



BROADWAY AT MUSIC CIRCUS

2022
SEASON
PERFORMANCE
GUIDE

RODGERS & HAMMERSTEIN'S
CAROUSEL

WELCOME TO THE BROADWAY AT MUSIC CIRCUS 2022 SEASON

It has been two long years since we have been able to gather like today to watch musical magic unfold on the stage of the UC Davis Health Pavilion. Thank you for being here to share in this moment in our 70+ year history in Sacramento.

For those of you that are new to this place and/or this art form, here are the ingredients that go into what you're about to experience:

It begins with Broadway's most popular stories, told in spoken word, song, and dance. Each and every one of them – from the silliest to the most serious – was written to help us better understand ourselves and one another, and celebrate our common humanity.

Our storytellers are our actors and musicians, all of whom have trained for years to become the best that Broadway has to offer. Some are our neighbors, but many have traveled from far and wide to perform for you today.

Those on stage will be visually transformed thanks to the efforts of our costume, hair & makeup, and wardrobe teams. Every piece of clothing and wig worn has been skillfully sewn and styled to both compliment the player and articulate the essence of their character.

This theatre will also be transformed with scenery, properties, lights, projections, automation, and sound, all expertly designed to transport you from a hot summer's day in Midtown Sacramento to another (and hopefully cooler!) place and time.

Most importantly: All of the above elements have been carefully crafted and combined to be shared IN PERSON and TOGETHER. You – your laughter, tears, and applause - are the final ingredient that will make today's performance one I hope you remember and cherish for years to come.

SCOTT KLIER

PRODUCING ARTISTIC DIRECTOR/COO

BROADWAY AT MUSIC CIRCUS THROUGH THE YEARS

- 1949** Actor St. John Terrell sets up a summer stock theatre under a giant round tent in Lambertville, New Jersey. Drawing inspiration from the layout of Greek amphitheaters and the summer fun of the circus, Terrell's idea is a success and more than 40 others pop up across the country in the next decade.
- 1951** With the support of arts patron and newspaper owner Eleanor McClatchy, producers Russell Lewis and Howard Young establish the Sacramento Music Circus by setting up a tent in the parking lot of the Sacramento Civic Repertory Theatre. It is the first professional theatre-in-the-round to the west of the Mississippi River, and the fourth in the country.
- 1953** Lewis and Young found the Sacramento Light Opera Association to continue producing shows in the area. Sacramento Music Circus continues to be a successful summer tradition, gaining a notable reputation in the theatre community.
- 1989** The Broadway Series is introduced as a winter companion to the summer shows, bringing national tours of Broadway musicals and plays to Sacramento every year.
- 2003** The Wells Fargo Pavilion opens on the site of the original Sacramento Music Circus tent, providing a state-of-the-art, permanent, fully air-conditioned facility for all future shows.
- 2018** The company name changes to Broadway Sacramento, with the respective touring and summer seasons being named Broadway On Tour and Broadway At Music Circus.
- 2020** As a result of the COVID-19 pandemic, The Broadway At Music Circus stage is dark all summer long for the first time.
- 2022** Broadway At Music Circus returns to Sacramento for its 70th season in the newly named UC Davis Health Pavilion!

BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- Make sure you find your seat before the show starts! Actors will enter using the aisles, so it is important to be seated when the lights go down to keep everyone safe. If you need to leave for any reason, the ushers in the hallway will let you know when it's okay to enter again.
- Please keep your cell phone silenced and put away during the show. You are welcome to use it before or after, but the bright screens and noises can be distracting for everyone else at the theatre. Using your phone to take pictures or video is also not allowed.
- Please refrain from talking during the show, as it can be a distraction to the actors and the people around you.
- Feel free to laugh, cheer and applaud! The actors love hearing that you're enjoying the show.

RODGERS & HAMMERSTEIN'S
CAROUSEL

JUNE 28 - JULY 3

MUSIC by
Richard Rodgers
BOOK & LYRICS by
Oscar Hammerstein II

THE STORY

On a spring evening in late 1800s New England, timid millworker Julie Jordan meets the boisterous carousel barker Billy Bigelow, and the two share a romantic moment in the park. Three months later, they are married, but domestic life has left Billy restless and angry. After learning that Julie is pregnant, he decides to assist in a robbery to provide for his growing family. The heist ends in tragedy, leaving Billy to grapple with the consequences of his brash behavior. As he watches his family deal with the impact of his choices, he must hope that a supernatural second chance will give him enough time to earn his redemption.

THE CHARACTERS

JULIE JORDAN: A compassionate, reserved mill worker

BILLY BIGELOW: A handsome, hot-tempered carousel barker

CARRIE PIPPEREDGE: Julie's comical, naive best friend

ENOCH SNOW: A wealthy, hard-working fisherman

NETTIE FOWLER: Julie's supportive cousin

JIGGER CRAIGIN: A devious fisherman

MRS. MULLIN: The owner of the carousel

DAVID BASCOMBE: The wealthy owner of the mill

THE STARKEEPER: A Heavenly authority who watches Billy

LOUISE BIGELOW: Billy and Julie's free-spirited daughter

MAKING THE SHOW

FROM BUDAPEST TO BROADWAY



Nearly every artist dreads the “sophomore slump” phenomenon—the failure to follow up a successful debut with another smash hit. After Richard Rodgers and Oscar Hammerstein II revolutionized the musical theatre industry with their first collaboration, 1943’s OKLAHOMA!, many were wondering if they could replicate that brilliance or if they would be the next to fall victim to the sophomore slump.



Richard Rodgers and Oscar Hammerstein II

While searching for their next project, Rodgers and Hammerstein met with Theresa Helburn and Lawrence Langer of the Theatre Guild. He suggested they adapt Ferenc Molnár’s 1909 play LILIOM into a musical. LILIOM, which tells the story of the tragic romance between a carousel barker and a young maid in Budapest, was unsuccessful during its debut in Hungary but became a theatrical standard in the United States following its English-language premiere in 1921.

Rodgers and Hammerstein initially resisted the proposal, fearing that the foreign setting and heavy themes would be challenging to adapt to an American audience. They continued to play with ideas for adapting Liliom while working on other projects, moving the setting first to the Louisiana bayou and then to a New England fishing town. Once Molnár gave his blessing, the duo began to focus on crafting the show that would become **CAROUSEL**.

Molnár permitted Rodgers and Hammerstein to make other alterations to the story, such as increasing the presence of the comedic secondary couple and adding a more uplifting finale that emphasized the power of forgiveness. Additionally, they continued to push back on traditions by replacing the standard

overture with a pantomime set to music and tasking choreographer Agnes de Mille with creating a dream ballet for Act II.

CAROUSEL was heavily revised during its out-of-town runs in the spring of 1945, and Rodgers and Hammerstein were understandably nervous when it opened on Broadway that May. The final dress rehearsal had gone poorly, the public’s expectations were sky-high, and they no longer had the element of surprise on their side. To their amazement, the show was instantly met with great acclaim, and critics declared that **CAROUSEL** perfected the innovative ideas introduced by OKLAHOMA!



Rodgers and Hammerstein’s ‘Carousel’ (1945).

The original Broadway production of **CAROUSEL** ran for over two years, and there have been numerous tours and revivals since then, including Tony-winning productions in 1994 and 2018. This is the eighth Broadway At Music Circus production of **CAROUSEL**, but the first in over 20 years. While not the most successful of Rodgers and Hammerstein’s shows, many critics regard **CAROUSEL** as a definitive work of American musical theatre for its dramatic storylines, powerful songs, and thrilling dance numbers. **CAROUSEL** cemented Rodgers and Hammerstein’s status as the pioneers of the Golden Age of Musical theatre and ensured that their innovation would live on for generations to come.

WHEN THE CHILDREN ARE ASLEEP

A HISTORY OF DREAM BALLETS

Early musical theatre audiences were primarily accustomed to stories that would come to a stop for a flashy song-and-dance routine and then resume. However, the dream ballet provided a number that could continue to tell a story. The first dream ballets were fantastical dances that diverted from the main storyline with little or no impact on the plot— but by the 1930s, choreographers were beginning to incorporate more storytelling and character development into these sequences.

While Agnes de Mille was not the first choreographer to use a dream ballet in a musical, she is arguably the one who perfected the concept. Her collaborations with Rodgers and Hammerstein on both **OKLAHOMA!** and **CAROUSEL** included revolutionary pieces that came to define what a dream ballet was: a musical sequence that explored the stories' themes purely through dance, with no lyrics or spoken lines. **CAROUSEL**'s dream ballet, entitled "Billy Goes on a Journey," was so well-received on opening night that the lead dancer Bambi Linn was forced to break character and take a bow the next time she was onstage.

Not all musicals incorporate dream ballets into their storytelling, but de Mille's work has had a lasting influence, as seen in the works of choreographers such as Jerome Robbins, Gene Kelly, and Gillian Lynne. Many popular musicals have involved dream ballets, including these productions seen at Broadway At Music Circus:

OKLAHOMA! (1943) - "Laurey Makes Up Her Mind" (2019)

ON THE TOWN (1944) - "Presentation of Miss Turnstiles" (2017)

BRIGADOON (1947) - "Ballet" (2014)

GUYS AND DOLLS (1950) - "Crapshooters Ballet" (2019)

WEST SIDE STORY (1957) - "Somewhere Ballet" (2015)

BYE BYE BIRDIE (1960) - "One Hundred Ways Ballet" (2015)

FIDDLER ON THE ROOF (1964) - "Chaveleh" (2012)

THE WIZ (1974) - "Tornado" (2019)

CATS (1982) - "The Jellicle Ball" (2009)

SINGIN' IN THE RAIN (1985) - "Broadway Melody Ballet" (2018)



2019 Broadway At Music Circus production of **OKLAHOMA!** Photo by Char Crail.



2018 Broadway At Music Circus production of **SEVEN BRIDES FOR SEVEN BROTHERS**. Photo by Char Crail.

WORD SEARCH

CAN YOU FIND THE WORDS LISTED BELOW?

- BALLET
- BILLY
- CAROUSEL
- CARRIE
- CLAMBAKE
- ENOCH
- HAMMERSTEIN
- JULIE
- LOUISE
- NETTIE
- RODGERS
- WHALER

N E T T I E Z R M C L
K V O E Z V F V U L E
R C A R O C S E L A S
O O T Z C O T L W M I
D R E E T R E U M B U
G B J I E B R N V A O
E B Y N L B W R W K L
R J O L L J V M I E W
S C I W A C J V W E F
H B V I B B E L A H W
N I E T S I E M M A H

THINK ABOUT IT

- Why do you think Rodgers and Hammerstein chose the title **CAROUSEL** instead of naming it after the main character like Molnár did with **LILIOM**? How does that title reflect the themes of the show and the choices the characters make?
- The dream ballet in Act II of **CAROUSEL** adds a unique form of storytelling to the show. How does that scene add depth to the story? Do you think it would have the same impact if it were told with dialogue instead of dance?
- Watch some other versions of the dream ballet from **CAROUSEL**. How does the different choreography change the story?
- Look up some of the other dream ballet examples shared on the previous page. How are they similar to the one in **CAROUSEL**, and how are they different?
- Throughout the show, Billy and Julie struggle to communicate their feelings for each other in words. How do their songs reveal how they feel about their lives and each other?
- **CAROUSEL** is a musical from 1945 with a story that takes place in the 1870s. What elements of the story still feel relevant today? What feels outdated? How did the setting impact your understanding of the story?



UC DAVIS HEALTH PAVILION

SPECIAL THANKS TO



This guide was developed by Mason Diab, Caleb Larrosa-Colombo, and Jackie Vanderbeck. Special thanks to Griff Field, Matt Hessburg, Scott Klier, Gina Smith, Dejan Zivkovic, and YOU, audience members, for joining us at Broadway At Music Circus this summer!