



THE PRODUCER'S PERSPECTIVE

A BROADWAY PRODUCER'S OPINION ON EVERYTHING BROADWAY AND BEYOND

The Producer's Perspective is the one-stop resource for anyone who wants to know more about the theatre industry. As Ken Davenport's personal website and blog, this site provides candid insights and unique featured posts throughout the year.

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My Top 5 Favorite Moments of the 2014 Tony Awards

by KEN DAVENPORT on JUNE 9, 2014 · 7 COMMENTS

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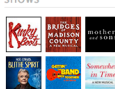
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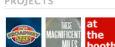
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Well, that's it. Put a fork in the 2013-14 season, because she is done. Now that the 2014 Tony Awards have been dished out, it's time for everyone in the industry to dish out their thoughts on the telecast, the snubs, the speeches and more.

As is customary on this Broadway blog, I'm going to list just five of my top Tony Award telecast moments. And you know what's fun? Ever since I started doing this blog, it's been getting harder and harder to narrow it down to just a handful. The telecasts have come a long way, baby, and it is now officially great television.

Here are my Top 5 Moments of the 2014 Tony Awards:

1. That time it felt like the MTV Music Awards

I could write a 100 page paper with the thesis that Meredith Willson wrote one of the very first raps with his 1957 musical, *The Music Man*. But it would never have been as interesting as turning Radio City into a hip-hop show by having LL Cool J and T.I. saddle up next to Hugh to fire some gangsta musical rhymes.

Now look, I'm not going to fool myself and think that LL Cool J fans tuned into the Tonys to see their hero (although his tweet about the "First hip hop performance on the #TonyAwards..." was favorited almost three times more than his usual tweets), having him raise the roof also sent a message to the Producers and Investors and Theater Audiences everywhere. The next wave of musical stylings to be heard on Broadway is knocking at their door. I, for one, can't wait.

2. That time it felt like the 90s

Maybe this was one of my favorite moments because I'm now a man of a certain age and have seen many original productions that are now being revived, but there was something special about the performances of *Hedwig*, *Violet*, *Les Miz* and *Cabaret*. I'll go out on a limb and say that it's because we're better at revivals now than we ever have been. Original authors and their estates are more open to reinterpretation and tinkering, technological achievements allow us to do more with less (since revivals have limited shelf lives, their budgets usually have to be smaller than new shows), and the attitudes of audiences have changed so much that we've got more liberties with the types of material revived. In fact, I think it's important to recognize that not one of the Best Revival Tony Nominees opened prior to 1987. This was the youngest group of nominees for this award ever.

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