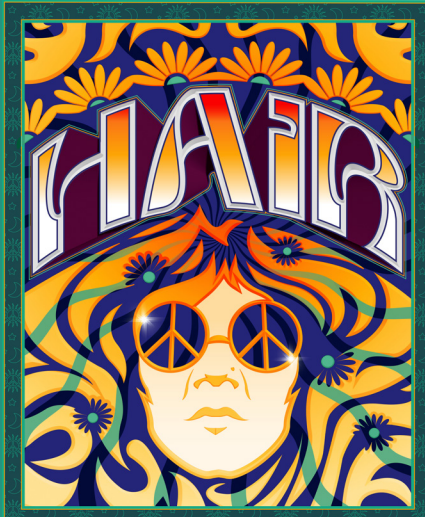
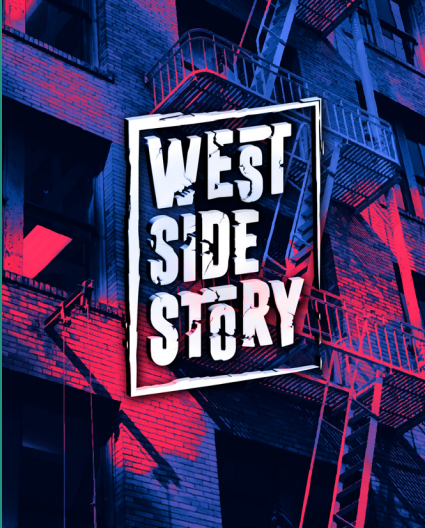
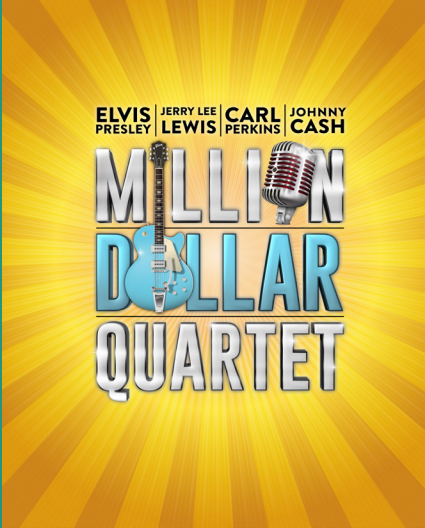
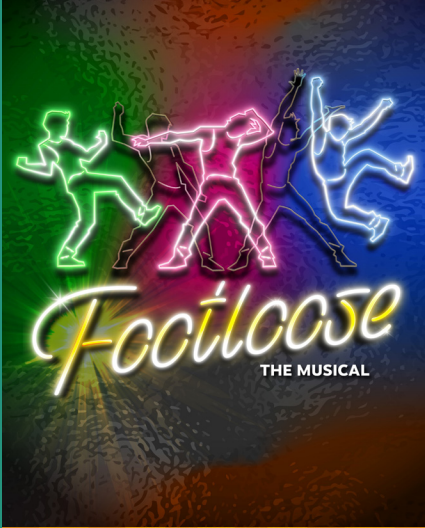




BROADWAY
AT MUSIC CIRCUS

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.

WEST SIDE STORY

CREDITS

BOOK BY
ARTHUR LAURENTS

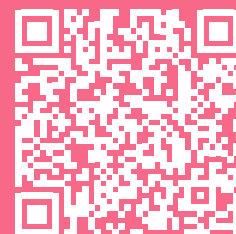
MUSIC BY
LEONARD BERNSTEIN

LYRICS BY
STEPHEN SONDHEIM

DIRECTOR
LINDA GOODRICH

CHOREOGRAPHER
KYLE COFFMAN

MUSIC DIRECTOR
DENNIS CASTELLANO



SCAN FOR MORE INFO

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.

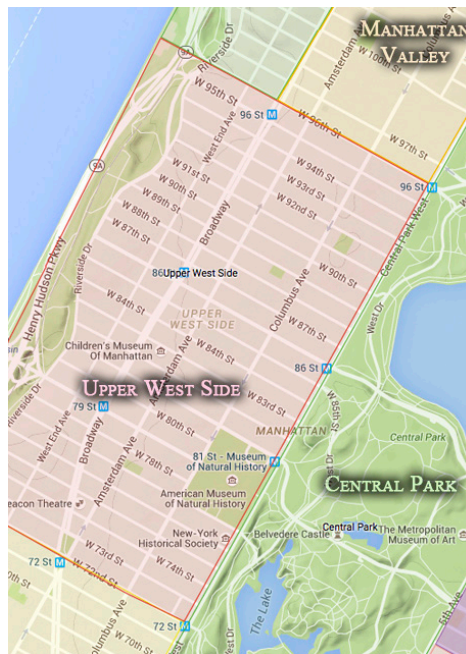
Many Eastern European and Caribbean immigrants settled on the Upper West Side in the 1940s and 50s, bringing more diversity to the community. The area entered a period of urban renewal starting in the late 1950s, including the controversial clearing of slums and low-income housing to make space for the 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

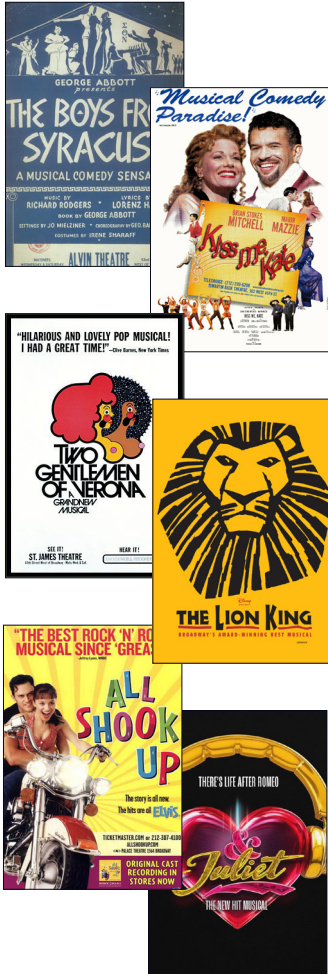


AMERICAN MUSEUM OF NATURAL HISTORY

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?

**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.
Special thanks to Griff Field, Matt Hessburg, Scott Klier, Dejan Zivkovic and YOU,
audience members, for joining us at **Broadway At Music Circus!**