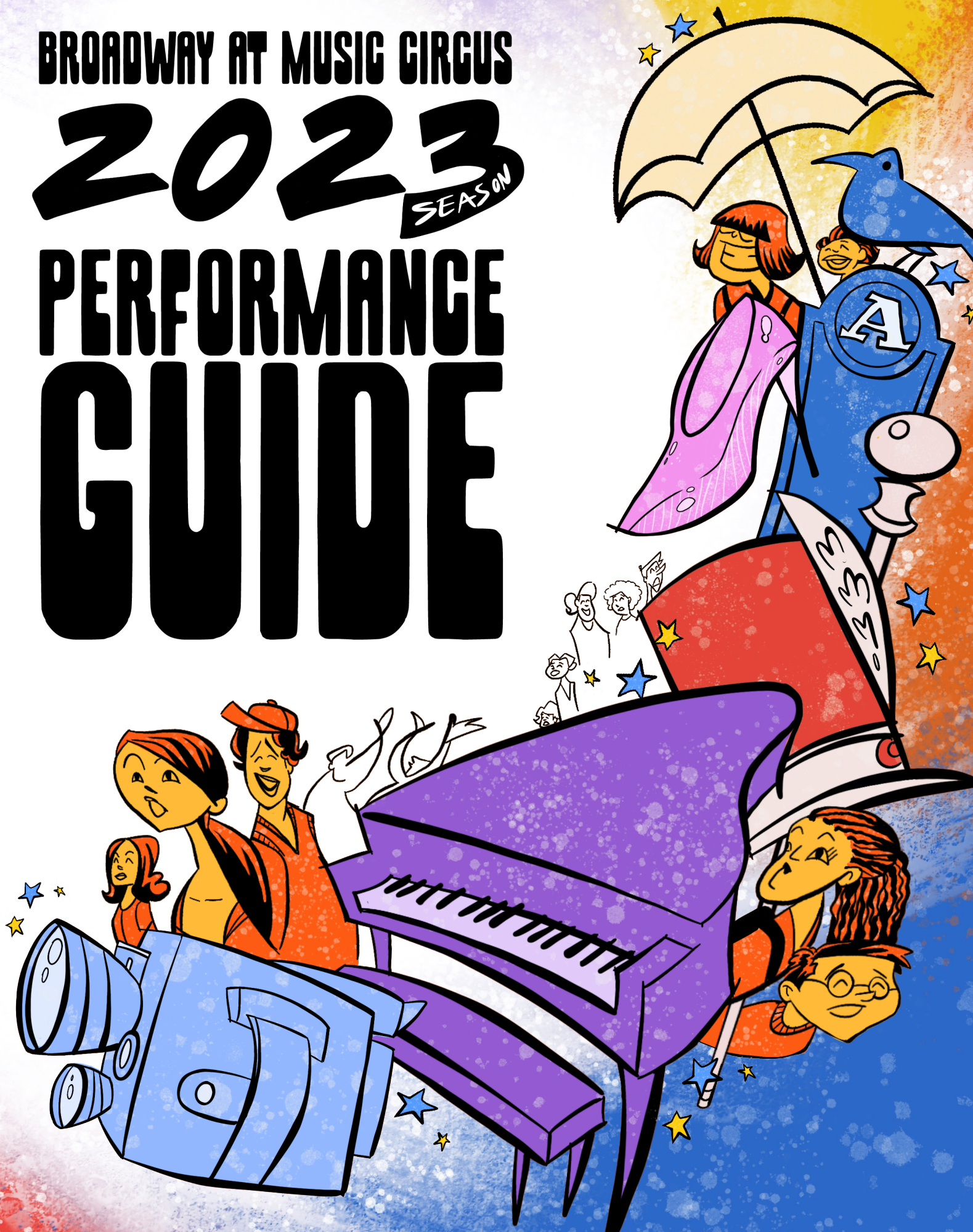


BROADWAY AT MUSIC CIRCUS
2023
SEASON
PERFORMANCE
GUIDE



WELCOME TO THE BROADWAY AT MUSIC CIRCUS 2023

SEASON

It is our pleasure to welcome you to the UC Davis Health Pavilion and the 2023 Broadway At Music Circus season! Each of the season's six shows offers something unique. Combined, they encapsulate all that Broadway musicals have to offer.

Our incredible team has composed this resource guide to provide interesting background on the performance(s) you'll see, to create opportunities for you to engage with the shows' subject matter and to enhance your overall experience. Your attendance is essential to our process and the reason for that is this:

The missing ingredient that completes what we do — telling stories in song, dance, and spoken word — is YOU! As a valued audience member, we rely on your active listening and your reactions — your laughter, tears, gasps and applause — to energize this room, to motivate our performers and ensure live theatre is ALIVE. Feel empowered to express yourself as you watch the show!


Afterward, please share what you've seen with others. Our productions depend on positive word-of-mouth to motivate others to attend, to ideally fill this theatre and fuel these shows. We strive to create a sea of satisfied smiles at every performance and need your help to reach our goal.

Whether this is your first or hundredth time seeing a show at Broadway At Music Circus, we are so grateful that you are here! Please enjoy!

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** The 2020 and 2021 seasons were canceled due to the COVID-19 pandemic.
 - 2023** The 71st Broadway At Music Circus season opens June 13 at the UC Davis Health Pavilion!

BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- Make sure you find your seat before the show starts! Actors will be entering through the aisles, so staying seated when the lights go down helps 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 phones silenced and put them away during the show. You are welcome to use them before or after, but the bright screens and noises are distracting for everyone else at the theatre. Using your phone to take pictures or video during the performance is also not allowed.
- If you're enjoying the show, make sure to laugh, cheer and applaud! The actors love hearing that you're having a good time. Please save side conversations until after the show, though. That can be distracting for the actors and the people around you.

Beautiful

The Carole King Musical

JUNE 13-18

BOOK by
Douglas McGrath

WORDS AND MUSIC by
Gerry Goffin & Carole King,
Barry Mann & Cynthia Weil

- THE STORY -

In 1958, 16-year-old songwriter Carole King gets her first professional gig as a songwriter working for Don Kirshner at the famous 1650 Broadway publishing offices in New York City. Carole's compositions are well-received, but she finds true success when she meets—and falls in love with—lyricist Gerry Goffin. Along with their friends Barry Mann and Cynthia Weil, Carole and Gerry make a name for themselves by writing songs for popular vocal groups. Carole and Gerry's songs continue to take them to new heights, but their marriage falters when Gerry has affairs with several singers. Left without her partner, a sadder, wiser Carole sets out on her own and faces an intimidating choice: Will she continue writing behind the scenes, or will she find the courage to step into the spotlight and harness her own unique voice as an artist?

- THE CHARACTERS -

CAROLE KING: An aspiring songwriter trying to find her voice

GERRY GOFFIN: A charming lyricist with whom Carole partners both professionally and romantically

BARRY MANN: A quirky but likable songwriter who teams up with Cynthia

CYNTHIA WEIL: A witty, independent songwriter who befriends Carole and works with Barry

DON KIRSHNER: A successful music producer and publisher

GENIE KLEIN: Carole's protective mother, who wants her to be a teacher

THE DRIFTERS: A popular male R&B/soul quartet

THE SHIRELLES: A popular R&B/soul girl group

THE RIGHTEOUS BROTHERS: A popular soul duo

MAKING THE MUSICAL

FROM THE STUDIO TO THE STAGE

Carol Joan Klein was always an exceptional musician, even from an early age. Her mother began teaching her piano skills and music theory as a toddler, and soon they discovered that she could identify musical notes by ear. By 1958, 16-year-old Carol was a budding songwriter and a student at Queens College. Her first official recording, a promotional single called “The Right Girl,” was released that year under the name that the world would come to know her by: Carole King.

While at school, Carole met Gerry Goffin, who quickly became her songwriting partner and husband. Their early days of songwriting were often challenging, but they had a number-one hit in 1960 with “Will You Love Me Tomorrow?,” as performed by the Shirelles. During the 1960s, King and Goffin wrote many popular songs together, including Little Eva’s “The Loco-Motion” and Aretha Franklin’s “(You Make Me Feel Like) A Natural Woman.”



Carole King and Gerry Goffin in the recording studio, 1959

Carole’s writing had overshadowed her recording career, but after separating from Gerry in 1968, she moved to Los Angeles and decided to focus on performing her own songs again. She had a short-lived stint with a band called The City and some mild success with her debut album, *Writer*, but truly struck musical gold in 1971 with her sophomore album, *Tapestry*. The record made Carole King a household name, spawned numerous hit singles and won four Grammy awards.

Carole King continued to write, record and perform her own music over the next few decades. She reached a new audience in the early 2000s when she recorded a new version of her song “Where You Lead” as the theme song for the hit television

show *Gilmore Girls*. She has received many prestigious legacy awards in recent years, including a star on the Hollywood Walk of Fame, the Gershwin Prize for Popular Song and the Kennedy Center Honors.



Carole King and Broadway Cast of *BEAUTIFUL*, 2019.
Photo by Andrew Gans.

In 2010, EMI Music Publishing reached out to theatre producer Paul Blake to develop a musical based on Carole King’s catalog of songs. Blake invited writer Douglas McGrath to write the book for the show, which he initially pitched as a story about a group of young songwriters ushering in a new era of rock-and-roll music. After meeting with King, Goffin, Weil and Mann in person, McGrath had a new focus for the story: friendship. Over the course of several interviews, McGrath studied the relationships between the four writers to ensure they would be portrayed authentically on the stage. The creative team spent several years building out the show, opting to highlight the earlier years of Carole’s life and work to tell a moving story about young artists finding their voices.

After an out-of-town run in San Francisco in the fall of 2013, **BEAUTIFUL—THE CAROLE KING MUSICAL** opened on Broadway in early 2014 to generally warm reviews. Carole had stayed out of the development process, trusting the creators to tell her story well, but she became a proud supporter of the show once she finally saw it. **BEAUTIFUL** ran for over 2,400 performances in New York, and dozens of touring, regional, and international productions have made the show a global hit. Although Carole has been semi-retired from performing since 2012, both her songs and this musical continue to delight audiences of all ages with their powerfully honest lyrics and unforgettable melodies, serving as a true testament to her powerful voice.

ABOUT THE ARTISTS



The Drifters

The original lineup of The Drifters, formed by Clyde McPhatter in 1953, produced several hit R&B songs, including "Money Honey," "Such a Night" and "Honey Love." McPhatter departed in late 1954, leaving manager George Treadwell to oversee an ever-changing roster of members that, over time, included Bill Pinkney, Ben E. King and Rudy Lewis. In the 1960s, the group had a long string of hits, such as "There Goes My Baby," Carole King and Gerry Goffin's "Some Kind of Wonderful" and "Up on the Roof" and Barry Mann and Cynthia Weil's "On Broadway." Treadwell's family continues to manage The Drifters, who still perform today in their current incarnation.



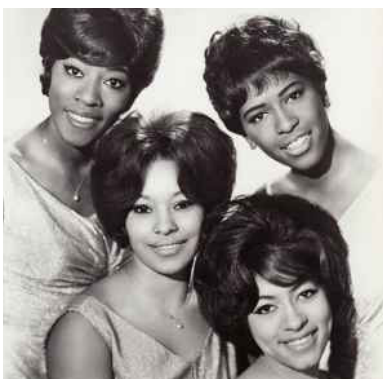
The Shirelles

Formed in 1957 for a high school talent show, the Shirelles were a girl group from New Jersey that consisted of Shirley Owens, Doris Coley, Addie Harris and Beverly Lee. Their music drew inspiration from classic doo-wop and R&B sounds while utilizing more contemporary pop melodies, which made them popular with young audiences. Their recording of King and Goffin's "Will You Love Me Tomorrow" made them the first Black all-girl group to have a number-one hit in the U.S., and they followed it up with other hits, including "Tonight's the Night," "Dedicated to the One I Love," and "Baby It's You."



The Righteous Brothers

The Righteous Brothers are a Californian vocal duo founded by Bill Medley and Bobby Hatfield in 1962 after the breakup of their previous group, The Paramours. They are considered early pioneers of "blue-eyed soul," a term used to describe white R&B performers who were played alongside primarily Black R&B artists. After growing in popularity while opening for The Beatles and The Rolling Stones, The Righteous Brothers hit number one with their performance of Mann and Weil's "You've Lost That Lovin' Feelin'." They are also known for their hits "Unchained Melody" and "(You're My) Soul and Inspiration." Medley still performs as one half of The Righteous Brothers today, along with



The Chiffons

High school students Judy Craig, Patricia Bennett and Barbara Lee formed The Chiffons, an all-girl pop group, in New York in 1960. After Sylvia Peterson joined the group in 1962, The Chiffons released their first single, the number-one hit doo-wop song "He's So Fine." Later hits included "Nobody Knows What's Goin' On (In My Mind But Me)," "Sweet Talkin' Guy," and King and Goffin's "One Fine Day." (**BEAUTIFUL** takes creative license to credit this song to Joy Woods, a fictional character.)

A LASTING INFLUENCE

Carole King got her start writing for others, but even after she branched out into performing, her songs continued to be popular choices for other artists to cover. Check out these different versions of some of Carole's classic songs. Which ones have you heard before?

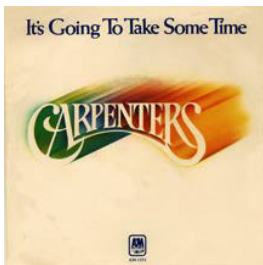


"Will You Love Me Tomorrow" - ROBERTA FLACK, 1971

"You've Got a Friend" - JAMES TAYLOR, 1971

"It's Going to Take Some Time" - THE CARPENTERS, 1972

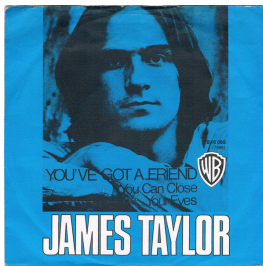
"The Loco-Motion" - KYLIE MINOGUE, 1988



"It's Too Late" - GLORIA ESTEFAN, 1994

"(You Make Me Feel Like) A Natural Woman" - CELINE DION, 1995

"Up on the Roof" - LOUISE GOFFIN, 2007



"Home Again" - LUCY DACUS, 2022

- THINK ABOUT IT -

- BEAUTIFUL** is based on true events, but it tells Carole's life story creatively and sometimes makes minor changes to details for the story's sake. How would this show be different if it were more like a history book and went step-by-step through events in Carole's life?
- If someone were to write a musical about your life, what events would you want to be included? What songs would you like to hear?
- The two songwriting teams of Goffin & King and Mann & Weil are excellent examples of collaboration and balance. Think about a time when you had to work with a partner, and things went well. What helped you succeed as a team? What does collaboration mean to you?
- Carole and Cynthia broke barriers as women in the music industry, particularly during a time when many women stayed home with their children. How does Carole's career transformation mirror the changing attitudes towards working women that were developing during the 1960s?
- Who are some other popular musicians whose work reflects changing ideas in society?
- Many artists have reinterpreted Carole's songs, using a variety of styles. Pick a song from the show, and pretend you are reading the lyrics for the first time. How would you put your own unique twist on the music?
- Try reading the lyrics like a monologue. How does that change the impact?

RODGERS + HAMMERSTEIN'S *CINDERELLA*

JUNE 27-JULY 2

MUSIC by
Richard Rodgers

LYRICS & ORIGINAL BOOK by
Oscar Hammerstein II

NEW BOOK by
Douglas Carter Beane

- THE STORY -

In a far-away kingdom, Ella spends her days doing chores for her ungrateful stepmother and stepsisters while fantasizing about exploring the world. Meanwhile, Prince Topher is struggling to understand his role as a ruler, unaware that his subjects are deeply unhappy. His advisors suggest that he host a lavish ball at the castle to help him find a wife and pacify the townspeople. Ella's stepmother forbids her from joining them at the ball, but her fairy godmother, Marie, arrives at the last moment to conjure up a beautiful gown, a golden coach and shimmering glass slippers. Ella's beauty and kindness immediately enchant Prince Topher, and she gets to share her ideas for improving life in the kingdom. The magic begins to wear off at midnight, and Ella flees, fearing that the prince will reject her when he learns her true identity. Back at home in her rags, Ella must figure out a way to escape her cruel stepmother so she can return to the castle, win Topher's heart and transform the kingdom.

- THE CHARACTERS -

ELLA: A kind-hearted young woman who dreams of a better life

PRINCE TOPHER: A young royal searching for his identity

MARIE: A crazy lady in the village with a magical secret

SEBASTIAN: The prince's mischievous advisor

MADAME: Ella's cruel, vain stepmother

CHARLOTTE: A self-absorbed stepsister

GABRIELLE: A stepsister with some hidden dreams

JEAN-MICHEL: The leader of the kingdom's revolutionary movement

LORD PINKLETON: The royal herald who announces important events

MAKING THE MUSICAL

FROM SMALL SCREEN TO THE GREAT WHITE WAY

By the time **RODGERS + HAMMERSTEIN'S CINDERELLA** premiered on Broadway in 2013, many audience members were already familiar with some of the show's classic songs. That's because this adaptation of the classic fairy tale, with a score by the famed duo of Richard Rodgers and Oscar Hammerstein II, began as a wildly successful television production in the 1950s.

Rodgers and Hammerstein had taken Broadway by storm in the 1940s with innovative hits such as *Oklahoma!*, *Carousel*, and *South Pacific*. By the mid-1950s, they had expanded their reach to Hollywood and beyond with a string of successful film adaptations of their stage shows. The television networks NBC and CBS both approached the duo to write a brand new musical to be broadcast live on television. When they got word that CBS had secured Broadway star Julie Andrews to lead their project, they signed on and began working on a new adaptation of the popular fairy tale *Cinderella*.

In keeping with their tradition, Rodgers composed the musical score, and Hammerstein wrote the lyrics and script. They drew on French author Charles Perrault's version of the fairytale for inspiration, seeking to honor the familiar story while adding more character depth for the adults watching at home with their children. Instead of an out-of-town production for a stage show, several nights of dress rehearsals were held at CBS Studios so the 56 cast members, 33 orchestra players and dozens of crew members could prepare for the broadcast. On March 31, 1957, over 100 million Americans tuned in to watch Rodgers and Hammerstein's fresh take on the classic story.



Oscar Hammerstein II, Richard Rodgers and Julie Andrews, 1957, New York

Rodgers and Hammerstein's new **CINDERELLA** was an apparent hit and quickly made its way to the stage. The first stage production was put on in London in 1958, with American productions following by the early 1960s. Both professional and amateur performances continued over the next few decades, and a slightly revised television film starring Lesley Ann Warren aired in 1965. The musical saw its first major update in 1997 when ABC produced a new film version starring Brandy and Whitney Houston. It included new Rodgers and Hammerstein songs, an updated story and a racially diverse cast.



Brandy and Whitney Houston, 1997. Photo by Neal Preston

When Ted Chapin, president of the Rodgers and Hammerstein Organization, was brainstorming ideas for new projects to develop, it dawned on him that the duo's take on **CINDERELLA** had never been seen on Broadway. At this point, the show was over 50 years old and would need some tweaking in order to feel fresh for the 21st century, so playwright Douglas Carter Beane was recruited to modernize the story. Beane incorporated some historical context from Perrault's fairytale, but he also worked in some contemporary elements: Ella became a more empowered heroine, the prince gained new depth and a new plotline about social injustices in the kingdom was added.

The new adaptation of **RODGERS + HAMMERSTEIN'S CINDERELLA** was a hit, running for nearly two years on Broadway and inspiring a new generation of fans. This production marks the Broadway At Music Circus premiere of this take on the classic fairytale, as well as the first time that any version of the show has been performed at Broadway At Music Circus in over 60 years. With its romantic songs, dazzling costumes and inspiring story, **CINDERELLA** upholds the legacy of Rodgers and Hammerstein and reminds us all that our lives are better with a little bit of kindness and magic.

CINDERELLA AROUND THE WORLD

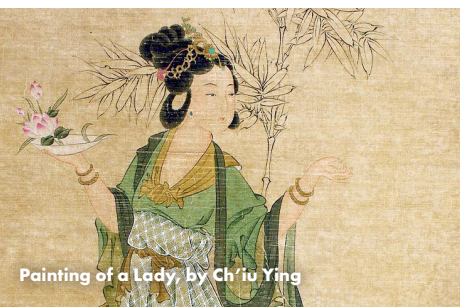
Nearly every culture has a version of the tale of a poor young girl with a kind heart who, by some good fortune, ascends to wealth and royalty. They often share some common elements, including a cruel family, a magical helper of some kind, a regal celebration and a glamorous accessory (usually a shoe). With that in mind, each take on the *Cinderella* story offers some unique elements, creating a diverse collection of rags-to-riches tales. These are just some of the many versions of the story that have been told throughout history:



King Psammetichus of Egypt with Rhodopis, by Bartolozzi

Greece - *Rhodopis*

Rhodopis is an ancient story widely regarded as the earliest iteration of the Cinderella story, first recorded by Greek philosopher Strabo in the first century AD. In this story, Rhodopis is a beautiful Greek woman enslaved in Egypt. While she bathes in the river, an eagle steals one of her sandals and carries it to the pharaoh's palace in Memphis. The pharaoh sees the sandal as a sign from the gods and sends his men across the country to find its owner. This search leads them to Rhodopis, and she becomes the pharaoh's wife.



Painting of a Lady, by Ch'iu Ying

China - 葉限 (*Ye Xian*)

In this Chinese folktale, first published around 850 AD, Ye Xian is an orphaned girl who befriends a magical fish spirit that gifts her with a beautiful gown and golden slippers. She wears them to the New Year Festival, where she is mistaken for royalty. When her half-sister recognizes her, she flees, leaving behind a single shoe. The nearby king is determined to marry the shoe's owner, and his search brings him to Ye Xian, who wins him over with her beauty and kindness. Ye Xian becomes the queen, while her cruel stepmother and half-sister are left to fight with each other until their house collapses.



Cenerentola, by Carl Offterdinger

Italy - *Cenerentola*

Published in 1634, Giambattista Basile's *Cenerentola* became the basis for later adaptations. In this version, the heroine is a young woman named Zezolla, the daughter of a prince who is forced into servitude by her stepmother and six stepsisters. Her father brings her a seed from a fairy, which grows into a magical tree and gives her beautiful clothes for the king's festival. In this version, Zezolla runs away from the king three times, leaving a shoe behind the third time. The king hosts a banquet to find the shoe's owner, and the shoe leaps to Zezolla's foot like a magnet, confirming that she is his true love.



Cendrillon, by Gustave Dore

France - *Cendrillon*

In 1697, Charles Perrault published a collection of fairytales that included *Cendrillon ou La petite pantoufle de verre* (*Cinderella; or, The Little Glass Slipper*). This version is arguably the most widely known today, as it introduced the now-common elements of the fairy godmother, the pumpkin coach, the glass shoes and the countdown to midnight. Perrault also included a clear moral to the story: that kindness is more important than beauty.



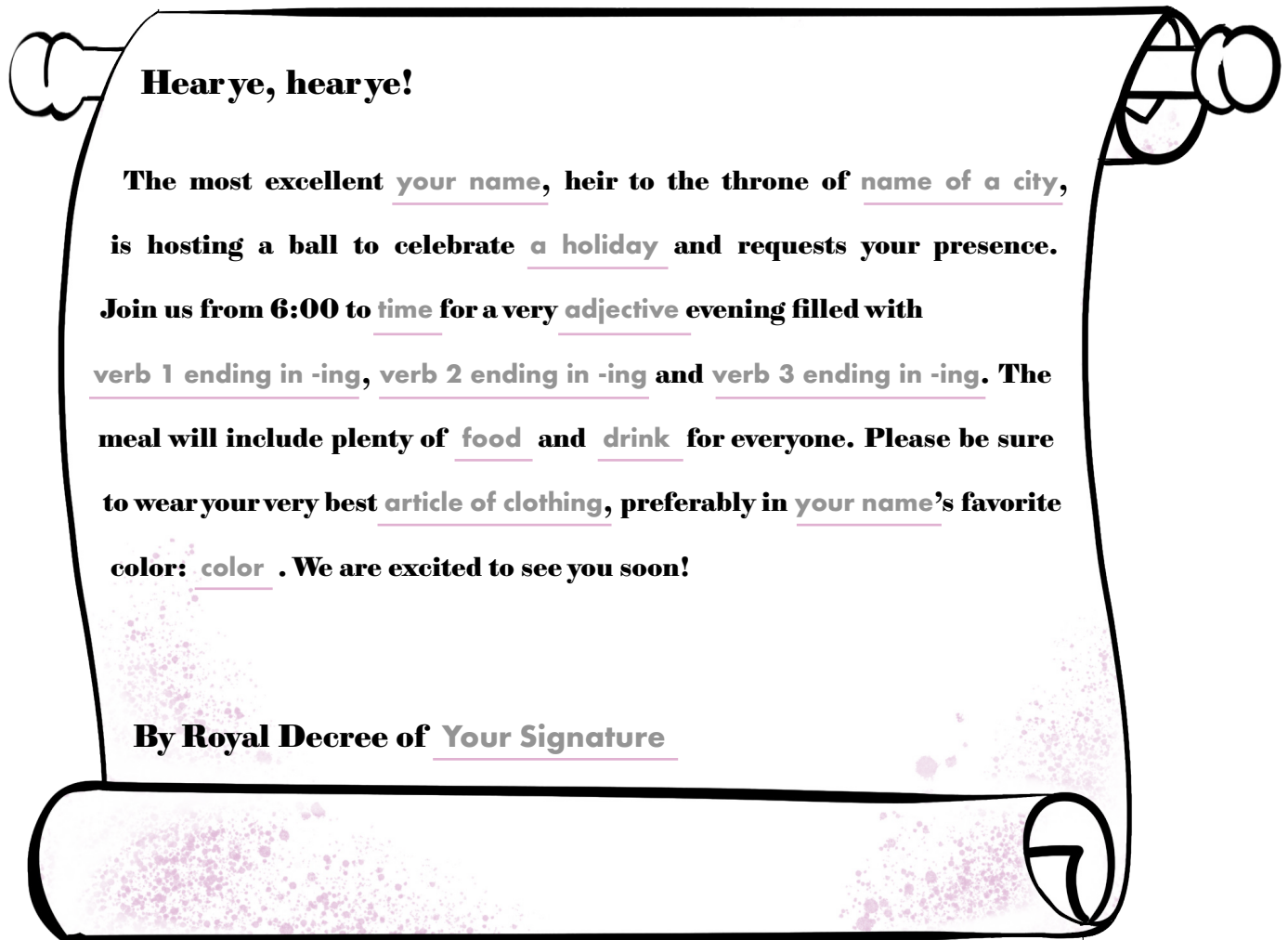
Aschenputtel, by Alexander Zick

Germany - *Aschenputtel*

Brothers Jacob and Wilhelm Grimm wrote this darker take on the story in 1812, where Cinderella's wishes are granted by a magical hazel tree planted at her mother's gravesite. She leaves a golden slipper on the steps of the palace on the third night of the ball, and the prince pursues her. The stepsisters mutilate their feet to try and make the slipper fit, but Cinderella's bird friends reveal the truth, and she escapes her wicked family to live with the prince.

COME ONE, COME ALL!

Fill in the blanks on this proclamation to create an invitation to your own fabulous royal event, and then announce it to your friends and family!



- THINK ABOUT IT -

- The story of **CINDERELLA** has been told countless times around the world. Why do you think this story continues to be so popular?
- Read some of the different cultural versions of the story. What similar elements do you notice? Which one do you like the most?
- Ella is able to endure her difficult home life by escaping into fantasies of exciting adventures. How has daydreaming or positive thinking helped you get through a challenging experience?
- Prince Topher is unaware of how his kingdom is suffering, but strives to make changes when Ella and Jean-Michel open his eyes. What would you like to share with your city or country's leaders to inspire change?
- The townspeople's game of "Ridicule" is thrown off when Ella chooses to compliment Madame instead of insulting her. Why do you think it is so much easier to be mean sometimes? How can you practice being kind to others this week?



JULY 11-16

**BOOK, MUSIC,
& LYRICS by**
Meredith Willson

BASED ON A STORY by
Meredith Willson
and Franklin Lacey

- THE STORY -

On July 4, 1912, Professor Harold Hill arrives in River City, Iowa, with a foolproof scheme to charm the townspeople into paying him for instruments and uniforms for an all-boys marching band and then skip town with their money before anyone realizes he's a fraud. The stubbornly traditional community is easily wooed by Hill's claims that his band will keep young men out of trouble, but his plan hits a roadblock when he meets Marian Paroo, the town librarian. Marian immediately sees through Harold's scheme, but still finds herself drawn to him. With the school board catching on to his act, Harold finds himself torn between his con man past and the genuine love in front of him, and it will take a musical miracle to keep him out of trouble.

- THE CHARACTERS -

PROFESSOR HAROLD HILL: A smooth-talking traveling salesman

MARIAN PAROO: A reserved, intelligent librarian and piano teacher

MAYOR SHINN: The pompous, self-serious mayor of River City

MARCELLUS WASHBURN: Harold's friend and former colleague, who lives in River City

EULALIE SHINN: Mayor Shinn's stuck-up, gossipy wife

WINTHROP PAROO: Marian's sweet, shy younger brother, who has a speech impediment

MRS. PAROO: Marian and Winthrop's widowed Irish mother

TOMMY DJILAS: A troublemaking young man with a knack for inventing

ZANEETA SHINN: The mayor's eldest daughter

CHARLIE COWELL: A competing traveling salesman determined to expose Harold's schemes

THE SCHOOL BOARD: A quartet of townsmen who can't seem to get along

MAKING THE MUSICAL

FROM THE BANDSTAND TO BROADWAY

Meredith Willson was already an established musician and composer when he began developing **THE MUSIC MAN** in 1951, but writing for the stage was new territory for him. Born in Mason City, Iowa, in 1902, Willson had grown up playing piano, flute and piccolo and went on to study the flute at the Damrosch Institute of Music in New York City. He toured the U.S. for several years as the flutist for famed bandleader John Philip Sousa, then played with the New York Philharmonic Orchestra from 1924–1929 before moving to radio.

Between 1928 and the mid-1950s, Willson worked on several radio shows as either host or musical director, including a stint with the Armed Forces Radio Service during World War II. Throughout this time, he also worked on the scores for the films *The Great Dictator* and *The Little Foxes* and composed a handful of popular songs, including “It’s Beginning to Look a Lot Like Christmas.” In 1951, producers Cy Feuer and Ernest Martin proposed the idea of a musical inspired by his childhood in Iowa, and Willson set his sights on Broadway.



Meredith Willson leads the North Iowa Band Festival parade, June 19, 1962. Photo by Iowa Globe Gazette

Willson worked at developing a concept for his show for several years, taking inspiration from the photo in his office of the first-ever Mason City Boys’ Band. Reflecting on the memories of his time in the band, he developed the story of a conman bandleader named Harold Hill who would direct a boys’ band in smalltown Iowa. For the music, Willson sought to find natural rhythms in speech and everyday sounds that could make the show flow naturally between songs and spoken dialogue, often without even rhyming. At this point, the show’s working title was *The Silver Triangle*.



Robert Preston and Barbara Cook, 1957, New York Public Library Billy Rose Theatre Division

With the help of his wife Rini, Willson “auditioned” various drafts of his show for creative and producing teams numerous times during the developmental period. When his partnership with Feuer and Martin stalled, he found the perfect fit with producer Kermit Bloomgarden, director Morton Da Costa, and choreographer Onna White. The group set out to find a charming leading man, sorting through musical comedy actors such as Danny Kaye, Gene Kelly and Ray Bolger before landing on film star Robert Preston. With the complete team assembled, Willson and crew set forth to bring the show, now called **THE MUSIC MAN**, to New York City at long last.

THE MUSIC MAN finally opened on Broadway on December 19, 1957, after a lengthy development period that included a stressful out-of-town tryout in Philadelphia, over 30 drafts, and nearly 40 songs. It was a monumental success, running for over 1,300 performances, winning the first-ever Grammy Award for a cast recording and beating out *West Side Story* for Best Musical at the 1958 Tony Awards. In the 65 years since its premiere, **THE MUSIC MAN** has become a definitive example of American musical theatre, with several tours, two film adaptations and countless community performances. This production marks the eleventh time the show has been done at Broadway At Music Circus, proving that Meredith Willson’s spirited tribute to his hometown has a lasting charm that will likely continue to delight audiences for many more generations.

BUILDING A MARCHING BAND

In "Seventy-Six Trombones," Harold Hill names off a handful of instruments that you might find in a marching band. Read the descriptions of each instrument, and draw a line to the photo that you think matches. Feeling stuck? Check the bottom of the page for some help!

1. TROMBONE

A brass instrument with a long tube, two turns, and a slide for varying pitch

2. CORNET

A brass instrument with three valves and a short, cone-shaped tube

3. TIMPANI

Large, bowl-shaped drums

4. EUPHONIUM

A brass instrument with four valves that resembles a smaller, higher-pitched tuba

5. BASSOON

A large, double-reed woodwind instrument with a low range

6. CLARINET

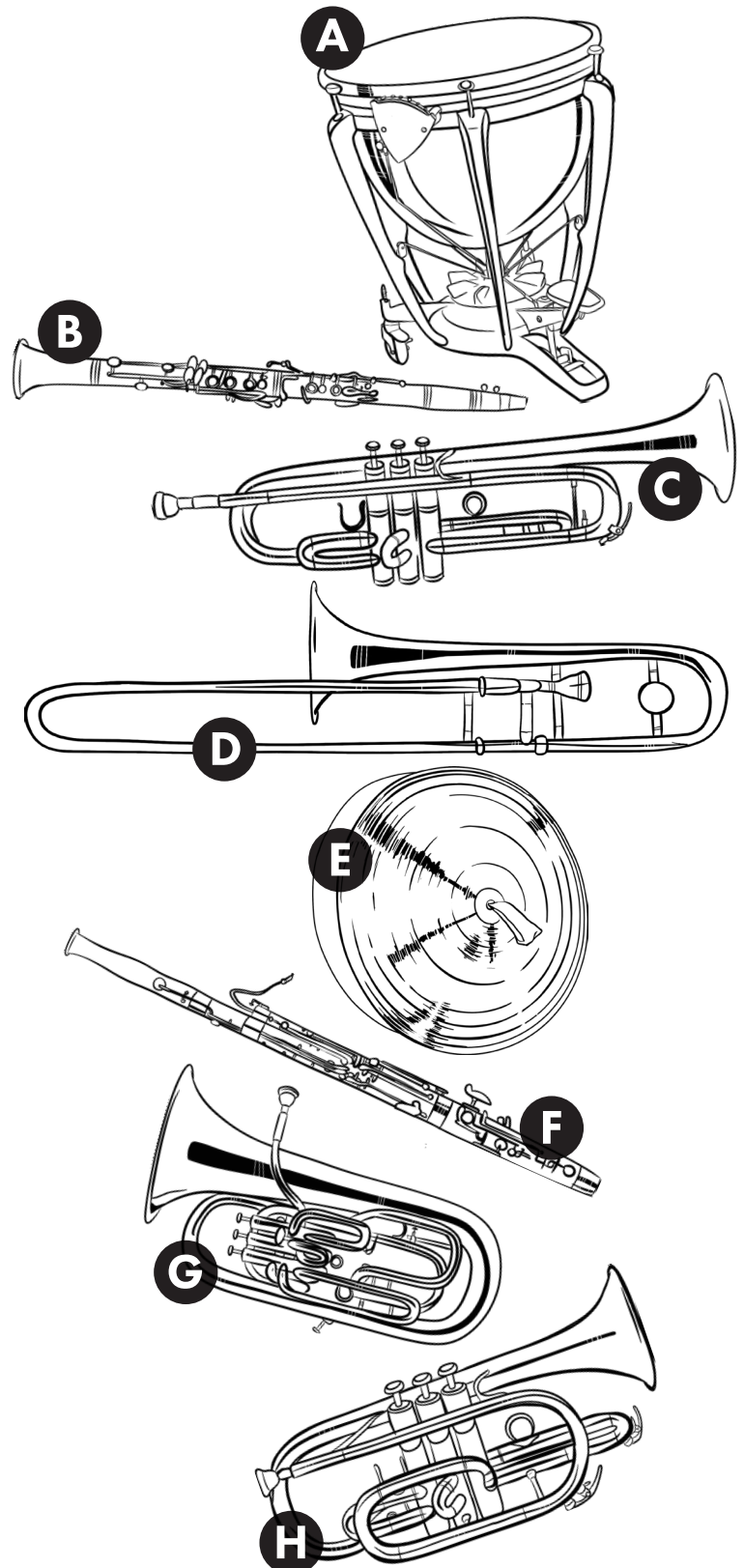
A single-reed woodwind with a flared opening

7. CYMBALS

Slightly curved metal plates that make brilliant crashing sounds when struck

8. TRUMPET

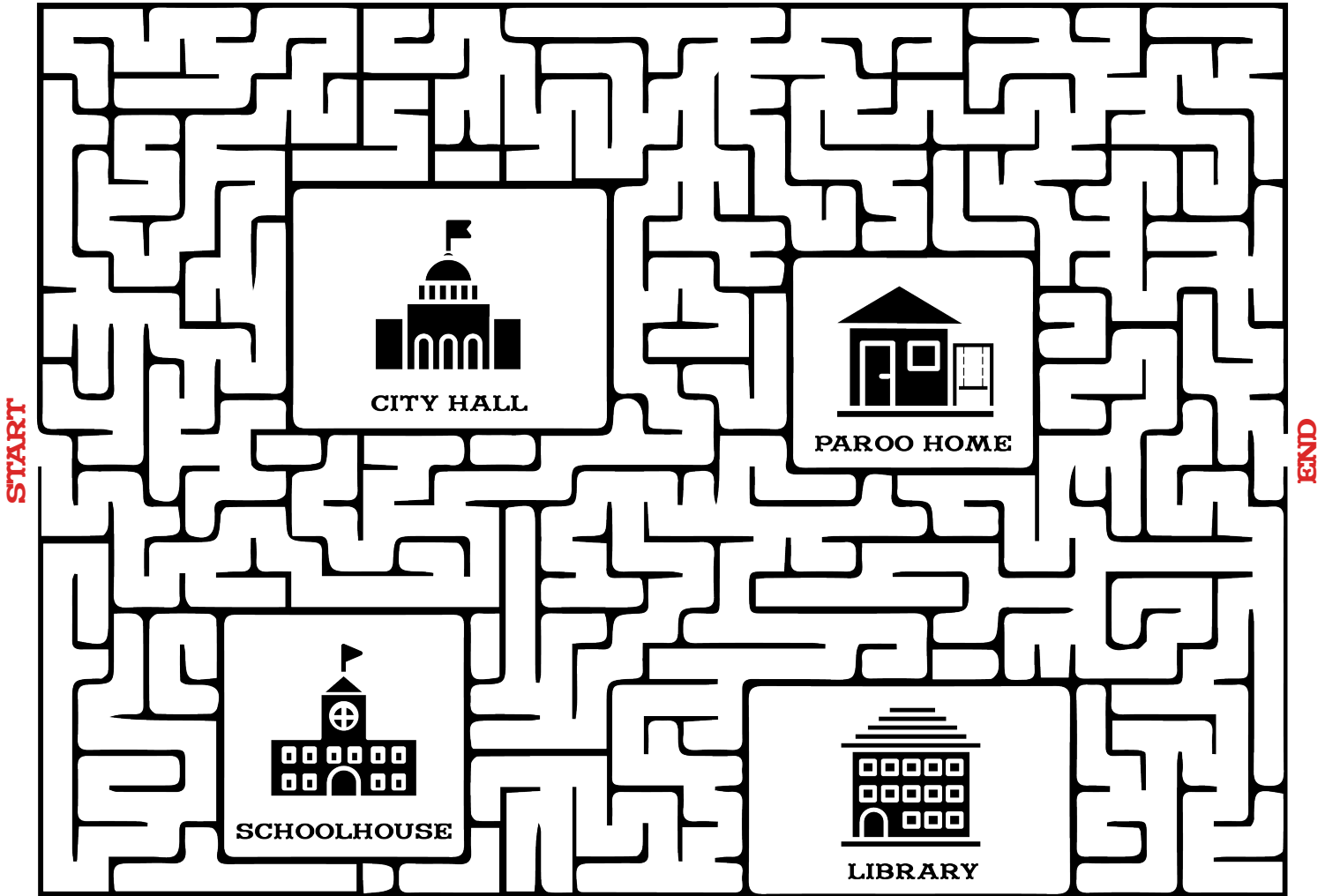
A three-valved brass instrument with a cylindrical tube



ANSWERS: 1-D; 2-H; 3-A; 4-G; 5-F; 6-B; 7-E; 8-C

THE BIG PARADE

Lead Professor Hill and the River City Boys' Band through the town to reach the crowds!



- THINK ABOUT IT -

- Meredith Willson's inspiration for **THE MUSIC MAN** came from his family and his hometown. If you wrote a musical about your community, what would it be about? What would the characters be like? What kind of music would you use?
- Marian and Harold seem to be polar opposites at the beginning of the show, but they eventually realize that their initial opinions of each other weren't entirely accurate. Think of a time that you misjudged someone. How did it feel to realize that they were different from what you expected? How did that change your relationship with them?
- Although Harold Hill's plan starts out as a selfish scheme, he ends up uniting River City around the power of music. What do you think it is about music that helps people look past their differences? How have you seen music bring people together?
- Winthrop's excitement about the band helps him overcome his shyness. Have you ever been afraid to do something? What helped you get past that fear?

The ADDAMS FAMILY

BOOK by
Marshall Brickman & Rick Elice

MUSIC & LYRICS by
Andrew Lipka

JULY 25 - 30

- THE STORY -

The creepy, kooky Addams family is a tight-knit clan that loves all things dark and eerie. Wednesday confides in her father, Gomez, that she is in love with a "normal" boy named Lucas Beineke and asks him not to tell her mother, Morticia. Gomez has never kept a secret from his wife, but he also can't say no to his darling daughter, which leaves him in a tricky situation. The Addamses prepare to have the Beinekes over for dinner, and Wednesday begs her family to tone down their spooky side for the night. As the two households get to know each other, personalities clash and more secrets spill out, leaving both the Addams and the Beineke families in disarray. Everyone must reconcile their differences and celebrate each other's unique choices if they all want things to be "normal" again.

- THE CHARACTERS -

GOMEZ ADDAMS: A charming, well-dressed man who loves his family

MORTICIA ADDAMS: The bewitching matriarch of the Addams household

WEDNESDAY ADDAMS: The dark-humored teenage daughter who just wants her family to be "normal"

PUGSLEY ADDAMS: The funny, big-hearted baby of the family

GRANDMAMA: Gomez's quirky, spunky 102-year-old mother

UNCLE FESTER: The kooky, energetic narrator of his family's story

LURCH: The Addams' lumbering butler

LUCAS BEINEKE: A hopeful, "average" young man who falls for Wednesday

MAL BEINEKE: The stuffy, cynical head of the Beineke family

ALICE BEINEKE: A devoted suburban mother with a habit of speaking in rhymes

MAKING THE MUSICAL

FROM THE COMIC STRIP TO THE BROADWAY STRIP

In 1938, cartoonist Charles Addams published a one-panel illustration in *The New Yorker* depicting a vacuum salesman pitching his product to a spooky-looking couple in a cobweb-covered manor. The contrast between the everyday and the eerie was a common subject for Addams, who had made a name for himself with his off-kilter humor. This strange couple and their family quickly became a hit among readers, and they made recurring appearances in Addams' cartoons through the 1940s and 50s but remained unnamed.



An illustration of the original Addams family by Charles Addams

In the early 1960s, television producer David Levy came to Charles Addams with a proposal to create a 30-minute sitcom centered around the characters in his comics. There was just one problem: No one knew who they were. Addams worked on fleshing out the identities of his creations, and on September 18, 1964, the world was introduced to the strange and unusual world of Gomez, Morticia, Wednesday, Pugsley, Uncle Fester, and Grandmama—the Addams Family. The show aired for two years, drawing audiences in with its zany humor that celebrated the strange things in life.

Gomez, Morticia and their family were seen in several spin-offs and reboots over the next few decades, but it wasn't until 2007 that they began to journey from screen to stage. Producers Stuart Oken and Roy Furman obtained the stage adaptation rights from the Tee and Charles Addams Foundation, recruiting composer Andrew Lippa to write the songs and the duo of Marshall Brickman and Rick Elice to craft an original story involving the classic characters. Stage veterans Nathan Lane and Bebe Neuwirth joined as Gomez and Morticia, and in 2009 the Broadway-bound **THE ADDAMS FAMILY** headed to Chicago for an out-of-town tryout.



Original Broadway Cast of **THE ADDAMS FAMILY**.
Photo by Sara Krulwich, *The New York Times*

The premiere production of **THE ADDAMS FAMILY** received mixed reviews from critics, prompting the creative team to make some significant adjustments to the show during the short window between their Chicago tryout and the Broadway run. Lippa completely cut and replaced four songs and heavily revised several others while Brickman and Elice worked to tighten up the plot and sharpen the jokes. The new and improved musical adaptation of **THE ADDAMS FAMILY** opened on Broadway in the spring of 2010, but the creepy clan's journey was far from done.

New York critics gave **THE ADDAMS FAMILY** mixed reviews, but the show received plenty of praise from the audiences that filled the theatre eight times a week for over 700 performances. As the show prepared to go out on a national tour, the creative team took another opportunity to revisit the material. Brickman and Elice further tightened the script to emphasize the family's relationships, and Lippa wrote several more new songs. This updated version of **THE ADDAMS FAMILY** received glowing reviews across the globe and has become one of the most-performed shows in the United States every year, thanks to countless school and community productions. The long second life of **THE ADDAMS FAMILY** is a testament to the universal appeal of the quirky characters and their heartwarming story, and it is likely to become a Broadway At Music Circus favorite as well!

THE ADDAMS FAMILY'S FAMILY HISTORY

Since their debut in 1938, the Addams Family has appeared in many forms of popular media. Check out some of these different versions of the dark-humored family that have delighted audiences across generations- which ones have you seen?



1938 - The New Yorker Cartoons

Charles Addams featured his then-unnamed family in 58 one-panel cartoons in *The New Yorker* between 1938 and 1988 and also in a book titled *Dear Dead Days: A Family Album*.



1964 - The Addams Family (TV series)

This classic live-action sitcom gave the Addams Family their names and introduced the clan's finger-snapping theme song. Most of the cast reunited in 1977 for the TV special *Halloween with the New Addams Family*.



1972 - Scooby-Doo Meets the Addams Family (TV episode)

This episode of *The New Scooby-Doo Movies* brought the clan back to animation for a special adventure with the Mystery Inc. gang, which led to a 1973 animated series where the Addamses traveled cross-country in an RV styled like a Victorian mansion.

1991 - The Addams Family (Film)

After lying dormant for most of the 1980s, *The Addams Family* moved onto the big screen in this hit live-action film. The 1993 sequel, *Addams Family Values*, introduced Gomez and Morticia's third child, Pubert.

1992 - The Addams Family: The Animated Series (TV series)

The success of the 1991 film led to another animated series, which featured the original Gomez, John Astin, returning to voice the character.



1998 - The New Addams Family (TV series)

This Canadian series updated the original sitcom format for a more contemporary audience, occasionally even adapting episodes from the 1960s series

2010 - THE ADDAMS FAMILY (Musical)

The Addams clan left their mansion for the stage in this popular musical adaptation.



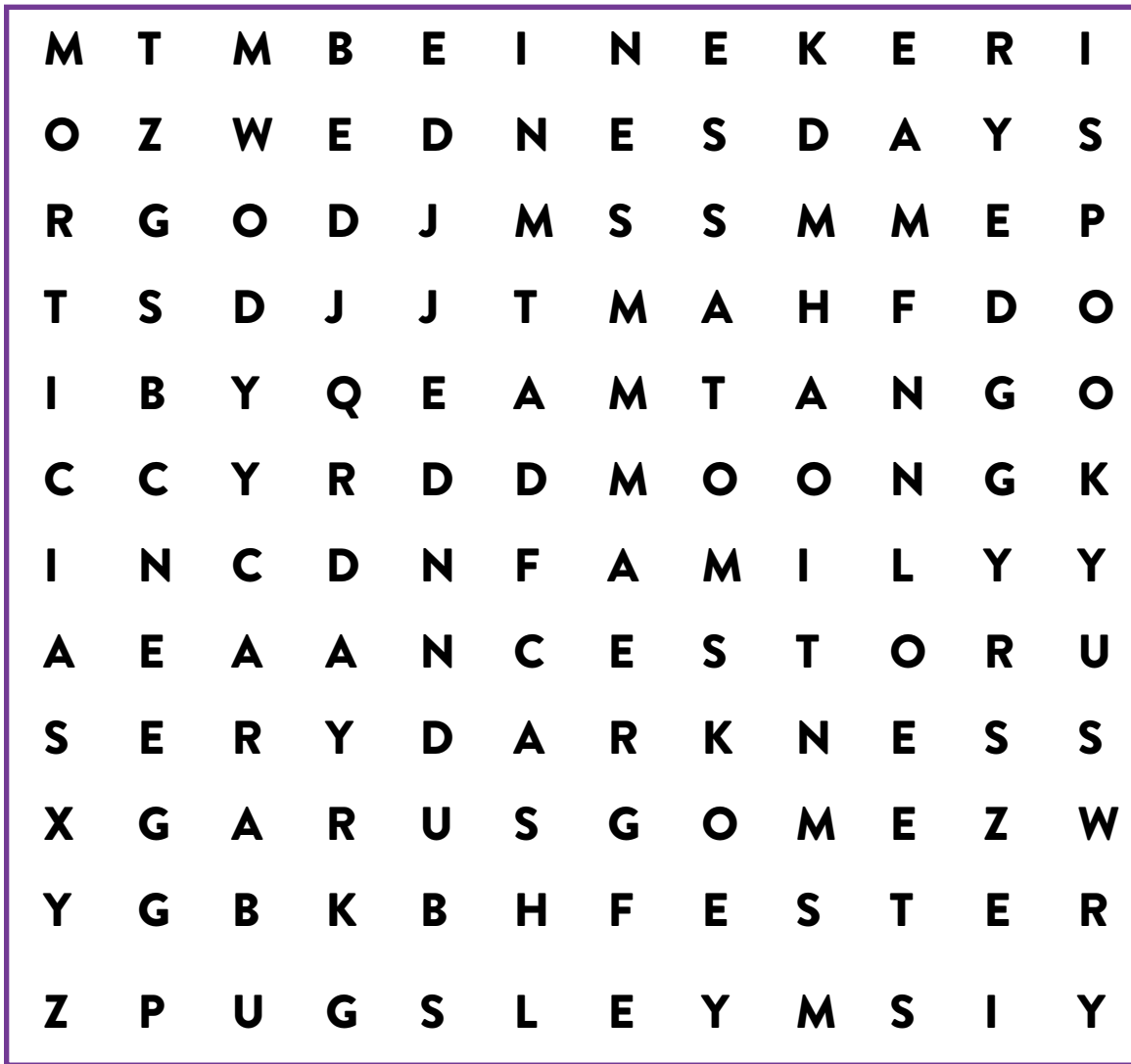
2019 - The Addams Family (Animated film)

This computer-animated film introduced the Addams Family to a new generation with a star-studded cast. A sequel followed in 2021.

2022 - Wednesday (TV series)

Led by director Tim Burton, this Netflix show follows Wednesday Addams as she investigates a murder mystery at Nevermore Academy, a private school for monsters and outcasts.

WORD SEARCH



ADDAMS

ANCESTOR

BEINEKE

DARKNESS

FAMILY

FESTER

GOMEZ

GRANDMAMA

MOON

MORTICIA

PUGSLEY

SPOOKY

TANGO

WEDNESDAY

- THINK ABOUT IT -

- The Addamses and the Beinekes have very different ideas of what “normal” looks like. What does “normal” mean to you? Do you think there is only one definition of “normal,” or can it change?
- Charles Addams and his characters found ways to laugh about things that were traditionally scary, which helped make them less frightening. Why do you think laughing at scary things is so effective? What helps you get past your fears?
- When Rick Elice and Marshall Brickman developed the story for **THE ADDAMS FAMILY** musical, they created an original story inspired by the classic one-panel comics. What is another cartoon or comic you would like to see as a musical? What would the story be like?
- At the end of the show, **THE ADDAMS FAMILY** members have all learned to “move toward the darkness” and embrace the strange parts of their personalities that make them special. What unique character traits do you have that you are proud of? What do you see in your friends and family that you can celebrate?

RAGTIME

THE MUSICAL

AUGUST 8 - 13

BOOK by
Terrence McNally

MUSIC by
Stephen Flaherty

LYRICS by
Lynn Ahrens

- THE STORY -

Amidst the turbulent change and opportunity of early 20th century New York, three seemingly disconnected social groups find their stories intertwined. In the wealthy white suburb of New Rochelle, Mother's idyllic life is upended when she rescues an abandoned Black baby in her yard. She soon takes in the baby's mother, Sarah, a struggling young woman from Harlem who is in love with the musician and aspiring change-maker Coalhouse Walker Jr. Mother and her son also befriend a Jewish immigrant named Tateh and his young daughter, and their family soon is pulled into the center of societal unrest thanks to both their new friends and Mother's revolutionary Younger Brother. Drawn together in their pursuits of the American dream, these three families navigate the challenges of a changing society alongside each other, hoping that the promises of progress will yield a better future for everyone.

- THE CHARACTERS -

MOTHER: A compassionate, nurturing woman

FATHER: A successful businessman seeking adventure

LITTLE BOY: Mother and Father's curious and kind-hearted son

YOUNGER BROTHER: Mother's passionate, rebellious younger sibling

COALHOUSE WALKER JR.: A charming, talented pianist with a hunger for justice

SARAH: A young Black woman with a gentle heart and strong will

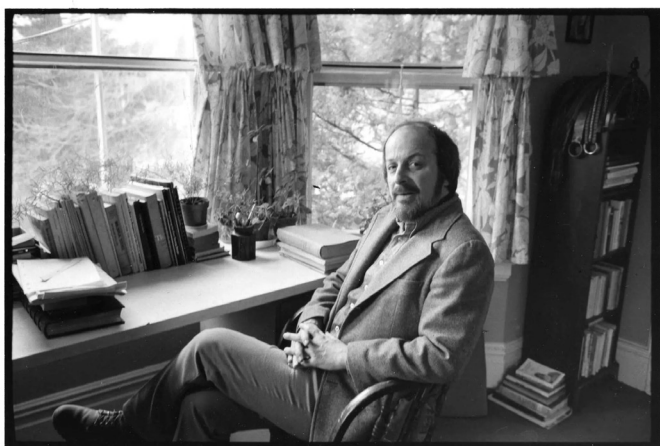
TATEH: A resilient, driven man from Latvia seeking a better future

LITTLE GIRL: Tateh's scared, vulnerable young daughter

MAKING THE MUSICAL

FROM NOVEL TO MUSICAL MASTERPEICE

In 1989, theatrical producer Garth Drabinsky brought *THE PHANTOM OF THE OPERA* to the Pantages Theatre in Toronto. Andrew Lloyd Webber's smash hit had become the apex of the 1980s "megamusical," a genre of musical theatre shows known for their grand scale, large ensembles and lush scores full of power ballads. Canadian audiences flocked to *PHANTOM* in droves, and Drabinsky became a powerhouse producer known for his lavish stagings. After the success of *PHANTOM* and his massive 1993 production of *SHOW BOAT*, Drabinsky began searching for a new project to develop into the next big megamusical. Inspiration struck when he encountered E.L. Doctorow's 1975 novel *Ragtime*.



E.L. Doctorow at his writing desk in New Rochelle, N.Y., in March, 1975, the year *Ragtime* was published

Doctorow was an acclaimed American author best known for his works of historical fiction that weaved real-life figures into fictional narratives. *Ragtime*, considered by many to be his best work, told a sprawling story of three interconnected social groups and their experiences in turn-of-the-century New York City. Drabinsky saw potential in the sweeping drama and hoped that it could follow in the footsteps of other literary stage adaptations like *LES MISÉRABLES*, which had taken the world by storm in the 1980s.

The first person Drabinsky recruited for his team was playwright Terrence McNally, who promptly delivered a 60-page treatment script. Songwriters were invited to audition for the project by submitting tapes with four songs inspired by McNally's draft. The duo of lyricist Lynn Ahrens and composer Stephen Flaherty won out, with Ahrens taking inspiration from McNally's script to write poignant lyrics reflecting the

characters' inner thoughts, and Flaherty crafting three distinct, historically accurate musical sounds for the three communities represented in the show. Along with choreographer Graciela Daniele and director Frank Galati, the team continued to craft the show with a developmental workshop and a concept album.

RAGTIME premiered in Toronto in December 1996 with a production that lived up to Drabinsky's megamusical dreams, with a 26-person orchestra, a 54-person cast and a set that included a full-size replica of the Ford Model T and dazzling fireworks. Critics responded warmly to the show, and the main cast moved to Los Angeles for the U.S. premiere in July 1997 while the Toronto production continued. The Broadway production of **RAGTIME** opened on January 18, 1998, at Drabinsky's newly-built Ford Center for the Performing Arts to mixed reviews, with many critics noting that the high production value sometimes overshadowed the story. In a highly competitive season that also featured Disney's blockbuster production of *THE LION KING*, **RAGTIME** lost Best Musical at the 1998 Tony Awards but still walked away with four trophies.



Original Broadway Cast of **RAGTIME**, 1996

The original Broadway production was considered a hit, but the lavish staging also meant it was expensive to keep running, and the show closed after just two years. Despite the show's struggles in New York, it gained a following through several national tours and dozens of international productions and revivals, some of which re-envisioned the show on a more intimate scale. Doctorow's epic tale, filtered through McNally's words and Ahrens and Flaherty's music, has moved thousands of audience members with its messages of resilience, connection and hope for the future. With the first production at Broadway At Music Circus since 2003, **RAGTIME** continues to be a powerful, innovative and timely piece of theatre that is bound to impact Sacramento once again.

RAGTIME IN REAL LIFE

While **RAGTIME** tells a fictional story, the characters cross paths with many historical figures. Take a moment to learn a bit more about some of those key people here.



BOOKER T. WASHINGTON (1856–1915)

Booker T. Washington was born into slavery, and after emancipation, he pursued an education at the Hampton Institute. He later went on to teach, first at Hampton and then as the head of the Tuskegee Institute, a school training formerly enslaved people to become educators. Washington became a prominent and controversial advocate for racial uplift, the idea that Black people were responsible for elevating their own status through education and hard work.



EMMA GOLDMAN (1869–1940)

After growing up in Russia during the nihilist revolution, Emma Goldman grew disillusioned by American life and became involved with a growing anarchist movement in New York City. Her early years with the movement were marked by political violence, but Goldman grew into a powerful writer and speaker and spent years sharing her political critiques and vision for a better future with audiences nationwide. While she was deported in 1919, she continued to aid various revolutionary movements throughout Europe for the rest of her life.



EVELYN NESBIT (1884–1967)

Considered by some to be “America’s first super-model,” Evelyn Nesbit began her career at age 14 as an artist’s model and then became a chorus girl in Broadway shows. She gained a new level of fame in 1906 when her violent husband, Harry Thaw, killed her lover, Stanford White, resulting in a high-profile court case. Nesbit’s career continued long after the trial, with modest success in film, vaudeville and burlesque.



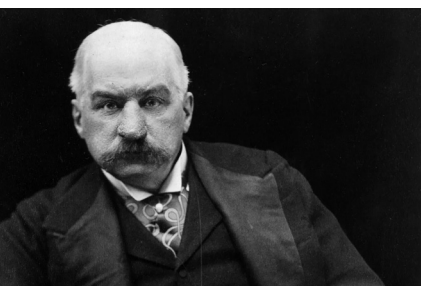
HENRY FORD (1863–1947)

Henry Ford was interested in mechanics from an early age, building his first steam engine at age 15. His professional career began as an engineer in Detroit during the 1880s, and he learned much from his friend and mentor, Thomas Edison. Ford built his first car, the Quadricycle, in 1896, and established the historic Ford Motor Company in 1903. His groundbreaking Model T car was the first widely affordable automobile, and he also revolutionized the manufacturing process by popularizing the assembly line concept.



HARRY HOUDINI (1874–1926)

Born Erich Weisz, Houdini was the son of Hungarian immigrants and began his performing career at nine years old as a trapeze artist in a circus act. His childhood interest in magic tricks grew into a touring magic show in the 1890s, first with his friend and then with his younger brother. Houdini’s daring escape acts caught the attention of vaudeville producer Martin Beck, and he toured the U.S. and Europe for many years, wowing audiences with death-defying feats.



J.P. MORGAN (1837–1913)

John Pierpont Morgan started out as an accountant in 1857 before working for his father’s banking company. He co-founded the banking firm Drexel, Morgan & Co. in 1871, which became a primary source of government bonds, and used his growing power to reorganize and stabilize several competing railroad companies. Morgan’s domineering influence helped steer the banking industry through two stock market panics around the turn of the century, cementing his status as a global titan.

THE SOUND OF RAGTIME

Ragtime music rose to prominence in the 1890s, taking inspiration from African American spirituals, European folk melodies and military marches. It was often piano-based, with the left hand playing a rhythmic bassline and the right hand playing a swinging, syncopated melody. The style is said to have first gained prominence at the 1893 World's Fair in Chicago, but it had been developing for some time among Black musician communities in the Midwest.



Ernest Hogan's 1895 composition, "La Pas Ma La," was the first widely-known ragtime piece and helped spread this new style across the country. Over the next few years, the sound developed into a more sophisticated genre with songs like Scott Joplin's "Maple Leaf Rag" and Tom Turpin's "Harlem Rag." Joplin is widely known as the "King of Ragtime" for his contributions to the genre, composing more than 40 songs during his career and spreading the sound across the nation.

Ragtime became the popular sound of the new century, hinting at all of the exciting developments that were yet to come in the early 1900s. It was the first popular genre in the U.S. to have a distinctly African American influence, and it paved the way for other innovative styles like jazz and swing. Those new genres had taken prominence by the 1920s, but the development of recorded music led to a revived interest in ragtime during the 1960s and 70s. Ultimately, the ragtime sound endures because it is quintessentially American: drawing from a melting pot of influences to create something new and exciting that drives the culture forward.

- THINK ABOUT IT -

- The three social groups depicted in **RAGTIME** all feel very separate, but some characters find themselves brought together by their shared dreams. How do you see these groups as similar, and what makes them distinct? When have you been able to overcome differences with someone by finding common ground?
- Some characters, like Coalhouse, strive for change; some, like Mother, grow to embrace it; still others, like Father, are resistant to it. What do you think makes some people so afraid of change, and what motivates others to fight for it? Is there a right perspective to have?
- How do the various musical styles of **RAGTIME**'s score reflect the different communities portrayed on stage? If your family was in a musical, what would it sound like?
- A lot of the conflict in **RAGTIME** is prompted by racial discrimination. How do you think things have changed in America in the 120 years since this story? What issues do you still see reflected in society today?



AUGUST 22 - 27



- THE STORY -

On Christmas Eve, aspiring filmmaker Mark and his musician roommate Roger are joined in their East Village loft by their friends Angel and Collins and their young neighbor Mimi. Much to the chagrin of their landlord Benny, the group attends an event hosted by performance artist Maureen and her girlfriend Joanne to protest Benny's plans to evict local artists and unhoused people for a real estate development. Maureen's demonstration inspires them to celebrate their Bohemian lifestyle and relationships, but the looming challenges of life threaten to jeopardize everything they hold dear. Over the next year, the friends continue to search for artistic inspiration and love while they wrestle with the devastating effects of the HIV/AIDS crisis, resolving that their collective purpose in life is to enjoy whatever time they may have together.

- THE CHARACTERS -

MARK COHEN: An introspective, artsy young documentary filmmaker

ROGER DAVIS: A struggling musician grappling with his HIV diagnosis

TOM COLLINS: A anarchist professor and computer genius with HIV

BENNY COFFIN III: The landlord of Mark and Roger's building, who they view as a sellout

MAUREEN JOHNSON: A bold, flirtatious performance artist and activist who recently left Mark for Joanne

JOANNE JEFFERSON: A sensible, intelligent public interest lawyer

MIMI MARQUEZ: An optimistic young dancer battling addiction and HIV

ANGEL DUMOTT SCHUNARD: A vibrant, generous drag queen and street percussionist with HIV

MAKING THE MUSICAL

FROM CONCEPT TO CREATION

Beginning in 1845, Henri Murger began publishing a series of semi-autobiographical short stories about bohemian life in the Latin Quarter of Paris. Murger's stories were popular among literary circles, and gained wider recognition when he adapted them into a play called *La vie de bohème* and a novel entitled *Scènes de la vie de bohème*.

In 1893 Italian composer Giacomo Puccini and writers Luigi Illica and Giuseppe Giacosa began work on a four-act opera inspired by Murger's writings. The opera, simply called *La bohème*, debuted on February 1, 1896, to an enthusiastic audience and quickly eclipsed Puccini's earlier works in popularity. *La bohème* continued to entertain audiences well into the 1900s and began to take on a new life in 1988 when playwright Billy Aronson had the idea to adapt the opera into a contemporary musical.



Jonathan Larson, 1996-American Theatre magazine

Aronson's vision was to transpose the story of *La bohème* to the arts community in modern-day New York City, which he saw as having many similarities to 1840s Paris. He was not a songwriter, so his colleagues recommended he work with Jonathan Larson, an emerging composer in New York. Aronson and Larson worked together off and on for a few years, but the project struggled to take off, so the duo parted ways and Larson set out to finish it on his own. Larson spent the early 1990s developing the musical, working as a waiter to pay the bills while he chased his theatrical dreams. He set the show, now titled **RENT**, amid the bohemian community of Manhattan's East Village and incorporated elements of the HIV/AIDS crisis ravaging the city. Sonically, he sought to infuse the show with a gritty rock sound that would, in his words, "bring musical theater to the MTV generation."

In the spring of 1993, the first staged reading of **RENT** was held at the New York Theatre Workshop. It became apparent that the show had promise but needed a lot of work, so Larson spent the next year heavily revising his draft. At a subsequent workshop in 1994, producers Kevin McCollum and Jeffrey Seller were so impressed with the show that they agreed to fund a full production before they'd even seen the second act. While Larson continued to tighten his script, the production team set out to build a cast, which consisted of up-and-coming actors like Anthony Rapp and rock singers like Adam Pascal and Idina Menzel. **RENT** was set to have its proper debut at the New York Theatre Workshop on January 25, 1996, almost exactly 100 years after the premiere of *La bohème*.

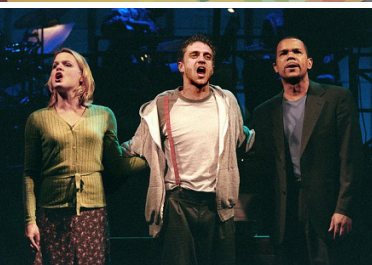


RENT at New York Theatre Workshop in 1996. Photo by Joan Marcus

There was significant buzz leading up to the first performance of **RENT**, and then early in the morning of January 25, Jonathan Larson unexpectedly died due to an undiagnosed heart condition. The grief-stricken cast and crew rallied together to perform for an ecstatic crowd of Larson's friends and family that evening. The show quickly sold out for the entirety of its Off-Broadway run, and it soon moved to the Nederlander Theatre for its Broadway premiere that spring. The creative team opted not to revise the show as it moved on, preferring to present Larson's chaotic, innovative concept just as he left it. **RENT** became an immediate sensation, dazzling critics with its moving story and drawing in younger audiences with its youthful energy and contemporary sound. The show ran for 12 years on Broadway, winning four Tony Awards and the Pulitzer Prize for Drama and spawning dozens of tours and international productions. While Jonathan Larson did not live to see **RENT** become a massive success, the show remains a snapshot of his artistry at a specific moment in time, destined to inspire audiences for generations to come.

JONATHAN LARSON'S LEGACY

RENT was Jonathan Larson's sole work to receive a high-profile production prior to his death, but it is far from the only thing he created. In the years leading up to **RENT**'s Off-Broadway debut, Larson worked on many additional projects to various levels of completion, including musicals, films and dance pieces. With the Larson family's blessing, some of these have been completed by additional composers, while others remain untouched. Take a look at some of Larson's other compositions and the ways that his artistry continues to entertain and inspire audiences and actors today:



Saved!- An Immoral Musical on the Moral Majority

SAVED! was one of Larson's first musicals, co-written with his classmate David Glenn Armstrong while they were students at Adelphi University. The cabaret-style show was originally performed at Adelphi under its original title **SACRIMMORALINORITY** in 1981. After graduating in 1982, the duo staged it in a four-week Off-Broadway showcase with its updated title.

Superbia

SUPERBIA began in 1982 as an adaptation of George Orwell's novel *1984*. When Larson was unable to obtain the rights to Orwell's novel, he decided to repurpose the material he had developed into an original sci-fi musical set in a dystopian future dominated by cameras and screens. Larson hosted several developmental workshops of **SUPERBIA** during the 1980s, heavily reworking the songs and story between each one. Still, no version of the show ever received a fully-staged production.

Tick, Tick... Boom!

Larson began this project as a rock-based musical monologue titled **BOHO DAYS**, which focused on his frustrations with trying to get his work produced. He performed the show under its revised title at several small theatres in New York City while also developing **RENT**. After Larson's death, Pulitzer Prize-winning playwright David Auburn reworked the monologue into a three-person show with a more focused plot. This semi-biographical version of **TICK, TICK... BOOM!** received wide praise during its Off-Broadway debut, has been produced in over a dozen languages, and was the basis for a 2021 film adaptation.

J.P. Morgan Saves the Nation

Playwright Jeffrey M. Jones recruited Larson to write music for his story about finance mogul J.P. Morgan's impact on the American economy, particularly as he attempted to prevent a financial collapse during the panic of 1907. Larson's score was an eclectic medley of ragtime, showtunes and rock. The show was originally staged outdoors on Wall Street, in direct view of the Morgan Guaranty Trust Company building.

The Jonathan Larson Project

This week-long concert series, spearheaded by theatre producer and historian Jennifer Ashley Tepper, included a collection of Larson's unheard songs. Pulling from early drafts of **SUPERBIA** and **RENT**, as well as Larson's other compositions and personal notebooks, the concert gave audiences a rare opportunity to hear more of Larson's unique creative voice. A recording of these performances was released in 2019.

Jonathan Larson Grants

Since 1996, awards have been granted annually in Larson's memory to support up-and-coming theatre composers as they develop their work. Notable recipients include Amanda Green, Pasek & Paul, Shaina Taub and Michael R. Jackson.

WORD SCRAMBLE

Unscramble these words from **RENT**, and use the circled letters from the answer to solve the final puzzle!

1. EALNG

○ _ _ _ _

2. YBNEN

○ _ _ _ ○

3. OEBMHAI

_ ○ _ _ _ _

4. ANLDEC

_ _ _ ○ _ _

5. AKRM

_ ○ _ _

6. NEUREMA

_ _ _ ○ _ _ _

7. EINCRYWYOKT

○ _ _ _ _ _ _ _ _ _ _

8. PSTOERT

_ _ _ ○ _ _ _

9. GOERR

_ ○ _ _ _

10. ODSUIT

_ ○ _ ○ _ _

FINAL

_ _ _ _ _ _ _ _ _ _

FINAL: NO DAY BUT TODAY

ANSWERS: 1. ANGEL; 2. BENNY; 3. BOHEMIA; 4. CANDLE; 5. MARK; 6. MAUREEN; 7. NEW YORK CITY; 8. PROTEST; 9. ROGER; 10. STUDIO;

- THINK ABOUT IT -

- RENT** is heavily influenced by the plot of *La bohème* but makes some significant changes to update the story. Read a synopsis of *La bohème* - how are the two shows similar, and how are they unique? If you were writing a modern version of **RENT**, how might you update it more?
- Mark uses his filmmaking as a way to process the events happening around him. How have your hobbies or creative activities helped you make sense of the world?
- The Oxford Dictionary defines "bohemian" as "socially unconventional in an artistic way." How do the people, places and things listed in the song "La Vie Bohème" fit into that definition? What are some items or activities that you could consider bohemian today?
- The characters in **RENT** who are suffering from HIV/AIDS face a lot of hopelessness and rejection but find comfort with their friends and the Life Group. Why do you think there was such a negative perception of people experiencing this illness at the time? Research the changing attitudes about HIV/AIDS-how have things changed?



UC DAVIS HEALTH PAVILION

SPECIAL THANKS TO

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