



Analysis of Performing arts

John Lozano

UNIVERSIDAD CASA GRANDE

ANALYSIS OF PERFORMING MUSICAL

The theater has been throughout the history of mankind, a clear way to generate spectacle for the entertainment of the public. We could go back 3000 years BC when in ancient Greece there were beginnings of artistic expressions, such as the theater.

From that time, the theater has been a central part of the everyday life of human beings, perfecting the technique, the language and how to communicate and entertain the viewer. In addition, the theater has been playing with the juncture of each time to adapt and to propose a new way to connect with the audience.

Let's talk about, for example, at the beginning of the twentieth century Completion of the First World War, many European immigrants and the Middle East, moved to North America; it was obvious the cultural mix between migrants and the country that he welcomed, resulting fusion of shows and new trends. The Second World War, was no exception. The entertainment had ceased to be a simple show and became a necessity for the public, a way to give hope, to distract before discomfort social reality; well not only came to the general public, but also to soldiers and militants of the war.

For this then, the theater had achieved perfection, combining dance, theater and music, becoming much more attractive to the public and becoming a comprehensive show, this is the musical theater¹

"Musical Theater is an art form that combines three universal languages that are: dance, theater, and music. It is this combination of languages that has allowed name the Musical Theater as Integral Art, which over the years has led to the man to test the maximum limits of their artistic abilities to the limit"²
(Parias López, 2009)

¹ It should be noted that this is not a linear historical count, since the beginnings of musical theater dating from 19th century, with opera, operetta, musical comedy in Europe (Pérez Sabio, 2014)

² Translation made by the author

This genre of theater, began to mature and grow, leaving aside only the entertainment to the public, looking for more emotional issues, and achieving this way give them life and personality to the actors on the stage.

It is said that the great musicals have special features: brain, heart and value (Instituto Tecnológico de Monterrey, 2014). The first, to ensure the intelligence, the wisdom of the script and its implementation. The second, to take care of the genuine emotion that you want to take the audience, because it will be the ingredient that will give credibility to the work. Finally, to risk, it is not conventional, but go beyond, to the truly creative, amazing and emotional.

With these features, I will try to do an analysis (but not a summary) of three musical insignia in the musical theater, that account with film adaptation (or as musical work are an adaptation of film) and who have come to the public in general.

Sunset Boulevard (1995)

The theatrical version of the film of the same name, that plays with the reality of decadent Norman Desmond who was a prominent actress and seeks to return to stardom. As tape, was attended by all the rave reviews and is now immortalized as one of the best films of all time (Place 16th) (AFI, 2007).

The film which focused its attention total in Norman, has a new twist to its theatrical adaptation, either with LuPone, Close or Buckley, the story leaves no room for secondary scenarios, such as the romance between Joe and Betty. Norman anyway, is the essence, is the diva decayed which attracts attention andn't mesmerize the audience, you implicate him in evolution of the character. However, at times, the dominant position of diva is lost.

"The bi-focal concept of the character is no longer evident point helps you in a performance that appears to seek sympathy for norm. This is a fatally mistaken notion" (Canby, 1995).

Sunset Boulevard, ends up being very clear: "the psychotics always win". It is without the final flavor of the work, even if you have never succeeded in recovering 10 million investment (flop-it), is held in the retina of spectators, while playing with a distant reality for many, but showy for all, the end of the empire of a diva, the decadence of the opulence and the limit of the vainglory.

Rent (1996)

"The word rent also means torn, Larson's favorite meaning of the title, and certainly the characters in this show are torn between conflicting desires – between comfort and idealism, between love and dignity, between anger and pain, between the fear of intimacy and the fear of getting hurt. The word rent means shredded in grief or rage. It means split apart when it describes communities, families, or other relationships. And it also means torn open by painful feelings, something nearly every character in the show feels at some point. And all the complexity of that simple, four-letter word parallels the construction of this fascinating musical" (Miller, 2001).

The story of a group of young artists you are looking for survival in a new York neighborhood, a 'modern' version of *La Boheme*, of which there is no need to delve into the indent to talk about the break that caused in the world of musical theater; not only for what he did musically, but because of the theme and how to address it.

The theater was demanding diversity, the public demanded quality and variety, part of the audience were the young people. I will be selfish, only talk about the young people.

From the 70, the youth development strong ideological and social movements that the ranked society. However, for a time, the theater was alien to this reality (Parias López, 2009), and it kept the margin to this target group. This is the first medal for rent, that achievement listen youth interests, and left the passivity of the ballads to

include the rock in his band, a risky experiment that gave great fruit and brought together young people in your environment.

While the film and television timidly addressed issues of the youth reality, rent, is responsible for addressing and to confront society with the day-to-day many young people. Sexuality, drugs, AIDS, the life of the young New Yorker was embodied in the tables, accompanied with a musical background and an impeccable dialog reflecting to young people.

Rent, not only defies, also promotes an interior assessment; when a piece of art is intended to be a mirror of the social reality, runs the risk of being repudiated by its stark honesty but with rent, this mirror manages to be thoughtful before the reintegration of young people and in some way youth combat invisibility in society.

How about the other? Is the history of young people, reflecting young people, but does not fall into the error, isolate the rest of the public, and the contrary also achieve crash them and leave in some way a clear message. "The show is all about taking chances, living on the edge, testing — best summed up in Mimi's riveting solo, "Out Tonight," a song that celebrates danger and which finds her thirsty for life and literally howling at the moon" (Gerard, 1996).

Rent did not change the theater, Rent managed to awaken the sleeping side of musical theater, innovation, the generality of public, the variety of topics, the sincerity and openness of the scene and especially risky and challenging, as staging and message as a mirror of society.

Chicago (1975)

In this case, an adaptation of a theatrical work of the 20s, that exposes the crime of a celebrity, known history by a journalist, said that silence, but that subsequently leads to the tables of the theater.

'Chicago' is a cold and heartless music that successfully attempts with form and structure to produce a theatrical entertainment. (Leah, 1987). Cold by the harshness

of their sincerity, however, is so warm in its realization, in this scene, in the recreation of each actor and the cleanliness of its music and dances.

But his message, does not allow that the viewer is only a passive audience that receives a message, on the contrary, he takes to be a part of the musical, to opine, to question.

Leaves between the sword and the wall to the wizards, who end up by fawn on the criminals and becoming silent accomplices to a crime scene. It is precisely this particularity that positioned the Chicago as one of the greatest in the history of Broadway, one of the musicals with more functions.

Its film adaptation meets the same watchword of the original, questioning justice, discuss with the law and also to fight an old paradigm, the divine vision of artists, view to believe them immune and perfect. Ultimately, it challenges basic concepts of society and puts a halt to more than one person benefited from these stereotypes.

“Its look at the concepts of law and justice, among other virtues, makes it one of the few musicals that provide the viewer with something to think about the next day” (Leah, 1987).

It is crude, is real, it is sincere, it is an HD image of a world blurry, dark and full of underhandedness, secrets and lies.

Sunset Boulevard exposes the reality of a decadent diva, Rent discovers the truth of the young people, their impulses, their addictions, their secret and fears, and Chicago combines a little of both, shows the ends of the fame, the secrets of those who are with the power of fame and how they play with the reality to bring it to their favor. All this a mirror of social reality.

That is the grace of the musical theater, not only the fun way of getting the message across, but the interplay of themes and experiences above time, times and events.

The risk to show what many people want to remain silent and to teach what others fear learn, leave that as a result that the musical impact and beyond contribute to the society an alternative; it is not only the sad face and frustrating of the currency, is also hopeful the face of what is to come.

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