

Broadway Bodies: A Critical History of Conformity
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Image Descriptions

Please note all images in the book are black and white. Since the book is concerned with the aesthetics of size, sexuality, and ability, in some instances I have noted these characteristics in the image descriptions.

Introduction

Figure I.1

This is a screenshot of the website MyBroadwayBody.com. The image features the site's logo, which notably displays a graphic of a muscular arm flexing its bicep. Below the logo, text reads, "An affordable, effective fitness solution for the theatre community."

Figure I.2

A very physically fit dancer wearing rehearsal clothes (a loose tank top and spandex shorts) stands at a door marked "Studio D." He is facing away from the camera, peering into the other studio. His audition bag sits to his left on a bench below a ballet barre.

Chapter 1

Figure 1.1

Pamela Blair, a thin, blonde, young white woman, with the original cast of *A Chorus Line* behind her, is performing "Dance: Ten, Looks: Three." She stands smiling in front of the cast, who are behind her along a white line that crosses the stage. Her hair is in pigtails, she wears a tight-fitting tee-shirt over a leotard, and white sneakers with white socks that cover her ankles. She stands mostly on her left foot and her arms are bent at the elbows as she gestures toward her breasts.

Figure 1.2

Sammy Williams, a thin white man with dark hair and a moustache, stands downstage. He is wearing a zip-up hooded sweatshirt over a tee-shirt, loose fitting pants, and sneakers. He appears to be shrugging his shoulders. Three other cast members stand behind him on the white line.

Figure 1.3

Fifteen dancers in the first replacement cast of *A Chorus Line* stand lined up along the white tape that extends across the stage. They hold their headshots in front of their faces.

Chapter 2

Figure 2.1

Jennifer Holliday, Sheryl Lee Ralph, and Loretta Devine (the three Black women who play the girl group The Dreams) stand in front of a big lighted sign that reads “DREAMS.” They are singing and dancing and the light-colored long dresses with empire waistlines they are wearing visibly sway in response to their movement.

Figure 2.2

Jennifer Holliday sits at a dressing table and reaches out in front of her as she sings “And I Am Telling You I’m Not Going,” looking up wistfully to a distant spot. She wears a two-piece outfit that has long sleeves and ties at her wrists.

Figure 2.3

This image features the same scene from *Dreamgirls* as Figure 2.1 but with Vanessa Townsell instead of Jennifer Holliday. Townsell is visibly smaller than Holliday.

Figure 2.4

Lillias White, a Black woman with short hair, rehearses for the national tour of *Dreamgirls* wearing a white leotard and black tights. She stands at microphone in a rehearsal studio with her left arm extended in front of her and her right arm raised above her head.

Chapter 3

Figure 3.1

The seven Ladies in *The Life* stand downstage and sing with their hands on their hips. They are of various races and ethnicities and body sizes. They are all wearing tight clothing, short skirts, and high heels. Behind the Ladies, four men sit on an elevated platform in the semi-darkness watching them.

Figure 3.2

Mary Bond Davis, a tall Black woman in a blonde wig, stands with her arms outstretched. She wears heels and a two-piece suit with a bold pattern and a matching belt. To her left stands Dick Latessa, an older white man wearing plaid pants and a striped bowling shirt. They are standing in the record store that Davis’s character, Motormouth Maybelle, owns.

Figure 3.3

Marissa Jaret Winokur, a short, plus-sized, white woman wearing a pleated plaid skirt, a long-sleeved white button up blouse, and a two-tone bouffant wig, stands with her arms stretched, her fists tight, and her legs planted defiantly beyond her hip-width as she sings. The white members of the ensemble of teenage dancers stand upstage behind her in a variety of dance poses. The girls wear long 1960s style dresses and the boys are in suits.

Chapter 4

Figure 4.1

Gene Barry and George Hearn, two middle-aged white men wearing suits, sit in front of twelve white drag queens standing on a staircase wearing over-the-top beaded gowns, fully-made-up faces, and wigs. At the top of the stairs stands a queen with an enormous tulle shrug that encircles her face and body.

Figure 4.2

George Hearn in drag as Zaza stands with his arms triumphantly extending in a V. He wears a beaded dress, long dangling earrings, large bracelets on both wrists, and a short wig.

Figure 4.3

Ten of the Cagelles, the drag chorus of *La Cage*, stand in a line identically posed with their right leg in a bevel position next to their left. Their right hands rest on their hips and their left arms are extended above their heads with loose wrists. They wear short tap-dance skirts and sailor-style blouses. Some have blonde wigs, some brunette and some wear headbands.

Chapter 5

Figure 5.1

In this scene from *Fun Home*, Sydney Lucas, a thin white adolescent girl with brown hair just shy of shoulder-length, stands wearing jeans and a long-sleeve tee-shirt with the sleeves pushed up her forearms. Behind her, Beth Malone, a thin white woman wearing glasses and sporting close-cropped hair (signifying her butch lesbian identity), stands in the distance and looks on as Lucas expectantly gazes at someone unseen.

Figure 5.2

Two mustachioed smiling white men, David Carroll and Michael Jeter, joyously dance arm-in-arm behind a brass rail that extends across the stage. Carroll is a head taller than Jeter. Their left feet are crossing behind their right leg, and each has their outside arm extended. Behind them, the ensemble is visible dancing the same step.

Figure 5.3

The revival of *On the Town* featured Lea DeLaria, a short, plus-sized, white woman pictured here wearing a dark dress with a rose on the hem. She is carrying Jesse Tyler Ferguson, a tall white man in a white sailor suit complete with hat, over her left shoulder. They both smile at the camera.

Chapter 6

Figure 6.1

In the foreground, Sandra Mae Frank, a thin white woman with shoulder length dark brown hair, stands in a white dress, lace-up boots, and long socks. Her left arm is raised as she is signing in American Sign Language. Behind her, Katie Boeck, a thin white woman with shoulder-length blonde hair, strums a guitar and sings aloud the lyrics Frank signs.

Figure 6.2

This flyer from the Playbill of the Broadway production of Deaf West's *Spring Awakening* features six photos of various cast members instructing audiences on ASL. There is text above the images contextualizing the production and its use of ASL.

Figure 6.3

The female ensemble of *Spring Awakening* are arranged in two rows. All are wearing dresses and many wear lace-up boots or leather shoes. Some are singing and all are signing with their right hand; their index finger and thumb touch while the other fingers are extended straight up. Ali Stroker, a white woman with blonde hair, sits in a wheelchair in the front row, to the left of Treshelle Edmond, a short young Black woman with braided pigtails.

Chapter 7

Figure 7.1

In this number from *Shrek*, Christopher Sieber, a tall white man, is on his knees as the evil Lord Farquaad. He wears a medieval-style outfit that obscures the fact that he is kneeling by having a short pair of legs sit atop black fabric. The identically-dressed ensemble wear similarly medieval costumes featuring what look like chain-metal skirts, an armored vest, and shellacked blonde plastic wigs. The scene takes place in front of Farquaad's castle.

Figure 7.2

John Cameron Mitchell, a thin white man, stands with his lower half facing away from the camera and his upper half twisting back toward it. He wears an extravagantly long blonde wig that is caught suspended in the air here, and a very distressed denim onesie with short shorts. He holds a wireless microphone as he sings.

Figure 7.3

This publicity photo features Norm Lewis, a Black man, and Audra MacDonald, a Black woman, as the title characters in *Porgy and Bess*. MacDonald wears a form fitting dress with torn shoulder straps, stockings, and high heels. She holds Lewis' left hand and looks at him. Lewis looks back at MacDonald. His right hand holds a cane in front of his body. His legs are turned in exaggeratedly and his knees almost knock. His feet are also turned in to an uncomfortable degree.

Figure 7.4

Ali Stroker accepts her Tony Award onstage at Radio City Music Hall. She is wearing a sleeveless gown. She sits in her wheelchair and holds her Tony Award aloft in her left hand as she gives her acceptance speech.

Epilogue

Figure E.1

The Olney Theatre Center's production of Disney's *Beauty and the Beast* featured Jade Jones, a plus-sized Black woman in an elaborate princess gown and jeweled tiara pictured here as Belle, and Evan Ruggiero, a white man whose right leg was partially amputated and where he wears a crutch as a mobility aid, as the Beast. Ruggiero bows to Jones in this moment. He wears a long coat, a large boot on his left leg, and the Beast's horns extend from the back of his head. They stand in the Beast's palace.