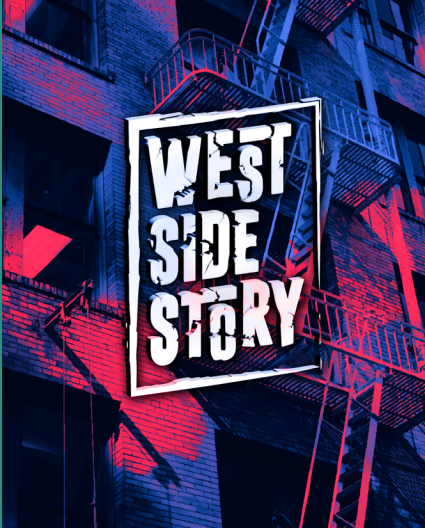
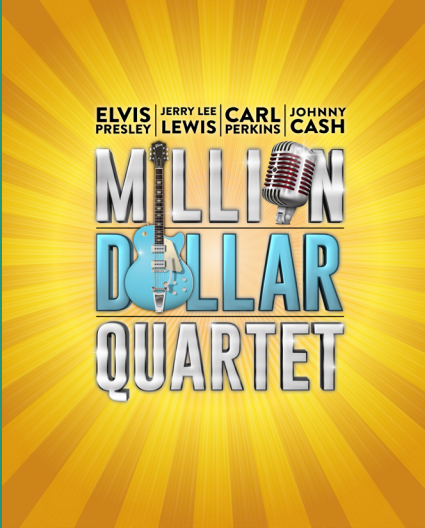




BROADWAY  
AT MUSIC CIRCUS

# 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 flourish extending to the right.

**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.



# Footloose

THE MUSICAL

## CREDITS

MUSIC BY  
**TOM SNOW**

LYRICS BY  
**DEAN PITCHFORD**

STAGE ADAPTATION BY  
**DEAN PITCHFORD  
& WALTER BOBBIE**

DIRECTOR AND CHOREOGRAPHER  
**ROBBIE ROBY**

MUSIC DIRECTOR  
**DARRYL ARCHIBALD**



SCAN FOR MORE INFO

## STORY

Young Ren McCormack spends his days dancing his troubles away in Chicago, but his life is flipped upside down when he and his mother move to the small town of Bomont, Oklahoma, after his father abandons them. Bomont is a tight-knit, conservative town heavily influenced by the Reverend Shaw Moore, whose response to a local tragedy was to persuade the town council to outlaw dancing. Ren struggles to fit into the town's restrictive culture, but he soon makes friends with a young cowboy named Willard and Rev. Moore's rebellious daughter Ariel. Ignoring his friends' and family's advice to lie low and fit in, Ren decides that the town needs a school dance in order to let the students unwind and show the town council that dancing is not all bad.

At a country bar in the neighboring town, Willard learns how to dance to impress his girlfriend Rusty and Ariel and Ren start to grow closer. As Ren prepares to make his case at the upcoming council meeting, Rev. Moore begins to question the effectiveness of his methods and realizes that he cannot process his sadness alone. Both men are wrestling with loss and want their community to thrive, but Ren must stand up for his values and Rev. Moore must be open to change if the people of Bomont want to be free to dance.

## CHARACTERS

**REN MCCORMACK:** A fun-loving, defiant young man struggling to adapt to change.

**ARIEL MOORE:** The smart, strong-willed, adventurous preacher's daughter.

**REVEREND SHAW MOORE:** A strict, passionate church leader with some hidden grief.

**WILLARD HEWITT:** A kind, loyal young cowboy who puts up a tough-guy front.

**VI MOORE:** A strong, supportive woman who is wife to Rev. Moore and mother to Ariel.

**ETHEL MCCORMACK:** Ren's devoted, resilient mother.

**RUSTY:** Ariel's sassy, confident best friend.

**CHUCK CRANSTON:** Ariel's jealous, controlling, "bad boy" boyfriend.

# MAKING THE SHOW

## FROM SMALL TOWN TO SCREEN TO STAGE

In 1980, the small town of Elmore City, Oklahoma, made national headlines. Because of a law that dated back to before the town's incorporation in 1898, public dancing was restricted in Elmore City. The law had been enacted in an attempt to limit excessive drinking and sexual behavior but remained intact as part of the town's conservative tradition. Nearly a century later, teens from the local high school sought to change the law so they could have a prom. Their successful protest attracted the attention of several prominent journalists and publications.



Elmore City Sign by Jimmie Trammel for Tulsa World, 2024

One of the articles covering Elmore City's dancing revolution caught the eye of screenwriter/songwriter Dean Pitchford. Pitchford, who had just co-written the smash title song for the movie musical "Fame," was looking for inspiration for his next project and was drawn to the story of small-town tradition being challenged by outspoken teens. Over the next couple of years, Pitchford developed a screenplay based on the events in Elmore City and co-wrote a number of original songs to accompany the film. The film, "Footloose," was a smash hit upon its release in February 1984 and the soundtrack sold over seven million copies.

Ten years later, Pitchford returned to "Footloose" with the idea of adapting it for the stage, bringing on his collaborator Tom Snow. The songs from the film were written with a variety of partners and had minimal connection to the plot, so the duo aimed to compose more numbers that explored

the inner lives of the characters. Within two years they had written enough new music to host a workshop presentation, at which point producers and director Walter Bobbie came on board.

Following another successful workshop in the summer of 1997, the stage adaptation of **FOOTLOOSE** premiered at the Kennedy Center in Washington, DC, in August of 1998. Later that fall, **FOOTLOOSE** opened on Broadway at the Richard Rodgers Theatre. A national tour launched at the end of the year and **FOOTLOOSE** continued to run on Broadway for 709 performances, receiving four Tony Award® nominations and breaking several box office records.



FOOTLOOSE Original Broadway Cast, 1998

Between 2004 and 2007, **FOOTLOOSE** toured the UK three times and had a limited run on London's West End. During this time Pitchford and Snow also revised the show, introducing a new opening song for Act II and cutting or editing several other songs to streamline the plot. The show has remained a popular choice for regional theatres both stateside and internationally, including once before at Broadway At Music Circus in 2004. **FOOTLOOSE** may tell the story of a small town in the US, but the story of acceptance, community and freedom through dance continues to resonate worldwide.

# CAN'T STAND STILL

## DANCE AS A FORM OF PROTEST

Dancing can take on many meanings. To some, it may be a fun but frivolous activity at parties with no real importance. Others, like the adults in **FOOTLOOSE**, may see it as a sinful act that leads to other risky behaviors. Even still, there are many people and cultures that see dancing as an important form of artistic expression and use it to tell stories, express emotions, or even push back against oppression. Ren's efforts to hold a school dance in opposition to Bomont's restrictive policies are a small-scale example of this, but there are many real-life instances of marginalized people using music and movement to fight against their circumstances.



### IRISH DANCE

Irish dance is not as inherently rebellious or subversive as some protest dances, as it was originally just a cultural tradition. After British forces colonized Ireland in the 17th century, many expressions of Irish culture were outlawed. Dance masters secretly shared their art through private lessons, keeping Irish dance alive even as many other elements of the culture were lost to time. It is still practiced today both in Ireland and worldwide, serving as a symbol of Irish people's resilience.



### SWING DANCE

Swing dancing developed in the United States during the Jazz Age of the 1920s and 30s, creating styles like the Charleston and the Lindy Hop. It soon spread internationally, reaching Germany in the mid-1930s during the rise of Adolf Hitler and the Nazi Party. German teens who resisted joining the Hitler Youth were drawn to the high energy and loose structure of swing dancing and jazz music, leading to the development of an American-inspired counterculture movement. The military began to crack down on social gatherings and non-German media, but swing culture persisted in underground clubs and secret meetings. Although the movement was more about escapism than resistance, it provided teens with an outlet for self-expression through music, fashion and dancing that starkly contrasted the rigidity and conformity of the Nazi regime.



### TOYI-TOYI

Toyi-toyi is a South African protest dance consisting of high-kneed steps, foot-stomping and chanting that evolved out of military call-and-response routines from liberation armies in the 1960s. It gained traction as a form of expression during anti-apartheid protests in the 1970s and is still used today in various protests against government policies, with protestors using it both to intimidate oppressors and express communal joy.

# SONGWRITER SPOTLIGHT:

## DEAN PITCHFORD

Since the mid-1970s, **FOOTLOOSE** lyricist and book writer Dean Pitchford has contributed lyrics to many popular songs, as well as several other stage and movie musicals. Check out some of the standouts below— which ones have you heard before?



### SINGLES

“I Could Really Love You”  
performed by Eric Carmen

“Don’t Call It Love”  
performed by Dolly Parton

“All the Man That I Need”  
performed by Whitney Houston

“After All”  
performed by Cher and Peter Cetera

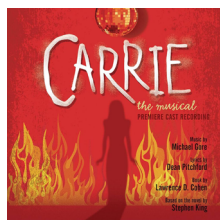


### SCREEN

“Fame” (1980)  
“Fame,” “Red Light,” and “I Sing the Body Electric”

“Oliver & Company” (1988)  
“Streets of Gold”

“The Lizzie McGuire Movie” (2003)  
“What Dreams Are Made Of”



### STAGE

**CARRIE** (1988)  
lyrics to all songs

**THE BOY FROM OZ** (2003)  
lyrics to various songs by Peter Allen



## THINK ABOUT IT

- ▶ A key conflict in **FOOTLOOSE** is the push-and-pull between freedom and responsibility, with the teens and adults often on opposing sides. Before seeing the show, whose side would you have been on? How did your perspective change after?
- ▶ **FOOTLOOSE**'s score is heavily influenced by pop music from the 1980s. If **FOOTLOOSE** took place today, what do you think the score would sound like? How would the dancing be different?
- ▶ Ren decides to stand up to Reverend Moore and the Bomont town council because of how important dancing is to him. How would you decide if something you cared about was worth fighting for? Have you ever had to do something like this before?
- ▶ Many of the characters in **FOOTLOOSE** are working through complicated emotions and they find different outlets for them. What hobbies or activities help you work through your feelings? Why do you think some things may be more helpful than others?

# JOSEPH AND THE AMAZING Technicolor DREAMCOAT

## CREDITS

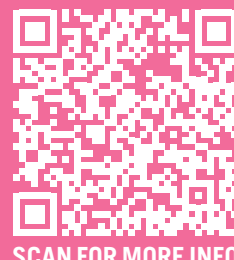
LYRICS BY  
TIM RICE

MUSIC BY  
ANDREW LLOYD WEBBER

DIRECTOR  
GLENN CASALE

CHOREOGRAPHER  
ROBBIE ROBY

MUSIC DIRECTOR  
DENNIS CASTELLANO



## STORY

Joseph is an optimistic young man living in the ancient land of Canaan with his father Jacob and his 11 brothers. He is clearly favored over his siblings, which becomes most apparent when Jacob gifts him a coat of many colors. The brothers' jealousy reaches its peak after Joseph has a dream in which he is ruling over them and they decide to sell him into slavery and tell their father that Joseph has been killed. Joseph is taken to Egypt and bought by a man named Potiphar, who initially cares for him well. After Potiphar's wife tries to seduce Joseph, he is thrown in jail, where he begins having more prophetic dreams.

Word of Joseph's gift makes its way to the Pharaoh, who is seeking to decipher some cryptic dreams he has had about the harvest. Joseph declares that there will be a season of abundance, followed by a famine and the Pharaoh decides to free Joseph and use his gifts to prepare for what lies ahead. When famine strikes, Joseph's family travels to Egypt in search of food, unaware that their brother is alive and has risen to power in his new home. Faced with an opportunity for retribution, Joseph must decide if he wants to exact his revenge on his brothers or show them mercy and reunite with his family.

## CHARACTERS

**NARRATOR:** An unnamed storyteller who guides the audience through Joseph's tale.

**JOSEPH:** The favored 11th son of Jacob, who possesses a prophetic gift.

**JACOB:** The aging father of the house of Israel.

**POTIPHAR:** A wealthy Egyptian man who takes Joseph in and recognizes his value.

**MRS. POTIPHAR:** A confident, seductive woman used to getting what she wants.

**PHARAOH:** The powerful ruler of Egypt, who is viewed as a god on Earth.

**BAKER:** An imprisoned servant of the Pharaoh whose fate is predicted by Joseph.

**BUTLER:** Pharaoh's servant who spreads the word about Joseph's gift.

**THE BROTHERS:** Reuben, Simeon, Levi, Naphtali, Issachar, Asher, Dan, Zebulun, Gad, Judah and Benjamin; Jacob's other 11 sons who envy Joseph.



# MAKING THE SHOW

## JOSEPH'S JOURNEY TO THE STAGE

The Biblical story of Joseph, found at the end of the book of Genesis, was likely written between the fifth and second centuries, BCE. It tells of Joseph and his prophetic dreams, but also serves as the origin for the Twelve Tribes of Israel and their time in Egypt. Joseph's tale has inspired many works of art across thousands of years.

In the spring of 1967, the young songwriting duo of Andrew Lloyd Webber and Tim Rice also found inspiration in this story. After their first attempt at writing for the stage stalled, the duo were asked to write a short vocal piece called a "pop cantata" for the Colet Court School choir in London. Lloyd Webber and Rice were hesitant about writing for school children but ultimately decided to take up the project.



Andrew Lloyd Webber and Tim Rice, Getty, 1970

The duo developed their piece over the next year, mixing the ancient characters with contemporary pop music and modern slang. On the afternoon of March 1, 1968, parents gathered at Colet Court School to see the first-ever staging of **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**, a 15-minute performance featuring over three hundred students, a group of up-and-coming musicians recruited by Lloyd Webber and Rice himself starring as Pharaoh. The educational music publishers Novello & Co. had been invited and they were so impressed that they opted to license the show on the spot. In early 1969, Decca Records released a recording of **JOSEPH** that featured many of the original performers, including the Colet Court School's choir.

**JOSEPH** was first staged in the US in 1970 at the Cathedral College of the Immaculate Conception in Queens, NY and many other school productions followed. In 1972, British director Frank Dunlop staged an in-the-round production at the Edinburgh Festival paired with a collection of medieval mystery plays based on the Old Testament and marketed as BIBLE ONE. Dunlop added the essential role of the Narrator and expanded Joseph's role by changing some lyrics to first-person. The show was so successful that it quickly moved to London's West End.

It quickly became apparent that Joseph would work best as a standalone piece, so Lloyd Webber and Rice wrote additional songs. A full-length version of the show premiered in June 1973, which gave way to other successful runs including a tour of the U.K. and a 1976 production at the Brooklyn Academy in New York. **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT** was staged Off-Broadway between 1977 and 1981, culminating in a 1982 Broadway debut at the Royale Theatre. This production starred the spectacular Laurie Beechman as the Narrator and her interpretation started the tradition of having the role played by a woman.



Donny Osmond as Joseph, 1999

The expanded **JOSEPH** was remounted on the West End in 1992, marking the first professional production to utilize a children's choir. This production was staged around the globe over the next decade, perhaps most famously in a North American tour starring Donny Osmond. Broadway At Music Circus first produced **JOSEPH** in 1983 and this year's run marks the sixth time it will have been performed here!

# BRINGING THE BIBLE TO BROADWAY

Other musical works based on tales from the Old and New Testament



## THE APPLE TREE (1966)

**Music by Jerry Bock; Lyrics by Sheldon Harnick;  
Book by Bock, Harnick and Jerome Coopersmith**

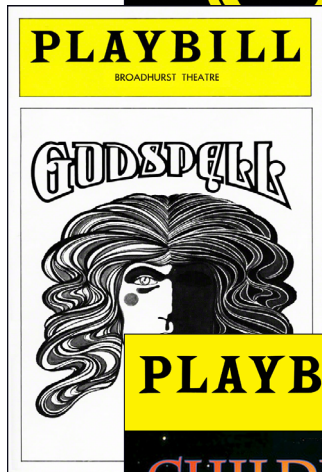
A trio of one-act stories, the first of which is based on the story of Adam and Eve from the book of Genesis



## JESUS CHRIST SUPERSTAR (1970)

**Music by Andrew Lloyd Webber; Lyrics by Tim Rice**

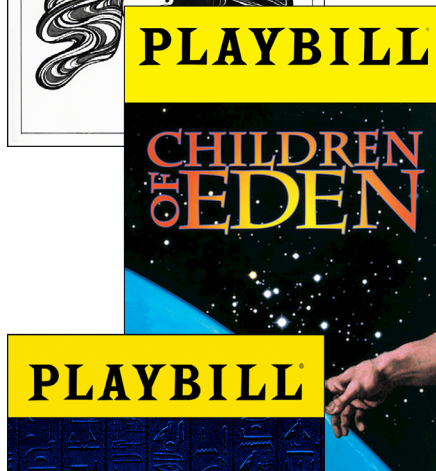
A rock opera depiction of the last days of Jesus as told in the four canonical Gospels



## GODSPELL (1971)

**Music and Lyrics by Stephen Schwartz;  
Book by John-Michael Tebelak**

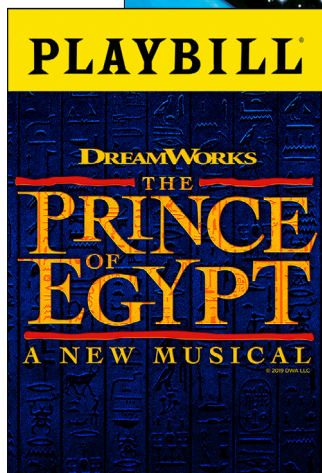
A retelling of many of Jesus's parables as written in the Gospel of Matthew



## YOUR ARMS TOO SHORT TO BOX WITH GOD (1976)

**Music and Lyrics by Alex Bradford; Book by Vinnette Carroll**

An adaptation of the Gospel of Matthew, inspired by African American gospel musicals



## COTTON PATCH GOSPEL (1981)

**Music and Lyrics by Harry Chapin;  
Book by Tom Key and Russell Treyz**

A retelling of Jesus's life, set in the rural American South with a bluegrass score

## UP FROM PARADISE (1983)

**Music by Stanley Silverman; Lyrics and Book by Arthur Miller**

A comedic depiction of the Bible's First Family—Adam and Eve and their children—as they explore life outside of the Garden of Eden

## CHILDREN OF EDEN (1991)

**Music and Lyrics by Stephen Schwartz; Book by John Caird**

An adaptation of stories from the Book of Genesis, including Adam and Eve, Cain and Abel and Noah and the Ark

## THE PRINCE OF EGYPT (2020)

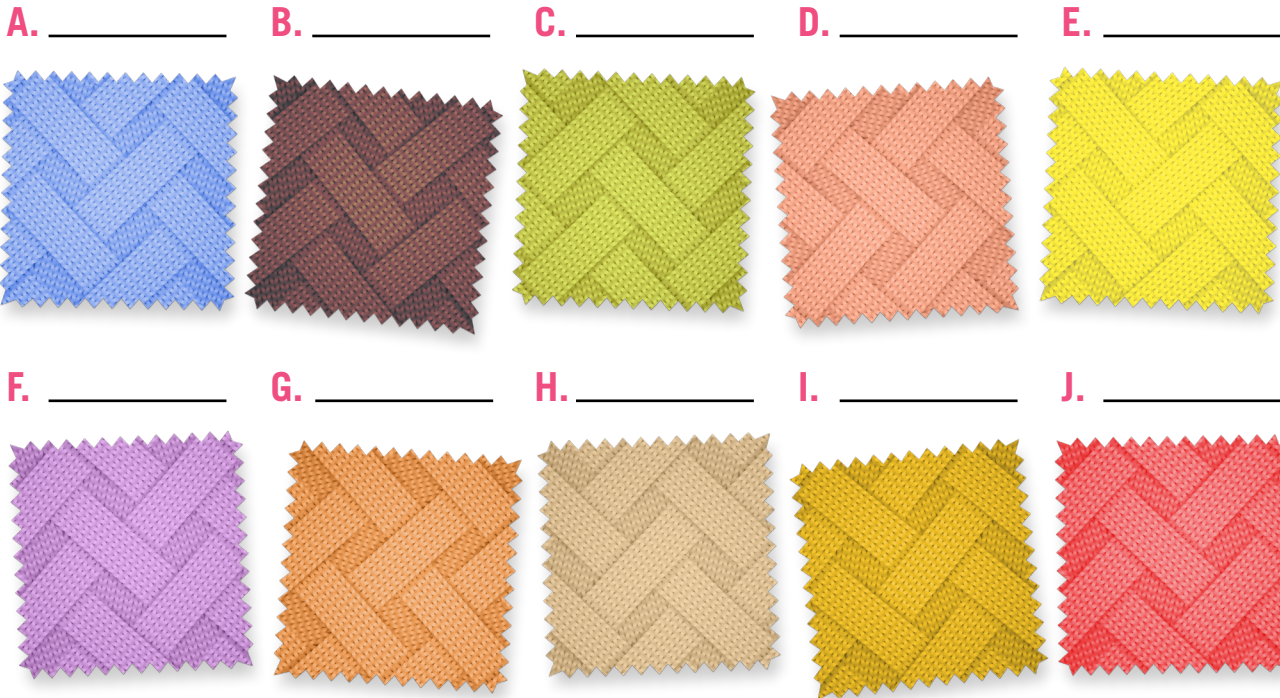
**Music and Lyrics by Stephen Schwartz; Book by Philip LaZebnik**

A dramatization of the story of Moses and the Israelites' exodus from Egypt

# CONNECT THE COLORS

The lyrics to “Joseph’s Coat” list off many different colors— some of them are pretty easy to envision, but others may not be familiar to you at first. Ten of the colors are shown below, but their names have been mixed up— try your best to write in the correct names of each colors, based on what you know and your best guesses.

## COLORS



## NAMES

- 1 – SCARLET 2 – OCHRE 3 – PEACH 4 – OLIVE 5 – LILAC 6 – GOLD  
7 – CHOCOLATE 8 – CREAM 9 – AZURE 10 – LEMON

ANSWERS: 1-J, 2-G, 3-D, 4-C, 5-F, 6-I, 7-B, 8-H, 9-A, 10-E

## THINK ABOUT IT

- ▶ Joseph treasures his coat because it makes him feel good and reminds him of his father’s love. What is your most treasured belonging and what makes it important to you?
- ▶ Joseph shows remarkable resilience throughout his journey, choosing to remain optimistic and forgiving despite enduring many hardships. How do you think you would respond in his circumstances?
  - What do you think enabled Joseph to stay so hopeful and kind?
- ▶ Andrew Lloyd Webber and Tim Rice’s score for **JOSEPH** references many different musical genres, including vaudeville, disco, calypso and country. How do these different styles impact the way the audience experiences the story?
  - Are there any specific artists that you were reminded of while listening to the score? Imagine you are writing a new song to add to the show. What genre would it be?

ELVIS PRESLEY | JERRY LEE LEWIS | CARL PERKINS | JOHNNY CASH

# MILLION DOLLAR QUARTET

## CREDITS

BOOK BY  
COLIN ESCOTT  
& FLOYD MUTRUX

ORIGINAL CONCEPT  
AND DIRECTION BY  
FLOYD MUTRUX

DIRECTOR AND CHOREOGRAPHER  
GREG SANTOS

MUSIC DIRECTOR  
SAM SHERWOOD



SCAN FOR MORE INFO

## STORY

On December 4, 1956, Sun Records founder Sam Phillips opens up his studio in Memphis, Tennessee, for a recording session with rockabilly star Carl Perkins. The band for the session is made up of Carl's brother Jay on bass, Fluke Holland on drums and a recent Sun Records recruit named Jerry Lee Lewis on piano. Carl arrives late and quickly butts heads with Jerry Lee's brash, confident attitude, but Phillips calms them down by sharing that his latest breakout star, Johnny Cash, is stopping by the studio to sign his new contract. Not far behind Johnny is Elvis Presley, a former Sun Records artist who has stopped by the studio with his new girlfriend Dyanne to give Phillips a present.

The four singers' strong personalities all clash at first, but they start to find harmony when Johnny suggests that they sing some old gospel songs. They continue with an impromptu jam session, playing a variety of rock and roll songs that highlight each one's specific talents and Phillips captures the entire session on tape. Everyone can sense that there is a special energy in the room, but no one is aware of just how monumental their meeting is— or how their lives will change in the years to come.

## CHARACTERS

**SAM PHILLIPS:** A charismatic music producer considered “The Father of Rock and Roll”.

**CARL PERKINS:** A skilled young guitarist who helped popularize rockabilly music.

**JOHNNY CASH:** A tall, deep-voiced country musician at the start of his career.

**JERRY LEE LEWIS:** An energetic piano player and rock and roll singer who had just signed to Sun Records.

**ELVIS PRESLEY:** A soulful singer with an electric stage presence, who has left Sun Records for RCA Victor.

**DYANNE:** A confident woman and talented vocalist who is dating Elvis.

**JAY PERKINS:** Brother to Carl and bassist in the band.

**W.S. “FLUKE” HOLLAND:** The drummer of the band.

# MAKING THE SHOW

## BRINGING MUSIC HISTORY TO LIFE

The Million Dollar Quartet recording session at Sun Records is a thing of rock and roll legend. It was seemingly by chance that Johnny Cash, Jerry Lee Lewis, Carl Perkins and Elvis Presley all wound up at the studio on that day in 1956 and it was quick thinking on Phillips's part to capture most of the session on tape. Despite that, the only public record available for many years was a news article in the *Memphis Press-Scimitar* and an accompanying photo of the quartet. All four singers involved had yet to reach the peak of their success and this chance meeting seemed likely to be a thing of the past as their careers continued to soar.



The Million Dollar Quartet by "Memphis Press-Scimitar," 1956

In 1969, Phillips sold Sun Records to record producer Shelby Singleton. Singleton spent many years going through over 10,000 hours of archived recordings and happened upon part of the Million Dollar Quartet session. In 1981, an album was released featuring 17 songs from the session, mostly gospel numbers. Additional material was uncovered and released first in 1987 as "The Complete Million Dollar Session" and then in 1990 as "Elvis Presley: Million Dollar Quartet." The latter release included album liner notes written by music historian Colin Escott, who further documented the historic session in his 1992 book "Good Rockin' Tonight: Sun Records and the Birth of Rock & Roll."

In 2001, Hollywood screenwriter and producer Floyd Mutrux reached out to Escott to pitch the idea of collaborating on a musical based on the

Million Dollar Quartet session. The duo used the session recordings, which included snippets of conversations, as a starting point for their script but did not aim to create an exact transcript of the events of that evening. They wove in flashbacks of Sam Phillips discovering each star and sought to capture the essence of each character through dramatized conversations. They also created the character of Dyanne, a fictionalized version of Elvis's real-life companion, to add a powerful female voice to the mix.



MILLION DOLLAR QUARTET Original Broadway Cast by Joan Marcus, 2010

**MILLION DOLLAR QUARTET** premiered at Seaside Music Theatre in Daytona Beach, Florida, in the fall of 2006 and played at the Village Theatre outside of Seattle, Washington, the following year. In 2008, a production opened for a limited run at the Goodman Theatre in Chicago and it was so successful that it transferred a few blocks north to the Apollo Theater for an open-ended run that lasted until January 2016. The Broadway production of **MILLION DOLLAR QUARTET** opened in April 2010 at the Nederlander Theatre, running for 489 performances and earning three Tony Award nominations before transferring to an Off-Broadway theatre in 2011 for another year-long run. Colin Escott revisited the show in 2021 to create **MILLION DOLLAR QUARTET CHRISTMAS**, a holiday-themed version of the musical that included a handful of seasonal hits. The show continues to be performed across the US, with countless actors getting the opportunities to step into the shoes of the four groundbreaking artists at its center and share a piece of American music history.

# LIVING LEGACIES

## MAJOR MOMENTS IN SUN RECORDS HISTORY



The iconic Sun Records label design



Sam Phillips and Elvis Presley, 1954



Carl Perkins, 1955



Jerry Lee Lewis - "Great Balls of Fire"



Johnny Cash, 1959

1950

**JANUARY** – Sam Phillips opens Memphis Recording Service. Early artists who record here include B.B. King and Ike Turner.

1951

**MARCH** – Phillips records “Rocket 88” by Jackie Brenston and his Delta Cats, the first hit rock and roll record.

1952

**FEBRUARY** – Sam Phillips establishes Sun Records at the site of Memphis Recording Service.

1953

**JULY** – Elvis Presley makes his first ever recordings at Phillips’s studio.

1954

**JULY** – Elvis signs to Sun Records.

1955

**MARCH** – Carl Perkins releases his first single on a subsidiary of Sun.

**JUNE** – Johnny Cash signs to Sun Records and releases his first single.

**NOVEMBER** – RCA Records buys Elvis Presley’s contract from Sun.

**DECEMBER** – Carl Perkins releases “Blue Suede Shoes” to massive success.

1956

**MARCH** – Roy Orbison signs with Sun and makes his first recordings.

**MAY** – Johnny Cash releases “I Walk the Line.”

**SEPTEMBER** – Jerry Lee Lewis auditions for Sun and records some demos.

**DECEMBER** – The “Million Dollar Quartet” jam session at Sun Studios.

1957

**DECEMBER** – Jerry Lee Lewis releases “Great Balls of Fire.”

Aspiring country artist Charlie Rich is hired as a session musician and later has a successful solo career.

1961

**FEBRUARY** – Sun Records opens a new recording studio in Memphis.

1963

**MAY** – Jerry Lee Lewis leaves Sun, later signing with Smash Records.

1969

**JULY** – Record producer Shelby Singleton purchases the Sun Records catalog and moves the business to Nashville.

Sun Records still operates to this day, but not in the same capacity. The label has changed ownership several times since Singleton’s purchase in 1969 and they rarely sign new artists. Instead, the majority of Sun Records’ output is reissues of classic recordings and archival tapes, keeping the history of rock and roll alive for future generations. The original studio space reopened in 1987 as a hybrid recording studio and museum, both of which are still open to the public.

# WORD SEARCH

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



~~BAND~~

CARL

DYANNE

ELVIS

GUITAR

JERRY LEE

JOHNNY

MILLION

PIANO

QUARTET

RECORD

ROCK AND ROLL

## THINK ABOUT IT

- ▶ **MILLION DOLLAR QUARTET** is a snapshot of four famous musicians on one specific day, early in their careers. Read a bit more about each character and then reflect on the show— do you think they were accurately depicted on stage?
  - What choices helped characterize each musician’s portrayal?
- ▶ Imagine you are forming your own **MILLION DOLLAR QUARTET** with contemporary artists. What genre(s) would you highlight and which artists would you bring together? Why do you think they are culturally significant?
- ▶ Listen to some music from the 1940s. How is it different from what you heard in **MILLION DOLLAR QUARTET**?
  - Why do you think the changing sounds of rock and roll were so controversial at the time?
- ▶ Rock and roll was frequently referred to as “the devil’s music” by critics in its early years, but the men of **MILLION DOLLAR QUARTET** were also all raised in the Christian faith and sang gospel songs during this recording session. How did you see these contradictions represented in their behaviors?
  - Can a type of music really be inherently good or bad for people? Why do you think so?



CREDITS

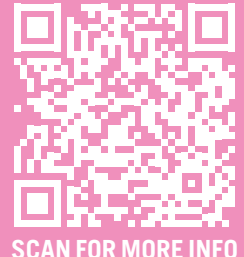
BOOK BY  
MICHAEL STEWART

MUSIC AND LYRICS BY  
JERRY HERMAN

DIRECTOR  
GLENN CASALE

CHOREOGRAPHER  
JOHN MACINNIS

MUSIC DIRECTOR  
CYNTHIA KORTMAN-WESTPHAL



STORY

Mrs. Dolly Levi, a well-known matchmaker and meddler from New York, sets off for the town of Yonkers to find a wife for the grouchy half-a-millionaire Horace Vandergelder. He thinks she's setting him up with Irene Molloy, a young widow who owns a hat shop in New York City, but she's found someone better: herself. Dolly, who has mostly retreated from public life since the death of her husband Ephraim, longs to get back into society and use Horace's wealth to help others build better lives.

Dolly convinces Horace to come to New York City to meet Irene and watch the 14th Street Parade, leaving his chief clerk Cornelius and assistant Barnaby to watch over his store. Cornelius and Barnaby decide to close up shop and have their own adventure in the big city and they narrowly avoid running into Horace at Irene Molloy's hat shop. They successfully convince Irene and her assistant Minnie that they are wealthy gentlemen and the four of them head off for a fancy dinner—coincidentally at the same restaurant where Horace and Dolly are dining. The evening that follows is full of dancing, fine dining and mistaken identities, but with Dolly's masterful scheming everyone will end up right where they belong.

CHARACTERS

**DOLLY GALLAGHER LEVI:** A charming, crafty matchmaker who desires to make the most of life.

**HORACE VANDERGELDER:** A stubborn, wealthy widower who runs a hay and feed store in Yonkers.

**CORNELIUS HACKL:** The hardworking, adventurous chief clerk at Vandergelder's store.

**IRENE MOLLOY:** The owner of a hat shop in New York City who longs for romance.

**BARNABY TUCKER:** A naïve, excitable assistant at the feed store.

**MINNIE FAY:** Mrs. Molloy's prim and proper assistant at the hat shop.

**ERMENGARDE:** Horace's emotional, lovestruck niece.

**AMBROSE KEMPER:** A struggling artist who desires to marry Ermengarde.

**ERNESTINA MONEY:** A quirky woman with a bold personality who employs Dolly's services.

**RUDOLPH REISENWEBER:** The host of the Harmonia Gardens restaurant.



# MAKING THE SHOW

## MUSICALIZING THE MATCHMAKER

Mrs. Dolly Levi is such a large presence in the musical that bears her name that it may surprise readers to learn she wasn't even a character in **HELLO, DOLLY!**'s original source material. The original story, John Oxenford's 1835 farce *A DAY WELL SPENT*, followed the misadventures of two store clerks who try to pass as wealthy men and run into their boss. Austrian playwright Johann Nestroy next adapted Oxenford's play into the 1842 three-act musical play *EINEN JUX WILL ER SICH MACHEN* (HE'LL HAVE HIMSELF A GOOD TIME), which also lacked the meddling matchmaker.

In 1938, Thornton Wilder wrote an English adaptation of Nestroy's play, *THE MERCHANT OF YONKERS*, which introduced Dolly Levi as a minor character. Wilder rewrote his play in 1954 as *THE MATCHMAKER*, with Dolly at the center of the action, and it became an international success.

Theatre producer David Merrick, liked *THE MATCHMAKER* and hired playwright Michael Stewart to adapt it into a musical. Jerry Herman, who had recently composed the 1961 Broadway musical *MILK AND HONEY*, was invited to audition for the project. He wrote four songs in a single weekend, which quickly landed him the job.



Ruth Gordon (with Loring Smith) as Dolly Levi in *THE MATCHMAKER*, 1955

Next, the show needed a leading lady. Merrick's dream pick for the role of Dolly Levi was Broadway legend Ethel Merman, best known for her roles in *ANYTHING GOES!*, *ANNIE GET YOUR GUN* and *GYPSY*, but she passed on the project. So did Mary Martin, a recent Tony winner for *THE SOUND OF MUSIC*. Eventually, Merrick cast actress Carol Channing, who was known for her expressive performances and distinct vocal sound.

In November 1963, the musical *DOLLY, A DAMNED EXASPERATING WOMAN* premiered in Detroit. Early reviews were so harsh that Merrick brought in songwriters Charles Strouse and Lee Adams to help "fix" the show, leading composer Jerry Herman to fear he might be replaced. He wasn't, but Strouse and Adams provided valuable feedback that the creators used to improve the show's structure before it moved to Washington, D.C. and then Broadway. After Louis Armstrong recorded a promotional demo of the Act II song "Hello, Dolly!," the show's title was changed to match.



Carol Channing and the Original Broadway Cast of *HELLO, DOLLY!*, 1964

**HELLO, DOLLY!** officially opened at the St. James Theatre in New York City on January 16, 1964 and thanks to Jerry Herman's classic score, Gower Champion's direction and choreography and Carol Channing's charismatic lead performance, it was an immediate hit. So was Louis Armstrong's rendition of the title song. The production broke records, receiving 10 Tony Awards and playing for 2,844 performances. Several international productions and a US tour quickly followed in 1965, cementing the show's status as a staple of American theatre.

The charm and joy of **HELLO, DOLLY!** has continued to enchant audiences worldwide, including eight times at Broadway At Music Circus. As it returns for its ninth production on this classic stage, **HELLO, DOLLY!** is not just a beloved classic show—it's also a timely reminder that the world is full of wonderful things and we just need to look up to notice them before they pass us by.

# DOLLY THROUGH THE DECADES

## FAMOUS FACES WHO HAVE PLAYED THE ICONIC ROLE

Many renowned women from around the world have portrayed Mrs. Dolly Gallagher Levi on stage and screen over the years since Thornton Wilder created the now-classic character. These are some of the most well-known:



### CAROL CHANNING (1964, 1978, 1979, 1995)

Channing originated the musical version of Dolly on Broadway in 1964, winning a Tony for Best Actress in a Musical and she returned to the role in two Broadway revivals, a West End revival and a US tour.



### CAROLE COOK (1965)

Cook traveled to Australia and New Zealand to play Dolly in the first international productions of the musical.



### MARY MARTIN (1965)

The Tony-winning actress had declined an offer to open the Broadway production of **HELLO, DOLLY!** but later led the first US tour and the West End premiere.



### PEARL BAILEY (1967, 1975)

Bailey received a special Tony Award for her performance as Dolly with an all-black cast as part of the original Broadway run and she returned to the role eight years later for the first Broadway revival.



### HANNA MARON (1968)

The famed Israeli stage actress led the Hebrew-language premiere of the musical to great success.



### BARBRA STREISAND (1969)

In her second-ever film role, Streisand brought Dolly back to the screen in Gene Kelly's adaptation of the musical.

### ETHEL MERMAN (1970)

Merman closed out the original Broadway production of **HELLO, DOLLY!**, complete with new songs that Jerry Herman had written specifically for her.

### BETTE MIDLER (2017)

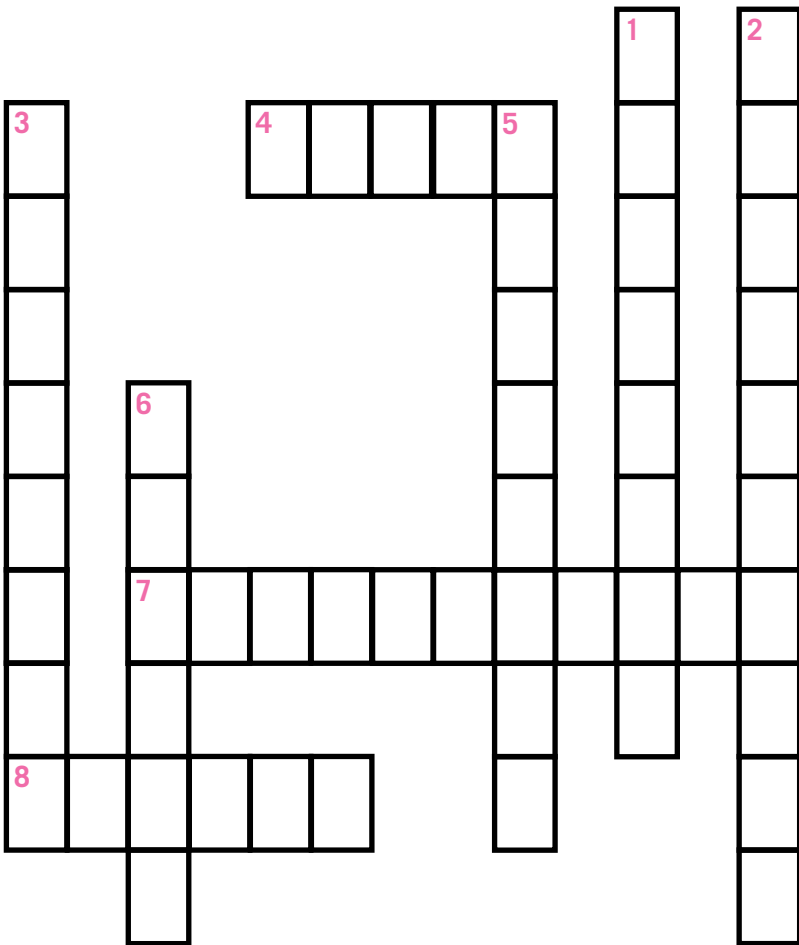
Midler returned to the stage to lead the fourth Broadway revival of **HELLO, DOLLY!**, winning the Tony for Best Actress in a Musical.

### IMELDA STAUNTON (2024)

This British stage and screen legend portrayed Dolly in the third West End revival of the musical.

# CROSSWORD

FILL IN THE GRID WITH WORDS THAT CORRESPOND TO THE GIVEN CLUES, ACROSS AND DOWN.



## DOWN

1. The \_\_\_\_\_ Gardens Restaurant
2. The \_\_\_\_\_ Street Parade
3. “Holy \_\_\_\_\_!”
5. “We’ve got \_\_\_\_\_”
6. “It only takes a \_\_\_\_\_

## ACROSS

4. The stuffed \_\_\_\_\_ at Barnum’s Museum
7. Mr. Vandergelder is a well-known half-a-\_\_\_\_\_
8. “Put on your \_\_\_\_\_ clothes”

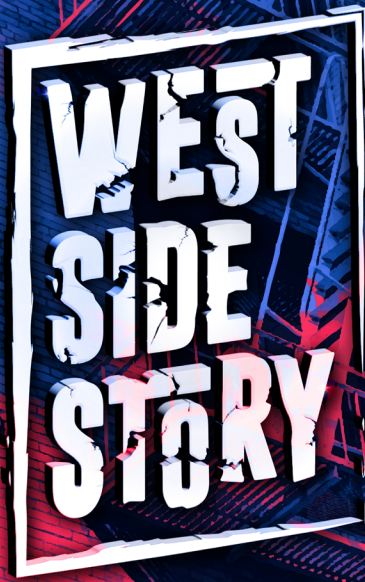
DOWN: 1. HARMONIA; 2. FOURTEENTH; 3. CABOOSSES; 5. ELEGANCE; 6. MOMENT

ACROSS: 4. WHALE; 7. MILLIONAIRE; 8. SUNDAY

ANSWERS:

## THINK ABOUT IT

- ▶ Several of the main characters in **HELLO, DOLLY!** have experienced significant losses, but the show is not a tragedy – rather, it’s an uplifting comedy. What can this show’s blend of grief and humor teach us about how to process loss or other hardships? Which character’s response to their struggles resonated with you the most?
- ▶ The idea of hiring a matchmaker may seem like a bit of an outdated concept in 2025. What modern approaches to dating and romance do you think have replaced it? Do you think a matchmaker could still be effective today?
- ▶ When Barnaby and Cornelius sneak off to New York City, they have a long list of the sights they want to see before the day is over. If you were to have an adventure for a day, where would you go and what would you want to see or do?
- ▶ Many talented women have taken up the mantle of Mrs. Dolly Levi over the past 60 years. Who are some actresses today that you think would be good in this role?



## CREDITS

BOOK BY  
ARTHUR LAURENTS

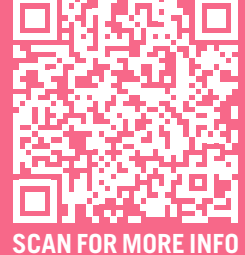
MUSIC BY  
LEONARD BERNSTEIN

LYRICS BY  
STEPHEN SONDHEIM

DIRECTOR  
LINDA GOODRICH

CHOREOGRAPHER  
KYLE COFFMAN

MUSIC DIRECTOR  
DENNIS CASTELLANO



## STORY

On the Upper West Side of 1950s Manhattan, the streets are ruled by Riff and his gang of Jets, who are in a tense rivalry with the Puerto Rican gang the Sharks, led by Bernardo. Riff decides to challenge the Sharks to a rumble at the neighborhood dance that evening and tries to persuade his best friend and former Jet Tony to help him. Tony resists, convinced that something better is waiting for him around the corner. Meanwhile, Bernardo's younger sister Maria has recently arrived in New York and works in a dress shop with Bernardo's girlfriend Anita. Maria is set to be married to Chino, another Shark boy, but confesses to Anita that she does not love him.

At the dance, Maria and Tony meet and are immediately lovestruck. Ignoring Bernardo's warning to stay apart, they meet later that night and profess their love for each other. Meanwhile, the Jets and Sharks meet at Doc's drugstore to agree on the terms of their upcoming rumble. Maria and Tony's growing love inspires a hope of unity between the two gangs, but with everyone on edge over the brewing conflict, it seems just as possible that they will be torn apart by the violence of their community.

## CHARACTERS

- TONY:** An optimistic, romantic young man who has left the Jets for a better life.
- MARIA:** An innocent, passionate young woman who has recently arrived from Puerto Rico.
- ANITA:** A bold, fiery young woman who acts as an older sister to Maria and dates Bernardo.
- BERNARDO:** The proud, charismatic leader of the Sharks, brother to Maria and boyfriend to Anita.
- RIFF:** The energetic, quick-tempered leader of the Jets and best friend to Tony.
- CHINO:** A quiet member of the Sharks who is intended to be Maria's suitor.
- DOC:** A wise, compassionate older man who runs the local drugstore and tries to provide a safe space for the young gang members.
- LIEUTENANT SCHRANK:** The brash, prejudiced local detective who is frustrated with the gangs.
- OFFICER KRUPKE:** A tired neighborhood cop who tries to mediate the gangs' conflict.

# MAKING THE SHOW

## BERNSTEIN, BALLET and THE BARD ON BROADWAY

William Shakespeare may not have invented the idea of romantic partners being kept apart by fate, but he created one of the most definitive examples with his 1597 play *THE TRAGEDY OF ROMEO AND JULIET*. This play coined the phrase “star-crossed lovers,” inspiring many other works in the 500 years since its publication. One of these works began in 1949 when director-choreographer Jerome Robbins presented composer Leonard Bernstein and playwright Arthur Laurents with his idea to adapt *ROMEO AND JULIET* into a musical called *EAST SIDE STORY*. The plot, which depicted a doomed romance between a Jewish girl and a Catholic boy in New York, was deemed too similar to the 1922 play *ABIE’S IRISH ROSE*, so they abandoned the project. Several years later, news stories about turf wars between juvenile gangs inspired Laurents and Bernstein to refocus the concept on conflicts between Puerto Rican immigrants and established gangs on New York’s Upper West Side. Robbins liked the idea of choreographing to Latin rhythms and the trio resumed work on the show, now titled **WEST SIDE STORY**.

Bernstein was simultaneously composing the musical *CANDIDE*, so he hired a young composer named Stephen Sondheim to write the lyrics for **WEST SIDE STORY**. Laurents developed made-up slang phrases for the street gangs to use, which kept the show’s language from feeling dated or explicit. The three writers worked well together, with Sondheim using Laurents’ dialogue as inspiration for lyrics and Laurents occasionally suggesting song placements in the script.

The show continued to hit roadblocks during its development, with potential producers turning down the project due to its heavy subject matter and complex music. Then, Robbins decided that he did not want to both direct and choreograph. Producer Hal Prince, a friend of Sondheim’s, signed

on in early 1957 and successfully persuaded Robbins to stay in both roles, even granting him an extended eight-week rehearsal period and hiring Peter Gennaro as assistant choreographer.

Robbins insisted on a cast of newcomers so the performers would still look and act like young city kids. He also discouraged the two gangs from socializing backstage and would share news stories about gang violence to remind the cast of the show’s gritty, real-life relevance. In the summer of 1957, **WEST SIDE STORY** was ready for audiences and began out-of-town tryouts in Philadelphia and Washington, D.C. Early feedback indicated that the creative quartet and their cast had successfully blended symphonic music, dance and storytelling into an innovative new show.



Original Broadway Cast of *WEST SIDE STORY*, 1957

**WEST SIDE STORY** opened on Broadway at the Winter Garden Theatre on September 26, 1957, to critical praise, but it was not a runaway success. Many theatregoers preferred light, comedic fare and at the 1958 Tony Awards the show was overshadowed by *THE MUSIC MAN*. Despite this, the original Broadway production of **WEST SIDE STORY** ran for nearly two years. The show’s legacy has endured through later Broadway, regional and international productions, many of which use Robbins’ original choreography, as well as the 1961 and 2021 film adaptations. This production marks the eighth Broadway At Music Circus production of **WEST SIDE STORY** since 1960 and although this is a story that takes a centuries-old trope and sets it in 1950s New York, its themes of unity and overcoming prejudice remain just as timely in 2025.

# WALK ON THE WEST SIDE

EXPLORE THE HISTORY AND LANDMARKS OF THE AREA WHERE WEST SIDE STORY TAKES PLACE

The Upper West Side is a neighborhood in New York City that spans from 59th Street to 110th Street, bordered by the Hudson River to the west and Central Park to the east. The area was established as Bloemendal (Bloomingdale) in the early to mid-1600s by Dutch settlers, who took the land from the indigenous Munsee community but were prevented from spreading further north on the island. Through most of the 17th and 18th centuries, it existed as rural farmland and was often a site for wealthy merchants and farmers to establish country estates north of the busy city.

In the 1800s, this region of Manhattan was typically referred to as the West End and was made up of small independent villages and wealthy estates. All of Manhattan was placed on a grid with numbered streets in 1811, but this did not impact the West End until later in the century. The development of Central Park in the 1850s created boundaries for the area closer to what they are now, but it also displaced many lower-income residents who decided to move west to resettle in small shacks. The growing population pushed the region closer to the city and the West End was soon incorporated into New York City.

By the end of the 19th century, the development of sewers and an elevated rail system on the Upper West Side had attracted real estate developers who began building large apartment buildings. In 1904, New York's subway system opened and made the once-rural area much more accessible. Moving into the 1920s, the neighborhood was a mix of wealthy businessmen on some streets, artists and academics on others and low-income families scattered among the older buildings.

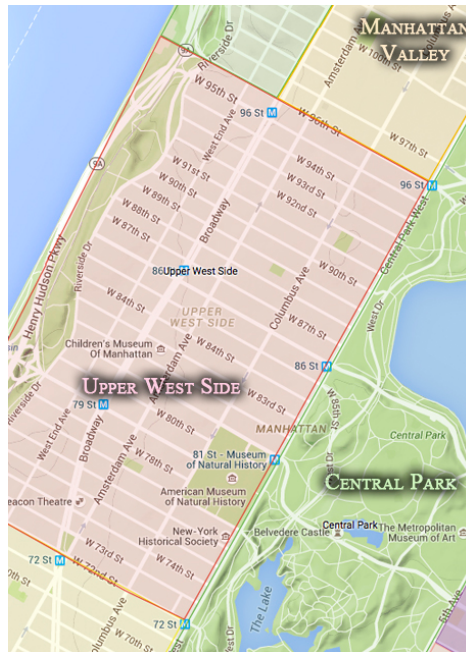
Many Eastern European and Caribbean immigrants settled on the Upper West Side in the 1940s and 50s, bringing more diversity to the community. The area entered a period of urban renewal starting in the late 1950s, including the controversial clearing of slums and low-income housing to make space for the Lincoln Center for the Performing Arts. There was a greater influx of wealth in the 1980s, prompting more renovations and pushing out some small businesses. Nevertheless, the Upper West Side remains a diverse neighborhood in New York City full of unique restaurants, shops and cultural sites. Check out some of the most well-known below!



LINCOLN CENTER



RIVERSIDE PARK



COLUMBUS CIRCLE

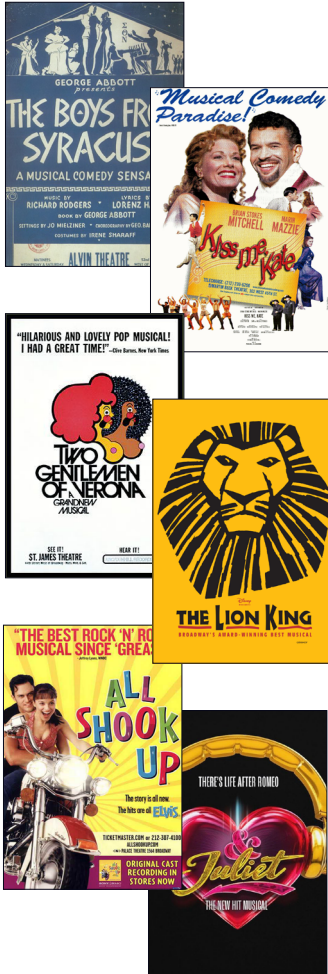


AMERICAN MUSEUM OF NATURAL HISTORY

# SHAKING UP SHAKESPEARE

## OTHER MUSICALS INSPIRED BY THE WORKS OF WILLIAM SHAKESPEARE

While *KISS ME, KATE* was one of the earliest modern musicals to draw inspiration from the works of William Shakespeare, it is certainly not the only one. Check out these other musicals that retold Shakespeare's stories with song and dance:



### THE BOYS FROM SYRACUSE (1938)

Was the first modern musical adaptation of a Shakespeare play, adapting *THE COMEDY OF ERRORS* with a swing music-inspired score.

### KISS ME, KATE (1948)

Takes place backstage at a musical production of *THE TAMING OF THE SHREW*, where the behind-the-scenes drama mirrors what's on stage.

### TWO GENTLEMEN OF VERONA (1971)

Tells the Shakespearean story of the same name, set to rock music.

### THE LION KING (1997)

Sets *HAMLET*'s tale of betrayal and power among a family of lions ruling over the Pride Lands of Africa.

### ALL SHOOK UP! (2005)

Combines the music of Elvis Presley with plot elements from *MUCH ADO ABOUT NOTHING*, *TWELFTH NIGHT*, *AS YOU LIKE IT* and *A MIDSUMMER NIGHT'S DREAM*.

### & JULIET (2019)

Uses contemporary pop music to create an alternate ending to the story of *ROMEO AND JULIET*.

## THINK ABOUT IT

- ▶ **WEST SIDE STORY** was written to reflect issues that were relevant in mid-twentieth century America. How do you think circumstances have changed since then and has it been for better or worse? What things about this story still resonate today and why?
- ▶ Significant portions of **WEST SIDE STORY** are told almost entirely through dance and music, with little or no words. How did the characters' movement and the type of music help convey what was happening? Do you think it would have been more or less effective if it was just spoken?
- ▶ Review the characters and plot of *ROMEO AND JULIET*. Tony is clearly the Romeo of **WEST SIDE STORY**, as Maria is the Juliet. How do the other characters and events of **WEST SIDE STORY** correspond to *ROMEO AND JULIET*?
  - How have some relationships or plot points been changed and how does that impact the story?

# IN THE HEIGHTS

## CREDITS

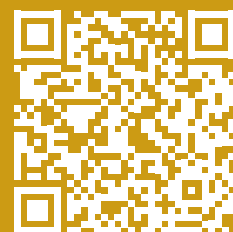
MUSIC AND LYRICS BY  
LIN-MANUEL MIRANDA

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

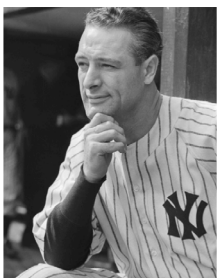
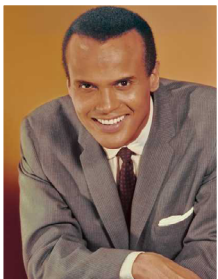
## GETTING TO KNOW WASHINGTON HEIGHTS



### 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?

# HAIR

## CREDITS

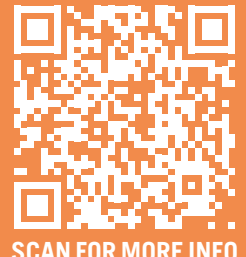
BOOK AND LYRICS BY  
GEROME RAGNI  
& JAMES RADO

MUSIC BY  
GALT MACDERMOT

DIRECTOR  
GLENN CASALE

CHOREOGRAPHER  
GERRY MCINTYRE

MUSIC DIRECTOR  
JASON LOFFREDO



SCAN FOR MORE INFO

## STORY

Amidst the turbulent political and social environment of the late 1960s, Claude finds solace and community in a countercultural group of hippies known as “The Tribe.” He is particularly drawn to Berger, an outspoken free spirit and Sheila, an NYU student and anti-war protestor. The tribe celebrates the freedom they find in sexual liberation, drug use and other countercultural behaviors while also mocking and protesting political establishments. Claude’s parents, who are disappointed in his lack of direction or drive, inform him that he has been drafted to serve in the Vietnam War.

Many members of the Tribe burn their draft cards, but Claude is reluctant to join in. Meanwhile, Sheila is growing frustrated with Berger, who seems to care more about being rebellious than being a good partner to her or fighting for any specific cause. After visiting the induction center, Claude experiences visions of the brutality of war during a hallucinogenic trip and the Tribe tries to talk him out of following through with the draft. Caught between his family’s expectations and his community’s values, Claude must decide which path is the right one to take and either choice could have significant consequences.

## CHARACTERS

**CLAUDE:** An idealistic young man from Queens who is searching for his purpose.

**BERGER:** A rebellious, energetic, charismatic man who leads the Tribe.

**SHEILA:** A passionate, grounded college student who is dedicated to the anti-war movement.

**JEANIE:** The pregnant, environmentally conscious “Earth-mother” of the Tribe.

**WOOF:** A confident, young man who believes in free love and is hung up on Mick Jagger.

**HUD:** A wise young Black man who is passionate about equality and racial justice.

**CRISSY:** An optimistic, vulnerable girl who is the youngest member of the Tribe.

**DIONNE:** A compassionate young woman who cares deeply about justice.

# MAKING THE SHOW

## TRIBAL TAKEOVER

The 1960s were marked by great societal change and upheaval. The Civil Rights Movement was making great strides toward racial equality in the United States. The American New Wave movement in Hollywood saw younger filmmakers making edgier, more innovative films that rejected previous trends. Escalating US involvement in the Vietnam War led to high-profile anti-war protests. Amidst all of this, anti-establishment thinking and liberal behaviors were spreading globally through the counterculture movement.

In the fall of 1964, actors James Rado and Gerome Ragni met while working on a short-lived musical revue called *HANG YOUR HEAD DOWN AND DIE*. Rado had a traditional theatrical background, having composed musicals in college and studied acting, while Ragni came from experimental theatre. The duo connected in spite of their differing experiences and decided to start writing a show in response to the current state of the world.

Inspired by long-haired hippies and a painting by pop artist Jim Dine of a tuft of hair, Rado and Ragni called their project **HAIR**. It became a series of vignettes where various characters would sing about their values or struggles. In late 1966, producer Nat Shapiro connected them to Grammy-winning composer Galt MacDermot, a straight-laced family man who had no connection to hippie culture but could write a good rock song. He produced the first iteration of the score in just three weeks.

After multiple Broadway producers rejected the show, **HAIR** found a backer in Joseph Papp, the head of the New York Shakespeare Festival. Papp had just established the Public Theater in Lower Manhattan and needed new works to stage. The rehearsal process for this Off-Broadway version of **HAIR** was scattered—the script lacked

structure, the cast was largely inexperienced and undisciplined. Director Gerald Freedman quit during the last week of rehearsals. After a disastrous final dress rehearsal, Papp quickly persuaded Freedman to return and get the show back on track.

**HAIR** opened at the Public Theater on October 17, 1967, to mixed reviews, but audiences embraced its unrefined energy. Despite this, Papp was reluctant to make any big commercial moves and it only ran for its scheduled six weeks. Novice producer Michael Butler came on board and moved the show to Cheetah, a nightclub in Midtown, where it ran for 45 performances. The show then underwent substantial revisions in preparation for a Broadway transfer. Rado, Ragni and MacDermot composed 13 new songs, the script was rewritten and experimental director Tom O'Horgan was hired. O'Horgan led a mostly new cast through the rehearsal process, encouraging improvisation and collaboration to create an organic feeling. The revamped version of **HAIR** opened at Broadway's Biltmore Theatre on April 29, 1968, to glowing reviews.



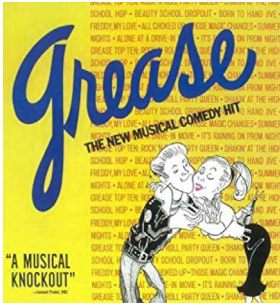
Rado and Ragni- Everett, 1968

Touring, regional and international stagings of **HAIR** soon followed and the show's anti-war sentiments, profanity and on-stage nudity often prompted protests from local governments and conservative community groups. Rado and Ragni continued to revise the script and songs for many years. Even now, nearly 60 years after its premiere, **HAIR** remains fresh and exciting thanks to its innovative spirit and desire to find the best in humanity.

# ROCK ON, BROADWAY!

## THE CULTURAL REVOLUTION MAKES ITS WAY TO THE STAGE

**HAIR** marked the first instance of a Broadway musical fully embracing the rock and roll sound that had grown to dominate popular music over the past two decades. Many critics and creatives speculated that this would lead to an influx of rock musicals on Broadway and while some followed, the guitar-heavy sound never fully took over. Regardless, many Broadway musicals in the following decades have embraced elements of rock music.



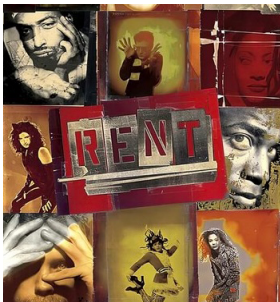
### 1970s

This is arguably the decade when rock's influence on musical theatre was most apparent. Early standouts include **JESUS CHRIST SUPERSTAR** (1971) and **TWO GENTLEMEN OF VERONA** (1971), which was composer Galt MacDermot's follow-up to **HAIR**. Composer Stephen Schwartz debuted with the rock-heavy **GODSPELL** in 1971 and **PIPPIN** in 1972. The score of **GREASE** (1972) hearkened back to the sound of 1950s rock. **EVITA** (1979), another concept album-turned-musical from Andrew Lloyd Webber and Tim Rice, closed out the decade.



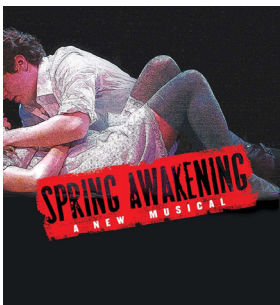
### 1980s

Some Broadway shows in the 1980s reflected the growing popularity of synth-heavy rock music, like **CHESS** and **STARLIGHT EXPRESS** (both 1984), but this decade was dominated by more orchestral European pop scores like **LES MISÉRABLES** (1987), **THE PHANTOM OF THE OPERA** (1988) and more classic musical theatre compositions like **42ND STREET** (1980) and **LA CAGE AUX FOLLES** (1983).



### 1990s

Two major rock musicals dominated the 90s: **THE WHO'S TOMMY** (1993), based on The Who's 1969 album and Jonathan Larson's **RENT** (1996), a contemporary take on Puccini's opera **LA BOHEME**. Rock also thrived Off-Broadway, with **HEDWIG AND THE ANGRY INCH** (1998) running for several years in a hotel ballroom. The rising popularity of jukebox musicals, which used preexisting material, also led to more rock music onstage in shows like **BUDDY: THE BUDDY HOLLY STORY** (1991) and **SATURDAY NIGHT FEVER** (1999).

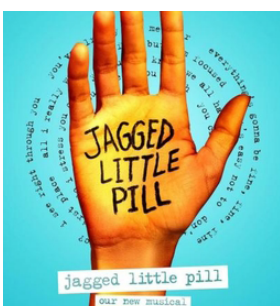


### 2000s

Jukebox musicals like **MAMMA MIA!** (2001), **JERSEY BOYS** (2004) and **ROCK OF AGES** (2009) continued to bring popular rock music to Broadway. Other rock-influenced scores came from rock musicians writing for theatre, such as Elton John and Tim Rice's **AIDA** (2000) and Duncan Sheik and Steven Sater's **SPRING AWAKENING** (2006).

### 2010s-NOW

Original rock-influenced musicals included **SPIDER-MAN TURN OFF THE DARK** (2011) and **School of Rock** (2015). Jukebox musicals including **AMERICAN IDIOT** (2010) and **JAGGED LITTLE PILL** (2019) brought alternative rock music to theatre audiences as well. Rock may not have fully taken over Broadway like some folks predicted, but its impact can still be heard today. It has grown common for Broadway orchestras to include electric guitars and drum kits alongside more classical instruments, adding a contemporary rock flair to the traditional musical theatre sound.



# WORD SEARCH

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



~~WOOF~~

AQUARIUS

BERGER

CLAUDE

DIONNE

DRAFT

HAIR

JEANIE

MANCHESTER

SHEILA

SUNSHINE

TRIBE

## THINK ABOUT IT

- ▶ **HAIR** was incredibly fresh, modern and sometimes shocking when it premiered on Broadway, but that was nearly 60 years ago. What parts of the show still felt surprising to you? Did any of it feel dated?
- ▶ Claude finds himself caught between two groups of people he cares about deeply and struggles with feeling like he might disappoint either of them. Do you think Claude makes the right choice?
  - Put yourself in his shoes for a moment- how might that situation feel? What decision would you make?
- ▶ The members of the Tribe are united around a shared lifestyle, but they hold many different beliefs and viewpoints. Which character did you feel most connected to? Which one did you feel least connected to?
- ▶ Listen to some of the other rock-inspired musicals listed on the previous page. How does the sound of **HAIR** compare to them? Do you hear other influences reflected in the scores?
  - How might a rock musical composed in 2025 sound different?

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



**BROADWAY  
AT MUSIC CIRCUS**

**UC DAVIS HEALTH PAVILION**

**SPECIAL THANKS TO**



This guide was developed by Mason Diab, Caleb Larrosa-Colombo and Jackie Vanderbeck.  
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