Misérables*—highlighted still the need for the versatile performer. But these qualities of versatility were inevitably shaped by the stylistic and production demands of these mega-shows. Such global trotting musicals are (to the present day) reproduced in playhouses around the world via new levels of creative control and marketing,³⁶ adopting the principles of free-market capitalism which rely on strict monitoring of production, branding and franchising to ensure the musical is delivered, produced and performed as close to the exact specifications of the original template. Such McTheatre-style³⁷ constraints on performers may conceivably stifle artistic freedom, reducing the versatile performer to producing mere imitations of the original. Yet such musicals have been a driving force, since the 1990s, in creating lucrative and long-term employment for performers aspiring to be the next Valjean of *Les Miz*, Christine of *Phantom*, or Kim of *Miss Saigon*.

In response to this global-branding phenomenon, training institutions have devised their own product-branding exercises, attracting such aspirants by claiming, often overtly, that their intensive three- or four-year programmes will transform the trainee into a dazzling ‘triple threat’, or elite Broadway-style performer. South Africa’s newly established Luitingh Alexander Musical Theatre Academy mentions how the ‘triple-threat performer’ is perceived to be a ‘a sought-after commodity’; the rationale for training a triple threat transparently expresses the supply-and-demand of training in commercial musical theatre: ‘It is no wonder that most aspiring performers are looking towards a ‘triple threat’ training in order to achieve success in a genre that requires an astonishing range of skills. A performer who wishes to pursue a career in musical theatre should, at the very least, be able to excel in singing, dancing and acting’.³⁸ A random selection of conservatoire-style training programmes around the world follow the same marketing strategy include Beijing’s Central Academy of Drama, the American Musical and Dramatic Academy (AMDA, Los Angeles and New York City), Western Australian Academy of Performing Arts (WAAPA), Griffith University (Brisbane), and LaSalle College of the Arts (Singapore).

During the 1980s and 1990s, the impact of Anglophone Broadway and West End musicals in the major European capitals³⁹ drove a demand for the integrated triple threat performer. In the post-World War II reconstruction, Western Europe’s musical industry experienced and consumed American and British pop-rock culture, creating a generation of performers who learned how to move and sound like (if not re-invent) their pop idols. Yet despite the regular transfer of popular musicals, countries such as Germany and Austria, who produced dance-heavy shows like *Starlight Express* predominantly cast US, British or Australian performers, because they could not find the German-language actors who already had or developed the required skill set, a precedent which started in the late 1960s when the first Viennese production of *West Side Story* had most of its cast (including later opera star Julia Migenes) brought over from America. The foreign cast members then were taught how to sing and speak German phonetically, which is still the case today. By contrast, Komische Oper Berlin’s production of *West Side Story* (2013) featured a fully versatile cast (although still struggling with the show’s ethnic dialect), an indication in Germany, if not across Europe, that musical theatre no longer needed to be ‘in the hands of American actresses and performers’ (as the Berlin University of the Arts musical theatre training website promotes in their program); nor do European performers need necessarily to travel to London or New York to train. Sustained vocational training, responding to the cultural cachet and pervasive commercial impact of musicals in Europe’s arts industry, can now be accessed in such capital cities as Hannover, Berlin, Vienna, Madrid and Copenhagen. Unsurprisingly, many of the instructors in this programmes are British- or American-trained instructors, and the management of bi-lingual issues (as in Vienna’s Broadway Academy), or the product placement of the marketed triple threat (as in Copenhagen’s Central Musical Theatre School), indicate a pragmatic response to a growing internationality of musical-going audience’s (those who have seen their *Les Mis* or *Billy Elliot* in other countries) and the globalised product control exerted on the performers in these imported blockbuster musical.⁴⁰

At the same time, the avant-garde impulses in the arts in Europe influenced musical theatre performance training within a more postmodern (or post-dramatic) understanding of music theatre-making. Alongside the European-based ‘schools’ that teach and market the training of singing, dancing, and acting, tertiary courses encourage an interdisciplinary approach to training.⁴¹ In the Netherlands’ Fontys School of the Performing Arts and Germany’s Folkwang University of the Arts⁴² training the actor-singer (or all-around theatre maker) constitutes a practical pathway to success in the performing arts industry; dance,

which may feature as an optional component, may define you specifically as a triple threat. In former Soviet-bloc states, as well as in Russia, where the ‘megamusical’ phenomenon has had less of an effect on the arts economy, there has been concomitantly less evidence of programmes dedicated to musical theatre training.⁴³

It is also worth noting that as countries develop their own local brand of ‘blockbuster’, it may become less important to have a ready-made elite class of musical theatre performer waiting in the wings. For instance, the hugely successful *Hoy no me puedo levantar* (*Today I Can’t Get Up*), Spain’s response to the box-office success of *Mamma Mia* (2004), generated a spate of similar Spanish-made jukebox musicals,⁴⁴ offering roles which local performers could fill without having to match the exact performance model of a Broadway or West End original. Nonetheless, the exacting performance demands of a big show, whether it is in singing, acting or dancing (or all three) can tax the existing talent in a host city. Early in its global transfer, the bilingual challenges of *Les Misérables*, in the Japanese production by the Toho company, called for a *Les Miz* school to be set up in order to teach performers singing, movement, acting, and French history.⁴⁵ The recent mounting of *Billy Elliot* (2019) in Chile required several months of rehearsals for the cast to achieve the required skill of dance and singing.⁴⁶

In Asia, booming economies have coincided with a modernised political will to adopt a more global cultural profile, and the musical represents one such product for the Chinese and South Koreans global market. In South Korea, as early as in 1962, the resounding cultural impact of *Porgy and Bess* fuelled the industry’s need to emulate the trained American body and voice, a development which readied its performers for the later arrivals of *The Sound of Music* (1981), *Oliver!* (1983), *West Side Story* (1987), *Cats* (1990), and *The Phantom of the Opera* (2001).⁴⁷ In China, recent Mandarin translations of Anglophone musicals such as *Mamma Mia* (2011) and *Cats* (2012), and auspiced by global-savvy producers such as United Asia Live Entertainment (UALE), have created a highly lucrative economy for the Western artform.⁴⁸ Reacting to the coming of the ‘triple threat’, Liu Libin, the head of Beijing’s Central Academy of Drama, responded: ‘We’re gonna do the American musical and teach it to the kids...and invest in our ability to do this’. The professed aim to train up the Chinese population in (or through) the Anglophone musical had long-term implications for Beijing’s three traditionally separate ‘schools’ of Drama, Dance and Music, where, since 2002, a musical theatre programme has developed, though not without the cultural and linguistic challenges that come with training through English-language musicals.⁴⁹

Equally, there are compromises when attempting to emulate the versatile Broadway or West End performer, such as in Taiwan. At Taiwan-based Lan Creators, before any big shows, actors would need to spend over 40 hours a week intensively preparing themselves to serve the needs of the imported American musical. According to director Lin Chia-yi, ‘There doesn’t seem to be enough coordination of the three essential elements: song, dance and acting. There also aren’t enough performers that are good in all three respects’.⁵⁰ Whereas, in Taiwan-based Dafeng Musical Theatre, they have accepted such training as only one of the options, which is to create (as has been similarly witnessed in South Korea and Japan), musicals from local traditions, tapping into embodied folkloric arts and contemporary ‘pop’ practices.⁵¹ In India, a popular version of Disney’s *High School Musical* called *My School Rocks!* required performers who could both exploit the film’s musical idioms and Bollywood song-and-dance, and this was effectively staged through interschool dance competitions.⁵² The musical did not necessarily demand the training of American-brand triple threats;

instead, it developed virtuosic hybrid performers bilingual in their choreography and singing. In Singapore, the abundance of musicals which feature Singaporean stories don't necessarily call upon triple threats. As a local musical theatre artist put it, 'the leads and supporting roles are quite often performed by people who have primarily been trained in acting and singing' while the dance elements are filled by people who have 'specifically trained in dance'.⁵³ To some extent, this is also still usually the case on Broadway and London, if not many regional theatres, where the choice of show, talent base and to a greater extent the production budget, dictate the overall versatility of a cast in a musical.

Situations where the local musical theatre industries are not perceived to be ethnically varied and/or appropriately skilled represent another challenge for the globe-hopping musical. Producers of *Miss Saigon* regularly continue to scout the Philippines to portray the show's Vietnamese characters. While much has been written about the controversial ethical issues surrounding the show's attempt at colour-blind casting (especially during the West End transfer of *Miss Saigon* to Broadway),⁵⁴ producers of the musical continue to see the Philippines as a source of ready-made musical theatre talent. Arguably, 'the social dimension of performance' (or *palabas*) in Filipino life, coupled with indigenous performance art, and forms of music theatre leftover from Spanish colonialism and American neo-colonialism, contribute to the confidence and extroversion of the Philippine entertainment culture.⁵⁵ When Cameron Macintosh argued with the Actor's Equity stronghold in New York that he had auditioned 1200 women among whom only Lea Salonga, from the Philippines, had the appropriate 'youth and range of talent',⁵⁶ he had in fact discovered talent which was not necessarily a product of sustained vocational training. Salonga was a child star, singing 'professionally', and picking up training in school productions and by participating in 'extension' programmes offered by the University of the Philippines College of Music. The most recent Filipino *Kim*, Aicelle Santos, also developed early a pop-jazz voice, and embodied a performance craft that developed out of approximating the sound and intonations of her favourite (in this case, Disney) ingénues.⁵⁷ If Filipinos do train formally to Broadway or West End standards, the few that can afford it travel abroad. The existence abroad of such a ready-trained demographic sustained a casting call for Asian performers who were easily cast in the UK Royal National Theatre production of *Here Lies Love* (2014), a spectacular, immersive dance musical based on the life of Imelda Marcos (and written by non-Asian creatives, David Byrne and Fatboy Slim).⁵⁸

Glocalization of musical theatre writing

Dominant cultures that shaped the historical development of musicals also determined the quality of training of writers and composers. In the US, the claim of national ownership over the musical art form,⁵⁹ implicates their often-asserted proprietorship over rules and principles which it is claimed govern the making of musicals, and these are reflected in the country's formal higher education courses and industry-based training. They include the BMI Workshop created in 1961, as well as the two-year full time Graduate MFA Program in Musical Theatre Writing at the Tisch School of the Arts (New York University), both Manhattan-based programmes in which the craft skills of writing and composing in pairs are inculcated by teachers who are also theatre professionals. The musical theatre industry across the country also supplies substantive and nation-wide support in terms of incubation and development, historical archives and professional mentorship.⁶⁰ The UK, having witnessed a proliferation of tertiary musical performance training programmes during the 1990s, has followed suit, albeit belatedly, with organisations that nurture and support the book writers, lyricists and composers such as Mercury Musical Developments (founded, 1992), or that

promote partnerships between creatives and producers such as UK Perfect Pitch (established, 2005). Most recently, Goldsmiths College (University of London) and the Royal Central School of Speech and Drama (University of London) have created tertiary courses in musical theatre production and writing.

If there is a set of values undergirding writing training (fastidiously taught on both sides of the Atlantic) these would include a strong sense of craft, story-telling, artistic coherence, and collaborative creation. Regionally and globally, there has been an explosion of new musical theatre writing. It may be argued that writers who trained in the US or UK, and who have appropriated the value systems of Tisch/BMI or Mercury Musical Development, drive the prevailing training of writing elsewhere. And often it is the classical and contemporary canon of Broadway or West End musicals, especially those that have been staged regularly around the world, that writers look to as the paradigms. Yet the musical is also perceived as a multi-disciplinary artform, entailing pedagogy on a spectrum between the acquisition of conventional skills and free artistic exploration, where creatives yield as much to the necessities of the industry – what audiences or producers are perceived to *want* – and the socio-cultural zeitgeist – what creatives sense their audiences might *need*. Glocalised writing is socially conditioned, ‘characterized by tight global economic, political, cultural, and environmental interconnections’.⁶¹ In glocalised settings, musical writers occupy a position that both resists and appropriates the Anglo-European canon, contributing to a need for training that is potentially transnational and intercultural.

In South Korea, new musical theatre creatives can readily draw from a tradition of music-making that mixes body movement, song and folk themes, such as represented in the musical story-telling art of Pansori, or its operatic formation in Ch’angguk. A national effort to consolidate the American-style musical and Korean-style music theatre grew out of the politics of the 1960s, coinciding with the establishment of Korea as a modern nation and the government’s desire to distinguish its arts and theatre from the large-scale populist spectacles of North Korea. A two-day conference, in 1966, spearheaded a ‘musical’ manifesto to create the groundwork to modernise ‘traditional performances’ and explore the ‘feasibility of creating a Korean-style musical’ that would resonate with Korean audiences.⁶² Writers who study abroad return to Korea to foster new talent, such as in the Korea National University of the Arts (K-Arts) Musical Theatre Writing Program (established in 2009) where composers and lyricists are trained in a three-year curriculum which maximizes ‘genre-crossover’.⁶³ South Korea’s ‘heteroglossic’ examples of new musical theatre,⁶⁴ such as the internationally award-winning comic instrumental piece *NANTA* (1997)⁶⁵ are influenced by distinctly Korean art forms, while at the same time glocal successes have launched transnational collaboration. For example, production groups such as Korea’s EMK have created work involving American composers such as Frank Wildhorn, producing a musical based on a non-native theme, *Mata Hari*.⁶⁶ The increasing collaboration between the Chinese musical market and the Korean technological know-how potentially⁶⁷ creates geo-political centres for new musicals challenging the global hegemony of Broadway and the West End.

The commercially successful transfer of *Cats*, *Wicked*, *The Phantom of the Opera*, and *Chicago* in the Philippines quelled the ‘trepidation’ felt by international companies when considering new Asian markets. Confident of itself as a global player in the blockbuster trade, Manila saw an opportunity in establishing entertainment centres, such The Theatre at Solaire, which could broker the ‘margin of error’ between scheduling the big show draws and testing out homegrown musical entertainment. This has had the effect of generating a veritable Renaissance of new musical theatre, during the past decade, which tapped into local

Philippine culture.⁶⁸ A theatre arts organisation such as the Philippine Educational Theater Association (PETA), while not a formal degree programme, represents the type of Manila-based grassroots creative hub that provides training by bringing together writers, musicians, directors and professional artists all of whom are collectively invested in the musical theatre industry. The organisation's willingness to take a chance on 'new' material has fostered recent Filipino musical hits such as rock-comedy *Rak of Aegis* (2014) and *Cyrano de Bergerac*-inspired romance *Mula sa Buwan* (2016). Glocal musical-making is defined by adherence to integrated dramaturgy, a globalised principle drawn from Broadway-style musicals, and also by the immediate local appeal to the Filipino television-style melodrama, comedy and folklore.⁶⁹

In Singapore, new kinds of writing are supported through production groups (often not-for-profit) such as Wild Rice, which leads especially in producing pantos with original book, music and lyrics, and which are often based on social themes drawn from multi-cultural Singaporean society. Long-established training groups such as The Theatre Practice (TTP) produce rock musicals in the Mandarin vernacular, including the recent international success *Liao Zhai Rocks*.⁷⁰ Musical Theatre Limited, in 2004, established a programme called 'Beat by Beat', with an objective to 'incubate' new musicals in a 'no-frills environment', with actors, producers and collaborators involved at the early stages of work.⁷¹

Beyond Broadway and the West End, Anglophone cultures aspire to imbue the musical with their own socio-cultural identity by closing the gap between creative aspiration, incubation and sustained industry development. The Canadian Music Theatre Project (Sheridan),⁷² under the stewardship of Michael Rubinoff, represents by default a training programme with built-in periods of development, the multi-award winning *Come from Away*, with its local Newfoundland story, and their latest collaboration with Shanghai Dramatic Arts Centre, *Bethune*, evidencing the effects of working small (locally) and thinking big (globally). Australia, in the early 2000s, started to address the lag in sustained development with sizeable investments by the Australian Council and Carnegie 18 (Melbourne), and subsequently short grants-based initiatives. Currently, grassroots initiatives such as Homegrown (Melbourne), regional pathway developments (New Musicals Australia, Hayes Theatre, Sydney) and short development residencies within universities support training, albeit sporadically and with one-off masterclasses and short mentorships.⁷³ Without sustained and structured writer training, such enterprising initiatives struggle, especially where invested efforts are coupled with unrealistic expectations to produce a country's next 'Great musical'.

There are numerous examples throughout the world where successful musicals are created by teams who haven't necessarily undergone years of intensive training in the craft, challenging necessarily contingent links between formal training and commercial success. The Netherlands' multimedia spectacle *Soldier of Orange* (2010) was written by a composer and lyricist team who primarily attended ASCAP (American Society of Composers, Authors, and Publishers) workshops to learn the 'essential ins and outs of what works in musical theatre',⁷⁴ while the book writer developed his craft in television drama series. The hugely popular surreal docu-style musical, *Stories from Norway*, incorporates several musical genres and dramatic tropes lampooning the art form with great sophistication and knowingness. It was written and created by the comedy duo of Norwegian brothers Vegard and Bård Ylvisåker (YLVIS), whose education involved primarily high school variety shows and skits, and working in the entertainment industry.

Neither is a nation's economic wealth any guarantee of formal vocational training in writing for the musical stage. From the early 2000s, China has imported productions of 'blockbuster musicals' translating them into Mandarin and spawning a major musical industry, especially in Beijing and Shanghai. Such exponential growth has fuelled sustained Sino-American collaborations, combining writing know-how from some of Broadway's leading creatives. Yet the ability of the Chinese to generate ready financial investment, which can speed project development, hasn't created a similar growth in 'Chinese artists versed in writing, directing, or designing for Western-styled musical theatre'.⁷⁵ Leading drama academies or music conservatoires have yet to offer systematic courses in musical theatre dramaturgy or composition (as they have in performance training). In the post-Deng Xiaoping economic boom, the lead influencers of new writing thrive *in* the industry where ad hoc training happens through 'cross-cultural education' initiatives. For example, Richard Fei, the seasoned programming director for the performing arts complex Shanghai Culture Square, has been running musical theatre development symposia since 2014.⁷⁶ The sharing of skills and best practices happens intra-nationally among Chinese artists. A case in point is when the composer Zou Hang began to write *Shi Jing Cai Wei*, a musical inspired by a collection of early Chinese poems. Hang was mentored by songwriter Liang Mang, who was part of a successful creative team that developed the Broadway-bound Chinese musical *Shimmer* in 2017.⁷⁷

A current global snapshot

Globally, terms such as integration and collaboration infiltrate the language of training, reinforced by sets of dramaturgical and performance-based principles operating in the commercial musical industry. Yet musicals also represent an artform that intrinsically disaggregates training. Teachers continue to differentiate 'those who can sing more than dance, and act more than sing';⁷⁸ or the trainee, based on their formative training, may self-identify automatically more as a singer than as an actor, or a dancer more than a singer. Moreover, a teacher may effectively struggle to understand, let alone demonstrate the different languages and approaches of singing, acting and dance. While institutes of training may attempt to correct this by creating uniformity or consistency in the use of terms or practices, there remains the unresolved anomalies which accompany any amalgamated multi-disciplinary processes;⁷⁹ for instance, when preparing to act through song, the integrationist stance may be challenged by the vocal physiology required for singing the music, which may not necessarily cohere with a monologue acting exercise of, say, speaking the lyric-text, with its own set of psychophysical responses. Likewise, formal choreographic movements may not necessarily align with how an individual performer may actually be imagining their character's natural movements.⁸⁰

These apparent instabilities or inherent segregated-ness in the three disciplines raise the question of what may thus constitute a full, *viable* training cycle in all three arts.⁸¹ In the UK/European-based three-year, or US-based four-year tertiary training, the pathways from first-year breath control, pas de deux, and embodying character to a final-year professional showcase represent the standard tertiary degree-granting training cycle. Psychological studies drawn from sports science and music performance suggest that the amount of time necessary to acquire and embed expertise in any one performing art skill is approximately ten thousand hours of deliberate practice.⁸² Given its multidisciplinary skills set, these standardised hours in musical theatre training become exponentially problematic. Yet despite these differences, new pedagogies are emerging that find ways to tie the seemingly disparate parts together, and one emerging theme in that global snapshot is an attitude or approach to musical theatre

training that increasingly envisions the student-performer or writer as an artist-in-the-making rather than a primarily industry-ready performer or creator. This shift possibly coincides with changes in thinking around several related issues, interrogating the presupposition of skills integration, questioning whether there is a determinable musical industry, and sensitising local debates around inclusivity and various social concerns in the training environment.

First, skills integration as a training aspiration calls into question, as previously discussed, to what degree and frequency the three disciplines can be taught simultaneously when in fact they also must be taught separately and sequentially.⁸³ Within multi-ethnic rehearsal spaces performers may also question the perceived notion of integration *as* assimilation or homogeneity. Such cross-cultural negotiations within a training environment potentially contest the ‘ableist, androcentric, Eurocentric, and heterocentric principles’ of commercial-brand musicals. Contesting such sites engenders in students the values of versatility, adaptability and longevity, perhaps the new *triple threats* in an ever-changing and indeterminable vocation.⁸⁴

Globally, industry-facing training responds to the increasingly varied demands, needs and forms of the musical theatre industry. Yet the notion that there is an overarching musical industry for which one can actually aim to write, or to perform in, is problematic, especially when industries are now more than ever intertwined and variegated across economies and cultures. One of the emerging core skills is simply being able to navigate such quickly shifting opportunities and repertoires in any number of commercial industries where music and theatrical performance converge. Likewise, the complexity of training in musical theatre may in fact prepare the performer for a career across several specialisms where, for instance, an embodied sense of musicality or multi-disciplinarity are considered a valued skill set.

Localising factors also play a role in not only shaping training but how students see themselves and where they aim to develop their careers. The newly established BA Hons in Musical Theatre at Leeds College of Music has networked its programme with local theatres such as Leeds Playhouse (formerly West Yorkshire Playhouse) rather than those in London, in an effort to grow an arts ecology with graduates from their programme. A sense of training in the neighbourhood can also determine how students see themselves entering the musical world. For instance, attending an elite institute of training may generate false expectations, even inducing a sense of entitlement. Institutes that attract a more diverse cohort from less affluent areas may on the other hand ‘engender a healthy sense of artistry’, an attitude that may be more open to related artistic paths or vocations.⁸⁵

Musical theatre training worldwide is responding in different ways to the deepening social consciousness and debates around ethnicity, gender, sexuality, and indigeneity. In the US, and to some extent the UK, this heightened awareness has led to new musical theatre writing that reflects historically marginalised voices, or challenges heteronormative dramaturgies.⁸⁶ Racist and misogynist representations in the musical canon have, for instance, sensitised training programmes, allowing debate in the current reception and historical context of these works, and informed casting ‘outside the parameters of traditional casting patterns when the story supports this’.⁸⁷ The Canadian Music Theatre Project developed *Starlight Tours*, a musical which tells the stories of indigenous youth and police oppression, encouraging writers and performers to create with inclusivity, diversity and equity.⁸⁸ In South Korea, which may see itself as a mono-ethnic nation having risen out of Japanese colonial rule and the Korean war, the issue of racial conflict may not have had the same kind of impact on writing or performance training. However, the ubiquity of social

media, and on-line debates about gender, have created a greater awareness of such issues within its prolific musical industry.⁸⁹ Generally, in tertiary education programs, where the well-being of the creative, performer and teacher form a core part of the training experience, attempts are made, as in the Victorian College of the Art Music Theatre (University of Melbourne) course, to create a safe (or brave) environment with ‘unconditional positive regard for [the] self and others’.⁹⁰

Ultimately, musical performance and writing training reflects the ‘unfinished’ business⁹¹ of the art form itself, shaping and reshaping disciplinary activities that respond creatively to – not least by sometimes resisting – global and local forces.

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¹ I am grateful to Sherrill Gow, Osvaldo A. Iturriaga Berríos, Joe Deer, Margot Fenley, Donna Dunmire, Chris Nolan, Adam Stadius, Donna Soto-Morettini, Ethel Yap, Jongyoon Choi, Gil Mehmert, Marc Richards, Derek Barnes and Sarah Schlesinger who took the time to respond to my queries as I attempted this global reconnaissance of musical theatre training.

² David Roesner suggests that as an art form the 'mainstream' musical has 'proved to be open and inclusive and now consists of many genres'. See David Roesner, 'Challenges to the Mainstream Musical', in *The Oxford Handbook of the British Musical*, eds. Robert Gordon and Olaf Jubin (New York/Oxford: Oxford University Press, 2017), 651-671; fn 1.

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⁴ See Ian Bradley, 'Amateur Tenors and Choruses in Public: the Amateur Scenes' in David Eden and Meinhard Sarembe (eds.), *The Cambridge Companion to Gilbert and Sullivan*, (Cambridge: Cambridge University Press, 2009), 177-189; here, 179-180.

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⁶ David Craig's interview with Gene Kelly, in David Craig's *On Performing: A Handbook for Actors, Dancers, Singers on the Musical Stage* (New York: McGraw-Hill Book Company, 1987), 269.

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⁸ Vilma Ebsen's personal recollections, indicatively in 1988, published in Rusty E. Frank, *Tap!: The Greatest Tap Dance Stars and their Stories: 1900-1955* (New York: De Capo Press, 1990), 137.

⁹ Both Bernstein and Sondheim at least had extensive classical training.

¹⁰ These included Ira and George Gershwin, Cole Porter, Irving Berlin, Jerome Kern and Guy Bolton, alongside their British counterparts including Noel Coward, Ivor Novello and P. G. Wodehouse, who used the song as a vehicle for storytelling.

¹¹ For a case-study discussion of literary aspirations vis à vis Oscar Hammerstein II, see Z. Dunbar, 'How do you Solve a Problem like the Chorus?': Hammerstein's Allegro and the Reception of the Greek Chorus on Broadway', in Joshua Billings, Felix Budelmann, and Fiona Macintosh, eds., *Choruses, Ancient and Modern* (Oxford: Oxford University Press, 2013), 243-258.

¹² For the effect of the Theatre Guild on Broadway, see Claudia Wilsch Case, 'Refining the Tastes of Broadway Audiences: The Theatre Guild and American Musical Theatre', in Laura MacDonald, William A. Everett, eds., *The Palgrave Handbook of Musical Theatre Producers* (New York, NY: Palgrave Macmillan, 2017), 153-161.

¹³ BMI, https://www.bmi.com/offices/new_york; MMD, <http://www.mercurymusicals.com/>. Accessed 04 September 2019.

¹⁴ Performance training practitioners may differentiate integration, the coming together of the component arts, and concepts such as synergistic, gestalt or holistic, which seem to imply a combined effect greater than the sum of parts. In this chapter, integration is assumed to mean an embodied fusion of any combination of the three musical theatre disciplines without asserting the latter's summative effects.

¹⁵ Joe Deer, email communication. Deer is the co-author (with Rocco Val Dera) of the cornerstone textbook *Acting in Musical Theatre: A Comprehensive Course*, now in its 3rd edition and in worldwide circulation.

¹⁶ Dan Rebellato, *Theatre and Globalization* (Basingstoke, Hampshire; New York: Palgrave Macmillan, 2009), 44-5.

¹⁷ An actor-musician training programme at Rose Bruford College (UK) represents the distinctive training, <https://www.bruford.ac.uk/courses/actor-musicianship-ba-hons/>. Accessed 01 September 2019. See also Jeremy Harrison, *Actor-musicianship* (London: Bloomsbury Methuen Drama, 2016).

¹⁸ Geoffrey Block, 'Integration', in Raymond Knapp, Mitchell Morris, and Stacy Wolf, eds., *The Oxford Handbook of the American Musical* (Oxford; New York: Oxford University Press, 2011), 97.

¹⁹ Scott McMillin talks about 'coherence' in *The Musical as Drama* (Princeton, New Jersey: Princeton University Press, 2006), 165, 170. The list of standard training books on writing musicals begins notably with the seminal *Words with Music* by Lehman Engel (New York: Schirmer, 1972); others in regular circulation include, Richard Andrews' *Writing A Musical* (Wiltshire, UK: The Crowood Press Ltd., 1997); David Spencer *The Musical Theatre Writer's Survival Guide* (Hanover, New Hampshire: Heinemann, 2005); Allen Cohen and Steven L. Rosenhaus *Writing Musical Theater* (New York: Palgrave-Macmillan, 2006); Julian Woolford *How Musicals Work* (London: Nick Hern Books, 2012).

²⁰ Geoffrey Block, 'Integration', in Raymond Knapp, Mitchell Morris, and Stacy Wolf (eds.), *The Oxford Handbook of the American Musical* (Oxford/New York: Oxford University Press, 2011), 97.

²¹ A carry-over from opera, which clearly distinguished between the arts of composer and librettist.

²² For 'glocalization', see Manfred Steger, *Globalization: A Short Introduction* (Oxford: Oxford University Press, 2013), 2.

²³ See Lyn Cramer interview with Broadway choreographer Kathleen Marshall, in Lyn Cramer, *Creating Musical Theatre: Conversations with Broadway Directors and Choreographers* (London: Bloomsbury Methuen Drama, 2017), 131.

²⁴ The published training guides in fact reflect this in their relative silence on the matter of acting *through* dance; and only in recent years has research started to address physiological and psychological aspects of dancing *and* singing.

²⁵ Liza Gennaro and Stacy Wolf, 'Dance in Musical Theater', in Nadine George-Graves (ed.), *The Oxford Handbook of Dance and Theatre* (New York/ Oxford: Oxford University Press, 2015), 148-168; 149; See also

Liza Gennaro, 'Evolution of Dance in the Golden Age of the American "Book Musical"' in *The Oxford Handbook of the American Musical*, 45-61.

²⁶ Elizabeth A. Wells, *West Side Story: Cultural Perspectives on an American Musical* (Lanham, Maryland: The Scarecrow Press, 2011), 229. This was also true for the first German-language production (1968) in Vienna.

²⁷ Wells, citing Peter Brinson, 'The New Kind of Dancer', *The Sunday Times* (1958), in Wells, *West Side Story*.

²⁸ See Zachary Dunbar, 'Dionysian Reflections upon *A Chorus Line*', in *Studies in Musical Theatre* 4 (2), 2010, 155-169; 158.

²⁹ Deborah Jowitt, *Jerome Robbins: his life, his theatre, his dance* (New York: Simon and Schuster, 2004), 16.

³⁰ Wolf and Gennaro, 'Dance in Musical Theater', 154.

³¹ Wells, *West Side Story*, 236.

³² Most of the leads in the West End cast were UK-based performers, as were those in the ensemble.

³³ At the time, London's drama schools covered the voice training, while the dance schools offered contemporary and classical technique. The eventual selected British cast, from a line-up of short-listed 100, represented the UK's top-league triple threats whom the London reviewers were rooting for when they replaced the American cast. See 'A Chorus Line – the British Recasting of the Original Production', in <https://overtures.org.uk/?p=2691>; Accessed 03 September 2019.

³⁴ Jessica Sternfeld, *The Megamusical* (Bloomington: University of Indiana Press, 2006), 119.

³⁵ Sternfeld, *The Megamusical*, 123. For current discussion about the required expertise of performers for *Cats*, see <http://www.playbill.com/article/the-casting-of-cats-is-a-difficult-matter>. Accessed 04 September 2019.

³⁶ See Miranda Lundskaer-Nielsen, 'Cameron Mackintosh: Control, Collaboration, and the Creative Producer', in *The Oxford Handbook of the British Musical*, 537-559.

³⁷ Rebellato, *Theatre and Globalization*, 44.

³⁸ For South Africa, see <https://www.lamta.co.za/why-triple-threat-training>. The musical theatre department in Beijing's Central School was founded in 1992; <http://web.zhongxi.cn/en/departments/8270.html>; Listings of musical theatre training courses that explicitly mention training the 'triple threat' include <https://www.amda.edu/programs/music-theatre>; <https://www.griffith.edu.au/study/music/musical-theatre>; <https://www.waapa.ecu.edu.au/courses-and-admissions/our-courses/music-theatre>; <https://www.lasalle.edu.sg/programmes/ba-hons/musical-theatre>. All links accessed 15 July 2019.

³⁹ For an overview of musical transfers to Europe, see Judith Sebesta, 'The Marriage of the Musical in Europe', in William A. Everett and Paul R. Laird (eds.), *The Cambridge Companion to the Musical* (Cambridge: University of Cambridge Press, 2008), 270-283.

⁴⁰ Hannover's Stage Perform: School for Musical and Performing Arts, <https://www.stageperform.de>; Berlin University of the Arts, <https://www.udk-berlin.de/studium/musicalshow/>; Vienna Broadway Academy, <https://www.broadwayconnection.at/en/broadway-academy-of-musical-theatre/>; Copenhagen Central Musical Theatre School, <https://www.centralschool.dk/about>. All links accessed 15 August 2019.

⁴¹ Institute of the Arts in Barcelona, <https://www.iabarcelona.com/musical-theatre/ba-hons-musical-theatre/>; Rotterdam CoArts; <https://www.codarts.nl/en/music-theatre/>; Norwegian College of Musical Theatre <https://www.musikkteaterhoyskolen.no/english/about/>; All links accessed 15 August 2019.

⁴² See Folkwang University of the Arts, <https://www.folkwang-uni.de/en/home/theater/>; for Fontys School of the Performing Arts, see <https://fontys.edu/About-us/Fontys-School-of-Fine-and-Performing-Arts/About-us/Theatre/Music-Theatre-and-Musical-Theatre.htm>; All links accessed 15 July 2019.

⁴³ Hungary however has proven a successful market for the American and British megamusical, even though its academies haven't produced training programmes to match the popularity of the form.

⁴⁴ Alejandro Postigo, 'The Evolution of Musical Theatre in Spain throughout the Twentieth and Twenty-First Centuries', in Sarah Whitfield *Reframing the Musical: Race, Culture and Identity* (London: Red Globe Press, 2019), 111-128.

⁴⁵ Sternfeld, *The Megamusical*, 218.

⁴⁶ Osvaldo A. Iturriaga Berríos, Email communication.

⁴⁷ Hyunjung Lee, 'Emulating Modern Bodies: The Korean version of *Porgy and Bess* and American popular culture in the 1960s South Korea', in *Cultural Studies* 26 (5), 2012, 723-739.

⁴⁸ Undoubtedly fuelled by China's 'culture industry promotion plan' and the rise of a new affluent middle-class consumer in post-Deng Xiaoping China. For an overview of recent developments in China's musical ventures, see Shin Dong Kim's, 'The Industrialization and Globalization of China's Musical Theater', in *Media Industries* 1 (3), 2015; <https://quod.lib.umich.edu/m/mij/15031809.0001.303/--industrialization-and-globalization-of-chinas-musical?rgn=main;view=fulltext>. Accessed 31 August 2019. For a helpful comprehensive account of Mandarin versions, see Qian Yu's 'The Challenges and Opportunities of Producing Mandarin Version of Western Musicals in China', Master of Arts thesis (Faculty of Teachers College, Columbia University, 2013).

- ⁴⁹ Liu Libin's words are quoted in an interview with Don Frantz, Town Square Productions, who produced a Wild-West version of *Crazy For You* in Beijing's Central Academy of Drama. https://tamswitmark.com/blog_items/crazy-for-you-china/. Accessed 01 July 2019.
- ⁵⁰ <https://taiwantoday.tw/news.php?unit=20,29,35,45&post=25000>. Accessed 01 July 2019.
- ⁵¹ <https://taiwantoday.tw/news.php?unit=20,29,35,45&post=25000>. Accessed 01 July 2019.
- ⁵² Kristen Rudisill, 'Localization: My School Rocks! Dancing Disney's *High School Musical* in India', in *Studies in Musical Theatre* 3 (3), 2009, 253-271. For a recent overview of global musical productions, see Mel Atkey, *A Million Miles From Broadway: Musical Theatre Beyond New York and London* (Vancouver: Friendlysong Books, 2012).
- ⁵³ Ethel Yap, Email communication.
- ⁵⁴ Edward Behr and Mark Steyn, *The Story of Miss Saigon* (New York: Arcade, 1991).
- ⁵⁵ Broderick Chow, 'Seeing as a Filipino: *Here Lies Love* (2014) at the National Theatre', in Sarah Whitfield (ed.), *Reframing the Musical: Race, Culture and Identity* (London: Red Globe Press, 2019), 30.
- ⁵⁶ Sternfeld, *The Megamusical*, 300.
- ⁵⁷ Lea Salonga and Aicelle Santos have Wikipedia sites which profile their formative professional training.
- ⁵⁸ Chow, 'Seeing as a Filipino', 17-34.
- ⁵⁹ For an in-depth study of musicals and national identity, see Raymond Knapp, *The American Musical and the Formation of National Identity* (Princeton: Princeton University Press, 2004), and John Bush Jones' *Our Musicals, Ourselves* (Hanover: University Press of New England, 2004).
- ⁶⁰ Miranda Lundskaer-Nielsen, 'Musical theatre writer training in Britain: Contexts, developments and opportunities', in *Studies in Musical Theatre* 9 (2), 2015, 129-41.
- ⁶¹ Steger, *Globalization*, 9.
- ⁶² Ji Hyon Yuh, 'Korean Musical Theatre's Past: Yegrin and the Politics of 1960s Musical Theatre', in Laura MacDonald, William A. Everett, eds., *The Palgrave Handbook of Musical Theatre Producers* (New York, NY: Palgrave Macmillan, 2017), 253, 255.
- ⁶³ Korea National University of Arts degree programme, see <http://www.karts.ac.kr/en/schools/dnp.do?CODE=02>. Accessed 05 June 2019.
- ⁶⁴ Hyewon Kim, 'Celebrating the heteroglossic hybridity: ready-to-assemble Broadway-style musicals in South Korea', in *Studies in Musical Theatre* 10 (3) 2016, 343-354.
- ⁶⁵ On the musical *Nanta*, see <https://www.nanta.co.kr:452/Pages/En/About/Nanta.aspx>; Accessed 04 September 2019.
- ⁶⁶ See MacDonald's account of new musical theatre in China, in <https://www.americantheatre.org/2017/04/25/the-sound-of-musicals-in-china/>. Accessed 01 August 2019.
- ⁶⁷ Shin Dong Kim, 'The Industrialization and Globalization of China's Musical Theater, in *Media Industries* 1 (3), 2015; <https://quod.lib.umich.edu/m/mij/15031809.0001.303/--industrialization-and-globalization-of-chinas-musical?rgn=main;view=fulltext>. Accessed 31 August 2019.
- ⁶⁸ David Savran, 'Trafficking in transnational brands: the new "Broadway-Style" musical', in *Theatre Survey* 55 (3), 318-342.
- ⁶⁹ Thomas Hill discusses the Filipino musical 'renaissance' in, <https://www.broadwayworld.com/philippines/article/The-Renaissance-of-Musical-Theater-in-the-Philippines-Will-It-Last-20151007>. For current Filipino musicals, see <http://tarafrejas.com/5-filipino-musicals/>. Both links Accessed 01 July 2019.
- ⁷⁰ Wild Rice <https://www.wildrice.com.sg/>; Theatre Practice (TTP) <https://www.practice.org.sg/en/>. Accessed 15 June 2019.
- ⁷¹ For an overview of Singapore's musical theatre, see <http://www.kenlyen.com/>. Accessed 15 June 2019. Singapore-based Kenneth Lyen (Musical Theatre Limited): 'The rise of musical theatre requires a democracy, and also economic well-being', cited by M. Atkey, in *A Million Miles from Broadway*, 215.
- ⁷² Sheridan College (Toronto) website <http://cmtp.sheridancollege.ca/>. Accessed 10 July 2019.
- ⁷³ Australian performing arts programmes at WAAPA, VCA, and Monash University host short musical theatre residencies; Hayes Theatre's New Musicals Australia (Sydney) see <https://newmusicalsaustralia.com.au/>; for grassroots initiative in developing musicals, see Homegrown (Melbourne) <http://www.homegrownaus.com/>; For brief overview of current musical theatre development and writing in Australia, see David Spicer, 'Making Australian Musicals Great', <http://www.stagewhispers.com.au/news/australian-musicals>, All links Accessed 04 September 2019.
- ⁷⁴ One of the creatives, Pamela Phillips Oland, talks about the development of the musical in Tim Hayes' interview, 'Pamela Phillips-Oland and Tom Harriman on *Soldier of Orange*' <https://www.pamoland.com/soldier-of-orange-the-musical/>. Accessed 08 July 2019.
- ⁷⁵ MacDonald, <https://www.americantheatre.org/2017/04/25/the-sound-of-musicals-in-china/>. Accessed 01 August 2019.

⁷⁶ MacDonald, <https://www.americantheatre.org/2017/04/25/the-sound-of-musicals-in-china/>. Accessed 01 August 2019.

⁷⁷ For information about the making of the musical *Shimmer*, see <http://www.playbill.com/article/shimmer-set-to-become-first-chinese-musical-to-play-broadway>. Accessed 01 August 2019. Information about the collaborative making of the musical *Shi Jing Cai Wei*, see Chen Nan's article in the *China Daily*, <http://www.chinadaily.com.cn/a/201810/13/WS5bc15162a310eff303282257.html>. Accessed 01 August 2019.

⁷⁸ UK-based educator and performance coach, Donna Soto-Moretini, Email communication. Vocal coach and researcher, Joan Melton, rightly suggests that 'three worlds of voice training are often separated and often pitted against each other: classical singing, musical theatre and voice for the actor'. See Joan Melton, *Singing in Musical Theatre: The Training of Singers and Actors* (New York: Allworth Press, 2007), 197.

⁷⁹ On problematic ontology of dance in musical theatre, see Joanna Dee Das and Ryan Donovan, 'Special Issue: Dance in Musical Theatre', in *Studies in Musical Theatre* 13 (1), 2019, 3-7, 5; For reconsiderations of acting, see Phillip Zarrilli (ed.), *Acting (Re)considered: theories and practices*, (London; New York: Routledge, 1995). In recent years, the discipline of performance studies has highlighted the porous boundaries and transcultural problematics of the voice, body and actor. Nonetheless, research into integrate training and curricula forges ahead determined to resolve the disjunction in the three arts. Melton, in *One Voice: integrating singing and theatre voice techniques* (Long Grove, Illinois: Waveland Press, 2012) considers integrating the breathing techniques of the singer and dancer as a form of integrated training. In Leeds College of Music (UK), acting coach and programme leader Adam Stadius suggests: 'Rather than learn a song, learn a dance and then put the two together, students are guided through appropriate and alternate breathing techniques whereby they can maintain efficient breathe safely [even] whilst their mechanics are somewhat compromised by the nature of the dance-style'. Adam Stadius, Email communication; <https://www.lcm.ac.uk/courses/undergraduate-study-18plus/undergraduate-courses/ba-hons-musical-theatre/>; Accessed 28 August 2019.

⁸⁰ On anomalies of acting through song, see Z. Dunbar, 'Stanislavski's system in musical theatre actor training: anomalies of acting song', in *Stanislavski Studies* 4 (1), 2016, 63-74.

⁸¹ For the notion of acting and teachability, see Ross W Prior, *Teaching Actors: Knowledge Transfer in Actor Training* (Bristol: Intellect, 2012).

⁸² See Laura Vorweg, 'Rehearsing (Inter)disciplinarity: Training, Production Practice and the 10,000-hour Problem', in Mark Evans, Konstantinos Thomaidis, and Libby Worth, eds., *Time and Performer Training* (London: Routledge, 2019), 166-171. For further reading see, Malcolm Gladwell, *Outliers: the story of success* (Camberwell, Vic., Australia: Penguin Book, 2009).

⁸³ For definitions of degree, frequency and intensity of integrated research, see Zachary Dunbar, 'Practice-as-Research in Musical Theatre: reviewing the situation', in *Studies in Musical Theatre* 8 (2), 2014, 57-75.

⁸⁴ Sherril Gow, Email communication. A special issue, 'Against the Canon' (forthcoming September 2020) to be staged by means of a UK conference by the Theatre, Dance and Performance Training (TDPT) group will consider this topic.

⁸⁵ Gow, Email communication.

⁸⁶ In the US, the NAMT 30th Annual Festival of New Musicals (2018) featured musicals which covered transgender, racism, and feminist narratives. BEAM (2018), an annual showcasing of new British musicals, also featured a similar spectrum of writing and themes.

⁸⁷ Joe Deer, Email communication.

⁸⁸ Marc Richards, Email communication. See also Ben Macpherson, 'Some Yesterdays Always Remain: Black British and Anglo-Asian Musical Theatre', in *The Oxford Handbook of the British Musical*, how the global narratives of immigration infuse the conventional tropes of new musicals through the local ecology of the theatre (in this case, Stratford East, London).

⁸⁹ Jongyoon Choi, Email communication.

⁹⁰ Margot Fenley, Email communication. VCA, University of Melbourne (Australia), <https://finearts-music.unimelb.edu.au/study-with-us/discipline-areas/music-theatre>; Accessed 04 September 2019. The concept of unconditional acceptance is a humanist-based approach developed by American psychologist Carl R. Rogers. See Rogers' 'The Necessary and Sufficient Conditions of Therapeutic Personality Change', in *Journal of Consulting Psychology* 21 (2), 1957, 95-103. For the social concept of a 'brave' space, see Brian Arao and Clemens, Kristi, 'From safe spaces to brave spaces: a new way to frame dialogue around diversity and social justice', in Lisa L. Landreman, ed., *The Art of Effective Facilitation: Reflections from Social Justice Educators* (Washington D.C.: Stylus Publishing LLC Washington D.C., 2013), 143-148.

⁹¹ A reference to Bruce Kirle's historiographical analysis of musicals, in *Unfinished Business: Broadway Musicals as Works-In-Process* (Illinois: Southern Illinois University Press, 2005).