



BROADWAY AT MUSIC CIRCUS

2022 SEASON
**PERFORMANCE
GUIDE**

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.



Kinky Boots

JUNE 14-19

BOOK by
Harvey Fierstein
MUSIC & LYRICS by
Cyndi Lauper

◆ THE STORY ◆

When his father unexpectedly passes away, young businessman Charlie Price reluctantly takes over his family's struggling shoe factory. A chance meeting with a fabulous drag queen named Lola leaves him with the idea that might save the business: create a line of designer boots for drag queens that combine fashion and sex appeal with a firm heel that can support a man's weight. Charlie and Lola decide to team up and debut their new line of "kinky boots" at an upcoming fashion show in Milan. Still, their friends and coworkers must quickly learn to accept others as they are and embrace their own unique identities if they want their new venture to succeed.

◆ THE CHARACTERS ◆

CHARLIE: A young man trying to save his family's shoe business

LOLA/SIMON: A fabulous drag queen with unshakeable confidence

LAUREN: A young shoe factory worker who teams up with Charlie

NICOLA: Charlie's goal-oriented fiancée who works in real estate

DON: A gruff, masculine factory worker who clashes with Lola

GEORGE : The straight-laced factory manager

PAT: The shoe factory's office manager

THE ANGELS: Lola's ensemble of drag performers

MAKING THE SHOW

THE JOURNEY FROM REAL LIFE STORY TO BROADWAY

In 1993, Steve Pateman was in trouble. The English businessman had become the managing director of WJ Brookes, his family's shoe factory in Northampton, but business had taken a turn for the worse. It seemed as though the only option was to close the factory until he received a call asking if they could produce women's boots in men's sizes.

Pateman seized the opportunity to tap into this niche market, and the factory began producing a line of specialty boots with reinforced heels under the name "Divine Footwear." The new product proved to be a success and breathed new life into the struggling company. The business saw such a turnaround that, in 1999, the BBC documentary show *Trouble at the Top* aired an episode about WJ Brookes' risky business venture and how it had paid off. In the episode, they dubbed the company "the Kinky Boots Factory."



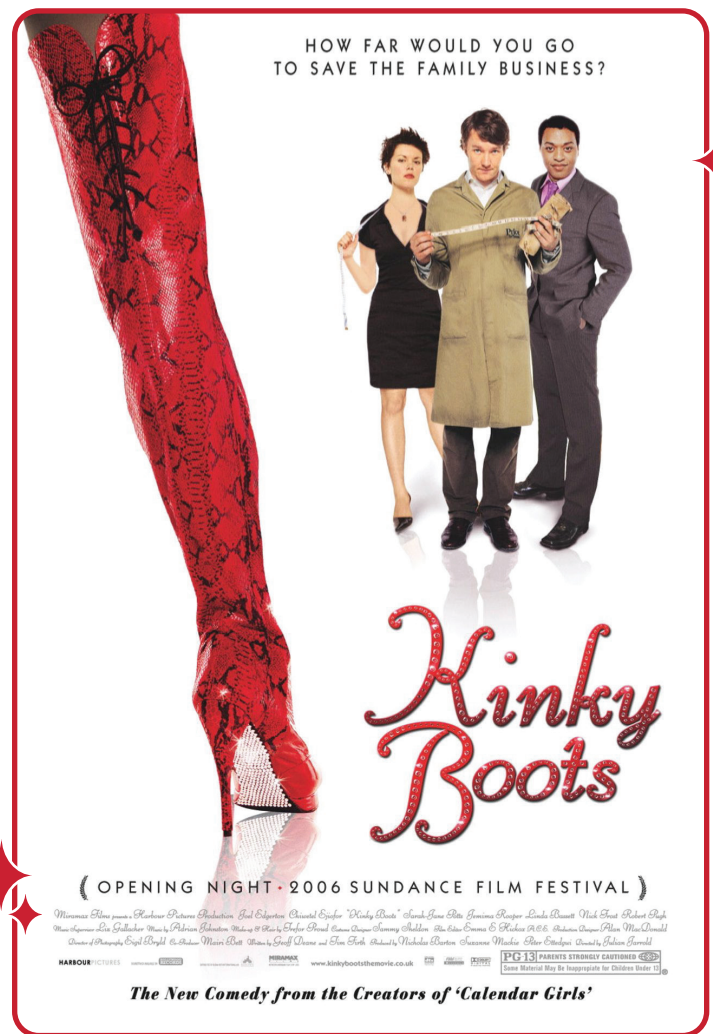
Stark Sands and Billy Porter in **KINKY BOOTS**

WJ Brookes finally closed its doors in 2000 due to increased competition from rival businesses, but that was hardly the end of the Kinky Boots Factory. Film producers Suzanne Mackie and Nick Barton had seen the documentary and thought it could be the basis for an exciting feature film. This idea led to the 2005 film *Kinky Boots*, starring Chiwetel Ejiofor and Joel Edgerton, which presented a fictional version of Pateman's story.

Theatre producer Daryl Roth saw the film at the Sundance Film Festival in early 2006 and quickly recruited producer Hal Luftig and director/choreographer Jerry Mitchell to adapt the story into an uplifting musical. Actor/playwright Harvey Fierstein was brought on board to write the show's book because of his experience in the world of drag queens, and pop singer Cyndi

Lauper's catchy melodies and passion for writing songs about underdogs made her an ideal composer.

After a workshop in October 2011 and an out-of-town tryout in Chicago in the fall of 2012, **KINKY BOOTS** opened on Broadway at the Al Hirschfeld Theatre on April 3, 2013. It went on to win six Tony Awards®, including Best Musical, and played for over 2,500 performances before closing in April of 2019.



Poster for the original 2005 film *Kinky Boots*.

The musical's inspirational story and catchy songs struck a chord with the rest of the world, too—a US national tour ran for nearly three years, the London production won three Olivier Awards, and there have been productions in South Korea, Japan, Australia, the Philippines, Poland, and Germany. This Broadway At Music Circus production marks the in-the-round debut of **KINKY BOOTS!**

CELEBRATED & ELEVATED

TONY-NOMINATED FEMALE COMPOSERS

The Tony Awards are widely considered the highest honor awarded in American theatre. When Cyndi Lauper won the Tony Award for Best Original Score in 2013 for her work in **KINKY BOOTS**, she became the first woman to win the award solo. To date, she is only one of seven to win and one of four to do so without a male writing partner. Check out these other notable women who have been recognized with Tony Award nominations for their songs:



Cyndi Lauper accepting her 2013 Tony Award for Best Original Score.



LYNN AHRENS

(ONCE ON THIS ISLAND*, RAGTIME**)



KRISTEN ANDERSON-LOPEZ

(FROZEN*)



SARA BAREILLES

(WAITRESS*, SPONGEBOB SQUAREPANTS*)



NELL BENJAMIN

(LEGALLY BLONDE*, MEAN GIRLS*)



BETTY COMDEN

(HALLELUJAH, BABY!**,
ON THE TWENTIETH CENTURY**,
A DOLL'S LIFE*, WILL ROGERS FOLLIES**)



ANN DUQUESNAY

(BRING IN DA NOISE, BRING IN DA FUNK*)



DOROTHY FIELDS

(SWEET CHARITY*, SEESAW*)



LISA KRON

(FUN HOME**)



LISA LAMBERT

(THE DROWSY CHAPERONE**)



ANAIS MITCHELL

(HADESTOWN**)



DOLLY PARTON

(9 TO 5*)



JEANINE TESORI

(TWELFTH NIGHT*, CAROLINE, OR CHANGE*,
THOROUGHLY MODERN MILLIE*,
SHREK THE MUSICAL*,
FUN HOME**)

*Tony Award Nominee

**Tony Award Winner

THE MOST BEAUTIFUL THING IN THE WORLD

DESIGN YOUR STYLISH PAIR OF BOOTS!



◆ THINK ABOUT IT ◆

- Read more about Steve Pateman's story with the WJ Brookes shoe factory and watch the movie *Kinky Boots*. How has this story changed with each adaptation? How has it stayed the same? Why do you think the creators chose to make the changes they did?
- Charlie and Lola both struggle to overcome the expectations that their families place on them. Have you ever had a dream or goal that conflicted with what someone else wanted you to do? How did you respond?
- Step Six of Lola's plan says, "You change the world when you change your mind." Think of a time that you changed the way you thought about something. How did that impact you?
- Working with Lola and the Angels encourages Charlie and the Price & Son factory workers to celebrate their individuality with pride. What parts of yourself are you proud of?

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
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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?

KISS ME, KATE

JULY 12 - 17

MUSIC & LYRICS by

Cole Porter

BOOK by

Sam and Bella Spewack

♡ THE STORY ♡

On a hot summer day in Baltimore, the cast of a musical adaptation of Shakespeare's THE TAMING OF THE SHREW is preparing for opening night. The show's leads, ex-lovers Lilli Vanessi and Fred Graham, are bickering constantly about elements of the production while their co-stars Lois and Bill work out their own relationship troubles. A case of mistaken identity involving Fred, Bill, and a pair of bumbling gangsters only adds to the turmoil backstage. With tensions rising as showtime approaches, the couples must quickly sort out their issues if the performance is to go off without a hitch.

♡ THE CHARACTERS ♡

LILLI VANESSI: The show's strong-willed leading lady who plays Katharine

FRED GRAHAM: The egotistical leading man and director who plays Petruchio

LOIS LANE: The flirtatious young actress who plays Bianca

BILL CALHOUN: A charming young actor who plays Lucentio

HARRY TREVOR: An actor in the ensemble who plays Baptista

PAUL: Fred's dresser and close friend

HATTIE: Lilli's dresser and confidante

FIRST MAN & SECOND MAN: Two gangsters who interrupt the show to collect a debt

HARRISON HOWELL: Lilli's fiancée, who is a disciplined Army general

MAKING THE SHOW

FROM THE BARD TO BROADWAY



Few classic musicals have histories as lengthy as that of **KISS ME, KATE**. The show premiered in 1948, but its source material is William Shakespeare's *THE TAMING OF THE SHREW*, written in the early 1590s. One of Shakespeare's first comedies, the show is presented as a play-within-a-play that tells the story of several men trying to subdue strong-willed women.



Scene from *THE TAMING OF THE SHREW* by William Shakespeare

...*SHREW*'s themes of transformation and gender roles have prompted many critical discussions over the years. While some literary scholars claim that it presents a sincere argument for women to be passive and submissive, others interpret it as an empowering commentary on relationship dynamics that advocates for women. Regardless, it has remained a popular title for centuries.

The Theatre Guild's 1935-1936 Broadway and touring production of ...*SHREW* was particularly notable for starring Alfred Lunt and Lynn Fontanne, a real-life couple known for their explosive chemistry both onstage and backstage. Broadway producer Arnold Saint-Subber had worked on that notorious production, and he later recruited screenwriter Bella Spewack and composer Cole Porter to adapt *Shrew* into a musical. Through this partnership, **KISS ME, KATE** was born.

Spewack set the story backstage at a musical adaptation of ...*SHREW*, constructing a plot that combined Shakespeare's play-within-a-play structure with elements of Lunt and Fontanne's behind-the-scenes clashes. Porter's score emphasized this by using different musical "languages" to differentiate between the real-world drama and the musical performances in the show.

Although Spewack attempted to soften the more problematic elements of ...*SHREW*, most of her edits were later deleted when Porter and director John Wilson invited her husband Samuel to help with revisions. Samuel and Bella Spewack received equal credit for their contributions, as Porter claimed that a show credited solely to a woman would be less appealing to audiences.

After a tryout in Philadelphia, **KISS ME, KATE** opened on Broadway on December 30, 1948. It was a critical and commercial hit, running for 1,077 performances and winning the first-ever Tony Award for Best Musical. The show's success inspired international productions in London and Melbourne, and MGM Studios released a popular film adaptation in 1953.



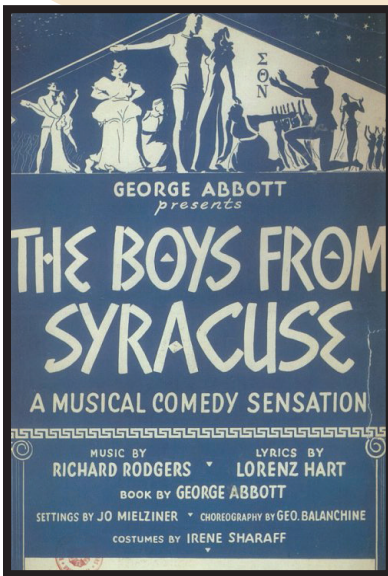
LEFT: Cole Porter and Bella Spewack in 1948, RIGHT: Carolee Carmello and Burke Moses in *KISS ME, KATE* on Broadway in 2001, photo by Joan Marcus.

The past two decades have seen a renewed interest in this classic musical. A revised 1999 Broadway production received two Tony Awards and ran for over two years before transferring to London's West End, where another acclaimed revival opened in 2013. Most recently, the show was seen on Broadway in 2019 with more contemporary updates to the script and score.

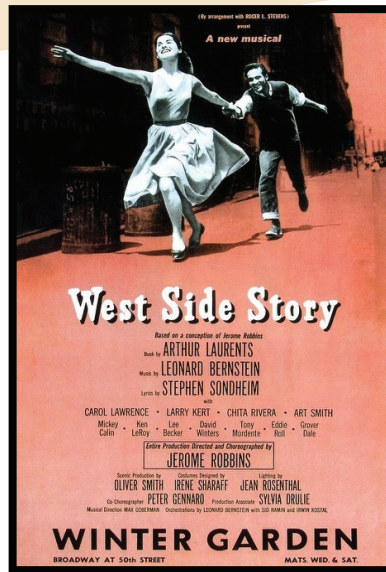
This Broadway At Music Circus production of **KISS ME, KATE** featuring costumes from the 2019 revival, marks the seventh time that the show has been performed under the tent since 1954. **KISS ME, KATE**'s enduring popularity for over seventy years highlights the show's impact as a foundational musical theatre comedy that continues to challenge and delight audiences of all ages.

BRUSH UP ON YOUR SHAKESPEARE!

OTHER MUSICALS INSPIRED BY THE WORKS OF WILLIAM SHAKESPEARE



THE BOYS FROM SYRACUSE (1938) was the first modern musical adaptation of a Shakespeare play, adapting *THE COMEDY OF ERRORS* with a swing music-inspired score.



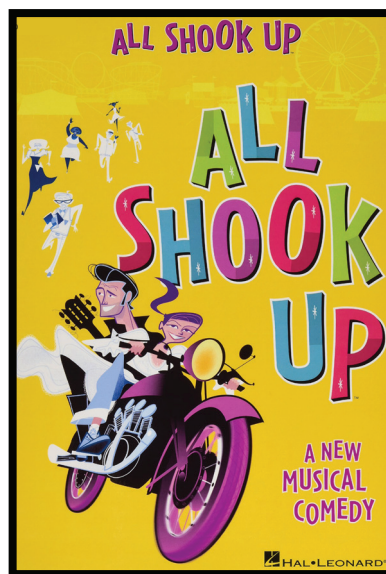
WEST SIDE STORY (1957) updates *ROMEO AND JULIET* to tell the story of young lovers caught up in a gang conflict in 1950s New York.



TWO GENTLEMEN OF VERONA (1971) tells the Shakespearean story of the same name, set to rock music.



THE LION KING (1997) sets *HAMLET*'s tale of betrayal and power among a family of lions ruling over the Pride Lands of Africa.



ALL SHOOK UP! (2005) updates *ROMEO AND JULIET* to tell the story of young lovers caught up in a gang conflict in 1950s New York.



& JULIET (2019) uses contemporary pop music to create an alternate ending to the story of *ROMEO AND JULIET*.



Cole Porter, 1945

COLE PORTER'S OTHER HITS

When composer Cole Porter came on board to write the score for **KISS ME, KATE** he was already a respected songwriter for both the stage and screen. Known for his jazzy rhythms and witty lyrics, Porter worked on more than 30 stage musicals and over a dozen films between 1915 and 1958. Many of Porter's songs have come to be considered standards that have been recorded by numerous stars, including Frank Sinatra, Ella Fitzgerald, and Lady Gaga. Take some time to listen to some other Cole Porter songs. Have you heard any of these before?

- "Let's Do It, Let's Fall In Love" (1928)
- "Love For Sale" (1930)
- "Night and Day" (1932)
- "Anything Goes" (1934)
- "I Get a Kick Out of You" (1934)
- "Begin the Beguine" (1935)
- "It's De-Lovely" (1936)
- "I've Got You Under My Skin" (1936)
- "Ev'ry Time We Say Goodbye" (1944)
- "You're Sensational" (1955)

♡ THINK ABOUT IT ♡

- The characters learn powerful lessons about working with people they don't like throughout the show. Think of a time when you had to work with someone you didn't get along with. How did you work to cooperate?
- **KISS ME, KATE** has two distinct worlds: the backstage environment and the onstage performances. How do the costumes and music help establish each location and help the audience differentiate between the two?
- The relationships in **KISS ME, KATE** all portray different understandings of love, faithfulness, and care. Which relationship appears the most realistic, and which one is the least?
- In adapting **THE TAMING OF THE SHREW** for **KISS ME, KATE**, Bella Spewack made several updates and sought to change the story's portrayal of stereotypical gender roles. What elements do you see that could be viewed as positive
- If you were updating **KISS ME, KATE** to occur in 2022, how would you change the story to make it more modern?
- What is another classic story you would like to see updated, and how would you change it?



JULY 26 - 31

BOOK by

Karey Kirkpatrick and John O'Farrell

MUSIC & LYRICS by

Wayne Kirkpatrick
and
Karey Kirkpatrick

THE STORY

Welcome to the Renaissance! William Shakespeare is the rock star of the theatre community, much to the dismay of struggling playwrights Nick and Nigel Bottom. A visit to the wise Thomas Nostradamus leaves Nick with a new idea - to write the world's first musical. With the support of Nick's wife Bea and their investor Shylock, the brothers set out to create a show that will beat out Shakespeare's subsequent work. Faced with rising costs, clashing artistic preferences, and criticism from the local Puritans, Nick and Nigel must work together and trust their supporters to keep their theatre troupe afloat and create the next theatrical hit.

THE CHARACTERS

NICK BOTTOM: a struggling writer who envies Shakespeare's success

NIGEL BOTTOM: a kind, awkward young poet and playwright

WILLIAM SHAKESPEARE: a massively successful playwright

BEA: Nick's supportive wife

NOSTRADAMUS: a fortune-teller who (sort of) predicts the future.

PORTIA: a quirky Puritan girl who loves theatre and poetry

BROTHER JEREMIAH: a Puritan man who hates the arts

LORDE CLAPHAM: a flamboyant, wealthy theatre patron

SHYLOCK: a Jewish investor who works with the Bottom Brothers

MINSTREL: a charismatic storyteller who narrates the show

MAKING THE SHOW

FROM THE RENAISSANCE TO BROADWAY



William Shakespeare may be the most well-known English playwright of the Renaissance Era, but he was far from the only one. The Renaissance was a period of European history marked by significant progress in art, philosophy, and culture, which began in Italy in the 1300s and spread to England in the early 1500s. During that time, many other English playwrights saw success, including George Peele, Thomas Dekker, Anthony Munday, and the duo of Francis Beaumont and John Fletcher.

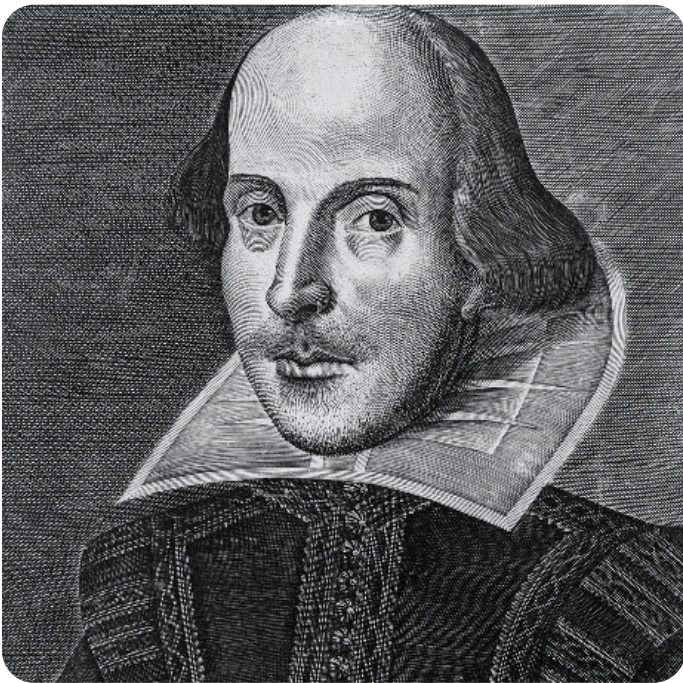


Illustration of William Shakespeare circa 1600

Now, let's flash forward to the mid-1990s. Grammy-winning songwriter Wayne Kirkpatrick and his brother, screenwriter Karey Kirkpatrick, began to ponder what it would have been like to be one of those other playwrights in the English Renaissance era, struggling to escape the shadow of the great William Shakespeare. With the help of screenwriter John O'Farrell, the brothers spent the next 15 years exploring this concept and brainstorming ways to develop it into a complete story.

In 2010, Karey reached out to producer Kevin McCollum for advice on how to develop a musical. That led to a pitch meeting where Karey, Wayne, and John played Kevin some songs and shared the basic outline of the story they had crafted about two brothers who were aspiring playwrights during the Renaissance. Kevin saw potential in the concept, so the creative team

got to work on crafting a full-length show while Kevin recruited Tony-winning director Casey Nicholaw to help them flesh out the details.



Brian d'Arcy James and Christian Borle with the original Broadway cast of **SOMETHING ROTTEN!**

Over the next five years, **SOMETHING ROTTEN!** began to take shape through several table reads and developmental workshops. Karey and Wayne composed over 50 songs to try out, and John and Karey worked with Casey to tighten up the story and strengthen the female characters. A significant workshop staging of the show was held in the fall of 2014, and the reception was so positive that the team decided to bypass an out-of-town production and bring the musical straight to Broadway!

SOMETHING ROTTEN! opened at the St. James Theatre in New York City on April 22, 2015, charming critics and audiences alike with its irreverent portrayal of the Renaissance. The show received 10 Tony nominations, with actor Christian Borle winning Best Supporting Actor for his portrayal of Shakespeare, and it ran for 742 performances. There have been two touring productions in the U.S., and several international productions are currently in development. This production marks the first time **SOMETHING ROTTEN!** has been performed at Broadway At Music Circus, and it is sure to have the audience laughing and cheering as they take a trip back to the 1590s for a few hours.

SHAKESPEARE-ISMS

THE LANGUAGE OF THE POET

The Bottom brothers may have detested Shakespeare's prominence during their time, but his impact on the English language is undeniable. Check out these everyday phrases that you may not know came from Shakespeare's writings and what they mean today:

PHRASE:

"All's well that ends well"

"Break the ice"

"For goodness' sake"

"Good riddance"

"Wear my heart on my sleeve"

"Wild goose chase"

MEANING:

A happy ending makes up for any problems along the way

Get to know someone

A sarcastic phrase used to express frustration

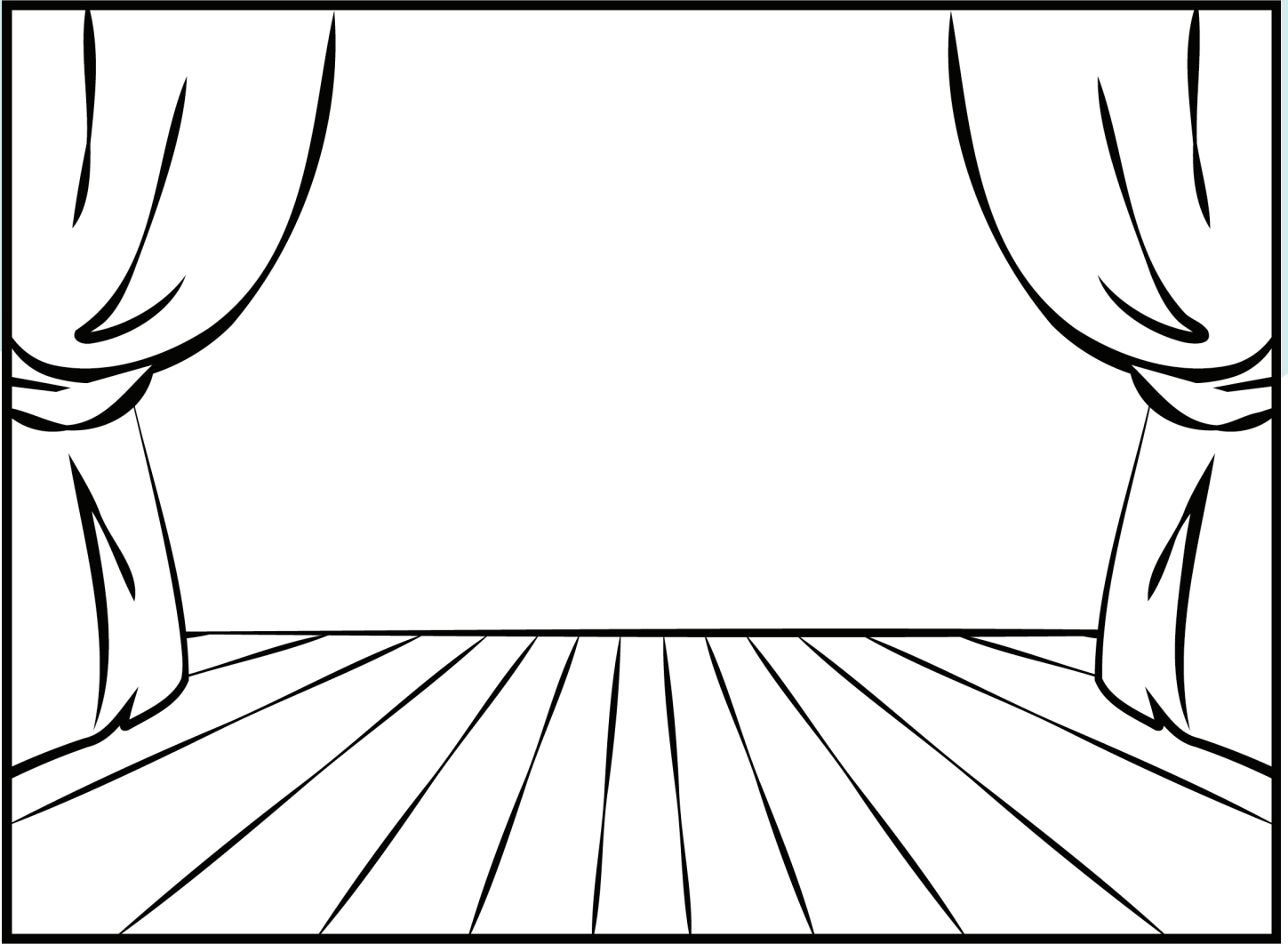
An expression of relief after getting rid of someone or something bothersome

To openly show your feelings

Pointlessly pursuing something that will never be found

THE WORLD'S A STAGE

Design a set for Nick and Nigel Bottom to use in their musical!



• THINK ABOUT IT •

- The story of **SOMETHING ROTTEN!** takes place in the 1590s, but there are some contemporary references mixed in. What elements of the show helped you feel grounded in the classical setting? What things felt more modern? Why do you think the creators decided to mix historical and current references to tell this story?
- Nigel's song, "To Thine Own Self," ends up becoming a sort of life motto for the characters as they learn to express themselves authentically. What are some things that you do to express your true self? How does it feel when other people celebrate those things with you?
- Bea defies traditional gender roles in order to support Nick and provide for their family. When have you done something that was different than what people might have expected? How did it feel to push back on those expectations?
- Shakespeare steals a lot of his ideas, and Nick tries to look into the future for inspiration, but most of Nigel's creativity comes from hard work and his love for Portia. What inspires you to be creative? How can you practice being creative this week?

THE SECRET GARDEN

AUGUST 9 -14

BOOK & LYRICS by

Marsha Norman

MUSIC by

Lucy Simon

THE STORY

Reeling from the death of her parents, 10-year-old Mary Lennox goes to live with her reclusive uncle Archibald at Misselthwaite Manor. Although she is resistant at first, Mary begins to warm up to her new home. As she explores the grounds, she meets her cousin Colin and uncovers a mysterious garden hidden behind a locked door that may have a connection to her family's past. Guided by the ghosts of their lost loved ones, Mary and Colin embark on an adventure filled with renewal, hope, and mystery that has the potential to heal the pains of the past and change their family forever.

THE CHARACTERS

MARY LENNOX: a curious, stubborn young girl

ARCHIBALD CRAVEN: Mary's withdrawn, grief-stricken uncle

LILY CRAVEN: Archibald's wife, who died in a tragic accident

COLIN CRAVEN: Lily and Archibald's son, who suffers from illness

DR. NEVILLE CRAVEN: Archibald's bitter brother, who cares for Collin

MARTHA: a chambermaid who befriends Mary

DICKON: Martha's brother who cares for the land at the manor

BEN WEATHERSTAFF: the gruff, wise head gardener

MRS. MEDLOCK: the strict housekeeper

THE DREAMERS: people from Mary's past who narrate the story

MAKING THE SHOW

FROM BOOK TO BROADWAY



The Secret Garden first blossomed in late 1910, when English-American author Frances Hodgson Burnett published it across ten issues of *The American Magazine*. Burnett had spent some time writing in the rose garden at Maytham Hall in Kent, England, and was deeply moved by the environment and her interactions with the wildlife. Drawing on those experiences and the tone and setting of the famous Gothic novels *Jane Eyre* by Charlotte Brontë and *Wuthering Heights* by Emily Brontë, she crafted an intriguing tale of magic, mystery, and nature.

The following year, *The Secret Garden* was published as a complete novel in both England and the United States. Audiences struggled to determine if it was intended for children or adults. It was not initially as successful as Burnett's earlier children's novels *Little Lord Fauntleroy* and *A Little Princess*. It was not until the mid-1900s that the book began to grow in popularity, with several film and television adaptations boosting its profile.

Around 1988, theatre producer and designer Heidi Ettinger recruited her friend, playwright Marsha Norman, to help develop a musical adaptation of *The Secret Garden*. There had been previous attempts throughout the 1980s to adapt the novel for the stage, but none had been very successful. Along with songwriter Lucy Simon, Ettinger and Norman set out to bring the classic tale to Broadway for the first time.



Frances Hodgson Burnett, 1900

THE SECRET GARDEN premiered in 1989 in Norfolk, Virginia, but the writers were struggling to balance the darker

components of the story with audiences' expectations for a light, family-friendly musical. Director Susan Schulman came on board to help tighten up the show as they prepared to head to New York, and the Broadway production of *The Secret Garden* opened at the St. James Theatre on April 25, 1991. Critics applauded the lush score and elaborate designs, but many also felt that the tone was inconsistent and overemphasized the story's darker moments. In a surprising move, the creative team revisited the show after opening and made further cuts to streamline the script. The changes were a success: **THE SECRET GARDEN** received 3 Tony Awards and went on to run for 709 performances, proving that young audiences were interested in more mature storylines.



Lucy Simon, Heidi Ettinger, and Marsha Norman, 1989, photo by Marc Bryan

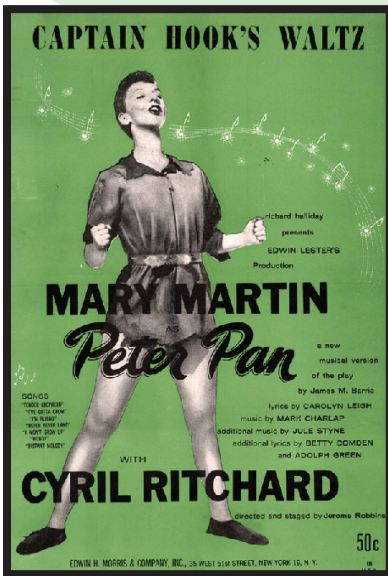
International productions of **THE SECRET GARDEN** followed in the coming years, including one by the Royal Shakespeare Company in 2000 that featured additional revisions. Another production with even more changes to the script and song order played in several theatres across the U.S. between 2016–2017, and there are tentative plans to bring that version to Broadway.

This season marks the third Broadway At Music Circus production of **THE SECRET GARDEN**, after earlier ones in 1994 and 1999. In many ways, **THE SECRET GARDEN**'s life as a musical has paralleled that of the titular garden: it has been full of change, rebirth, and growth, and the story and songs continue to bring light and hope to audiences, young and old.

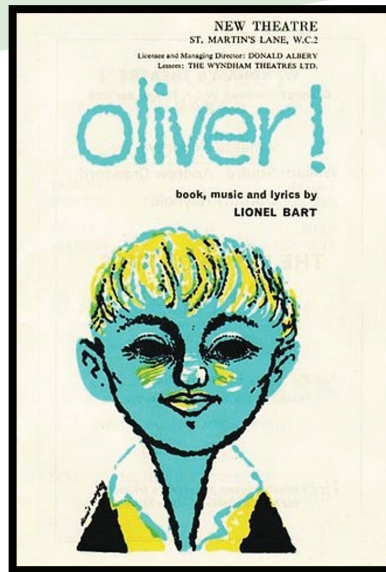
FROM SHELF TO STAGE

OFF THE PAGE AND ONTO THE STAGE

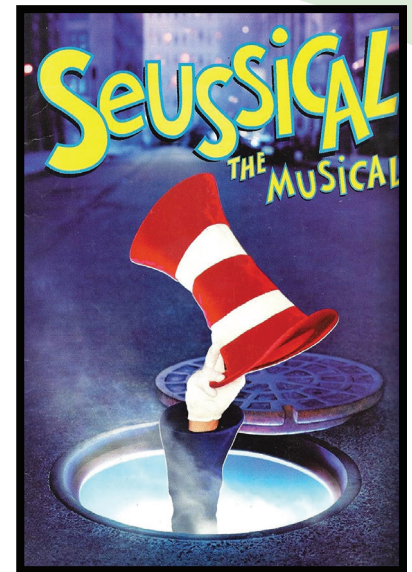
Frances Hodgson Burnett's *The Secret Garden* is just one of many classic children's novels that have been adapted into musicals. Have you seen or read any of these others?



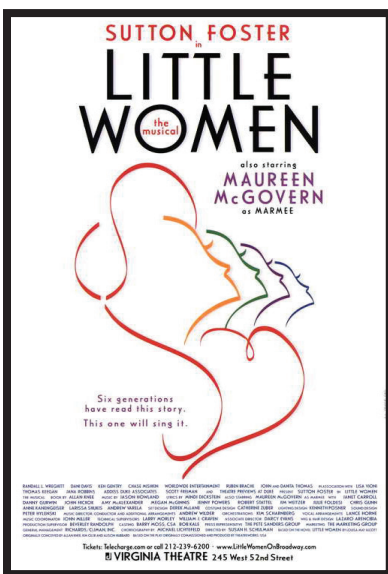
PETER PAN (1954) based on the novel *Peter Pan* by J. M. Barrie, Book by J.M. Barrie. Music by Jule Styne and Moose Charlap; Lyrics by Carolyn Leigh, Betty Comden, and Adolph Green



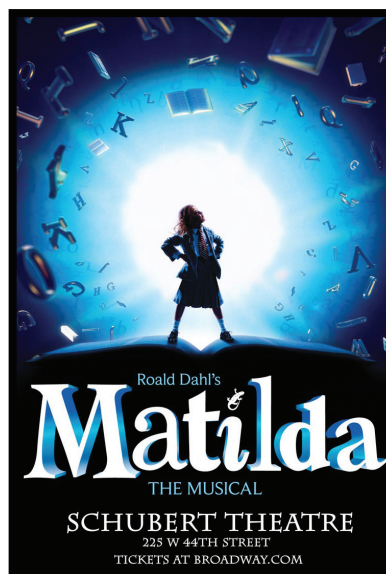
OLIVER! (1960) based on the novel *Oliver Twist* by Charles Dickens. Book, Music, and Lyrics by Lionel Bart



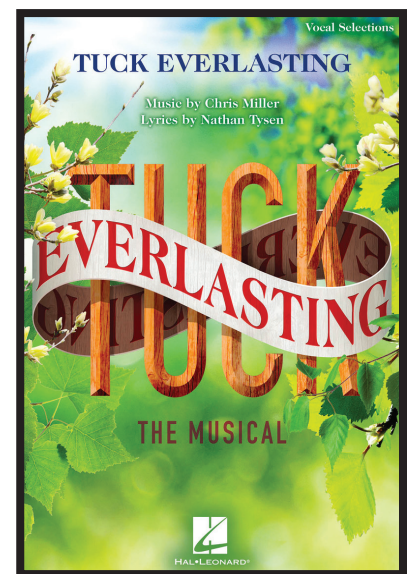
SEUSSICAL (2000) based on the works of Dr. Seuss. Book by Lynne Ahrens and Stephen Flaherty, music by Stephen Flaherty, and Lyrics by Lynne Ahrens



LITTLE WOMEN (2005) based on the novel *Little Women* by Louisa May Alcott. Book by Allan Knee and Lyrics by Mindi Dickstein.



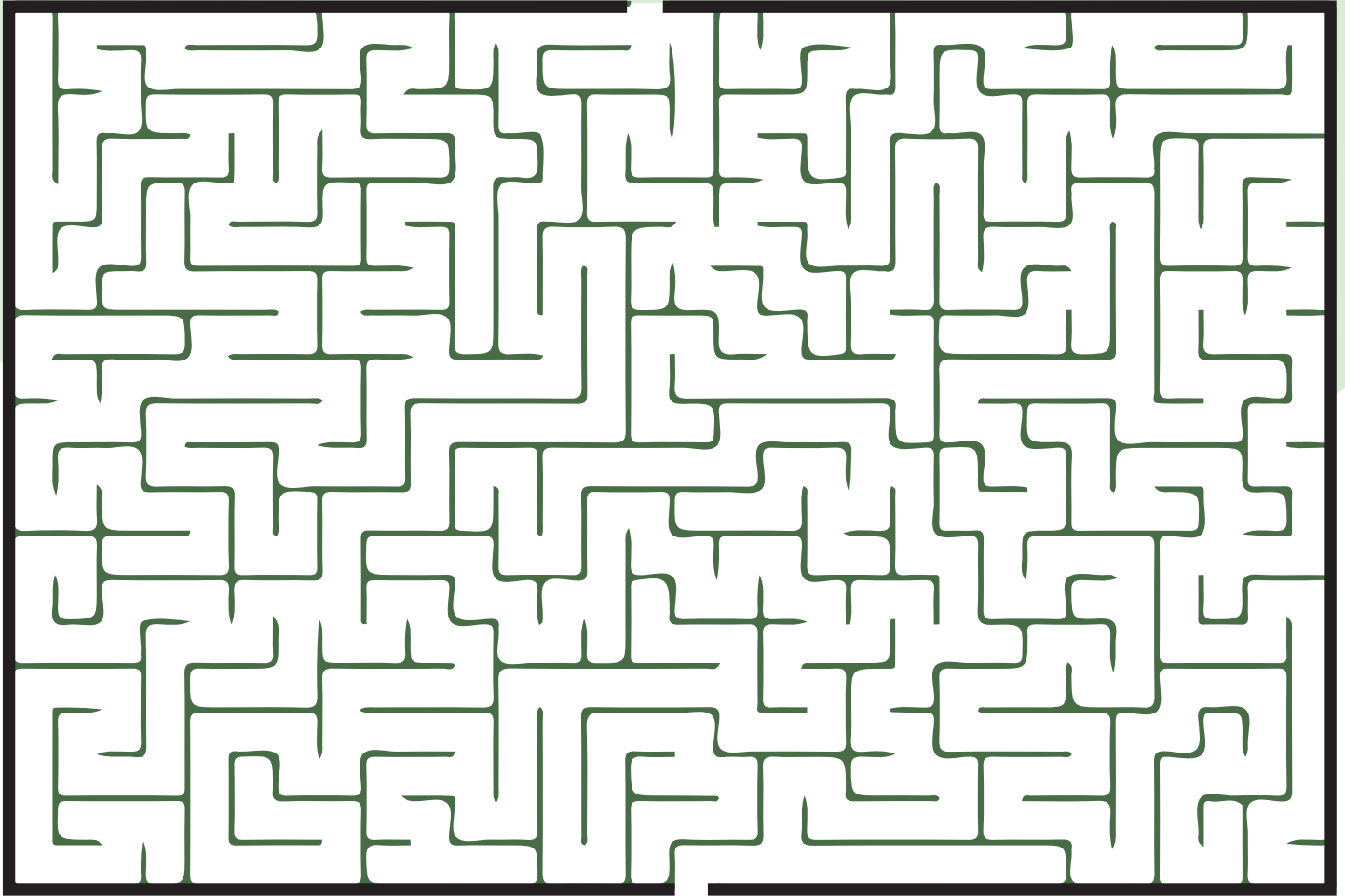
MATILDA (2011) based on the novel *Matilda* by Roald Dahl. Book by Dennis Kelly, Music and Lyrics by Tim Minchin



TUCK EVERLASTING (2016) based on the novel *Tuck Everlasting* by Natalie Babbitt. Book by Claudia Shear and Tim Federle, Music by Chris Miller, Lyrics by Nathan Tysen

MAZE

CAN YOU MAKE IT THROUGH THE GARDEN?



THINK ABOUT IT

- **THE SECRET GARDEN** underwent many changes in its adaptation to the stage. Why do you think the creators made the changes they did? What is another book you would like to see made into a musical, and how would you change it?
- Many of the characters in **THE SECRET GARDEN** go through significant transformations over the course of the story. How do those personal changes connect to the growth in the garden? Which characters do you think grow/change the most?
- While Archibald's fear for Colin's health is understandable, it ultimately becomes an obstacle in his attempts to care for his son. Once he sees that Colin is healthy, his whole outlook on life changes. Have you ever been in a situation where you were afraid that something might happen, and it didn't? How did that change your perspective on things?
- There are several supernatural elements in **THE SECRET GARDEN**, including the ghosts of lost loved ones and the healing powers of the garden. Do you think those elements are real or metaphorical? How does your view of the story change based on your interpretation of those things?

THE COLOR PURPLE

AUGUST 23 - 28

BOOK by

Marsha Norman

MUSIC & LYRICS by

Brenda Russell, Allee Willis,
& Stephen Bray

THE STORY

Young Celie is separated from her sister and children when her abusive father forces her into a marriage with a man named Mister. Mister's son Harpo brings home a strong-willed woman named Sofia, who inspires Celie to begin standing up for herself. Harpo decides to open up a juke joint, where Celie meets and falls in love with jazz singer Shug Avery. Empowered by her new relationships, Celie embarks on a decades-long journey to reunite with her family and uncover the strength and confidence she carries inside her.

THE CHARACTERS

CELIE: a downtrodden but resilient young woman

NETTIE: Celie's intelligent, dependable younger sister

PA: Celie and Nettie's abusive, bitter father figure

SHUG AVERY: an attractive, powerful blues singer in need of compassion

MISTER: a troubled man who marries Celie and tries to change his ways

HARPO: Mister's son, a well-meaning but misguided young man

SOFIA: a bold, independent woman who marries Harpo

SQUEAK: Harpo's compassionate girlfriend who aspires to be a singer

MAKING THE SHOW

FROM THE HISTORY BOOKS TO BROADWAY



In 1982 author Alice Walker published her fourth book, a novel titled *The Color Purple*. Written as a series of letters, *The Color Purple* tells the story of a young Black woman named Celie as she experiences hardships, finds love, and discovers her worth while living in the South in the early 1900s. While the heavy content of the novel has been the subject of several controversies, Walker's work has also had an enormous cultural impact. The book has sold over five million copies, is often taught in high school English classes, and provides a powerful perspective on the experiences of Black women. Perhaps most notably, *The Color Purple* was awarded the 1983 Pulitzer Prize for Fiction, making Walker the first Black woman to receive this honor.



Alice Walker, Oprah Winfrey, and LaChanze at **THE COLOR PURPLE** Opening Night, 2005, by Peter Kramer

In 1997, theatre producer Scott Sanders came to Walker with an idea to bring *The Color Purple* to the stage. Walker was initially reluctant to revisit her novel, having already worked on the 1985 film adaptation. Still, she eventually warmed to the idea after hearing Sanders' enthusiasm for the project and dedication to the original story. Over the next three years, Sanders sought out candidates for the creative team, but he struggled to find the right fit for the project until he connected with Grammy-winning songwriter Allee Willis, who was an old friend. Willis proposed a collaboration with songwriters Stephen Bray and Brenda Russell, and the songs they developed convinced Sanders that they were the right team to compose the score.

The book writer was the last component to fall into place before the show began its developmental phase. It was essential to everyone involved that the script would stay true to Walker's original novel, while also breathing new life into the story for the new format. Sanders and Walker found their ideal candidate in Marsha Norman, a Pulitzer Prize-winning playwright

who had previously written the book to the musical adaptation of *The Secret Garden*. After several years of workshops with the creative team, the world premiere of the musical adaptation of *The Color Purple* was held at the Alliance Theatre in Atlanta, Georgia during the fall of 2004. It was a sold-out success.



The Color Purple Original Broadway Production, 2006, Paul Konik

Encouraged by the show's reception, Sanders and his team of producers, which had grown to include music legend Quincy Jones and TV icon Oprah Winfrey, developed plans to bring the show to Broadway in late 2005. The creative team took nine months to revisit their work, revising lyrics and adding or cutting scenes as they saw fit. The majority of the cast from the Atlanta production was coming to Broadway with them, which allowed the writers to work with the performers and craft new layers of depth into the show as they wrote. On December 1, 2005, **THE COLOR PURPLE** opened at the Broadway Theatre in New York to positive reviews. The production received 11 Tony Award nominations and ran for 910 performances.

In the following years, *The Color Purple*'s lively music and the empowering message continued to spread across the globe. There were three different North American tours of the original production between 2007–2012, and the show has been produced internationally in South Africa, the Netherlands, and Brazil. One notable production in 2013 in London was so successful that it was brought to New York, winning another two Tony Awards. This production is the first time **THE COLOR PURPLE** has been seen at Broadway At Music Circus, presenting another opportunity for Alice Walker's powerful story of love, hope, and triumph over hardship to inspire audience members to find the light inside each of them.

THE MUSIC



THE COLOR PURPLE covers a broad span of time, beginning in the early 1900s and following Celie's journey for about 30 years. Appropriately, the show's music incorporates several different genres to reflect the eras that Celie lives through. Follow along to learn about the various musical styles used in the show, how they influenced each other, and who some influential performers were.

WORK SONGS

Work songs were a tradition carried on by African people enslaved by Americans and brought to the U.S. Workers would sing rhythmic songs that matched their movements, such as swinging tools or picking fruit, sometimes using a call-and-response pattern to communicate with other workers as they sang.

SPIRITUALS

Spirituals are powerful, emotion-filled songs sung by enslaved African-Americans in the mid-1800s that expressed the pain of their struggles and provided hope for the future. Some famous spirituals like "Swing Low, Sweet Chariot" and "Go Down, Moses" were also used as secret messages for folks escaping to freedom along the Underground Railroad.

GOSPEL

Gospel music is a more lively, uplifting style that developed out of work songs and spirituals in the early 1900s, often using call-and-response lyrics so that songs were accessible to those who couldn't read hymnals. Composer Thomas Dorsey expanded these soulful songs by incorporating elements of blues and jazz to create choral arrangements. Famous gospel singers include Sister Rosetta Tharpe, The Golden Gate Quartet, and Mahalia Jackson.



Ma Rainey and her band (1924)



Louis Armstrong (1953)

BLUES

Building on the storytelling of work songs, blues songs were less narrative-driven and usually performed by a soloist. Lyrics often expressed feelings of sadness, heartbreak, and hardship over a repeating 12-bar pattern using the I-IV-V chord progression. The genre takes its name from both the melancholy nature of the music and the use of "blue notes," which are bent or flattened musical notes that add a wail-like quality. Early blues pioneers include Bessie Smith, Ida Cox, and Ma Rainey.

JAZZ

Jazz music further developed the features of blues, utilizing more complex chord structures and more extensive arrangements with more musicians. Both genres were heavily reliant on improvisation, with jazz taking on a looser format that would soon give way to swing music. Eubie Blake, Jelly Roll Morton, and Louis Armstrong are among the most well-known jazz artists of the early 1900s.

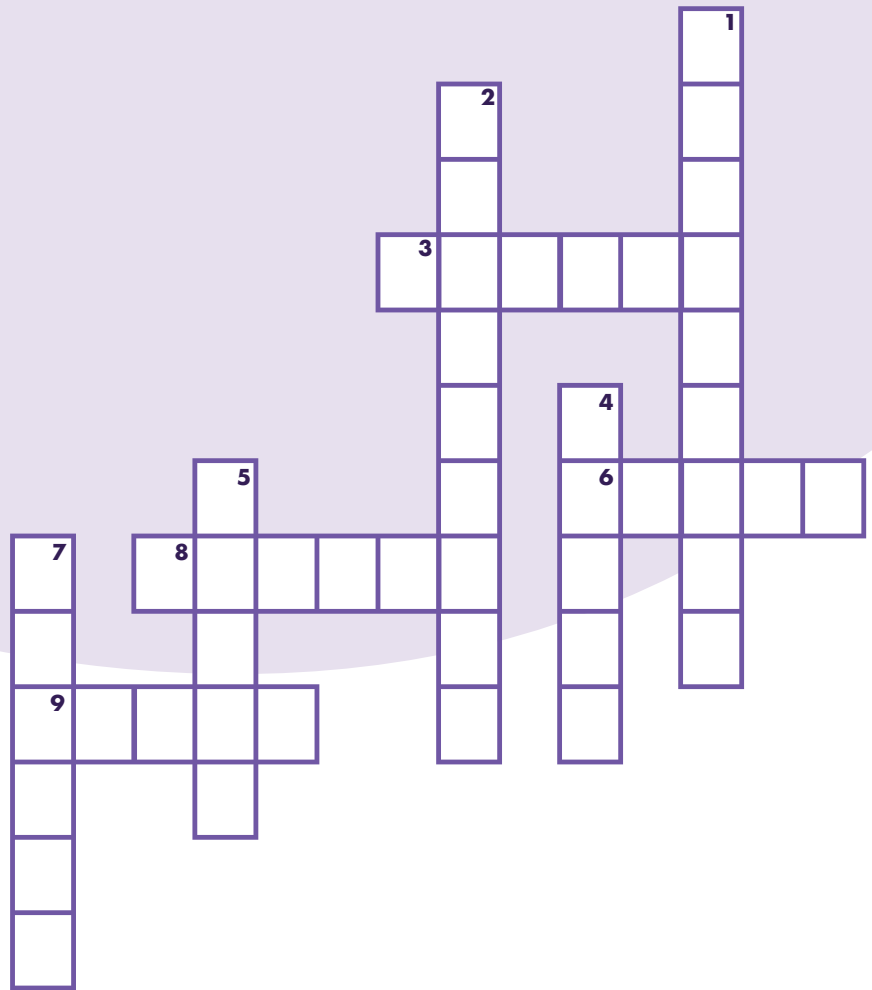
CROSSWORD

ACROSS

3. The color that signifies a miracle
6. Walker, who wrote the original novel
8. A sister who moves to Africa as a missionary
9. A strong woman who works as the mayor's maid

DOWN

1. Harpo's music venue
2. The famous blues singer
4. Sofia's conflicted husband
5. The central character who begins selling pants
7. A man is otherwise known as Albert



THINK ABOUT IT

- Alice Walker's original novel is written as a collection of letters, often between Celie and God. How does the music reflect that, and how is it changed? Do you think the musical would have the same kind of impact if it were all narrated by Celie?
- The music of **THE COLOR PURPLE** draws from several different genres and periods. How do the different styles of songs illuminate the passage of time and distinguish the different personalities of the characters?
- The women portrayed in **THE COLOR PURPLE** are all shown to be intense and complex, but they are also very different. Which character(s) did you connect with the most, and why? What does this story teach us about how we can learn from people who are different from us?
- As Celie grows and meets different people, her view changes significantly. What events and characters do you think impacted her the most? How have you been shaped by the people and experiences in your life?



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!