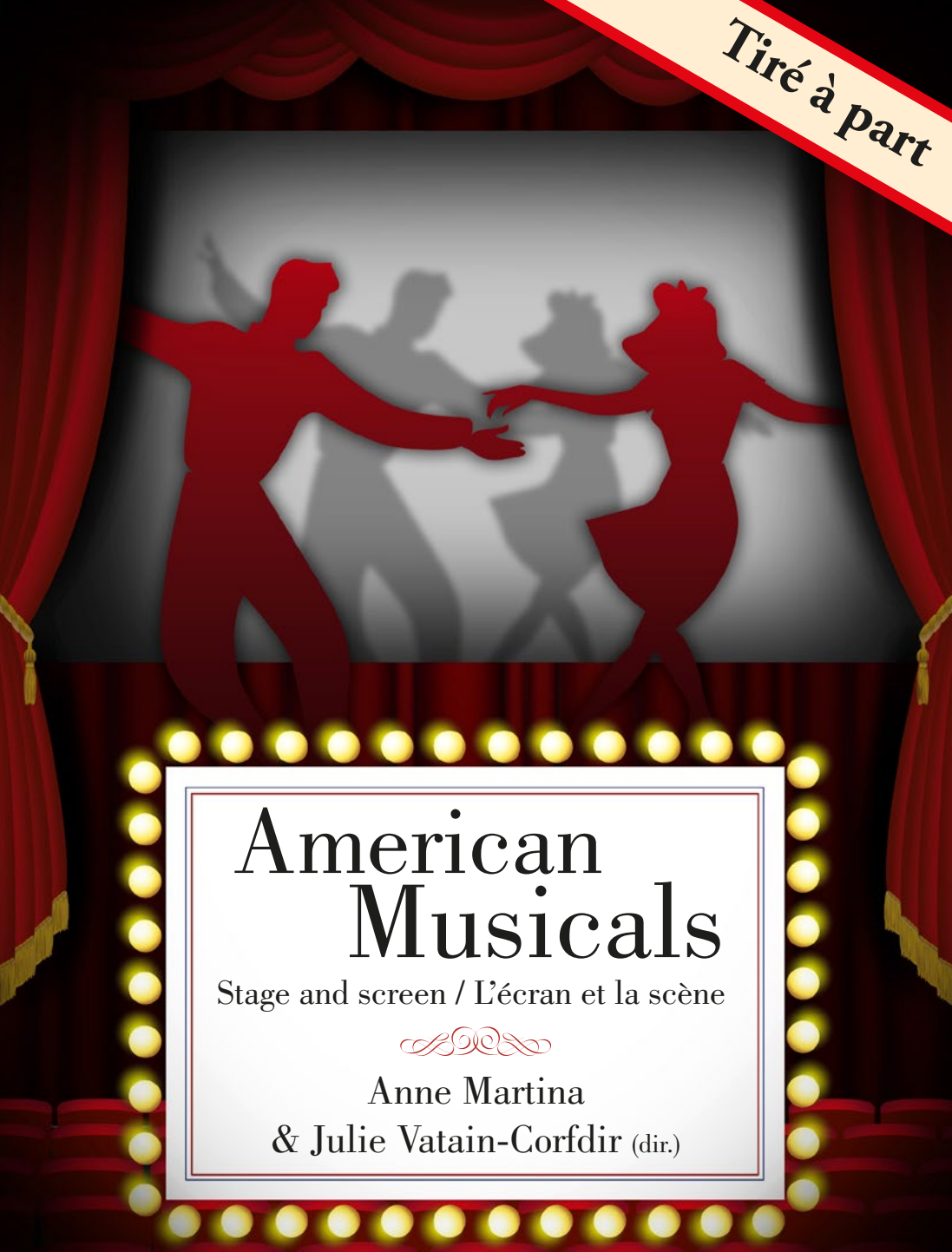

American Musicals

Stage and screen / L'écran et la scène

Anne Martina
& Julie Vatain-Corfdir (dir.)

SUP

What happens when American musicals travel from Broadway to Hollywood, from Hollywood to Broadway – or indeed to Paris? Taking its cue from the current partiality towards cross-media interaction, this collective volume aims at reassessing the role and impact of stage/screen transfers on the genre, by blending together academic and creative voices, both French and American. The bilingual chapters of the book carefully explore the musical, dramatic and choreographic repercussions of transposition techniques, evidencing the cinematographic rewriting of theatrical processes from Lubitsch's screen operettas to Fosse's *Cabaret*, or tracking movie-inspired effects on stage from *Hello, Dolly!* to *Hamilton.*

The focus being at once aesthetic and practical, equal attention has been paid to placing performances in a critical framework and to setting off their creative genesis. Musicals are approached from the varied angles of dance, theater, film and music scholarship, as well as from the artist's viewpoint, when Chita Rivera or Christopher Wheeldon share details about their craft. Taking full advantage of the multimedia opportunities afforded by this digital series, the chapters use an array of visual and sound illustrations as they investigate the workings of subversion, celebration or self-reflexivity, the adjustments required to "sound Broadway" in Paris, or the sheer possibility of re-inventing icons.

Que se passe-t-il quand une comédie musicale américaine voyage de Broadway à Hollywood, d'Hollywood à Broadway… ou à Paris ? Le penchant ambiant pour l'intermédialité et le succès grandissant du *musical* en France ont inspiré ce volume collectif qui, en croisant les voix universitaires et artistiques, françaises et américaines, entreprend de réévaluer l'impact des transferts scène-écran sur le genre. Les chapitres bilingues de cet ouvrage sondent les répercussions musicales, dramatiques et chorégraphiques des techniques de transposition, mettant au jour la réécriture filmique de procédés théâtraux depuis les opérettes cinématographiques de Lubitsch jusqu'au *Cabaret* de Fosse, ou pistant les effets de cinéma sur scène, de *Hello, Dolly!* à *Hamilton*. Dans une visée à la fois esthétique et pratique, la genèse créative des œuvres est envisagée aussi bien que leur cadre critique. Les *musicals* sont ici abordés sous l'angle de disciplines variées : danse, théâtre, cinéma, musique ; ainsi que du point de vue de la pratique, lorsque Chita Rivera ou Christopher Wheeldon témoignent de leur art. Au fil de chapitres enrichis d'un éventail d'illustrations visuelles et sonores grâce aux ressources de l'édition numérique, les auteurs interrogent les mécanismes de la subversion, de l'hommage et de l'auto-réflexivité, les ajustements nécessaires pour « chanter Broadway » à Paris, ou encore la possibilité de réinventer les icônes.

Anne Martina & Julie Vatain-Corfdir (dir.)

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Stage and screen / L'écran et la scène

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FOREWORD

Anne Martina & Julie Vatain-Corfdir

The history of American musicals is that of constant, complex, and fruitful media interaction. And yet, media crossovers long escaped enquiry. Artists themselves were often to blame for a biased perception of their work, particularly in film. In the many interviews they gave, Busby Berkeley or Gene Kelly were keen to present their work, and the history of film musicals in general, as a growing emancipation from stage models. Following their lead, early film critics showed a tendency to analyze Hollywood musicals produced in the 1930s, '40s, and early '50s as *cinematographic* achievements, characterized by a refined use of the codes of classical Hollywood cinema. When increasing economic difficulties arose in the mid-fifties – due to the collapse of the old studio system, the rise of television, and gradual shifts in public tastes – Hollywood was compelled to devise a set of strategic responses, leading to the evolution of the film musical (some would say its decline). The first, and most conspicuous reaction was to limit financial risk by increasingly foregoing original works in favor of adapting successful Broadway shows as faithfully as possible. A second response was to use rock 'n' roll music, and later pop music, to cater to younger generations, thereby often altering the classical syntax of the genre through increased subservience to the record industry (examples abound from *Jailhouse Rock* to *Woodstock* and *Moulin Rouge*). A third, more creative reaction was to scatter the script with elements of *auto-critique*, at the risk of undermining the mythologizing process at the heart of the genre and alienating its traditional audiences (from *A Star is Born* and *It's Always Fair Weather* to *All That Jazz*, *Pennies from Heaven* or *La La Land*).[1] From these combined factors stemmed the common belief that artistic achievement in Hollywood musicals was synonymous with aesthetic autonomy and narrative originality, while decline was entailed by a growing subjection to other media forms.

Conspicuously enough, reciprocal trends have been pointed out – and found fault with – on and off-Broadway, where musical versions, sequels or prequels of profitable films and Disney movies are a staple cause for complaint or irony among critics and audiences alike. Scholars of the stage musical have in fact shown the recent evolution of the genre to respond to economic pressure in ways that mirror the choices made

1 See Rick Altman, *The American Film Musical*, Bloomington, Indiana UP, 1987, pp. 120-121.

earlier by the film industry – some, like Mark Grant and Ethan Mordden, explicitly lamenting the supposed collapse of musical shows. Grant's catchy (albeit reductive) book title, *The Rise and Fall of the Broadway Musical*, encapsulates a Spenglerian model, according to which the demise of the genre has been entailed, since the late 1960s, by radical economic and aesthetic shifts – the rise of entertainment conglomerates functioning as theatre producers, the popularity of spectacle-oriented "megamusicals," and the proliferation of adaptations. All of which testify to Broadway's increased dependence on mass media, in particular music videos and film.

Yet laments about the end of a so-called "Golden Age"[2] characterized by artistic integrity do not resist critical investigation. Not only are they imbued with nostalgic overtones, implying that musical works produced before and after the "Golden Age" have less artistic value and cultural depth than those from the pivotal period, but

they also ignore the complex, ceaseless interaction between Broadway and Hollywood *throughout* the history of the genre, which more recent research has brought to light. The rise of cultural and intermedial studies in the 1990s was critical in this respect. Opening new avenues for research on the American musical, it has led to a fruitful reassessment of the influence of Broadway stage forms and aesthetics on iconic Hollywood films. This has been exemplified by Martin Rubin's illuminating investigation of the way Busby Berkeley's art is indebted to 1910s and 1920s Broadway shows[3] or, more recently, by Todd Decker's insightful study of the many rewritings of *Show Boat*.[4]

However notable and influential such analyses have proven to be, much remains to be investigated. This reliance on recycling other media to spur creativity prompts enquiry into the nature, shape and influence of Broadway-to-Hollywood or Hollywood-to-Broadway transfers, as well as into the interactions and cross-fertilizing processes they generate. Current research indicates that such sustained investigation is under way. Theater-driven reference works on the American musical[5] have shown a growing interest in film, though chapters that truly focus on cross-media transaction are still rare. In France, a 2015 international conference – from which five of the essays in this

2 For a critical assessment of the term "Golden Age" in the field of musical comedy, see Jessica Sternfeld and Elizabeth L. Wollman, "After the 'Golden Age'", in Raymond Knapp, Mitchell Morris, Stacy Wolf (eds.), *The Oxford Handbook of the American Musical*, Oxford, Oxford UP, 2011, p. 111.

3 Martin Rubin, *Showstoppers: Busby Berkeley and the Tradition of Spectacle*, New York, Columbia UP, 1993.

4 Todd Decker, *Show Boat: Performing Race in an American Musical*, Oxford, Oxford UP, 2013.

5 See Raymond Knapp, Mitchell Morris, and Stacy Wolf, *The Oxford Handbook of the American Musical*, Oxford, Oxford UP, 2011; William Everett and Paul L. Laird, *The Cambridge Companion to the Musical*, 3rd ed., Cambridge, Cambridge UP, 2017.

volume proceed – directly addressed those issues, while the three-year "Musical MC²" research project headed by Marguerite Chabrol and Pierre-Olivier Toulza has been comprehensively exploring the influence of cultural and media contexts over classical Hollywood musicals. Simultaneously, on the Paris stage, a reciprocal interest in the reinvention of classics has been displayed, for instance, in the Théâtre du Châtelet's widely-acclaimed productions of *An American in Paris* (2014), *Singin' in the Rain* (2015) and *42nd Street* (2016), all of which have been hailed as fully creative rather than derivative.

Such contemporary partiality – and curiosity – towards intermediality provided the inspiration for the present volume, which aims at reassessing the role and impact of stage/screen transfers (in both directions) on American musicals, by blending together academic and creative voices, both French and American. The essays and interviews collected here carefully explore the musical, dramatic and choreographic repercussions of transposition processes, evidencing the wide range of rewriting and recoding practices encompassed in what is commonly referred to as "adaptation." How does re-creation for another medium affect the shape and impact of a musical, both aesthetically and practically? How can the "adapted" version assert its status and value with regards to the "original," striking a balance between due homage and legitimate creative claims? These questions are tied to issues of authorship and authority, as well as to the notion of self-reflexivity, which can prove equally conducive to celebration or to subversion. They also call into question the audience's reception of the work, in particular when it comes to iconic scenes, or to characters illustriously embodied by a famous performer. In fact, any study of the relations between Broadway and Hollywood would be incomplete without reflecting upon the impact of *human* transfers – not only in terms of stars, but also in terms of directors, composers and lyricists, choreographers or costume designers.

The chapters of this volume fall into three sections, the first of which focuses on formal innovation and re-invention. It opens with an investigation into Ernst Lubitsch's endeavors to invent a cinematographic equivalent to the operetta around 1930, when the norms and form of the musical picture were yet to be established, ultimately showing how music, in such early examples, becomes a way to create a fictional world on screen (Katalin Pór). While this study offers a chronological foundation stone to analyze subsequent transfers and influences, the second essay provides a more theoretical perspective on the question, by comparing directorial choices in adaptation over a wide range of periods and production types (Dan Blim). From *Damn Yankees!* to *Hamilton*, the chapter explores the ways in which stage and screen

media deal differently with breaks and "sutures" in a musical's narrative continuity, thereby shedding light on the specificities of each medium. These insightful inaugural essays then make way for the in-depth study of such canonical examples as the screen-to-stage transfers of *42nd Street* and *An American in Paris*. The two shows are carefully compared in terms of their "conservative," "innovative" or "reflective" approach to adaptation, and placed in the context of constantly refashioned Hollywood and Broadway motifs (Anne Martina). This is given further resonance by the following roundtable with the creators of *An American in Paris*, which provides a mirrored point of view on reinvention from the artists' and producers' perspective. The precision and generosity with which they discuss the show's genesis, musical construction and color palette offer a unique insight into the vision behind this contemporary (re-)creation (Brad Haak, Van Kaplan, Craig Lucas, Stuart Oken, Christopher Wheeldon).[6]

The second section delves into the political and cultural implications of adaptation, using several case studies of major musicals which have been rewritten, reinterpreted, and sometimes transferred back to their original medium. The first of these analyses offers a refreshing outlook on *My Fair Lady*, by suggesting that the musical's romanticized ending may not be as out of line with George Bernard Shaw's original feminist vision as is commonly assumed. This leads to a detailed exploration of romantic and feminist ramifications in the crafting and filming of the musical (Aloysia Rousseau), and is followed by a performer's perspective on the same work – and others – from the point of view of a professional singer of musicals in France today (Julien Neyer). The next two essays then continue with the study of famous adaptations from the 1960s, by focusing on shifts in the political and racial significance of *Finian's Rainbow* (James O'Leary) or the consequences of tone and scale alterations in *Hello, Dolly!* (Julie Vatain-Corfdir & Émilie Rault). Francis Ford Coppola's screen version of *Finian's Rainbow* is thus shown to revise the stage show's politically-oriented innovations in order to align the script with New Left conventions, while Gene Kelly's adaptation of *Hello, Dolly!* is analyzed as the somewhat maladroit aesthetic product of contrasting tendencies towards amplification on the one hand, and sentimentalization on the other. Moving on from the last of the optimistic "supermusicals" to one of the finest examples of a darker and more cynical trend, the last essay in this section focuses on the successive rewritings of *Cabaret* for the stage, screen – and stage again. Amid this circular pattern, Bob Fosse's version of the iconic musical emerges as a re-defining moment not only for the show, but also for the evolution of the genre itself (Anouk Bottero).

6 All of our interviews are transcribed and published with kind permission from the speakers.

The third section of the volume takes a closer look at the challenges facing the performers of musicals on stage and screen, in particular when it comes to singing and dancing – live or in a studio. A shrewd analysis of Gene Kelly's career – short-lived on Broadway but stellar in Hollywood – shows how his choreographic bent towards perfectionism evolved, from *Cover Girl* to *Singin' in the Rain*, and how his apparent doubts about his acting talents came to be expressed and answered through his screen dances (Jacqueline Nacache). This is followed by the direct testimony of a legendary dancer and Broadway performer, who talks at length about the expressivity of "character dancing," the different lessons in focus learned on stage or in front of the camera, or the joys of working with Leonard Berstein, Jerome Robbins or Bob Fosse (Chita Rivera). Building on this dancer's experience, the following chapter asks the question of how to re-choreograph a cult scene and dance it anew, using examples from Robbins' choregraphy for *West Side Story* (Patricia Dolambi). Finally, shifting from dance to song, the last interview of the volume turns to the evolution of singing practices and spectators' tastes, from opera to "Golden Age" musicals and on to contemporary musicals. Voice placement and voice recording are discussed, along with specific techniques such as "vocal twang" or "belting," by a singing coach with experience both in the US and in France (Mark Marian). This comparative perspective re-emphasizes the fundamental dynamic of the volume, which is that of transgressing borders – between media, disciplines or, occasionally, reception cultures – bringing together the voices of music, dance, film and theater scholars as well as performers and producers, in order to shed light on creative phenomena which, though they are as old as the advent of the talking picture, still prove multifaceted and prolific today.

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PREMIÈRE PARTIE

Formal innovation & reinvention

NARRATIVE REALISM AND THE MUSICAL. SUTURES OF SPACE, TIME AND PERSPECTIVE

Dan Blim

Musicals are rarely deemed "realistic." If anything, scholars have repeatedly invoked the concept of utopia when theorizing the musical. As Stacy Wolf suggests, golden-age musicals of the 1940s and 1950s "not only produced a utopian effect in song and dance, but they also conveyed a more direct utopian impulse, resolving social conflicts metaphorically in the (literal) marriage of a man and a woman."[1] The musical is thus positioned as a fantasy world, a world where bodies move in perfect choreographed unison, where speech blurs into song. And yet, the stage or screen of a musical is not without limits to its fantastic nature. Most achieve their power by presenting characters, settings, and conflicts that are relatable for audiences by being grounded in real (and sometimes non-fictional) human experiences.

Realism in theater and film, however, is an aesthetic as well as dramatic choice. A less-remarked upon aspect of realism within the musical is how conventions of staging and narration convey a realistic story to the audience. For example, stage productions lay bare the artifice of the mise-en-scène. Realistic sets can awe the spectator – the helicopter of *Miss Saigon* or the ship that thrusts into the audience at the opening of the 2015 Broadway revival of *The King and I*. But that awe belies an expectation that sets will not seem fully realistic, nor need to. Films, on the other hand, make much of location shooting – *West Side Story* and *The Sound of Music* offer two classic examples of films that open with grand opening shots that place us into the heart of Manhattan's skyscrapers or the Austrian Alps, while *Brigadoon* has been maligned for looking like it was filmed on a stage (as it was).

Film, as a medium, has been particularly circumscribed by expectations of realism. Graham Wood describes film as "the ultimate medium of documentary realism," while Rick Altman insists that film "overcomes the dichotomy between screen and spectator," allowing the spectator to lose oneself in a film (unlike a theater, where the audience is

1 Stacy Wolf, "'Something Better than This': *Sweet Charity* and the Feminist Utopia of Broadway Musicals," *Modern Drama* 47, no. 2 (Summer 2004), p. 314.

prompted to react as observers).[2] Yet film theorists have long grappled with the precise methods by which film achieves its realism. Hugo Munsterberg, an early film theorist, stressed the importance of methods like juxtaposing images through editing and close-up shots to achieve an independent language of cinema that was distinct from theater, a language that achieves an emotional realism: "In every respect the film play is further away from the physical reality than the drama and in every respect this greater distance from the physical world brings it nearer to the mental world."[3] André Bazin, however, contrasted film not with theater but with photography, and thus favored techniques of deep focus and long takes that minimized manipulation and mediation and allowed cinema to capture both time and space as a hallmark of realism.[4]

Theories of theatrical realism need not engage the mechanics of photographic representation, but tend to focus on the stage as a space for engaging a live audience.

Stanislavksi's foundational work on realism insists upon allowing the audience to imagine with the actors through the careful selection of specific and focused details that convey subtextual relationships, in contrast to a "naturalist" reproduction of superficial and irrelevant details.[5] We may observe a parallel between Stanislavski and Munsterberg's emphases on juxtaposing images and close-ups, as both use specifically chosen details to emphasize a psychological realism over surface and both afford audiences to construct meaning for themselves. Addressing musical theater specifically, Millie Taylor aligns realism with the liveness of theater, the fact that what audiences are witnessing is unmediated. She posits that "there is a cognitive communication in live musical theatre performances that… can produce an experience of co-presence at a unique moment, intimacy, cognitive empathy, and emotional contagion."[6] Again, we can observe a parallel between theater and film: both Taylor and Altman emphasize how these respective media create a powerful bond between art and audience, although each suggests a different mechanism for developing that bond based on either forgetting about distance or awareness of proximity.

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2 Graham Wood, "Why Do They Start to Sing and Dance All of a Sudden? Examining the Film Musical," in *The Cambridge Companion to the Musical*, ed. William A. Everett and Paul R. Laird, Cambridge/New York, Cambridge UP, 2008, 306 and Rick Altman, *The American Film Musical*, Bloomington, Indiana UP, 1987, p. 77. Wood continues to state: "theater audiences have learned over centuries to suspend their disbelief in the illusion of reality they observe," a claim I would qualify in that they suspend disbelief in some regards but not others. See Wood, p. 312.

3 *Hugo Munsterberg on Film: The Photoplay – A Psychological Study and Other Writings*, ed. Allan Langdale, New York, Routledge, 2002, p. 130.

4 André Bazin, "The Evolution of the Language of Cinema," in *What is Cinema? Volume 1*, Selected and Translated by Hugh Gray, Berkeley, University of California Press, 2004, pp. 23-40.

5 Jean Benedetti, *Stanislavski, An Introduction*, New York, Routledge, 2004, pp. 17-18.

6 Millie Taylor, *Musical Theatre, Realism, and Entertainment*, Burlington, VT, Ashgate, 2012, p. 131.

Efforts to theorize realism in both film and stage are thus complexly related. Both emphasize human emotions, a level of empathic connection between characters and audience, and an honest representation of the real world at some level – goals that most musicals would include within their own utopian fantasies. At the same time, each medium presents unique challenges to achieving these goals because they do so through different means. Such differences are, I argue, at the heart of adaptation.

While much work on adaptation has focused on issues such as text and performance, I focus here on the process of staging. In particular, strategies of staging diverge often in moments that challenge the realism inherent in narrative structures through what I call "sutures." Sutures are moments where the continuity of time, place, and perspective is temporarily broken for theatrical effect. These could be moments that alter a linear progression of time, such as a flashback or flashforward or an achronological plot, a unified presentation of space, such as characters appearing together but unaware of each other, or an objective/omniscient point of view, such as a hallucination or dream in a character's mind. Such moments stand in contrast to the plausibility and realism of a linear narrative, told in one space at a time, and from an omniscient or objective viewpoint for the audience. By "suture," I also emphasize not only that something has ripped in the realistic continuity at these moments, but also that the gap is then somehow stitched up and reconnected by the staging, so that the audience is still able to understand the moment clearly. A comparison of how stage and screen directors handle such moments of suture reveals much about the limits of what each medium can achieve for audiences.

In my consideration, I examine not just Broadway stagings, but school and community stagings as well. My reasoning is two-fold. First, access to these live performances is easier to come by in the age of YouTube. And second, these small-scale productions have much to contribute to the logistics of staging: without state-of-the-art technology or elaborate sets, they rely more fully on the essence of staging to convey meaning to an audience.

SPACE

Spatial sutures are the most common to theater. Productions take place in the bounded space of the stage, but the stories they tell are rarely confined to a single room. Sets can impart an air of realism; indeed, elaborate revolving or platformed sets can realistically create several connected spaces for characters to move through on a single stage. Nevertheless, the stage almost always relies on artifice and imagination to convey the space that the characters inhabit. In such instances, space is more indirectly established through other means, such as staging and lighting, as well.

In his thematic study of the Broadway musical, Scott McMillin writes critically of the modern megamusical, or as he calls it, the "technological musical": "Let the orchestra play rhapsodically while the staging takes over the plot … in a truly unified effect between the orchestra and the stagehands."[7] McMillin goes on to align the technological musical, with its unification of technology and music, not with earlier stage musicals but with the film musical.[8] "The difference," McMillin writes, "between theater and film is that theatre occurs in a series of events in a single space, the stage, where the vulnerability of the performers is visible, and film occurs as a series of events photographed and screened, where the vulnerability of the performers is rendered irrelevant. …Gone is the concentration of all locations onto one stage. …The result is that *anywhere* can be projected by the film and the audience will be there to receive it, for the audience assumes it is anywhere, too. In the theater, the audience is *somewhere*."[9] I will return to McMillin's final point, the placement of the audience, later in this essay, but for now I want to focus on the manipulation of space and location in musicals.

The stage, as McMillin notes, can become any space while never ceasing to be a stage. It is, in short, a non-realistic presentation of its fictional world. Let us start by considering the opening of *Damn Yankees*. The show opens in the living room of a married couple, Joe and Meg Boyd. As Joe sings to the baseball game he watches on television, Meg sings to the audience about her husband's neglect. The song then becomes a chorus number – as other married couples join in the song. On stage, the husbands and wives move in choreographed numbers. In a promotional video put out by Seattle's Fifth Avenue Theater, we see the housewives parade through a series of living rooms and congregate to the side (**fig. 1**).[10] In her discussion of the theater as a medium for musicals, Tamsen Wolff suggests that the formation of community is a principle aim for community.[11] Wolff discusses choreographed singing and dancing together as "the most powerful expression of that community," and the opening scene of *Damn Yankees* demonstrates this by allowing both Joe and Meg to find camaraderie in fellow fans or ignored spouses. But this effect is furthered by the artifice of staging, the collapsing of space on stage to allow these characters to physically come together

7 Scott McMillin, *The Musical as Drama*, Princeton, Princeton UP, 2006, p. 169.

8 McMillin's criticism here is part of a wider critical condemnation of the megamusical. As Jessica Sternfeld observes, despite (or perhaps because of) their popularity, scholars and critics regularly "dismiss, disdain, and purposefully ignore the genre." See Sternfeld, *The Megamusical*, Bloomington, Indiana UP, 2006, p. 5.

9 Scott McMillin, *The Musical as Drama*, *op. cit.*, p. 174.

10 5th Avenue Theatre, "Six Months Out of Every Year". Accessed March 15, 2017.

11 Tamsen Wolff, "Theater," in *The Oxford Handbook of the American Musical*, ed. Raymond Knapp, Mitchell Morris and Stacy Wolf, Oxford/New York, Oxford UP, 2013, p. 127.

(despite ostensibly being in separate houses). The stage permits such non-realistic boundary crossing, but the film does not – directors Stanley Donen and George Abbott use a split screen to bring the characters together, yet by dividing the screen they reinforce the isolation of each housewife rather than permit a community to form through song and choreography (**fig. 2**). Filmic space, unlike stage space, cannot be easily collapsed.

1. Twin choruses of housewives and fans congregate in *Damn Yankees*

2. Split screen in the film of *Damn Yankees*

There are multiple other examples of characters singing simultaneously on stage that must be adapted for screen. The filmed version of "The Telephone Hour" from *Bye Bye Birdie* uses the same split screen techniques at first, but later abandons its own sense of naturalistic space by putting telephones into diners and locker rooms (**fig. 3**). Yet these spaces, it should be noted, are where crowds would naturalistically gather but not naturalistically talk on the phone. In other words, audiences still read the chorus on screen as occupying a single space, even as belief is suspended that a locker room has a bank of telephones. Stage performances wrestle with the other side of this issue: how to show that the girls on stage at the beginning are in separate bedrooms without an elaborate set. A video of the Oconomowoc High School production demonstrates one solution: the girls are situated on different platforms, each adopting a different pose, and none looking at any other girl (**fig. 4**).[12]

3. Ensemble with non-naturalistic telephones in the film of *Bye Bye Birdie*

"Lida Rose/Will I Tell You" from *The Music Man* offers yet another example that illuminates the ambiguity inherent in spatial sutures. The 1962 film uses twin irises to move between the school board's performance and Marian's (**fig. 5**). The irises are effective in two ways. First, they hearken back to early cinema, which in turn enhances the nostalgic aspects of the musical. Second, they mimic a well-used stage convention: dual spotlights, which suggest a vastness of space in the darkness between them – a common way of staging this number. However, the nature of the duet in the show appears to be ambiguous, for several other stage performances of the show solve the problem of space

12 Appaloosas, "Bye Bye Birdie – Telephone Hour". Accessed March 15, 2017.

in a surprisingly straightforward manner: placing Marian and the school board in the same diegetic space and having them acknowledge each other (**fig. 6**).[13]

4. Staging several girls' bedrooms in *Bye Bye Birdie*

5. Twin irises with the school board and Marian in the film of *The Music Man*

13 For example, see the San Francisco School of the Arts 2015 production: Savannah Occhiogrosso, "Lida Rose/Will I Ever Tell You (The Music Man)," or Azusa Pacific University's 2008 Production: MS_ ScenicDesign, "Lida Rose-Will I Ever Tell You-Music Man, Azusa Pacific University 2008". Accessed March 15, 2017.

6. The school board and Marian meet on stage in *The Music Man*

The 2003 filmed television production similarly features Marian and the school board meeting – although the staging is more awkward here; whereas on stage the two actors can easily walk to meet each other, on film shots of Marian and the school board walking repeatedly dissolve into each other until they meet on the street, but while these dissolves do merge the characters together more than the earlier film's twin irises, they give no sense of them physically sharing the same space (**fig.** 7). Bringing the characters together again creates a strong effect of community within its small-town setting, and foreshadows the eventual union of Marian and Harold Hill (who, in fact, begins the song "Lida Rose").

7 a/b. (a) Dissolves between the school board and Marian before (b) they meet in the television film of *The Music Man*

Whereas splitting the screen attempts to treat the screen as a stage, simultaneously presenting the multiple characters, a more common solution on film is simply to cut

between the different locations. The climactic "Tonight (Quintet)" from *West Side Story* does this, as Tony and Maria prepare for their date, the Jets and Sharks prepare to rumble, and Anita prepares for a night with Bernardo after the rumble. The film cuts between the scenes, graphically matching shots of the Jets and Sharks walking to increase the tension between them. The cutting opens up space for the gangs to move, but it also limits the quintet's effectiveness as an ensemble number. To heighten the match between on-screen action and the soundtrack, the mix is altered so each time the shot cuts to a different character, that character appears louder in the mix. The preservation of naturalistic space also drastically shifts the dramatic development in the song. In stage productions, Riff walks over to Tony and prods Tony to agree to show up at the rumble (**fig. 8**).[14] Because continuity editing in the film implies cutting between simultaneous but spatially separate events, the film plays out in "real" time and space, meaning Riff cannot move from the Jets to appear suddenly in Tony's space without destroying the illusion of simultaneity; the moment is relegated to a separate non-musical scene.

Finally, cutting can also alter our spatial awareness of characters on film even in a scene that takes place in a single space. A clear example of this comes in "A Heart Full of Love" from *Les Misérables*. A classic love triangle, the scene plays out with Marius and Cosette falling in love as they speak for the first time, as Éponine, who secretly loves Marius, watches from a distance and pours out her feelings in a soliloquy to the audience. On stage, the placement of both the characters and the gate helps to convey the emotional arc of the scene. In the Broadway tour from 2000, a rotating set shifts the audience's perspective between inside and outside the gate of Cosette's house. When Marius climbs the wall to speak with Cosette, the set rotates to bring us inside the gate, while Éponine is left to watch upstage through the iron bars. When the trio begins, however, Éponine moves further upstage to stand next to the gate, inches away from Marius and Cosette (**fig. 9**). Doing so breaks the realism of space, yet by bringing Éponine closer to the audience, her emotional arc is rendered equally important.[15] In Tom Hooper's film adaptation, however, he settles on a series of close-ups of each character. While allowing for more subtle performances on film, the segmentation of the three characters into their own shots prevents any development in terms of their relationships. If the stage version defies realistic space by rotating and defying the barrier of the fence for emotional function, the film obliterates a sense of space altogether, bringing all three characters front and center. Their emotional proximity is to the audience, rather than to each other.

14 For example see StaplesPlayers, "Tonight Quintet – West Side Story – Staples Players". Accessed March 15, 2017.

15 bcputheatre, "Les Miserables – Part 7 (US Tour, February 7, 2000)" and bcputheatre, "Les Miserables – Part 8 (US Tour, February 7, 2000)". Accessed March 15, 2017.

8 a/b. Riff walks from the Jets (stage left) to meet Tony (center stage) in *West Side Story*

9 a/b. Eponine moves upstage from behind the gate to be closer to the audience in *Les Misérables*

Theatrically speaking, time is the inverse of space. As the last section discussed, space can be altered and collapsed on stage, but remains realistic and continuous on film; time, on the other hand, can be altered more easily on film than on stage. Film regularly plays with our conception of time, whether through parallel editing, montage, or flashbacks and flashforwards. Stage dramas can certainly cover spans of time across acts, but typically individual scenes play out in real time. This discrepancy appears to guide directorial choices in both media.

One of the most famous narrative disruptions to realistic time in musical theater is Jason Robert Brown's *The Last Five Years*. *The Last Five Years* charts the course of a failed marriage from the perspectives of both protagonists, but while Jamie's songs tell their story forward from meeting to separation, Cathy's songs chronicle their marriage in reverse, beginning with their separation and moving back in time. The songs alternate between the characters and chronologies, and are typically sung by only one character – with two exceptions. "The Next Ten Minutes" is where the two chronologies intersect, as Jamie proposes, they wed, and then – from Cathy's perspective – Jamie proposes again. The song opens with just Jamie's half of a conversation; he is alone in a rowboat, speaking to an imaginary Cathy. As Jamie proposes, Cathy enters in her wedding dress, and soon after sings in response. As Cathy and Jamie sing together for the first time, Brown directs, "They are standing at the altar together, looking directly at each other for the first time in the play."[16] The song concludes with Cathy climbing into the rowboat alone, and singing her half of the conversation. In the film adaptation of *The Last Five Years*, this song opens the scene with a close up of their hands clasped loosely as they walk through Central Park. Whereas on stage we more easily accept the presence of a character we cannot see, on film we again place a greater emphasis on the realism of diegetic space. By not showing Jamie's face, however, we are left unclear whether the song is an internal monologue in voice-over or audible to Cathy. The film powerfully uses a cut to jump from their proposal to their wedding day, then, with a slow upward pan across the trees and sky of central park, the camera arcs back down on the same establishing shot of their hands as Cathy gives her side.

16 Jason Robert Brown, *The Last Five Years: The Complete Book and Lyrics of the Musical*, Montclair, Applause Theatre and Cinema Books, 2011, p. 34.

10 a/b. Jamie and Cathy on stage together, yet performing separately in *The Last Five Years*

The final number, "Goodbye Until Tomorrow/I Could Never Rescue You," uses more complex cinematic work. In this number, Cathy is saying goodbye after their first date, while Jamie is moving out after their divorce. In a stage production from Old Rochester Regional High School, the two actors often stand on opposite sides of the stage, delivering the song to the audience, before crossing each other on stage without noticing each other (**fig. 10**).[17] The film, however, provides a more cathartic conclusion by allowing for characters to occupy multiple and liminal spaces onscreen that would be impossible on stage. Cathy begins the song as the two walk down the stairs, Jamie one step below and walking backwards. We watch Jamie leave, but as Cathy finishes her verse, the camera pans up to reveal Jamie now in the house, writing a goodbye letter to Cathy. As the camera pans around, it reveals Cathy still standing on the steps. Jamie picks up his coat and suitcase and walks down the steps, then turns around and takes one last look at the house, which Cathy stands in front of. It's unclear if he sees her or not at this moment, but as the two launch into their duet, he climbs the stairs to stand face to face with her.

The opening moment is replayed now (perhaps in Jamie's mind) as the two descend the staircase together. After their final "Goodbye" is sung, we see Cathy over Jamie's shoulder, but after the camera pans behind his back, Cathy has vanished. In a final wide shot of street, Jamie turns and leaves, the light darkens to show the passage of time into evening, and Cathy (in a different outfit) arrives home to presumably find Jamie has left (**fig. 11**).

11a. In the film of *The Last Five Years*, (a) Cathy says goodbye to Jamie after their first date

17 Orrkid1234, "The Last Five Years". Accessed March 15, 2017.

11 b/c. Ther the camera reveals a future Jamie in the window writing his goodbye note

11 d. After Jamie leaves, the two momentarily seem to sing a duet

11 e/f. But as the camera pans around Jamie, Cathy disappears

11 g. Jamie leaves

11 h. The lighting shifts to evening, and Cathy arrives to find Jamie's note

The Last Five Years is not the only musical to disrupt chronological convention, nor the first. Stephen Sondheim's *Merrily We Roll Along* is perhaps the most infamous example, whose chronology runs in reverse as the characters age backwards from bitter and cynical adults to naïve, ambitious kids over the course of the show. *Merrily* closed after just nine performances, and among the reasons cited was the confusing chronology of the show.[18] Raymond Knapp has posited that Sondheim's musicals, taken as a whole, "have been centrally concerned with how musical numbers manage time."[19] *Follies*, for example, involves two married couples confronting their youthful ambitions during a theatrical reunion. In the show, present and past events play out simultaneously on the set of *Follies*. To make this simultaneity clear for the audience, the 2011 Broadway revival uses lighting to draw the audience's focus. When the younger Ben and Buddy appear and sing, they are lit by a blue spotlight to distinguish them from the white spotlights for the present-day characters. Action among present-day characters on stage freezes or grows darker, which helps the audience understand that these temporal spaces are distinct. Later in the show, musical numbers blend past and present more fluidly, but the temporal distinction in the initial scenes helps the audience to understand how past and present coexist.

Follies hints at Sondheim's interest in crafting a theatrical equivalent of a cinematic technique: the flashback. The flashback is one of the oldest and most common cinematic manipulations of time, dating back at least to the silent era.[20] Indeed, when *Carousel* and *Camelot* were adapted for the screen, their screenplays were altered to frame the entire musical as a flashback. Thomas Hischak notes that Lerner adopted this change to help audiences shift from comedy to darker drama in the second half of the show – a similar darkening of mood occurs in *Carousel* – but the choice to employ such a framing device was likely guided in part by flashbacks being a familiar cinematic device.[21] Conversely, the film *Sunset Boulevard* opens with Joe Gillis's narration as the police drive to Norma Desmond's mansion and discover Gillis's body in the pool; the ensuing film is thus framed as a flashback. When the film was adapted to a stage

18 Ethan Mordden, *The Happiest Corpse I've Ever Seen: The Last Twenty-Five Years of the Broadway Musical*, New York, Palgrave Macmillan, 2004, p. 39.

19 Raymond Knapp, "Marking Time in Pacific Overtures: Reconciling East, West, and History within the Theatrical Now of a Broadway Musical" in *Musicological Identities: Essays in Honor of Susan McClary*, ed. Steven Baur, Raymond Knapp, and Jacqueline Warwick, Burlington, Ashgate, 2008, p. 163.

20 Tom Gunning, *D. W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph*, Chicago, University of Illinois Press, 1991, pp. 117-118.

21 "Camelot" in *The Oxford Companion to the American Musical: Theatre, Film, and Television*, ed. Thomas Hischak, Oxford/New York, Oxford UP, 2008.

musical, the opening frame story was shortened and delivered as a monologue by Gillis before the curtain goes up, with no dramatization of the events.

A more elaborate example that offers a direct comparison of how stage and screen can treat the flashback is "Poor Thing" from *Sweeney Todd*. In this number, Mrs. Lovett recounts for Sweeney Todd the tragic tale of Benjamin Barker (in fact, Sweeney Todd's real identity), who had the room above her pie shop: Barker/Todd was framed for a crime and sent to Australia by a corrupt judge, who then attempted to seduce his wife, Lucy, and later raped her. In Tim Burton's adaptation for film, the number is filmed in a standard flashback manner.

Burton contrasts the two by giving the flashback sequence a brighter color palette, and allows Mrs. Lovett's song to serve as voice-over narration as the events described are depicted on screen. When Todd shouts in outrage over what has happened, we're thrust out of the flashback and into the present with a cut to Todd standing up, while Lucy's scream in the flashback smooths the transition as a sound bridge to Todd's scream.

On stage, however, such cuts are impossible – instead, Lovett's telling and the dramatization happen simultaneously. The logistics of staging the flashback are surprisingly consistent across productions I viewed: it takes place on the platform above the pie shop – a natural choice, as it was Barker's former shop and therefore the presumed site of this tale – and/or on the empty sides of the stage. Yet, by making Todd and Lovett visible throughout, directors can subtly shape the viewer's understanding of who is imagining the flashback we see.

In the original staging by Hal Prince, Mrs. Lovett appears to be controlling the flashback, as she points to the judge when he appears, although remains largely removed from the actions, yet Todd also seems to constrain the content of the flashback. The rape occurs out of sight, behind dancers – a sight perhaps too terrible for Todd to visualize. Todd concludes the number by screaming as he runs out of the pie shop, waving his hands as the dancers disappear as if he himself were wiping away this vision (**fig. 12**). A production by JJ Pearce High School gradually moves Mrs. Lovett to the side and allows the flashback to take center stage. At the climax, the Judge climbs up to the upper platform and mimes slapping Lucy repeatedly, who responds accordingly, lying on the floor below. When Sweeney screams, he runs over to Lucy and attempts to catch her as she runs off stage. This staging accentuates Todd's horror by giving the Judge more power over the flashback, and by having Lucy seem to react to Todd and run away, making her absence more palpable as Todd appears to lose her a second time (**fig. 13**).[22]

22 andrewcotten, "JJ Pearce Theater – Sweeney Todd: The Demon Barber of Fleet Street". Accessed March 15, 2017.

12 a/b. On stage, Mrs. Lovett points to the arrival of the Judge in a flashback in *Sweeney Todd*

12 c. Sweeney interrupts the flashback, waving the actors away

13 a. In this staging of *Sweeney Todd*, the Judge presides over the flashback

13 b/c. Sweeney tries to rescue Lucy, but loses her again

McMaster University's production sidelines Todd almost entirely. When Mrs. Lovett delivers the song, she does so almost tauntingly to Todd, who looks angrily downward. When the music strikes up a minuet at the masked ball, Mrs. Lovett dances along mockingly; Todd sits motionless. And when Todd cries out at the end, he stands but still does not move. Instead, the Judge calmly stands and, leaving Lucy unconscious on the ground, snaps his fingers to bring the lights down on the scene (**fig. 14**).[23] The Judge retains full power over the flashback, including how and when it ends, signaling Todd's utter defeat. Each of these stagings, with their implications of the power dynamics between Todd, Lovett, and the Judge, resonate throughout the revenge tale that follows.

Finally, even more cinematic than the flashback in its manipulation of time is the montage. Here, visuals and sound work to different ends, though. Rapid cutting of images conveys the rapid progression of time, whereas sound usually runs continuously underneath to bind the many images together in a single sequence. A classic example of this technique comes from *Singin' in the Rain*, when Don Lockwood narrates his life story for a crowd during "Fit as a Fiddle" – his voiceover narration provides continuity, while the images of various low-class establishments humorously contrast the lofty fictional tale he tells. Stage productions of this film musical reproduce this scene, but drastically shorten the sequence to just two or three scenes.[24] Perhaps the most successful evocation of montage on stage is Jerome Robbins' direction of *Gypsy*, where ten years elapse in the course of a single number, "Let Me Entertain You," sung by Baby June and Her Newsboys. Tellingly, Robbins used a strobe light, which effectively turns the stage into a flickering image not unlike a filmstrip. The 1962 film simplifies the montage into a single visual dissolve with voiceover narration, while the 1993 television movie retains Robbins's original direction, supplementing it awkwardly with white supertitles that give the names of towns they play (although these supertitles suggest a span of days or months, not years).

23 DanMegaf, "MMT Sweeney Todd 2015". Accessed March 15, 2017.
24 For example, see Big Grin Studios, "Singin' in the Rain (Act 1)," and andrewcotten, "JJ Pearce Theater – Singing in the Rain 2016". Accessed March 15, 2017.

14 a. In this staging of *Sweeney Todd*, Mrs. Lovett taunts a motionless Sweeney with the flashback

14 b/c. Sweeney stands at its climax, but remains immobile;
instead, the Judge controls the end of the flashback with a snap of his fingers

As the various stagings of the flashback sequence in *Sweeney Todd* suggest, what we witness on stage may be at times subjective rather than objective – a fantasy, dream, or other form of a heightened perspective from a character. Moreover, these perspectival shifts are sometimes ambiguous, or understood only in hindsight; at other times they are quite clearly demarcated. In *Company*, for example, when Joanne interrupts Harry and Sarah's playful fighting to sing "The Little Things You Do Together," the audience understands that the song is a commentary on the action, not actually part of the scene. Where the performance exists is perhaps nebulous, whether inside Bobby's mind or not, but the scene underscores the audience's omniscience, able to take in multiple spaces or times at once. When, on the other hand, we are to understand Mr. Bungee's appearance as a hallucination of Gordon's in the opening scene of *A New Brain*, the dialogue must make it explicit that only he (and the audience) sees him.

On film, however, it is easier to demonstrate a fantasy or single perspective because through cuts and juxtaposition of shots, cinema has an established language for establishing point-of-view shots. A terrific example is used in "All that Jazz" in the film of *Chicago* that would be impossible to do on stage. As Roxie watches Velma on stage, the camera intercuts shots of the two women. A close up on Roxie's eyes is followed by a flash as we see Roxie now on stage singing, "Jazz!" A subsequent cut shows us Roxie back in the audience, brought out of her reverie by Fred's interruption (**fig. 15**).[25]

A similar move occurs in the dream ballet from *Oklahoma!*, when Laurie enters in a wedding dress and meets Curly, who moves in to lift her veil. A cut to Laurie's face as her reaction changes to horror, followed by another cut to reveal Jud suddenly holding the veil (**fig. 16**).

25 Several scholars have commented upon Rob Marshall's alterations of *Chicago* for the film, making the musical numbers largely fantasy sequences. Jessica Sternfeld notes that some critics have praised how the decision "made the musical palatable for modern audiences not accustomed to musicals." See Sternfeld, "Revisiting Classic Musicals: Revivals, Film, Television and Recordings," in *The Cambridge Companion to the Musical*, p. 334. Scott McMillin emphasizes the difference in media as one of metaphors: "The theatre version makes the stage into a night club, with show business serving as a metaphor for the system of justice in Chicago" but "the film of *Chicago* opens in a 'real' nightclub… [then] moves to the 'real' prison… The nightclub now becomes a product of Roxie's imagination. This makes for brilliant film-making, but it is a far cry from the metaphorical use of the stage." See Scott McMillin, *op. cit.*, p. 177.


15 a/b. In the film of *Chicago*, Roxie watches Velma on stage


15 c/d/e. A close up of Roxie's eyes and a flashbulb reveals her fantasy:
she takes Velma's place on stage

15f. A second flashbulb returns us to reality, as we see Roxie still observing from a distance

16 a/b/c. In the film of *Oklahoma!*, (a) Curly lifts Laurie's veil, and
(b) Laurie reacts to her nightmare as
(c) Jud is suddenly revealed to be holding her veil

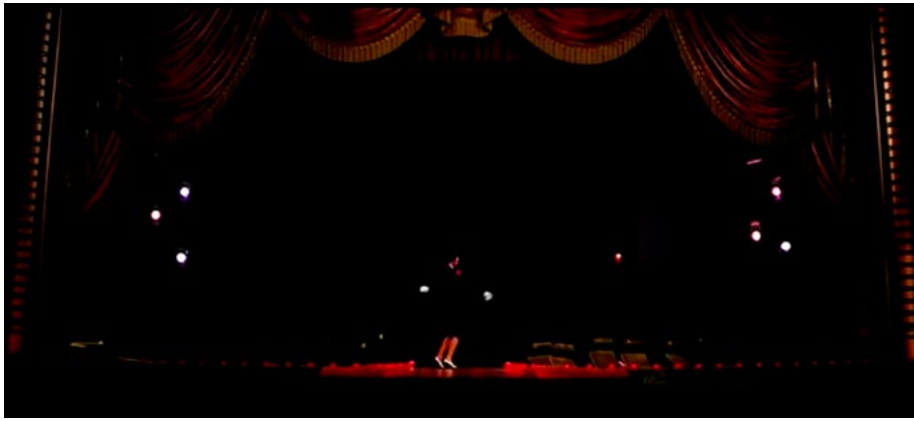
Yet this moment is also captured on stage, where the audience sees Jud approach as part of the wedding party. Laurie walks down the aisle toward Curly, but backs up slightly before turning, oblivious she is now facing Jud instead of Curly (**fig. 17**).

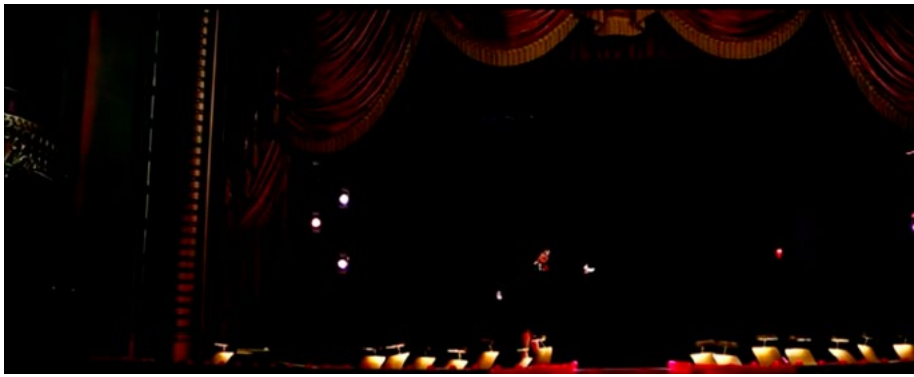
17 a. On stage in *Oklahoma!*, Laurie walks down the aisle to meet Curly (Jud can be seen second in the right-side column)

17 b. Laurie then backs up to stand next to Jud instead of Curly

Perhaps the most successful on-stage portrayal of a character's delusional perspective comes in the climactic "Rose's Turn" from *Gypsy*. Having been dismissed by her daughter, Rose wanders out onto the empty burlesque stage and imagines herself a star. To project that Rose is going crazy, however, it's not sufficient to simply have music materialize and Rose sing – this happens all the time in a musical. In the 1962 film, other visual cues emphasize the fantastic nature of the scene: we see the empty theater, we see the lights go up in the empty orchestra pit as music plays to highlight the physical absence of musicians, and finally we see the spotlight fade out as Rose takes her bow to an empty audience and "reality" returns with the entrance of Rose's daughter (**fig. 18**). On stage, however, the effect is different: the stage Rose imagines is the stage we see, the audience Rose imagines is us. To achieve the effect of fantasy, Styne uses a non-diegetic male chorus to answer "Yeah!" when Rose asks "You like it?" On film, the music emanating from an empty pit is enough to suggest a fantasy, and so the male chorus is omitted, but with a real pit in the theater, the addition of a non-existent chorus helps create this anti-realistic perspective. Finally, Sondheim explains how librettist Arthur Laurents enhanced the anti-realist effect: "He kept Rose bowing through the applause and continuing even after it died, indicating that the ovation was all in her mind."[26]

26 Stephen Sondheim, *Finishing the Hat: Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines, and Anecdotes*, New York, Knopf Press, 2010, p. 77.





18 a/b. Rose brings up the pit lights in the film of *Gypsy*

18 c/d. As Rose finishes, the lights fade out and we return to reality

As the range of examples discussed here reveal, directors of stage and screen productions make choices uniquely suited to their respective medium. These choices are based on long-standing conventions of narrative film and theater. In film, the basic unit of construction is the shot – the sequential editing of shots, given narrative context, can convey a complex range of temporality, from the simultaneity of parallel editing, to the collapsing of time through montage, to the disjunctures of flashbacks and flashforwards. Careful editing (or even the framing and movement of the camera, as *The Last Five Years* demonstrates) can also shift between objective and subjective points of view. But the internal consistency of the shot is frequently governed by realism, playing out almost always in a single space and in real time.

In place of the shot, on stage the basic unit of construction is the spot(light). Unlike film, where shots must be in sequence, multiple spots may occur simultaneously. Thus not only are simultaneous events experienced literally simultaneously, flashbacks take on a kind of simultaneity not found on screen, as memory and retelling are both dramatized side by side. Moreover, spots retain the artifice of the stage and are afforded more flexibility as realistic. Spots can accommodate a wider flexibility of space, by allowing characters to move easily from one to another (or not), and by allowing songs to condense time (as when Riff meets Tony in the middle of "Tonight (Quintet)" in *West Side Story*. Indeed, McMillin observes a difference between "book time" and "lyric time," observing that the "lyric time" of musical numbers allows for repetitions and the general suspension of time, but I would suggest that musical numbers allow for time to be compressed as well.[27]

As directors construct musical numbers, it must be acknowledged that there is also an ability for sound and image to be decoupled more easily in film. Certainly, this is easier because of the use of recording apparatuses in films is expected while stage productions derive their power from live performance – consider the acceptance of dubbing in classic film musicals, while the use of lip-synching on stage would presumably be met with derision and scandal, as has happened with "live" performances of popular music.[28] Filmed musicals thus have greater freedom: a flashback can allow a song to function as voiceover and need not be visible on screen, or allow a song to be heard in a character's head without being diegetically performed. Yet when a character is filmed singing, the sound must match the image – hence, the need to alter the

27 See Chapter Two of McMillin.

28 For a fuller treatment of this, see Chapter Three of Philip Auslander, *Liveness: Performance in a Mediatized Culture*, New York, Routledge, 2008.

mix of the audio during *West Side Story*'s "Tonight (Quintet)" with the cutting or the need to precisely match the editing of *Les Misérable*'s "A Heart Full of Love" to the interweaving of the three voices as best it can. Stage directors lose the ability to emphasize one voice or another in an ensemble, but gain the ability to create a more cohesive sonic effect for the ensemble.

Of course, while stage and film directors certainly take necessary liberties to adapt works to their particular medium, they are no doubt influenced by previous work in other media. Directors often strive to recreate iconic choreography, and indeed several notable choreographers like Bob Fosse, Jerome Robbins, Susan Stroman have directed film adaptations of their stage works. Stage directors are likewise moved to recreate cinematic effects. The conclusion of *Hamilton*, for example, features Aaron Burr's bullet flying in expressively choreographed slow motion, no doubt inspired by the special effects of *The Matrix* and similar modern films. *Hamilton* is certainly not the first stage musical to draw inspiration from the cinema; Stephen Sondheim, for instance, credits scenic designer Jo Mielziner with infusing *Allegro* and *South Pacific* with cinematic techniques like dissolves and cuts.[29] And although such efforts risk being dismissed as merely "derivative," some perhaps deservedly so, they require incredible creativity to pull off effectively in a new medium. And the breadth of the examples adduced here demonstrates a need to recognize how directors, choreographers, set designers, lighting and sound designers, and more all participate formatively in the successful adaptation across media.

29 Steve Swayne, *How Sondheim Found His Sound*, Ann Arbor, University of Michigan Press, 2005, p. 149-50. Swayne argues that Sondheim further cinematized the theater through his music. See Swayne, p. 165-166.

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NOTICE

Dan Blim is an Assistant Professor of Music at Denison University. He earned a PhD in Musicology and a Graduate Certificate in Screen Arts and Cultures from the University of Michigan in 2013. His dissertation, "Patchwork Nation: Collage, Music, and American Identity," received the Society for American Music's Housewright Dissertation Award. He has published on topics including John Adams's 9/11 commission *On the Transmigration of Souls*, Bernard Herrmann's score to *Vertigo*, and music at the 2016 Inauguration of President Trump. For the 2017–18 year, he is a Fellow at the University of Rochester Humanities Center, where he is working on a book project on sound and public memory in the United States.

ABSTRACT

Although musicals are seldom deemed "realistic," they frequently rely on realistic narrative elements that produce continuity of time, space, and perspective for audiences. At certain moments, however, that continuity is challenged. A musical may feature multiple stories simultaneously, may disrupt the linear chronology of the story, or may portray the fantasy or subjective perspective of one of its characters. Such moments require what I term "sutures" – a method to ensure clarity and continuity to the staging or filming. A comparison of how stage and screen media suture these moments differently illuminates the unique abilities and limitations of each medium, and thereby helps scholars and audience to analyze directorial choices in adaptation.

Keywords

staging; cinematography; editing; time; space; perspective; realism

RÉSUMÉ

Quoique les *musicals* soient rarement jugés « réalistes », ils s'appuient fréquemment sur des éléments narratifs réalistes qui créent pour le public une continuité de temps, d'espace et de perspective. Il arrive cependant que cette continuité soit rompue, lorsqu'un *musical* présente plusieurs histoires simultanées, perturbe la chronologie linéaire de l'histoire, ou donne à voir la perspective mentale ou fantasmée de l'un des personnages. De tels moments exigent ce que j'appelle un travail de « suture », soit l'existence d'une méthode pour assurer la clarté et la continuité de la mise en scène ou du film. Une comparaison de la façon dont la scène et l'écran traitent ces moments de suture met en lumière les capacités et les limitations propres à chaque médium, permettant ainsi à la critique comme au public d'analyser les choix de mise en scène et de réalisation que suppose l'adaptation.

Mots-clés

mise en scène ; cinématographie ; montage ; temps ; espace ; perspective ; réalisme

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