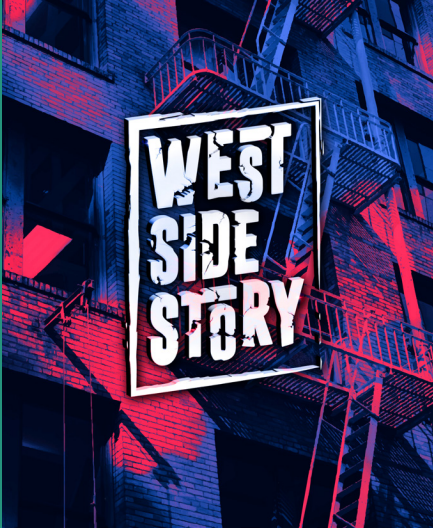
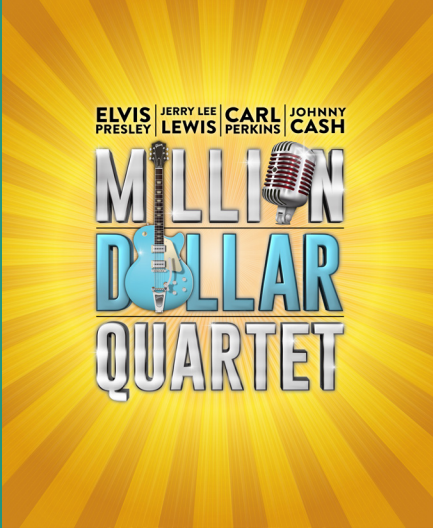




BROADWAY
AT MUSIC CIRCUS

2022

SEASON PERFORMANCE GUIDE





WELCOME TO THE 2025 SEASON

Collaboration is essential in theatre making.

The Oxford dictionary defines collaboration as “the action of working with someone to produce or create something.”

What you will witness in today’s performance is the creative vision of dozens of artists. Artists who range in experience, background and perspective. You’ll see them under the bright lights of our stage, glimpse some quietly working in the dark and hear others making music from the orchestra pit. There are many more who are sewing, sawing, welding and painting the visual world of the play. And there are those who run the business of theatre making: Programming the ticketing software, creating enticing advertisements and balancing complicated budgets in order to make this magic possible. Most of these artists have studied and practiced their craft for years and yet they execute it selflessly so that their contribution isn’t singled out over another’s.

You are the last, essential participant in this collaboration. Your presence, laughter, applause and audible reactions energize this theatre and fuel this performance. Your contribution will make this performance unique: None before it or following will be identical because your attendance today had an impact.

I hope you leave this theatre today feeling better than you did when you arrived. I hope that the exquisitely detailed work of our artists has made an impression. I hope you were able to discuss your observations of the show with the person sitting next to you and that their insights enriched your own experience. I hope the story spoke to your soul, the performers reminded you of your potential, the show triggered your best memories and its story inspired you to journey outside your comfort zone.

Thank you for taking part in this theatrical collaboration and encouraging others to do the same!

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

SCOTT KLIER

PRESIDENT, CHIEF EXECUTIVE OFFICER

- 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 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 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, 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.
- 2022** Broadway At Music Circus returns after two summers off due to the COVID-19 pandemic, at the renamed UC Davis Health Pavilion.
- 2023** Richard Lewis, son of co-founder Russell Lewis, retires as President and CEO of Broadway Sacramento after 21 years in that position. He is succeeded by Scott Klier, who has been with the company for over 20 years.
- 2025** Broadway At Music Circus expands its programming for the 73rd season, transforming Sacramento's summer tradition into an all-year experience!

BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- ▶ Make sure you find your seat before the show starts. Actors will enter through the aisles, so staying seated when the lights go down helps keep everyone safe. If you need to leave, the ushers in the hall will let you know when it's okay to enter again.
- ▶ Please keep your phone silenced and put it away during the show. You are welcome to use it before or after, but the bright screen is distracting for everyone else at the theatre. Using your phone to take pictures or video during the performance is not allowed.
- ▶ If you're enjoying the show, make sure to laugh, cheer and applaud! The actors love hearing you have a good time. Please save singing and side conversations until after the show. This can be distracting for the actors and the people around you.

IN THE HEIGHTS

CREDITS

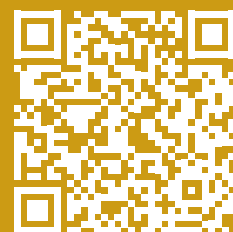
MUSIC AND LYRICS BY
LIN-MANUEL MIRANDA

BOOK BY
QUIARA ALEGRÍA HUDES

DIRECTOR
MARCOS SANTANA

CHOREOGRAPHER
RICKY TRIPP

MUSIC DIRECTOR
ANDREW SOTOMAYOR



SCAN FOR MORE INFO

STORY

On the hottest day of summer, Usnavi de la Vega opens up his bodega in the heart of Washington Heights for another day of serving his community their morning coffee. First up is his wise Abuela Claudia, who has come in for her daily lottery ticket. She is followed by the Rosarios, who are excited that their daughter Nina has just returned from her first year at Stanford. Nina has secretly been struggling with the pressures of school, but Benny, a friend of Usnavi's who works for the Rosarios, tries to convince her to keep at it. Meanwhile, the Rosarios and local salon owner Daniela are all struggling to keep their businesses afloat.

As Usnavi closes up shop for the day, he finds out that the bodega sold a winning lottery ticket worth \$96,000 and word quickly spreads through the neighborhood. Everyone begins to dream about how their lives could change with that kind of money, but the reverie is soon disrupted by a neighborhood-wide blackout and many businesses are looted. Everyone rallies together to survive the heat and lack of power, but it's clear that much is changing in their tight-knit community. Washington Heights will always be their home, but is it where they are all meant to stay?

CHARACTERS

USNAVI DE LA VEGA: A young man who runs the local bodega and longs to return to the Dominican Republic.

SONNY DE LA VEGA: Usnavi's excitable young cousin.

NINA ROSARIO: A bright, first-generation college student who has come home for the summer.

KEVIN ROSARIO: A successful business owner who takes pride in providing for his family.

CAMILA ROSARIO: The firm but loving wife to Kevin and mother to Nina, who co-owns the family business.

BENNY: A charming, responsible young man who works for the Rosarios and aims to be a businessman.

VANESSA GARCIA: A street-smart hairstylist who longs to build a life outside Washington Heights.

ABUELA CLAUDIA: An older Cuban woman who is the matriarch of the neighborhood.

DANIELA: A witty, observant salon owner.

CARLA: A sweet but naïve girl who works at Daniela's salon.

PIRAGÜERO: A local street vendor selling Puerto Rican-style shaved ice.

GRAFFITI PETE: The neighborhood troublemaker who is often caught spray-painting the bodega.

MAKING THE SHOW

BRINGING THE BARRIO TO BROADWAY

When **IN THE HEIGHTS** opened on Broadway in February of 2008, it was a milestone moment nearly a decade in the making. Actor-composer Lin-Manuel Miranda started developing the show in 1999 at Wesleyan University, where he was given the opportunity to produce a show at the school's Second Stage student theatre during his sophomore year. Miranda spent the spring semester developing an 80-minute one-act musical that blended the Latin rhythms, hip-hop music and classic Broadway storytelling he'd grown up loving into a celebration of the diverse Latin American community in the Washington Heights neighborhood of New York City.



IN THE HEIGHTS Creative team, Broadway Opening, Jason Kempin, 2008

This early version of **IN THE HEIGHTS** quickly took the Wesleyan campus by storm. Two seniors who saw the production, John Buffalo Mailer and Neil Stewart, were planning to start a production company and told Miranda they wanted to take the show to New York. They came back two years later with fellow Wesleyan alumni Anthony Veneziale and Thomas Kail to see Miranda's senior thesis production and the discussions about developing **IN THE HEIGHTS** continued.

Starting in the summer of 2002, Miranda began presenting readings of **IN THE HEIGHTS** at a small black box theatre that his collaborators had established in the basement of Manhattan's Drama Book Shop. Up to this point, Miranda had been writing the script, composing the score and performing in the show, which is no small feat for any creator – let alone a recent college graduate. Playwright Quiara Alegria Hudes joined the project to write the script so Miranda

could focus on his performance and compositions. Her contributions to the story provided unique perspectives that fleshed out the diverse cultural makeup of Washington Heights represented within the show.

The creative team hosted several additional workshop productions of **IN THE HEIGHTS** over the next few years, culminating in a presentation at the Eugene O'Neill Theatre Center's National Musical Theatre Conference in 2005. During the show's development, Miranda wrote over 50 songs and the cast grew to an impressive 22 people. The first full staging of the expanded version of **IN THE HEIGHTS** opened Off-Broadway at 37 Arts in February of 2007, where it ran for five months.



IN THE HEIGHTS Broadway Cast, Joan Marcus, 2008

The Off-Broadway run of **IN THE HEIGHTS** was a critical and financial success and the show moved to the Richard Rodgers Theatre on Broadway in February 2008, where it ran for nearly three years and won four Tony Awards. It inspired multiple international productions, taking the neighborhood of Washington Heights to places such as Manila, São Paulo, Tokyo and Melbourne. A film adaptation was released in the summer of 2021 to critical acclaim and the show is now available to be performed by schools and community groups as well. **IN THE HEIGHTS** had its Broadway At Music Circus premiere in the summer of 2019 and audiences of all ages and backgrounds are sure to once again enjoy its unique celebration of culture, family and dreams.

WELCOME TO THE BARRIO

GETTING TO KNOW WASHINGTON HEIGHTS



FUN FACTS

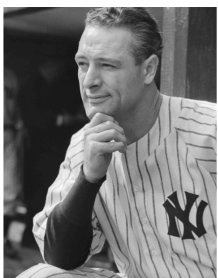
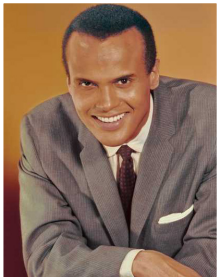
The borough is named after Fort Washington, a military fort from the Revolutionary War that was the site of the battle in 1776 where the British gained control of New York.

Washington Heights was home to Hilltop Park, the home of the New York Yankees from 1903-1912. This site is now home to New York-Presbyterian/Columbia University Irving Medical Center, the world's first academic medical center.

Bennett Park in Washington Heights is home to the highest natural point in Manhattan, at 265 feet above sea level.

The neighborhood is home to immigrants from many countries, but Dominican culture is especially prominent.

The George Washington Bridge spans the width of the Hudson River to connect Washington Heights with the borough of Fort Lee in New Jersey.



FAMOUS RESIDENTS

LIN-MANUEL MIRANDA: Composer and actor, best known for **IN THE HEIGHTS**, HAMILTON, "Moana" and "Encanto."

STAN LEE: Comic book writer who created characters including Spider-Man, The Incredible Hulk and the X-Men.

ALEX RODRIGUEZ: Baseball player for the New York Yankees.

LAURENCE FISHBURNE: Film and stage actor, best known for "The Matrix."

HARRY BELAFONTE: Calypso singer best known for "Day-O (The Banana Boat Song)."

MARIA CALLAS: Famed opera singer.

LOU GEHRIG: Baseball player for the New York Yankees.

ALFONSO RIBEIRO: Actor, best known for playing Carlton Banks on "The Fresh Prince of Bel-Air."

TAKI 183: A street artist best known for being one of the originators of New York graffiti.

LEARN SPANISH WITH IN THE HEIGHTS

The characters of **IN THE HEIGHTS** come from a variety of places. Some grew up in Spanish-speaking countries like Puerto Rico, Cuba or the Dominican Republic, while others were born in the United States. As a result, the language in this show is a unique blend of Spanish and English that includes lots of phrases and sayings from different regional dialects. Here are some simple phrases that can be heard throughout the show:

BARRIO

NEIGHBORHOOD

ABUELA
GRANDMA

AY, TE ADORO, TE QUIERO

OH, I ADORE YOU, I LOVE YOU

¿CÓMO ESTÁS?
HOW ARE YOU?

VAMOS A NUEVA YORK
LET'S GO TO NEW YORK

CON PERMISO
EXCUSE ME

NO PARE SIGUE
DON'T STOP GOING

THINK ABOUT IT

- ▶ One of the central issues of **IN THE HEIGHTS** is the tension between staying close to your family and following your dreams. Discuss the benefits and challenges of choosing one or the other. Have you ever had a dream that conflicted with what your friends or family wanted?
- ▶ Did you recognize any Spanish phrases shared in this guide or others used in the show? How did context clues help you understand the ones you may not have been familiar with?
 - Modern English is often influenced by other cultures and dialects. What words or phrases do you use that might come from other languages?
- ▶ Graffiti Pete's art is a nuisance to the people of Washington Heights at first, but they grow to love it because it reflects the things they love about their community. What would a mural for your hometown include?
- ▶ Food is a great vehicle for sharing culture with people from different backgrounds. What foods are important in your family's culture? What foods do you enjoy from other cultures?

**BE SURE TO CHECK BACK IN DECEMBER
FOR OUR WHITE CHRISTMAS GUIDE!**



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!**