



# 2024 SEASON PERFORMANCE GUIDE





# WELCOME TO THE 2024 SEASON

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I liken creating a professional musical theatre production to cooking a multi-course, gourmet meal: Both require thoughtful menu planning, the careful sourcing of ingredients, skilled hands for its proper preparation and execution, and a mad scramble at the end of the cooking process to deliver each of the dishes at the right temperature, looking and tasting delicious! And just like cooking, we don't produce shows for the sake of producing them: We create them to feed people, to nourish souls. Welcome to our table!

Theatre is always best served with an understanding and appreciation of its ingredients. That's what inspired our Education and Community Engagement team to create this multifaceted guide. Each of the shows in our 2024 Broadway At Music Circus lineup are represented with insights into their production histories, story content, historical context and what inspired them. It is our hope that this guide both enhances your enjoyment of the show and later serves as a reminder of your time with us.

If you are like me, no meal is too large; I can always find room for another serving! I feel the same about musical theatre – the more, the better – whether it's seeing the same show for the twentieth time or experiencing something completely new. I hope your attendance at a show (or shows!) this summer has whet your appetite for more. We'll keep cooking them up and you, our welcome guest, are always invited.

Bon appetit! Enjoy the show!

A handwritten signature in black ink, appearing to read "Scott Klier", with a long, sweeping underline.

**SCOTT KLIER**

PRESIDENT, CHIEF EXECUTIVE OFFICER



# 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 amphitheatres 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 located 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 (now called the UC Davis Health 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.
- **2024** **The 72nd Broadway At Music Circus season opens June 11 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.



**JUNE 11-16**

**MUSIC BY**  
HARRY WARREN

**LYRICS BY**  
AL DUBIN

**BOOK BY**  
MICHAEL STEWART  
& MARK BRAMBLE

## - THE STORY -

In 1933 New York City, famed director Julian Marsh's new show *Pretty Lady* is wrapping up auditions when newcomer Peggy Sawyer arrives to audition. Peggy is a naive but talented woman and she convinces Julian to cast her in the ensemble after showing off her dance skills. Meanwhile, Julian and his creative team are trying to appease the show's leading lady Dorothy Brock and her wealthy older boyfriend Abner, who is funding the production. Dorothy is also secretly seeing her former vaudeville partner Pat and Julian is determined to keep them apart so Abner won't revoke his support for the show.

The cast of *Pretty Lady* heads to Philadelphia for an out-of-town tryout and backstage tensions rise as Dorothy suspects Peggy of trying to steal Pat – and the spotlight – away from her. Disaster strikes on opening night, leaving the show without a star, but the chorus girls convince Julian to promote Peggy to the lead and take the show straight to New York. Peggy has the skills, but lacks the confidence and she'll need to trust her inner talent to ensure that *Pretty Lady* becomes a Broadway smash.

## - THE CHARACTERS -

**JULIAN MARSH:** A famed Broadway director known for losing his temper under pressure.

**PEGGY SAWYER:** A young performer from Pennsylvania with impressive tap-dancing skills.

**DOROTHY BROCK:** A well-known Broadway diva whose best days are behind her.

**BILLY LAWLOR:** A talented, charismatic dancer who is the juvenile lead of *Pretty Lady*.

**MAGGIE JONES:** The charming, witty co-writer of *Pretty Lady*.

**BERT BARRY:** Maggie's comedic creative partner on *Pretty Lady*.

**ANDY LEE:** The choreographer of *Pretty Lady*.

**ABNER DILLON:** Dorothy's wealthy older boyfriend who is financing the show.

**PAT DENNING:** A talented vaudeville performer who is secretly romancing Dorothy.



# MAKING THE MUSICAL

## FROM BACKSTAGE TO CENTER STAGE

**42ND STREET** depicts the backstage drama that occurs during the creation of a Broadway show, but the real-life story of its development is equally dramatic. The story began as a novel published by Bradford Ropes in 1932, which was a darkly comedic behind-the-scenes story about the musical theatre community. The following year, Ropes' novel was adapted into a smash hit musical film. Hollywood musicals had been declining in popularity after their initial success in the late 1920s, but **42ND STREET** breathed new life into the genre with its charming songs by Harry Warren and Al Dubin and lavish production numbers choreographed by Busby Berkeley.

More than four decades later, theatre producer David Merrick's career also needed a revitalization. Merrick had built his name during the Golden Age of musical theatre, producing extravagant hits in the 1950s and '60s including *GYPSY*, *OLIVER!* and *HELLO, DOLLY!*, but by the '70s audience tastes tended to favor more dramatic contemporary stories, like *CHICAGO* or *A CHORUS LINE*. Furthermore, Merrick had built a reputation as a difficult collaborator, scaring off many of his colleagues.



(L to R) US songwriting team of Harry Warren and Al Dubin

Two of those colleagues, writer Michael Stewart and writer-director Mark Bramble, had begun work on a stage adaptation of **42ND STREET** in 1978. The duo had first pitched the idea to composer Jerry Herman, who encouraged them to build the show around more of Harry Warren and Al Dubin's classic songs instead of writing a new score. When Merrick caught wind of the project he asked Bramble and Stewart if he could produce it, envisioning **42ND STREET** as an ideal comeback vehicle for both his career and the classic large-scale Broadway musical. They reluctantly agreed and Merrick set out to raise money while famed director Gower Champion was brought on to direct and choreograph the show.

Merrick scraped together the necessary funds and **42ND STREET** went into rehearsals in the summer of 1980 for a pre-Broadway tryout at the Kennedy Center in Washington, D.C. Tensions ran high as Merrick clashed with the creative team's choices on everything from the color of the set to the size of the ensemble. Champion, meanwhile, was struggling to stay on top of both the stage direction and choreography due to an illness that he assumed was a prolonged cold. When the show opened at the end of June, ticket sales were low, but the audience members who showed up were charmed by the nostalgic production.



(L to R) Wanda Richert, Jerry Orbach, and the cast of **42ND STREET**. Martha Swope/@NYPL for the Performing Arts

Riding the wave of positive word-of-mouth, **42ND STREET** headed back to New York for an even bigger, flashier Broadway run. Merrick stoked interest in the papers with ads and stories of backstage drama, while Champion attempted to finish staging the show despite his declining health. On August 25, 1980, **42ND STREET** opened at the Winter Garden Theatre to a packed house of Broadway stars and theatre critics that gave the cast a whopping 11 curtain calls. At the end of the night, David Merrick came onstage and announced to the stunned crowd that Gower Champion had died that morning. The tragic, dramatic news overshadowed any negative press coverage, practically guaranteeing that **42ND STREET** became the most talked-about show of the season.

The original Broadway production of **42ND STREET** won two Tony Awards<sup>®</sup> and ran for nearly 3,500 performances. This was followed by a hit production in London, many tours and international productions and several notable revivals in the 2000s. The show's continued worldwide success remains a testament to the lasting appeal of classic American musical theatre, as the lullaby of Broadway continues to enchant audiences of all ages.

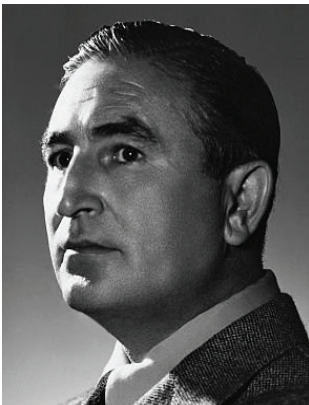
# MEET THE COMPOSERS

LEARN ABOUT THE DYNAMIC DUO THAT WROTE THE HITS OF **42ND STREET**



## AL DUBIN

Alexander “Al” Dubin was born in Switzerland in 1891 to Russian Jewish immigrants and grew up in Pennsylvania. By 14 he was writing songs for vaudeville performers in New York City and he began writing for Witmark Music Publishing in 1911 after his rowdy behavior got him expelled from medical school. Dubin’s early years of songwriting were not successful, but after serving in the Army during World War I he returned to writing and produced several hits. In the 1920s, Dubin began writing music for silent films and he soon became one of the first composers for talking pictures.



## HARRY WARREN

Harry Warren was born as Salvatore Guaragna to Italian immigrant parents in Brooklyn, NY in 1893. The 11th of 12 children, he was a self-taught musician and left school at 15 to drum for the John Victor brass band. Prior to joining the Navy in 1918, he worked for several touring carnivals and was a piano player for Vitagraph Studios. Warren began writing his own music while in the Navy and over the next 60 years he would publish more than 500 compositions. He was hired by the music publishing house Stark and Cowan and published his first song in 1922. Warren collaborated with various lyricists throughout the 1920s, with many of his songs featured in films and Broadway shows.

In 1932, Warner Bros. Studios paired Dubin and Warren to write songs for their new musical film **42ND STREET**. This was the start of a short but prosperous partnership, as the duo wrote more than 60 songs for over 15 films during the next seven years. Their work revolutionized movie musicals and created countless songs that have become American standards. Some might even be recognizable from early Looney Tunes and Merrie Melodies shorts, as Warner Bros. often reused hit songs in its cartoons.

Dubin and Warren’s partnership ended when Warren moved to 20th Century Fox Studios in 1940. Dubin’s personal struggles overshadowed his professional successes and he had difficulty finding steady work up to his death in 1945. Warren continued to work for film studios for the rest of his life, earning a total of 11 Academy Award nominations. Dubin was inducted into the Songwriters Hall of Fame in 1970 and Warren in 1971, cementing their individual and shared legacies as great contributors to the Great American Songbook.

### HARRY WARREN SONGS

- “Rose of the Rio Grande” (1922)
- “You’re My Everything” (1931)
- “Jeepers Creepers” (1938)
- “At Last” (1941)
- “Chattanooga Choo Choo” (1941)
- “You’ll Never Know” (1943)
- “That’s Amore” (1953)

### WARREN & DUBIN SONGS

- “42nd Street” (1933)
- “Shuffle Off to Buffalo” (1933)
- “We’re in the Money” (1933)
- “I Only Have Eyes for You” (1934)
- “About a Quarter to Nine” (1935)
- “Lullaby of Broadway” (1935)
- “Lulu’s Back in Town” (1935)

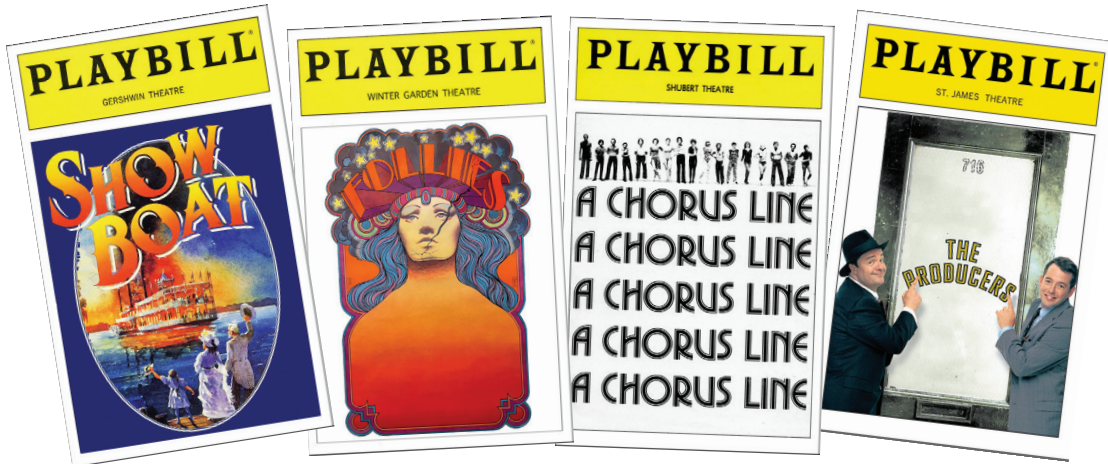
### AL DUBIN SONGS

- “The Dream of a Soldier Boy” (1917)
- “A Cup of Coffee, a Sandwich and You” (1925)
- “Tiptoe Through the Tulips” (1929)
- “For You” (1930)
- “South American Way” (1939)



# SHOW BUSINESS STORIES

CHECK OUT THESE OTHER MUSICALS ABOUT BACKSTAGE DRAMA ON BROADWAY AND BEYOND!



**SHOW BOAT** (1927) – Music by Jerome Kern, Book and Lyrics by Oscar Hammerstein II

**KISS ME, KATE** (1948) – Music and Lyrics by Cole Porter, Book by Bella and Samuel Spewack

**GYPSY** (1959) – Music by Jule Styne, Lyrics by Stephen Sondheim, Book by Arthur Laurents

**CABARET** (1966) – Music by John Kander, Lyrics by Fred Ebb, Book by Joe Masteroff

**FOLLIES** (1971) – Music and Lyrics by Stephen Sondheim, Book by James Goldman

**A CHORUS LINE** (1975) – Music by Marvin Hamlisch, Lyrics by Edward Kleban, Book by James Kirkwood Jr. and Nicholas Dante

**ANDREW LLOYD WEBBER'S THE PHANTOM OF THE OPERA** (1986) – Music by Andrew Lloyd Webber, Lyrics by Charles Hart and Richard Stilgoe, Book by Andrew Lloyd Webber and Richard Stilgoe

**THE PRODUCERS** (2002) – Music and Lyrics by Mel Brooks, Book by Mel Brooks and Thomas Meehan

**CURTAINS** (2007) – Music by John Kander, Lyrics by Fred Ebb, Book by Rupert Holmes

## THINK ABOUT IT

- The story of **42ND STREET** takes place during the Great Depression and the original film was released during that same era. The musical was created in 1980 and continues to be a popular hit today. What similarities do you see between the 1930s, the 1980s and present day? Why do you think this story continues to resonate with audiences after all this time?
- If you were to update **42ND STREET** to take place now, what are some changes you would make?
- Peggy Sawyer is clearly a very talented performer, but it takes some encouragement from her friends and her director for her to trust in her talents. When has someone else encouraged you to have faith in your abilities? Why do you think it can be so difficult to ignore self-doubt and believe in yourself?
- **42ND STREET** gets its name from the famed block in New York. If a musical were named after a street in your city, what would it be called?

**nickelodeon**  
**THE SPONGEBOB MUSICAL**

**JUNE 25-30**

**- THE STORY -**

In the undersea community of Bikini Bottom, every day is a great day for SpongeBob Squarepants and his friends. While SpongeBob is at work at the Krusty Krab, a massive earthquake rattles the town and the local news reports that the nearby volcano, Mount Humongous, is about to erupt and destroy Bikini Bottom. The evil Sheldon Plankton and his computer wife Karen use the townspeople's panic in order to draw business away from the Krusty Krab and into their restaurant the Chum Bucket, while aspiring musician Squidward begins organizing a concert to raise funds to protect Bikini Bottom. At the same time, SpongeBob's science-whiz friend Sandy has uncovered a scientific solution that will prevent the volcano from erupting.

Sandy tries to inform the town of her discovery, but the people of Bikini Bottom are doubtful of her science. Determined to save the town nonetheless, she sets off with SpongeBob and his best friend Patrick to fix the problem at Mount Humongous. With tensions rising, the trio must remember the power of friendship and believe in their unique abilities if they want to save Bikini Bottom from impending doom and make it the best day ever.

**- THE CHARACTERS -**

**SPONGEBOB SQUAREPANTS:** An eternally optimistic yellow sea sponge, full of youthful energy.

**PATRICK STAR:** A kind-hearted but clueless starfish who is best friends with SpongeBob.

**SANDY CHEEKS:** A Texan squirrel who is a brilliant scientist.

**SQUIDWARD TENTACLES:** SpongeBob and Patrick's irritable neighbor, who dreams of being a star.

**MR. KRABS:** A money-loving crab who runs the Krusty Krab restaurant.

**SHELDON J. PLANKTON:** A scheming, ambitious one-celled organism.

**PEARL KRABS:** Mr. Krabs' emotional teenage daughter.

**KAREN:** Plankton's sarcastic computer wife.

**THE MAYOR:** A self-centered politician who is determined to hide the truth about Bikini Bottom.

**BOOK BY**  
KYLE JARROW

**ORIGINAL SONGS BY**  
YOLANDA ADAMS, STEVEN TYLER AND JOE PERRY OF AEROSMITH, SARA BAREILLES, JONATHAN COULTON, ALEX EBERT OF EDWARD SHARPE & THE MAGNETIC ZEROS, THE FLAMING LIPS, LADY A, CYNDI LAUPER, JOHN LEGEND, PANIC! AT THE DISCO, PLAIN WHITE T'S, THEY MIGHT BE GIANTS, T.I.

**AND SONGS BY**  
DAVID BOWIE, TOM KENNY  
& ANDY PALEY

**ADDITIONAL LYRICS BY**  
JONATHAN COULTON

**ADDITIONAL MUSIC BY**  
TOM KITT



# MAKING THE MUSICAL

## FROM SEA FLOOR TO CENTER STAGE

Long before SpongeBob SquarePants made his Broadway debut, he was an idea in the mind of Stephen Hillenburg in the mid-1980s. Hillenburg was a marine biologist who channeled his interest in animation into a comic called “The Intertidal Zone,” which he used to teach students about sea life with a group of characters that included Bob the Sponge. He left marine biology in 1989 to pursue a career in animation and it was while working at Nickelodeon that he had the idea to adapt “The Intertidal Zone” into an animated series. Hillenburg pitched a series titled “SpongeBob SquarePants,” which chronicled the adventures of the title character and his friends in the underwater city of Bikini Bottom. The show was an immediate success when it premiered in the summer of 1999 and is still airing today.



Stephen Hillenburg, the creator of “SpongeBob SquarePants”

About 10 years later, Nickelodeon wanted to bring SpongeBob to the stage and began inviting theatre directors to present ideas. One of those directors was Tina Landau, best known for her experimental Off-Broadway shows and her work with Chicago’s Steppenwolf Theatre Company. She was reluctant to take on a project of this size, but Hillenburg’s desire for a show with an “indie spirit” encouraged her to take a more creative approach. She won the job by proposing a version of SpongeBob that was filled with handmade props, everyday costumes and a quirky sense of humor. Scriptwriter Kyle Jarrow was drawn to Landau’s vision and the two began working on developing an original story.

A workshop at Vassar College in 2012 that included future Broadway stars Ethan Slater and Lilli Cooper helped the team develop the human characteristics and specific movements of SpongeBob and his animated friends so they would look believable onstage. The next

step was figuring out the music. Landau had noticed that the animated series featured a variety of musical styles, so she recruited a wide range of artists including Cyndi Lauper, Sara Bareilles and John Legend to write songs for the musical. Composer and musical director Tom Kitt helped ensure the songs maintained a unified sound.



Tina Landau - Marc J Franklin, 2017

In the summer of 2016, the cast and crew of **THE SPONGEBOB MUSICAL** headed to Chicago for a pre-Broadway run. Landau and Jarrow watched almost every performance, taking extensive notes of what worked, what didn’t and what could be improved. When **THE SPONGEBOB MUSICAL** arrived on Broadway at the Palace Theatre in December 2017, the creative team had made substantial changes to improve, enhance and heighten different components of the show. Their efforts paid off with positive reviews, enthusiastic audiences and 12 Tony Award nominations.



The company of **THE SPONGEBOB MUSICAL** with Ethan Slater (center) in the title role - Joan Marcus, 2017

Following a short run on Broadway, **THE SPONGEBOB MUSICAL** set its sights on the world. Nickelodeon aired a filmed version starring many members of the original Broadway cast and there were tours in the U.S., U.K. and Germany. The show is currently one of the most popular productions among regional, community and educational theatre groups, with hundreds of productions popping up around the world—including right here at **Broadway At Music Circus**, which is **THE SPONGEBOB MUSICAL**’s first professional staging in the round!

# DEEP-SEA DOPPELGÄNGERS

CHECK OUT SOME OF THE ACTUAL LAND AND SEA CREATURES THAT SPONGEBOB AND HIS FRIENDS ARE BASED ON. WHICH CHARACTER LOOKS THE MOST LIKE THEIR REAL-LIFE COUNTERPART?



## SPONGEBOB SQUAREPANTS

### SEA SPONGE

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Simple multicellular organisms with dense, porous skeletons that do not move or have internal organs.

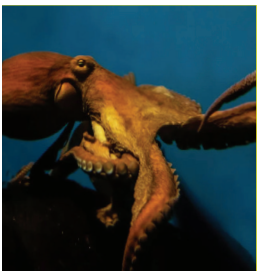


## PATRICK STAR

### SEA STAR

.....

Star-shaped invertebrates that use saltwater in their circulatory systems and can regrow their own limbs.



## SQUIDWARD TENTACLES

### GIANT PACIFIC OCTOPUS

.....

Reddish-brown cephalopods with large heads that typically grow larger and live longer than any other species of octopus.



## MR. KRABS

### RED ROCK CRAB

.....

Small, oval-shaped crustaceans with vibrant red shells and black-tipped claws, found on the western coast of North America.

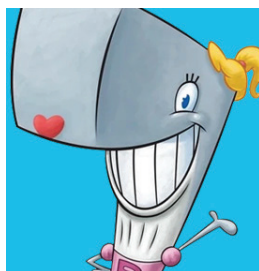


## SHELDON J. PLANKTON

### PLANKTONIC COPEPOD

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Tiny water-based zooplankton with teardrop-shaped bodies, large antennae, one large eye, and transparent exoskeletons.



## PEARL KRABS

### SPERM WHALE

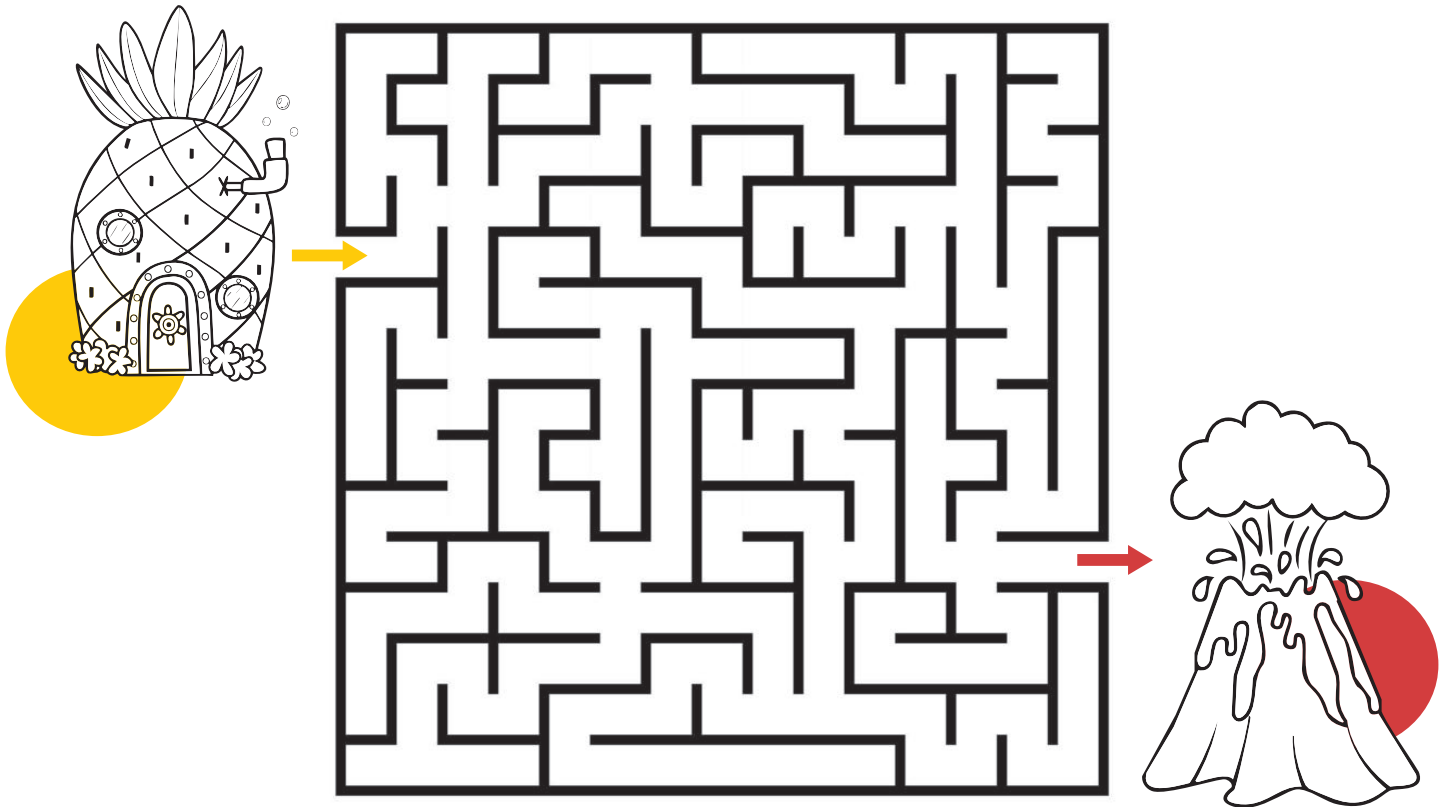
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Giant aquatic mammals known for their large, round foreheads and their deep-sea diving abilities.



# AQUATIC ADVENTURE

COMPLETE THE MAZE TO HELP SPONGEBOB GET FROM HIS HOUSE  
TO MOUNT HUMONGOUS BEFORE IT ERUPTS!



## THINK ABOUT IT

- **THE SPONGEBOB MUSICAL** follows many different storylines as the various characters react to the crisis in Bikini Bottom. Which stories did you enjoy the most? Which one felt most realistic? How did they all play into the larger plot?
- SpongeBob learns to have confidence in himself and trust that his unique skills are what make him the hero Bikini Bottom needs. What abilities and traits make you stand out? How have those things helped you contribute to a group or team in a unique way?
- The people of Bikini Bottom don't trust Sandy and her science, even though it could save them, because she is not a sea creature. Why do you think people are often doubtful or afraid of others who are different from them?
- The actors in **THE SPONGEBOB MUSICAL** are portraying cartoon characters, but they do not look exactly like their animated counterparts. How did the actors bring their characters to life through their choices?
- What other animated shows do you think could be adapted into interesting plays or musicals?

# FIDDLEBUMBOO

**BOOK BY**  
JOSEPH STEIN

**MUSIC BY**  
JERRY BOCK

**LYRICS BY**  
SHELDON HARNICK

**JULY 9-14**

## - THE STORY -

In the early 1900s, milkman Tevye and his wife Golde live in the Russian *shtetl* of Anatevka with their five daughters. Their small Jewish community is devoted to many cultural and religious traditions, which help them maintain stability amidst the country's turbulent political atmosphere. Golde is focused on arranging marriages for their three eldest daughters and she meets with matchmaker Yente to pair her eldest daughter Tzeitel with the wealthy butcher Lazar Wolf. Tzeitel resists, desiring to marry her childhood friend Motel and Tevye eventually relents after a long deliberation.

Tzeitel and Motel's decision to marry for love shocks the community, but their wedding goes relatively smoothly until it is interrupted by Russian soldiers. As the people of Anatevka react to the increasing acts of aggression towards Jewish communities, Tevye and Golde's other daughters Hodel and Chava also find romances that challenge expectations. With their daughters growing up quickly and the threat of the Russian military looming, Tevye and Golde must find a way to maintain a balance between tradition and change to keep their faith and their family intact.

## - THE CHARACTERS -

**TEVYE:** A charismatic, hard-working milkman trying to provide for his wife and five daughters.

**GOLDE:** The strong-willed matriarch of Tevye's family, who runs the household.

**YENTE:** The town's meddling matchmaker.

**LAZAR WOLF:** The wealthy town butcher in search of a new wife.

**TZEITEL:** Tevye and Golde's loyal eldest daughter, who wants to marry for love instead of money.

**HODEL:** The second-eldest daughter, who is brave and intelligent.

**CHAVA:** The middle daughter, who loves to read.

**MOTEL:** A poor, sensitive and thoughtful young tailor who admires Tzeitel.

**PERCHIK:** A smart, radical student who teaches Tevye's daughters and joins the revolution in Kiev.

**FYEDKA:** A young Russian soldier who challenges expectations.

**SHPRINTZE:** Tevye and Golde's second-youngest daughter.

**BIELKE:** Tevye and Golde's youngest daughter.



# MAKING THE MUSICAL

## FROM ROOF TOP TO CENTER STAGE

Decades before Tevye the milkman charmed audiences from the stage in **FIDDLER ON THE ROOF**, he won readers' hearts on the page in the stories of Sholem Aleichem. Sholem Aleichem was the pen name of Solomon Rabinowitz, a Russian Jew who wrote in Yiddish: novels, plays and short stories about life in *shtetls* – small Jewish villages in eastern Europe. Aleichem's skill at capturing the unique characteristics of these communities during the late 1800s resonated with readers around the world and he came to be known as “the Jewish Mark Twain.”

In 1960, musical theatre writers Sheldon Harnick and Jerry Bock were searching for new ideas for a show when their collaborator, playwright Joseph Stein, recommended Aleichem's short stories about Tevye the milkman. Stein had grown up reading the stories in Yiddish with his father. Bock and Stein both found that the material reminded them of stories from their grandparents, so the trio decided to channel their personal connections to Aleichem's stories into their next project. Stein set out to craft a connected storyline from Aleichem's stories, which were largely disconnected tales written from Tevye's perspective. He decided to focus on Tevye's relationship with his daughters, set against the backdrop of the Jewish community's struggle for survival in turn-of-the-century Russia. He modernized the language so the spirit of Aleichem's writing could resonate with contemporary audiences.

Meanwhile, Bock and Harnick started writing songs that channeled the essence of Russian folk music and also began recruiting the rest of their team. Producer Harold Prince passed on the project but recommended that they hire Jerome Robbins, the famed director-choreographer who came from a Russian-Jewish family. There was only one holdup - Robbins was busy with a number of other projects. Bock and Harnick wanted to wait for Robbins, so they paused work on their Tevye project to write the 1963 musical *SHE LOVES ME*, with Prince serving as both director and producer. By the summer of 1963, Robbins was finally available to work on the Tevye musical and Prince agreed to produce. Robbins pushed his collaborators to expand their story's scope by identifying a core theme, which Harnick rightly identified with one word: “Tradition.”

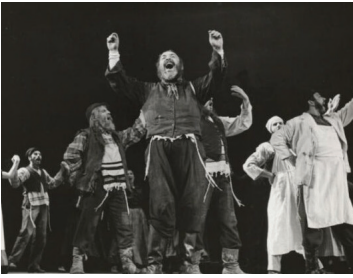
With a clear idea of their story's focus, the creative team got to work casting the show's more than three dozen roles. Their sights were set on the famous comedic actor Zero Mostel to play Tevye, but he had passed on an earlier version of the script. Many other actors were seen during the casting process, including Tom Bosley, Howard Da Silva and Walter Matthau, but Mostel eventually agreed to join the show. Other notable actors in the original cast included Austin Pendleton as the tailor Motel, dancer Maria Karnilova as Tevye's wife Golde and a young Bea Arthur as Yente the matchmaker. The creative team also expanded to include set designer Boris Aronson, who drew inspiration from Jewish painter Marc Chagall to create the world of Anatevka. Chagall's artwork also inspired the show's final name: **FIDDLER ON THE ROOF**.

Rehearsals for **FIDDLER ON THE ROOF** finally began in the spring of 1964, as Robbins continued to help the writers perfect the script. The show headed to Detroit and Washington, D.C. for pre-Broadway tryouts, where early buzz from critics and producers was doubtful. They thought the story might be too specific to appeal to any audience members outside of the Jewish community. Sold-out audiences proved the skeptics wrong and Robbins, Harnick, Bock and Stein continued to revise the show across the summer.

**FIDDLER ON THE ROOF** opened on Broadway on September 22, 1964, with a significant amount of hype and despite some mixed reviews, hopeful audience members began lining up around the block just to get tickets. The show was sold out for months and spawned multiple U.S. tours and international productions in the following decade. The original Broadway production of **FIDDLER ON THE ROOF** played over 3,200 performances and it has been revived five times. It is estimated that the show reaches as many as three million audience members per year from various productions around the globe and it has been seen at **Broadway At Music Circus** 12 times prior to this season. It turns out that the story that some critics once considered “too Jewish” has a universal appeal, reaching across cultures and generations to tell a timeless story about the enduring resilience of faith, family and tradition.

# A HISTORY OF YIDDISH

LEARN ABOUT THE LANGUAGE OF ANATEVKA



Yiddish, which translates literally to “Jewish,” is the spoken language of many Ashkenazi Jews with roots in Central and Eastern Europe. Dating back to the 9th century CE, Yiddish is written in the Hebrew alphabet and developed as a blend of Hebrew, Aramaic and Germanic languages that acquired Slavic elements as Jewish migrants moved east across Europe. While Hebrew and Aramaic were reserved for religious and scholarly studies, Yiddish became the common language spoken in these early Jewish communities and continued to spread across the continent.



At the time that **FIDDLER ON THE ROOF** takes place, Yiddish was spoken by millions of people across Eastern Europe. It had developed into a modern form thanks to the work of Yiddish writers like Mendele Mocher Sforim, I. L. Peretz and Sholem Aleichem. The language grew to be recognized as a national language of Jewish people and there were efforts to expand Yiddish education, writing and culture through the 1920s. Tragically, many Yiddish speakers were killed during the Holocaust and subsequent purges in the Soviet Union. The language saw a resurgence in the latter half of the 20th century, thanks to a growing academic interest and the continuing recognition of Yiddish literature. **FIDDLER ON THE ROOF** has even been translated into Yiddish for productions in New York, Israel and Italy.



TOP: Zero Mostel and cast of **FIDDLER ON THE ROOF** - Friedman-Abeles, NY Library for Performing Arts, 1964

CENTER: The Cast of **FIDLER AFN DAKH** (**FIDDLER ON THE ROOF** in Yiddish) - Matthew Murphy, 2019

BOTTOM: 2012 Broadway At Music Circus cast of **FIDDLER ON THE ROOF** - Charr Crail

## SOME YIDDISH WORDS YOU MAY HEAR DURING FIDDLER ON THE ROOF

(עקעפּאָק)  
KOPEK

(תילט)  
TALLIT

(תופוח)  
CHUPPAH

**SHTETL** (ליטעטש): A small village.

**TALLIT** (תילט): A fringed prayer shawl.

**KOPEK** (עקעפּאָק): A Russian coin of little value.

**REBBE** (יבר): The Yiddish equivalent of “Rabbi,” meaning a Jewish teacher or religious leader.

**REB** (בר): A honorific title for a man who is knowledgeable about Jewish law.

**POGROM** (פּאָרְגאַפּ): An act of violence against a minority group, particularly Jewish communities.

**CHUPPAH** (תופוח): A canopy used in wedding ceremonies.

**L’CHAIM** (לייחל): A phrase meaning “to life!”

**FRUM** (פּורפּ): A term describing devotion to the Jewish faith.



# A NEW ANATEVKA



LEFT: An Entrance to Anatevka Jewish Refugee Community - Christopher Miller, 2019

RIGHT: Anatevka Synagogue - Courtesy of the Office of Rabbi Moshe Azman, 2016

The shtetl of Anatevka in **FIDDLER ON THE ROOF** is a fictional place made up by the show's creators, but a real-life Anatevka was founded in central Ukraine in 2015. In April 2014, conflict broke out in the Donbas region of eastern Ukraine after an invasion by Russian troops and many civilians were displaced by the ongoing combat. Rabbi Moshe Reuven Azman, one of two chief rabbis in the city of Kyiv, found his congregation experiencing an influx of refugees and knew a sustainable solution was needed.

Working with other local leaders, Azman established Anatevka as a Jewish refugee community on the outskirts of Kyiv. Its name was a reference to both the fictional village of the classic musical and the real-life shtetls of former generations and indicated a focus on preserving Jewish community and faith. Anatevka offers a refugee shelter, schools, a community center and a synagogue and new buildings are still being built to expand the village's capacity. It is typically home for about 150 residents and has continued to provide care for new refugees during the ongoing conflict between Ukraine and Russia.

Like many real shtetls, the Anatevka of **FIDDLER ON THE ROOF** is mostly nonexistent by the end of the musical due to political violence. This small but vibrant Jewish village in Ukraine continues its legacy in very tangible ways, providing both a safe harbor for displaced families and a link to the past that breathes new life into a form of community that was nearly lost.

## THINK ABOUT IT

- The titular Fiddler is a real character, but he also serves as a symbol in Tevye's life. What does the Fiddler represent to Tevye and the people of Anatevka?
- Read some of Sholem Aleichem's "Tevye" stories. How are they similar to the story of **FIDDLER ON THE ROOF** and how have characters been changed?
- Part of what inspired Jerry Bock, Sheldon Harnick and Joseph Stein to adapt Aleichem's writing was that it reminded each of them of their families. What stories remind you of your family, or your heritage?
- Why do you think Tevye's reactions to each of his daughters' choices are so different? Do you think his decisions are right? How do you think you would have responded in those situations?
- Tevye often talks directly to God or addresses the audience as a narrator. How do these monologues impact the story?
- Tradition is an incredibly important part of life for the people of Anatevka. Why do you think that is? Does your family have any important traditions?

# SUNSET BLVD

**JULY 23-28**

**MUSIC BY**  
ANDREW LLOYD WEBBER

**BOOK AND LYRICS BY**  
DON BLACK  
& CHRISTOPHER HAMPTON

## - THE STORY -

Hidden away in her vast mansion on Sunset Boulevard, forgotten film star Norma Desmond longs to return to the screen. When struggling screenwriter Joe Gillis shows up at her house by accident, she sees a chance to get back into Hollywood and she invites him to move into her mansion and collaborate with her on a script she has written for her comeback. Joe is startled by Norma's eccentric behavior, but he is eager for work and intrigued by the glamor, so he accepts her offer.

As Joe and Norma grow closer, he starts to realize that her script is a mess and the studios want nothing to do with her. Meanwhile, Joe also starts working with Betty Schaefer, a script reader for a Hollywood agent, on a film of his own and their partnership develops into a romance. As Norma continues to descend deeper into her delusion, Joe tries to escape her desperate grasp, but she threatens to bring him down with her if he jeopardizes her last chance at stardom.

## - THE CHARACTERS -

**NORMA DESMOND:** A glamorous silent movie star desperately trying to regain her fading fame.

**JOE GILLIS:** A handsome young writer who has grown disillusioned with Hollywood.

**MAX VON MAYERLING:** Norma's faithful butler, who had a past life as a director.

**BETTY SCHAEFER:** A charming, aspiring young scriptwriter.

**CECIL B. DEMILLE:** A legendary Hollywood filmmaker.

**ARTIE GREEN :** A young assistant director who is friends with Joe and engaged to Betty.

**SHELDRAKE :** A stuffy older movie studio executive.

**MANFRED:** A skilled tailor for movie stars.



# MAKING THE MUSICAL

## FROM HOLLYWOOD TO CENTER STAGE

Norma Desmond first enchanted audiences in 1950, as portrayed by film star Gloria Swanson in Billy Wilder's hit film "Sunset Boulevard." Wilder's darkly comedic film noir depicted a once-glamorous silent film actress who had been abandoned by the Hollywood film industry and filmgoers were both awed and devastated by Swanson's powerful performance. Some film industry leaders responded more defensively, viewing the film as a cynical betrayal of their work, but Norma's tragic story has endured as a lasting representation of skillful filmmaking and the dark side of Hollywood.

In a move that eerily mirrored Norma Desmond's attempts to revive her career, Gloria Swanson spent the years following "Sunset Boulevard's" success working with writer Richard Stapley and musician Dickson Hughes on a musical adaptation of the film titled "Boulevard!" This effort, which would have concluded on a happier note, fell apart in 1956 when Paramount Pictures refused to grant them the rights to the story. Composer Stephen Sondheim considered adapting the film for the stage several years later, but he abandoned the project after Wilder told him the story would be better as an opera. Then, in the 1970s, composer Andrew Lloyd Weber set his sights on "Sunset."



Dickson Hughes, Gloria Swanson, Richard Stapley - Automat Pictures, 1955

Lloyd Weber's adaptation took some time to come to fruition, but by 1991 he was collaborating with writers Amy Powers and Don Black on an early version of **SUNSET BOULEVARD** that he previewed at his annual Sydmonon Festival. The following year, Powers had been replaced by writer Christopher Hampton and a revised version of Lloyd Weber's "Sunset" musical was presented at Sydmonon with Broadway star Patti LuPone and a lush, melodramatic score. Following that presentation's positive reception, Lloyd Weber promised LuPone the role of Norma Desmond and began work on a fully-staged West End production.

Patti LuPone's contract guaranteed that she would open **SUNSET BOULEVARD** on the West End in 1993 and on Broadway the following year, so it came as a surprise when news broke that actress Glenn Close would open a Los Angeles production before the show went to Broadway. LuPone maintained her composure and worked hard to deliver a showstopping performance night after night in London, but Lloyd Weber had already had a change of heart. Glenn Close was announced to be opening a revised version of **SUNSET BOULEVARD** on Broadway in the fall of 1994, while a heartbroken LuPone had to finish out her run in the original London production.



Patti LuPone as Norma Desmond - Alastair Muir and Shutterstock, 1993  
Glenn Close as Norma Desmond - Craig Schwartz, 1994

All of the pre-production drama only served to stir up audience interest and **SUNSET BOULEVARD** opened at the Minskoff Theatre in New York to positive reviews and stellar ticket sales. Despite this, the show's massive set and starry cast meant it was expensive to keep open and breaking LuPone's contract had resulted in a costly legal battle. In an ironic twist, this musical about a woman mistreated by the entertainment industry had done the same to its original star and the original Broadway production failed to recoup its budget due to these expenses.

Despite the initial drama, **SUNSET BOULEVARD's** dramatic tale of a woman trying to reclaim her identity has continued to resonate with audiences over the past 30 years. There have been many tours and revivals around the world, including a 2016 production with Glenn Close and a recent stripped-down restaging on the West End that received critical praise. This production marks **SUNSET BOULEVARD's** Broadway At Music Circus premiere, providing yet another unique presentation of Norma Desmond's story that is sure to delight longtime fans and newcomers.

# SILENT STARLETS

GET TO KNOW SOME OF THE REAL-LIFE SILENT FILM ACTRESSES WHO MAY HAVE INSPIRED THE CREATION OF NORMA DESMOND!



## **CLARA BOW** (1905 – 1965) .....

Was one of the most popular actresses of the silent film era, starring in over 50 films during her 11-year career. She escaped her difficult childhood in Brooklyn when she won a beauty contest at age 16 and she quickly came to embody the lively “flapper girl” stereotype of the Roaring ‘20s. Her smash hit “It” in 1927 led to her being known as “the ‘It’ girl” of Hollywood and she gained a reputation as a guaranteed box office draw in the later 1920s. Although her early talking pictures were still hits, Bow disliked the change and retired in 1933 after several years of professional and personal struggles.



## **MABEL NORMAND** (1893 – 1930) .....

Was an early silent film actress, director and writer who starred in at least 160 shorts and 23 feature films. She was well-known for her slapstick comedies and frequently worked with Roscoe “Fatty” Arbuckle and Charlie Chaplin. Her later works were overshadowed by her connections to several scandals, including the murder of director William Desmond Taylor and a shooting committed by her chauffeur.



## **MAE MURRAY** (1885 – 1965) .....

Was an actress, dancer and producer who began her career on the Broadway stage and rose to prominence in silent films. She was most famous for her over-the-top expressive performances but received praise for her dramatic turn in the 1925 film “The Merry Widow.” Murray’s career struggled after the transition to talking pictures and thanks to a greedy husband, she lived her later years in poverty.



## **MARY PICKFORD** (1892 – 1979) .....

Was a Canadian-born actress, screenwriter and producer who started her career as a child performer onstage in Toronto before transitioning to film in 1909. By 1914, she had become an international star with significant influence, which she used to negotiate creative control over her films. Pickford co-founded two film studios and even after her acting career declined in the 1930s she continued to produce films for several decades. She received the second-ever Academy Award for Best Actress for her first “talkie” performance in “Coquette” (1929).



## **NORMA TALMADGE** (1894 – 1957) .....

Was the eldest of three sisters, all of whom had successful film careers in the early 1900s. She broke onto the scene in short films from Vitagraph Studios and quickly transitioned to features, garnering praise for her melodramatic performances. With her first husband, Joseph M. Schenck, she founded an independent production studio and became one of the most recognizable stars of the 1920s. Talmadge retired from acting in 1930 but retained most of her wealth, living out her later years in privacy.



# WORD SEARCH

LOCATE THE GIVEN WORDS IN THE GRID, RUNNING HORIZONTALLY, VERTICALLY, OR DIAGONALLY



~~FILM~~

BETTY

BOULEVARD

CLOSE

DEMILLE

JOE

MOVIE

NORMA

SALOME

SCRIPT

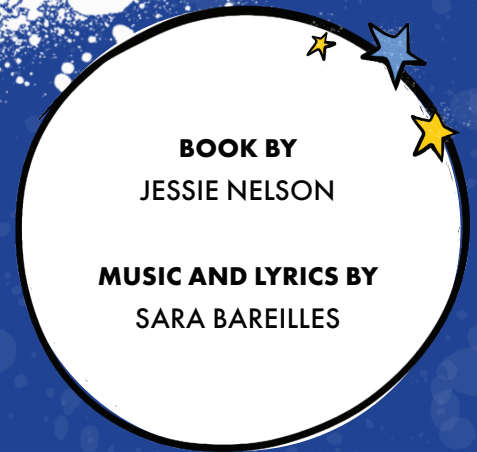
STAR

SUNSET

TALKIE

## THINK ABOUT IT

- **SUNSET BOULEVARD** tells a story about the entertainment industry at a specific point in time. How do you think things have changed since 1950 and what has stayed the same? Do you think these changes have been good or bad?
- Norma Desmond is an immensely complex character who has been hurt and also hurts others. How does her characterization help the audience to feel empathy for her even when she is demanding or manipulative? Do you think she is more of a sympathetic character or a villain?
- Much of **SUNSET BOULEVARD** takes place inside Norma's grandiose Hollywood mansion. How does this setting reflect the lives of the people who live there?
- Watch some clips from the original film version of "Sunset Boulevard." How do they compare to similar scenes from the musical? Why do you think the creative team chose to change certain things and to keep others the same?



# AUGUST 6-11

## - THE STORY -

Jenna Hunterson spends her days waiting tables and baking incredible pies at Joe's Pie Diner, but she feels trapped in her unhappy marriage and small town. When she finds out that she is pregnant, her co-workers and confidantes Becky and Dawn encourage her to leave her husband, but she is reluctant. Jenna finds out about a pie contest that could change her life and begins saving up to enter, while Dawn starts cautiously dipping her toe into the world of online dating.

At her first doctor's appointment, Jenna discovers that her old doctor has retired and the practice is now being run by Dr. Pomatter, a quirky but kind young man who shows Jenna the kindness she has never received from her husband. This gives Jenna a taste of what life could be like and she starts to envision a happier future, but she quickly learns that she can't just fold her troubles into a pie crust if she really wants to bake up a fresh start for herself and her baby.

## - THE CHARACTERS -

**JENNA HUNTERSON:** An unhappy waitress dreaming of a better life.

**DR. JIM POMATTER:** The charming, slightly neurotic new gynecologist in town.

**DAWN:** A quirky, reserved young waitress trying to break out of her shell.

**BECKY:** The wise, sassy older waitress who encourages Jenna and Dawn to try new things.

**OGIE:** A strange and endearingly persistent young man who pursues Dawn.

**CAL:** The gruff, snarky cook who runs the kitchen.

**EARL:** Jenna's self-centered, often aggressive husband.

**OLD JOE:** The grouchy owner of the pie diner, who has a secret soft side.

**NURSE NORMA:** The wisecracking assistant at Dr. Pomatter's office.



# MAKING THE MUSICAL

## FROM SILVER SCREEN TO CENTER STAGE

Much like any good hand made pie, the sweet story of **WAITRESS**' journey to the stage has some bittersweet elements mixed in. The story of small-town baker Jenna Hunterson began as the 2007 independent film of the same name, written and directed by Adrienne Shelly and starring Keri Russell. Shelly had written the film following the birth of her daughter in 2003, crafting a heartwarming story about the complex feelings that came with new motherhood. "Waitress" received critical acclaim during its theatrical release, but Shelly never got to see her film's success: She was tragically killed in November 2006, two months before her film's premiere at the Sundance Film Festival.

Theatre producers Barry and Fran Weissler acquired the stage rights to **WAITRESS** soon after its release, seeing a potential musical in Shelly's quirky characters. After several years of failed starts with creative teams, director Diane Paulus joined the project and she reached out to the woman who gave **WAITRESS** a musical heartbeat, singer-songwriter Sara Bareilles. Bareilles had moved to New York in 2012 for a fresh start and was seeking new creative opportunities, but had never written for the stage and was reluctant to commit. After watching the 2007 film, she was drawn to the story and quickly wrote the song "She Used to Be Mine," which was her entry into the characters' points of view.



Cheryl Hines, Keri Russell and Adrienne Shelly in "Waitress" (2007)

**WAITRESS** continued to bake in the creative oven over the next few years, with writer-director Jessie Nelson joining to write the book for the musical. As she worked, Nelson read some of Adrienne Shelly's unpublished scripts so that she could preserve Shelly's voice in the story. Tony-winning actress Jessie Mueller was brought on to play Jenna, the titular waitress and a series of developmental workshops were held in New York. In the summer of 2015, the cast and crew of **WAITRESS** headed up to Cambridge, Massachusetts, for a tryout production at Harvard's American Repertory Theater.



Keala Settle, Jessie Mueller, Kimiko Glenn in the Original Broadway Cast of **WAITRESS** - Joan Marcus, 2016

That first production of **WAITRESS** was a sold-out success, but the creative team continued to make adjustments to their recipe before opening up on Broadway. Bareilles made many adjustments to lyrics and musical arrangements, Nelson rewrote and reorganized several scenes and choreographer Lorin Latarro was brought on board to craft some creative movements for the ensemble. When **WAITRESS** opened on Broadway in April 2016, it made history as the second-ever Broadway musical to have an all-female creative team.



(L to R) Lorin Latarro, Sara Bareilles, Diane Paulus, and Jessie Nelson in a workshop for **WAITRESS** - Walter McBride for Wireimage, 2016

**WAITRESS** was a critical and commercial hit in New York, earning four Tony Award nominations and running for over 1,000 performances. Composer Sara Bareilles earned additional accolades when she stepped into the cast to play Jenna, a role she later reprised in the show's London run. In September 2021, a return engagement of **WAITRESS** on Broadway was the first musical to open following the COVID-19 pandemic and that production was filmed for a theatrical release in 2023. In addition to its two Broadway runs and two long-running national tours, **WAITRESS** has been produced internationally in seven other countries and translated into four languages. Adrienne Shelly's life may have ended in tragedy, but her legacy is one of resilience and hope that continues to live on through these many productions. In its in-the-round premiere here at **Broadway At Music Circus**, **WAITRESS** is sure to draw people in with its warmth and sweetness, just like a perfect slice of pie.

# LIFE'S JUST PEACHY KEEN POLKA-DOT PEACH PIE

BRING HOME ONE OF JENNA'S SPECIAL PIES!



## INGREDIENTS

- Dough for a classic double-crust pie shell (store-bought is fine!)

### FILLING

- 6 ripe peaches, peeled, pitted and thinly sliced (4 cups)
- 3/4 cup granulated sugar
- 1/4 cup packed light brown sugar
- 1/3 cup arrowroot starch
- 1/4 teaspoon ground cinnamon
- 1/8 teaspoon ground allspice
- 1/8 teaspoon kosher salt
- 1/4 teaspoon pure vanilla extract

### EGG WASH

- 1 large egg
- 2 tablespoons heavy cream

### FINISHING TOUCHES

- 2 tablespoons coarse sugar for top of pie

### HOME MADE WHIPPING CREAM

- 1 cup cold heavy whipping cream
- 2 tablespoons sugar
- 1/2 teaspoon vanilla (optional)

*Adapted from Sugar, Butter, Flour: The Waitress Pie Book.  
Text by Daniel Gercke, Recipe by Sheri Castle*

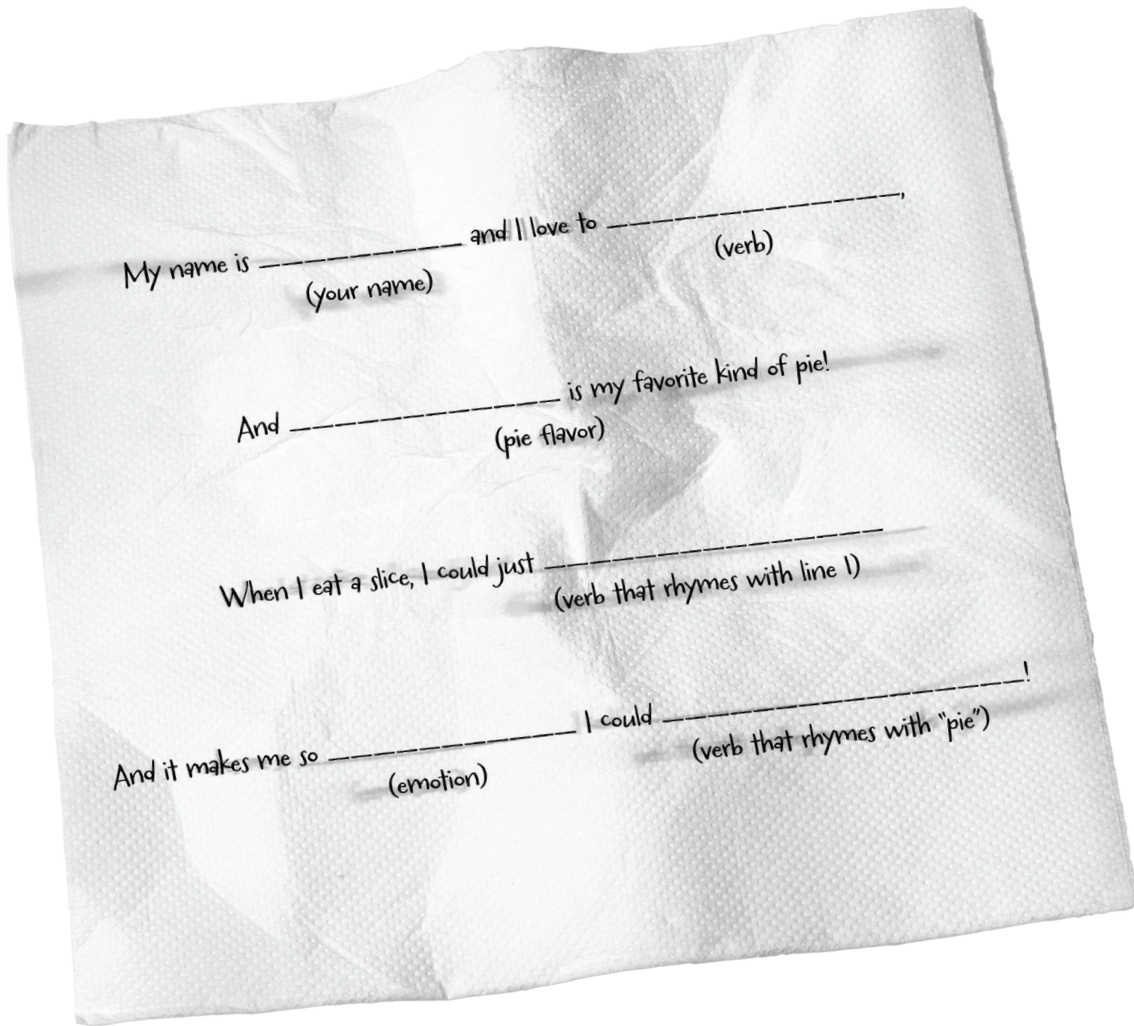
## DIRECTIONS

1. For the pie shell: Roll out one disk of dough on a lightly floured surface and fit into a 9 1/2 inch deep-dish pie plate. Chill for at least 30 minutes, or until firm.
2. Preheat oven to 350 degrees F. Place a rimmed baking sheet in the oven to heat up with the oven.
3. For the filling: Stir together the peaches and vanilla. In a separate bowl, whisk together the granulated sugar, brown sugar, arrowroot, cinnamon, allspice and salt. Sprinkle over the peaches and toss to coat.
4. Pour the filling into the pie shell.
5. Roll out the second disk of dough and decorate the top of the pie. If you are covering the top completely with dough, make sure to perforate the dough in the center so that steam has somewhere to escape during baking.
6. Make an egg wash by whisking together the egg and cream in a small bowl.
7. Place pie on the heated baking sheet from the oven. Gently brush the pastry with the egg wash and sprinkle with coarse sugar.
8. Bake in the center of the oven for 70 minutes, or until the crust is deep golden brown and the filling is bubbling. Place the baking sheet and pie on a wire rack to cool to room temperature.
9. Combine heavy whipping cream, sugar and vanilla in mixer. Using your whisk attachment, beat until the cream starts to form peaks that hold their shape. Spoon onto your slice of pie and enjoy!



# PERSONALIZED POETRY

FILL IN THE BLANKS WITH YOUR OWN RHYMING WORDS TO CREATE A POEM LIKE THE ONE OGGIE WROTE FOR DAWN!



## THINK ABOUT IT

- What can you learn about Jenna from the names and ingredients of her recipes? If you were to make a pie to represent your feelings, what would you call it?
  - What other hobbies can help you work through your feelings?
- **WAITRESS** is ultimately a funny and uplifting story, but it contains moments of serious drama. How do those conflicting elements of comedy and drama support the story and what do they tell you about the characters?
- Many of the characters in **WAITRESS** stay in unhappy situations because they are intimidated by the idea of things changing. Why do you think people are often so scared of change?
- Jenna discovers that Old Joe has a compassionate side, that Dr. Pomatter is both quirky and sensitive and that Dawn is much more bold and complex than she seems. What can these characters teach us about judging others based on our first impressions? What helps them each to show these different sides of their personalities?

# JERSEY BOYS

THE STORY OF FRANKIE VALLI & THE FOUR SEASONS

**AUG 20-SEPT 1**

**BOOK BY**  
MARSHALL BRICKMAN  
& RICK ELICE

**MUSIC BY**  
BOB GAUDIO

**LYRICS BY**  
BOB CREWE

## - THE STORY -

In 1954 New Jersey, aspiring musician Tommy DeVito and his bandmates Nick DeVito and Nick Massi recruit young vocalist Frankie Castelluccio to join their cover band. The group sees minor success over the next few years, but Massi and the DeVitos are involved with mob boss Gyp DeCarlo and are often in trouble with the law. Things take a turn when they meet songwriter Bob Gaudio, who takes Nick DeVito's place in the band. Bob and Frankie secure a recording contract with Bob Crewe, a skilled producer who helps the band find their sound and style. The group settles on the name "The Four Seasons," taken from a bowling alley where they had auditioned.

By 1962, The Four Seasons have become a hit thanks to their tight harmonies, catchy songs and polished image. While their professional lives soar, the four men experience a multitude of personal struggles including debt, divorce and jail time that strain their partnership. As the leader of the band, Frankie finds himself trying to restore some harmony to The Four Seasons despite the growing tensions so they can continue their dreams of making music together.

## - THE CHARACTERS -

**FRANKIE VALLI:** The short, charming lead vocalist of The Four Seasons with an impressive falsetto.

**TOMMY DEVITO:** The smooth-talking founder and The Four Seasons guitarist, with a troubled past.

**BOB GAUDIO:** A smart, sensitive songwriter and the keyboardist for The Four Seasons.

**NICK MASSI:** The quiet, deep-voiced bassist of The Four Seasons, who longs for a stable life.

**MARY DELGADO:** A tough, witty neighborhood girl who marries Frankie.

**BOB CREWE:** The brilliant, flamboyant writer and producer behind many of The Four Seasons' hits.

**GYP DECARLO:** An intimidating New Jersey mob boss who helps the band out.

**JOE PESCI:** An energetic young performer who is friends with Tommy.

**LORRAINE:** A hardworking journalist from Detroit who dates Frankie.



# MAKING THE MUSICAL

## FROM RECORDING STUDIO TO CENTER STAGE

In 1990, producer Bob Crewe reunited the founding members of The Four Seasons - Frankie Valli, Bob Gaudio, Tommy DeVito and Nick Massi - to be inducted into the Rock and Roll Hall of Fame. It was the first time all four men had made a public appearance together since Massi's departure from the group in the mid-1960s and it served as a reminder of the group's enduring popularity, even though they had not been idolized to the same extent as other boy bands of the same era. Valli had continued to perform with The Four Seasons and Gaudio retained publishing rights to much of the band's catalog, so they were often in touch to discuss various creative proposals. Valli had received several pitches to tell the story of The Four Seasons in a TV movie or miniseries, but Gaudio was reluctant. After seeing the success of jukebox musicals like *SMOKEY JOE'S CAFE* and *MAMMA MIA!*, he began to consider a stage adaptation of their story, using their own music.



**The Four Seasons and Bob Crewe - Robin Platzer, Rock and Roll Hall of Fame, 1990**

Playwrights Marshall Brickman and Rick Elice were brought together to write a script, despite having never written a musical before. They were enticed by the potential of pioneering a new form of Broadway show, as biographical musicals like this were not common at the time. The duo conducted extensive research on The Four Seasons, including several in-person interviews with Valli and Gaudio and phone calls with DeVito. Massi had died before work had started on the musical but had expressed his enthusiasm for Gaudio's proposal. Inspired by the contradictions in each member's recollection of the band's history, Brickman and Elice opted to have each of the four men serve as narrator for a different section of the show.

Director Des McAnuff joined the project in 2003 and the creative team began preparing for a pre-Broadway run at San Diego's La Jolla Playhouse in the summer of 2004. Gaudio and Valli were not directly involved in

most of the creative process, although the team sought to be respectful of everyone's stories and portray them as positively as possible. Gaudio was also responsible for the title of the show, which he came up with after recalling that the band members were "all just a bunch of Jersey Boys." The San Diego run of **JERSEY BOYS** was a surprise hit, indicating that The Four Seasons still had many dedicated fans and the show could have a long life.



**LEFT: Bob Gaudio and Frankie Valli - Melissa Ruggieri, 2015  
RIGHT: Rick Elice and Marshall Brickman - Joan Marcus, 2021**

**JERSEY BOYS** opened on Broadway at the August Wilson Theatre in the fall of 2005 and quickly became a must-see sensation, winning 4 Tony Awards and running for 4,642 performances. The show was notable for its widespread appeal, often drawing in more male audience members than most musicals and also garnering many repeat attendees. It has toured North America five times and has been produced many times internationally, in countries as wide-ranging as Australia, Singapore, Turkey and the Netherlands. The enduring popularity of **JERSEY BOYS** indicates that there was something special about The Four Seasons beyond their catchy music: These superstars were once four working-class boys from New Jersey who sang on street corners and their story inspires hope in fans and audience members of all ages that even the humblest of beginnings can lead to greatness.



**(L to R) J. Robert Spencer, John Lloyd Young, Daniel Reichard and Christian Hoff in JERSEY BOYS, 2005 - Sara Krulwich/The New York Times**

# THE MUSIC AND THE MOB

The Mafia's roots can be traced back to 1800s Sicily, when members of the Camorra crime organization from Naples established a new family of gangs. In the late 19th and early 20th century, many Italians immigrated to the U.S., often settling down in New York or New Jersey. Mafia groups developed in these communities, originally just exerting power over their neighborhoods, although they soon developed a more formidable presence in their respective cities.

When the Eighteenth Amendment banned the sale of alcohol and began the Prohibition Era of the 1920s, many members of the Mafia got involved in bootlegging – the illegal production and sale of alcohol. During this time, many members of the Sicilian Mafia were fleeing the fascist regime of Benito Mussolini and came to the U.S., where they integrated into the growing American Mafia. This led to a period of power struggles between warring crime families, as the Mafia slowly became more organized.

After Prohibition ended in 1933, the Mafia began to get involved in other businesses. Some operations included other illicit activities like gambling, prostitution and loan sharking, but they also became involved in legitimate businesses such as trucking, construction, labor unions and restaurants and clubs. The Mafia's involvement in nightclubs, casinos and other performance venues meant they were often crossing paths with performers. They offered protection for up-and-coming performers who were sometimes taken advantage of. The men of The Four Seasons had some well-known ties to mob boss Gyp DeCarlo and many other well-known performers were alleged to have connections to the Mafia in the mid-1900s, including:



## LOUIS ARMSTRONG

The great jazz performer crossed paths with many mobsters in New Orleans, Chicago and New York who ran the jazz clubs where he performed and sometimes enlisted their help to promote his shows and protect him from other Mafia members.



## TONY BENNETT

This famous singer reportedly performed at the wedding of mob boss Joseph Bonnano's son in 1956. In the late '70s, he was involved in a conflict with hit-man Tony Spilotro after Bennett began dating Spilotro's girlfriend.



## LIZA MINNELLI

The celebrated actress and performer was believed to have dated Gianni Russo, an actor who claimed to have gotten his start as a teen with the Luciano crime family and was close friends with Gambino family mob boss Tommy Bilotti.



## WAYNE NEWTON

The popular Las Vegas entertainer has admitted to being friends with members of the Gambino crime family, but has denied any involvement in Mafia operations. His business deals in the 1980s led to threats from several Mafia bosses and he later testified in court.



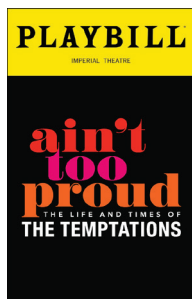
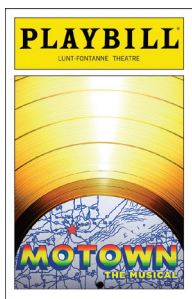
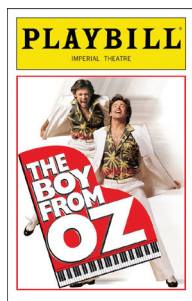
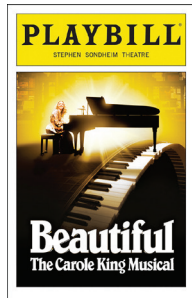
## FRANK SINATRA

Born to Italian immigrants, the famed jazz singer's godfather was a member of the Genovese crime family and he was believed to be close friends with mobsters Lucky Luciano and Sam Giancana.



# BIOGRAPHIES ON BROADWAY

**JERSEY BOYS** combines two popular types of musicals: a biographical musical, which depicts a person's life or a historical event; and a jukebox musical, which uses pre-existing songs. It was not the first show to use a musician or band's music to tell their history, but it was one of the most successful. Check out these other shows that use artists' own songs to tell their life stories. Which ones have you seen?



- **AIN'T TOO PROUD: THE LIFE AND TIMES OF THE TEMPTATIONS**  
(The Temptations)
- **BEAUTIFUL: THE CAROLE KING MUSICAL**  
(Carole King)
- **THE BOY FROM OZ**  
(Peter Allen)
- **BUDDY: THE BUDDY HOLLY STORY**  
(Buddy Holly)
- **THE CHER SHOW**  
(Cher)
- **FELA!**  
(Fela Kuti)
- **MOTOWN THE MUSICAL**  
(Berry Gordy and Motown Records)
- **ON YOUR FEET!**  
(Emilio and Gloria Estefan)
- **TINA: THE TINA TURNER MUSICAL**  
(Tina Turner)

## THINK ABOUT IT

- All four members of The Four Seasons tell part of the story from their point of view and they sometimes contradict each other. Which characters seemed most or least believable and why?
  - How would the show be different if it presented a single, objective version of the group's story?
- Most musicals have songs fully integrated into the script to further develop character traits or plot points. How does the structure of **JERSEY BOYS** differ from this tradition?
- The Four Seasons have existed in one form or another since the 1950s and have had hit songs across several decades. How does the sound of their music across time reflect changes in popular styles?
- Part of **JERSEY BOYS'** success was because The Four Seasons' music was well-known, but their story was not. Why do you think that made for a compelling musical?
  - Think of another band or musician you like. How would you tell their life story on stage?



**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, Dejan Zivkovic and YOU, audience members, for joining us at **Broadway At Music Circus** this summer!