



FUN HOME

**A TRUE STORY BECOMES A
TONY-WINNING BEST MUSICAL**



The *Fun Home* company

FOX THEATRICALS BARBARA WHITMAN

CAROLE SHORENSTEIN HAYS
TOM CASSELY LATITUDE LINK TERRY SCHNUCK/JACK LANE SCOTT DELMAN NATHAN VERNON
ELIZABETH ARMSTRONG JAM THEATRICALS THE FORSTALLS SPENCER ROSS KEN WHITNEY
and KRISTIN CASKEY & MIKE ISAACSON

present

The Public Theater
Oskar Eustis, Artistic Director Patrick Willingham, Executive Director
production of

FUN HOME

Music by Book & Lyrics by
JEANINE TESORI LISA KRON

Based on the graphic novel by ALISON BECHDEL

starring

ROBERT PETKOFF SUSAN MONIZ KATE SHINDLE
ABBY CORRIGAN ALESSANDRA BALDACCHINO CARLY GOLD
KAREN EILBACHER ROBERT HAGER LENNON NATE HAMMOND PIERSON SALVADOR

Scenic & Costume Design
DAVID ZINN

Lighting Design
BEN STANTON

Sound Design
KAI HARADA

Orchestrations
JOHN CLANCY

Music Director
MICAHA YOUNG

Music Coordinator
ANTOINE SILVERMAN

Hair & Wig Design
RICK CAROTO

Casting
JIM CARNAHAN, CSA
JILLIAN CIMINI, CSA

Company Manager
MICHAEL CAMP

Production Stage Manager
SHAWN PENNINGTON

Tour Booking Agency
THE BOOKING
GROUP

Tour Marketing & Press
BROADWAY BOOKING
OFFICE

Production Management
JUNIPER STREET
PRODUCTIONS

General Management
321 THEATRICAL
MANAGEMENT

Music Supervision
CHRIS FENWICK

Choreography by
DANNY MEFFORD

Directed by
SAM GOLD

The world premiere of FUN HOME was produced by The Public Theater in New York City on October 22, 2013.

FUN HOME was developed, in part, at the 2012 Sundance Institute Theatre Lab at White Oak
and the 2012 Sundance Institute Theatre Lab at the Sundance Resort.

INTRODUCTION

In 2006, Alison Bechdel published the graphic memoir *Fun Home*, a recounting of her relationship with her late father. The book went on to become a *New York Times* bestseller and *Time* named it the #1 Book of the Year. In 2010, writer Lisa Kron and composer Jeanine Tesori began the task of adapting the material as a musical. Writing commenced at the Ojai Playwrights Conference in California and later took form at the Sundance Theatre Lab. The musical had its first developmental production at The Public Theater Lab in 2012 under the direction of Sam Gold. A year later, the show opened in the Newman Theater at The Public Theater to rave reviews and ran for four months to sold out crowds. In 2015, *Fun Home* opened on Broadway at Circle in the Square where it became the most acclaimed new musical of the season by winning five Tony Awards including Best Musical and made history along the way. And now this landmark musical is on tour across North America.

Here is a glimpse into the groundbreaking production and the creative process behind it.



Photo: Elena Seibert

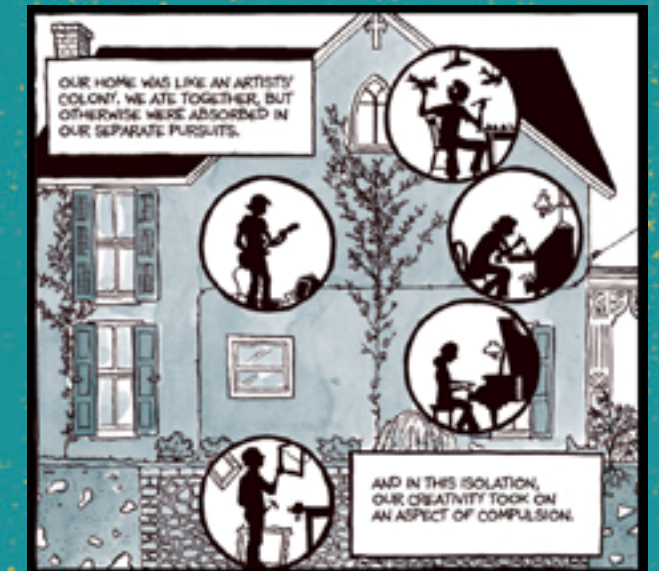


ALISON BECHDEL

THE GRAPHIC NOVEL

Fun Home was a story that simmered in my head for twenty years. It is about growing up with my closeted gay father who killed himself when I was in college, a few months after I told my parents that I was a lesbian. It's a very complicated, very personal, very particular story, and a story that I wasn't sure I would ever be able to tell because of the family secrets it revealed. But over the years, as I got closer to being middle-aged, I felt an increasingly insistent need to tell it, a sense that it was in fact obligatory to tell it. Partly to honor the full complexity of who my father was, instead of letting an incomplete official record stand.

But also I felt like I had to tell this story because it was such a vivid, demonstrative example of the impact of homophobia in real life, on an actual family.



The story of my father and me is very much a political story. It's the story of two generations of gay people.

THE REAL BRUCE BECHDEL

My father came of age in the 1950s, in a small town in rural Pennsylvania. A time and place where it was impossible for him to be open about his sexuality. He got married and had kids because that's what people did.

He was a super energetic, creative person, and kept himself very busy teaching high school English and collecting antiques and singlehandedly restoring our big old house. But he lived with a tremendous pressure of shame and secrecy which took a huge toll not just on him, but on my whole family.

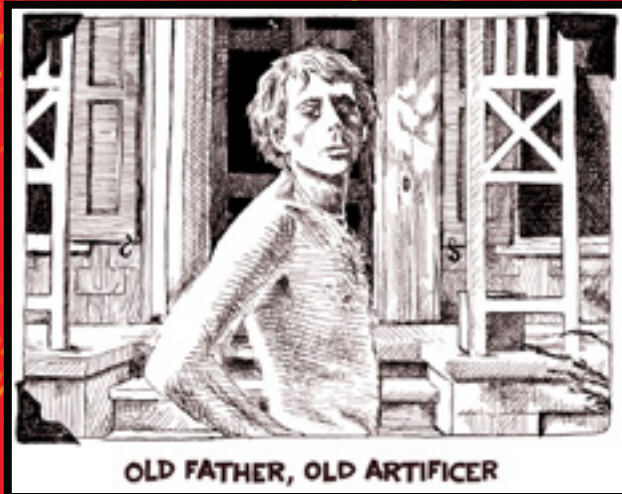


Robert Petkoff, Alessandra Baldacchino



I was born a quarter of a century later, grew up in that same town, went away to college and came out as a lesbian in the early 1980s. The world was a very different place by then, after the civil rights movement and the women's and gay liberation movements of the sixties and seventies. So that in the same moment I realized I was gay, I also realized that it was okay to be gay. I went on to live my life in a totally open way, and for many, many years being a lesbian was actually kind of my job...I wrote a comic strip called *Dykes to Watch Out For*, about a bunch of lesbian friends.

But a life like this was never really a possibility for my dad.



Fun Home is about the ways that my father's life made my life possible — not just in the obvious, biological sense, but as a gay person I'm very conscious of my debt to the generations who came before me and made their way in a much more hostile world...so that by the time my generation came along it was much easier to come out. And increasingly, I'm happy to see that the very phenomenon of "coming out" is becoming kind of obsolete. More and more, people are able to completely bypass the "closet" that one presumably "comes out" from.

Fun Home is also about my creative debt to my father. It wasn't until I was almost finished



writing the book, which I had been thinking of as a book about my father's death, that I realized that was just the surface story. The deeper story is the story of how my father taught me to be an artist.



My father exemplified a creative life, beauty and art and literature were salvational for him...and he transmitted this belief and drive to me. There were a few twists and turns in which I made it my own, as younger generations must do, but in the end my book itself becomes evidence, proof of the creative legacy my father left me.

THE REAL FUN HOME

A whole other plane of the story about my dad is the fact that one of his many jobs was being the town undertaker. His father and grandfather did this before him, it was a family business the way funeral homes traditionally were...and my brothers and I spent a lot of our time as kids helping out at the "Fun Home," as we all called it.



So I grew up exposed to death in a way that was kind of unusual. Most of us don't see dead bodies until we're much older...but I grew up around them, they were just a fact of life. Yet when my own father died, and we had his funeral in our own funeral home, I found that all that early exposure hadn't really helped me at all to understand death, or be able to process it. My father's death was possibly more surreal and paralyzing and unbelievable than if I hadn't grown up around corpses and caskets and cemeteries.

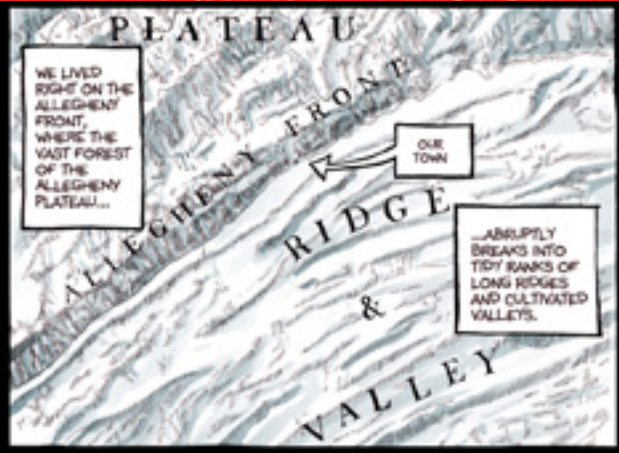


FUN HOME, THE MUSICAL

One of the most stunning things about watching Lisa and Jeanine adapt my book was the way that they homed in on all the crucial emotional moments of the story in this incredibly precise, almost surgical way. They seemed to be able to see the emotions of the story more clearly than I could, it was like they found the acupuncture

points of the story and inserted needles in the exact right spots.

And because they hit all these emotional notes of the story, the play ended up capturing the essence of my book even though tons of stuff in the book doesn't make it into the play at all.



I have this impossible wish that my parents could see this play. They both loved theater. They actually met acting in a play together, and my mom continued to act in summer stock for most of her life. So, to see them turned into characters in a play feels weirdly right, like on some level it would be very gratifying to them.

But also, of course, it wouldn't be.

There's something completely impossible about it. My mother died last year. And there would be no book or play if my father hadn't died. But the play, this amazing work of art, brings them both back to life in a way that's all at once so joyous and so sad I can't bear it.

Watching my book *Fun Home* get turned into a musical has been one of the most amazing experiences of my life. And also one of the most surreal...getting to see my childhood reenacted onstage by gifted actors singing beautiful music is an experience I haven't been able to find words for yet...and I'm starting to think I probably never will.



I also don't have words to express the overwhelming amount of gratitude that I feel to the people who wrought this remarkable new work of art out of my book. But being with them, and getting to talk about the creative process, about how we make stories and songs about our lives, feels like a chance to convey a little bit of that gratitude, and also, really, the love, that I feel. So I'm very glad this is happening.



After The Public Theater production opened, Alison Bechdel created this cartoon strip for her local Vermont paper, detailing the experience of watching her life musicalized on stage.



A CREATIVE CONVERSATION

LISA KRON • JEANINE TESORI • SAM GOLD

BOOK & LYRICS

MUSIC

DIRECTOR



Jeanine Tesori, Sam Gold, Lisa Kron

What led you to believe this book could be a musical?

LK: Needless to say, Jeanine and I thought: butch lesbians, a funeral home, closeted gay men, suicide? Obviously, musical comedy.

But seriously. There's a deep river of yearning that flows through Alison's book that made it ripe for translation into the musical form. This is a family that is profoundly alienated from their own powerful emotions. But because music is such an efficient emotional delivery system, we could use it to convey the oceans of feeling swirling below the surface of this checked-out family at the same time the dialogue and

lyrics are showing us how little access they have to any of that feeling.

Jeanine and I immersed ourselves in Alison's book for nearly six years. We lived and breathed Alison's story so that we could make it our own. Adaptation is so tricky. It's very tempting to look for correspondences: let's take this thing and translate it into this other thing. But you can't just translate one form into another; you have to make a parallel work that has its own originating impulse. You want to achieve the same emotional effect as the original work, but you have to do it using completely different means and in many cases, completely invented content.

JT: I remember when Lisa brought this book to my

attention, I was really affected by it. I couldn't imagine how you turn this book into a musical and that's why I wanted to do it. The thing about a musical is that you have to love what you're doing because you're going to spend countless hours with it, you're going to get married to it, you're going to go to graduate school with it, sleep with it, fight with it, try to cut it out of your life, and four or five years later you'll endure all those times and love it even more.

I grew up during this time and I remember as an Italian in Long Island, I thought "God, if I could just be Susan Dey for one day." Meanwhile, on Long Island we looked like mummies or the Michelin men going out to play in the snow. I thought if I could just get to California, I could live like real people live. I had a very complicated family myself; I thought there's something in me, even at 8 or 9 years old, that was observing our life in order to use it for something. It turned out to be this musical.

The source material has to be so porous that adding music to it deepens the material as opposed to taking away from it. It was the underpinning of such emotion and desire and fear and shame and joy in this piece that I thought I might be able to contribute to it. And my greatest joy of the whole thing,

besides meeting and working with all these people, is that it's a musical of its time. It couldn't happen at any other time. Musicals aren't often light on their feet. They don't often meet the time in which they are expressing something. My biggest, greatest pleasure is that this musical is one of those pieces that does.

I do feel in a way, if I don't write another thing, it would be enough, and that is an incredible feeling to have.

How did you know the material you wanted to musicalize?

LK: The short answer is I did it by enrolling in the music theater school of Jeanine Tesori. I found soon after we started that even though I've always loved musicals, I didn't know very much at all about how musical theater songs operate. Pretty much all of my early ideas about what should be a song were wrong. Jeanine patiently guided me to understand the particular kind of dynamic that drives a theater song. I had to learn, for instance, that lyrics are not dialogue set to music. It's hard to say exactly what they are; it's a bit mysterious. But in our early days working together I'd hand Jeanine a page of writing and she'd scan through it murmuring, "... not a lyric... not a lyric... not a lyric..." and then she'd circle a pair of lines and say, "That's a lyric." And then I'd go off and think very hard about what it was in those lines that made them different from the rest. I had, though, written a treatment

before Jeanine came on board, and there was one small section of lyrics there that she set very early in our process. Remarkably, since we wrote so much material that came and went, those lines remain in the show. Small Alison sings them at the very top, and then again in the finale. When Jeanine set them, we knew basically nothing about what the show was going to be and I think she did it to give me a little taste of what words and music could do together – like a carrot on a stick.

People are sometimes surprised that there's so much humor and joy in the musical. But one of our tasks in recreating the book as theater was to craft scenes in which characters moved forward in time. We had to scrupulously wring out of our writing the elegiac tone that (so movingly) suffuses the book. One of our breakthrough moments in this regard came when we realized that before Alison's coming out was re-cast in her mind as the catalyst for her father's suicide, it was experienced

by nineteen year-old Alison as an expansive opening into joyful possibility which is how we got to *Changing My Major*.

SG: What amazed me most about watching you two work on the material was your very brave trust in *process*. The graphic memoir form was such an ambitious way for Alison to tell her story and Lisa and Jeanine, you two met that with equal ambition. You never relied on convention to tell the story, you were constantly inventing the form as you wrestled with the material. And over the years, the direction kept changing, the mode of storytelling kept evolving. You were willing to throw out songs (lots of them!) as you continued to learn where the show was headed and refined, and refined, and refined the focus of the show. Your willingness to face the unknown and not be deterred by it, to put your head down and keep working, that was very inspiring to me. It also helped that Alison



Kate Shindle (background), Alessandra Baldacchino

had that same relationship to process. She trusted you completely, even though the material was so personal. She was the perfect combination of involved but not precious.

I got involved in the show while Lisa and Jeanine were in the very early stages of development. I happened to, just by great luck, be working at the same writing retreat as Lisa and Jeanine. You were just starting to try and crack how to tell the story, I don't know if you had even written anything yet. And you were spending the week sitting around saying, "How do we do this? What is the way into this? Where are we going to start?"

I was there with another project, with no intention of being involved in *Fun Home*. But I was fascinated with what you guys were doing, mostly with the question of how to adapt



a graphic novel. A cartoon can convey information, emotion and humor in all these ways that theatre can't do. The reader is given information in the image, in the thought bubble and in the caption. And how those images are laid on the page and how the images flow conveys the story as well. The

story comes alive in montage and in juxtaposition. This book does that millions and millions of times over, working on lots of levels simultaneously. It's a very dense and multilayered book. I couldn't imagine how a musical would achieve that. But I wanted to figure it out!

SO THAT WAS MY WAY IN: HOW DO WE SEE THE MULTIPLICITY OF TIME AND SPACE AND EMOTIONS SIMULTANEOUSLY? HOW CAN WE BE AS SOPHISTICATED AS THE BOOK?

The ambition was not to simply deliver the story in the medium of musical theater. It was to find an analogous form to the book that was as sophisticated and multilayered as what Alison had done. You have to find your own originating impulse. I came in with the desire to be a part of that.



How did you discover the idea of having three actresses play Alison at different ages?

LK: Alison's book is so beautifully made and so compelling, it feels like a traditional narrative, starting with her childhood and moving forward to her adult understanding of what happened. But it isn't actually built that way. Once you look more closely you see that the book is actually a recursive meditation circling around the four month time period between when she sent her letter home

from college coming out to her parents, and her father's death. But we *feel* like we're moving forward in time, largely because of Alison's incredibly evocative depictions of her childhood. But the events of her childhood are actually not events at all, dramatically speaking, because nothing changes. Even when her father is arrested there are no consequences; the family continues on as they were. And ultimately it's this blithe, uneventful forward motion that we find so riveting. The family hasn't the faintest idea of what's coming.

The dramatic tension we feel reading *Fun Home* comes from the captions surrounding every frame and pointing out each example of delusion, denial, hypocrisy, and retroactive irony. The narrative voice in these captions is the voice of a rigorous truth-seeker. It's erudite, wry, and aching. It's the voice that makes *Fun Home Fun Home*. I knew it would have to be at the center of whatever we made. But how to turn that voice into a theatrical character? *Fun Home* the graphic novel looks backward, as novels do, and it tells us what *took place*. But, as

(Continued on fifth page following)



Robert Petkoff, Kate Shindle

THE DAILY
BEAST

“*Fun Home* speaks universally
life, love, family,

about big things that matter:
surviving.”

— DAILY NEWS

TimeOut
NEW YORK

NEW YORK

BuzzFeed

TOP 10
SHOW OF THE YEAR

Chicago Tribune

Entertainment
WEEKLY

Star-Ledger

AP

The New York Times

am
NEW YORK

THE
Hollywood
REPORTER

THE NEW YORKER

The Guardian

NY
1

THE HUFFINGTON POST

FUN HISTORY

OCTOBER 22, 2013

Opening night Off-Broadway
at The Public Theater

APRIL 14, 2014

Finalist for the Pulitzer
Prize for Drama

APRIL 19, 2015

Opening night on Broadway
at Circle in the Square

APRIL 29, 2015

Breaks box office record
at Circle in the Square

JUNE 3, 2015

Broadway cast recording
hits #1 on Billboard
Albums Chart

JUNE 7, 2015

Tony Awards

JUNE 26, 2015

Fun Home celebrates the
SCOTUS decision legalizing
same-sex marriage in all
fifty states. **#LoveWon**

JUNE 29, 2015

First Broadway show to
perform on *Late Night*
with *Seth Myers*

NOVEMBER 16, 2015

Performed at "Broadway at
the White House" by
invitation of First Lady
Michelle Obama

DECEMBER 2015

Fun Home ranks supreme
on Top 10 lists, including:

ASSOCIATED PRESS #2

ENTERTAINMENT WEEKLY #2

CHICAGO TRIBUNE #1

AM NEW YORK #2

HOLLYWOOD REPORTER #5

THE NEW YORKER #2

BUZZFEED #6

HUFFINGTON POST #2

DAILY BEAST #7

MARCH 1, 2016

Ambassador Samantha
Power visits the show with
26 UN Ambassadors from
around the world

MARCH 4, 2016

First Broadway show to
participate in Spotify
Sessions

MAY 10, 2016

Announces partnership
with PFLAG

OCTOBER 2, 2016

National tour launches
in Cleveland, Ohio

TONY AWARDS

WINNER
Best Musical

WINNER
Best Score:
Lisa Kron & Jeanine Tesori

WINNER
Best Book: Lisa Kron

WINNER
Best Direction: Sam Gold

WINNER
Best Actor: Michael Cerveris

OFF BROADWAY

CRITICS' PICK!

"A BEAUTIFUL HEART-
BREAKER OF A MUSICAL
- *FUN HOME* FINDS A
SHINING CLARITY THAT
LIGHTS UP THE NIGHT!"
- New York Times

"SOMETHING OF A MIRACLE!"
- New York Magazine

★★★★★
"ACHINGLY BEAUTIFUL!
Jeanine Tesori and Lisa Kron
have made something special."
- New York Daily News

BROADWAY

"A RARE BEAUTY THAT
PUMPS FRESH AIR
INTO BROADWAY."
- New York Times

"THE BEST OF WHAT
BROADWAY CAN DO."
- Associated Press

"A landmark production that
will forever change what is
possible in musical theatre."
- Huffington Post

First Broadway musical to
have a leading character
who is a lesbian

First Broadway musical to
have a female composer and
lyricist win Best Score



Robert Petkoff, Kate Shindle, Robert Hager



(Continued)

Thornton Wilder tells us, novels are fundamentally different from theater because “on the stage it is always now: the personages are standing on that razor-edge, between the past and the future... the words are rising to their lips in immediate spontaneity.” So to re-create this graphic novel as theater, our job was to craft scenes in which characters moved forward in time into an unknown and unknowable future. How could this work with our adult Alison? What unknown future would she move into? What transformation could she believably undergo? It’s not a detective story; there wouldn’t be any big factual revelations or late-breaking information. God forbid we’d have her “realize” things. (When students ask me for advice on solo shows, I tell them my single rule: Never use the phrase, “And *then* I realized...”.) Eventually we gave her the task of combing through her past for a truer version of her father’s life than the one she’s hung onto since he died, her search triggered by reaching the age he was when he stepped in front of a truck.

Theater can’t show you a person’s inner life; it can only show you *behavior*. (Dialogue is not description—it’s also behavior.) The only way to show the progression of an internal journey in the theater is to externalize it, to theatricalize it. Much of the graphic novel consists of drawings of evidence Alison has complied from her past: court records,

journal entries, vacation photos, newspaper articles, love letters, quotations from novels and poems, captioned by Alison’s narrative voice interrogating their meaning, debating their implications. All of that had to be boiled down to its elemental parts and then reformulated into theatrical material that could be channeled into the behavior of characters moving forward in time. Thus we set three time periods spinning forward: our young Alison, and our college aged Alison each operating in her own present tense, and our adult Alison, who by walking through the past, is actually moving forward though her own unfurling present.

What do you hope will come out of having *Fun Home* on Broadway?

JT: I think that this is the 8th musical I have written and I think that I am now AHM



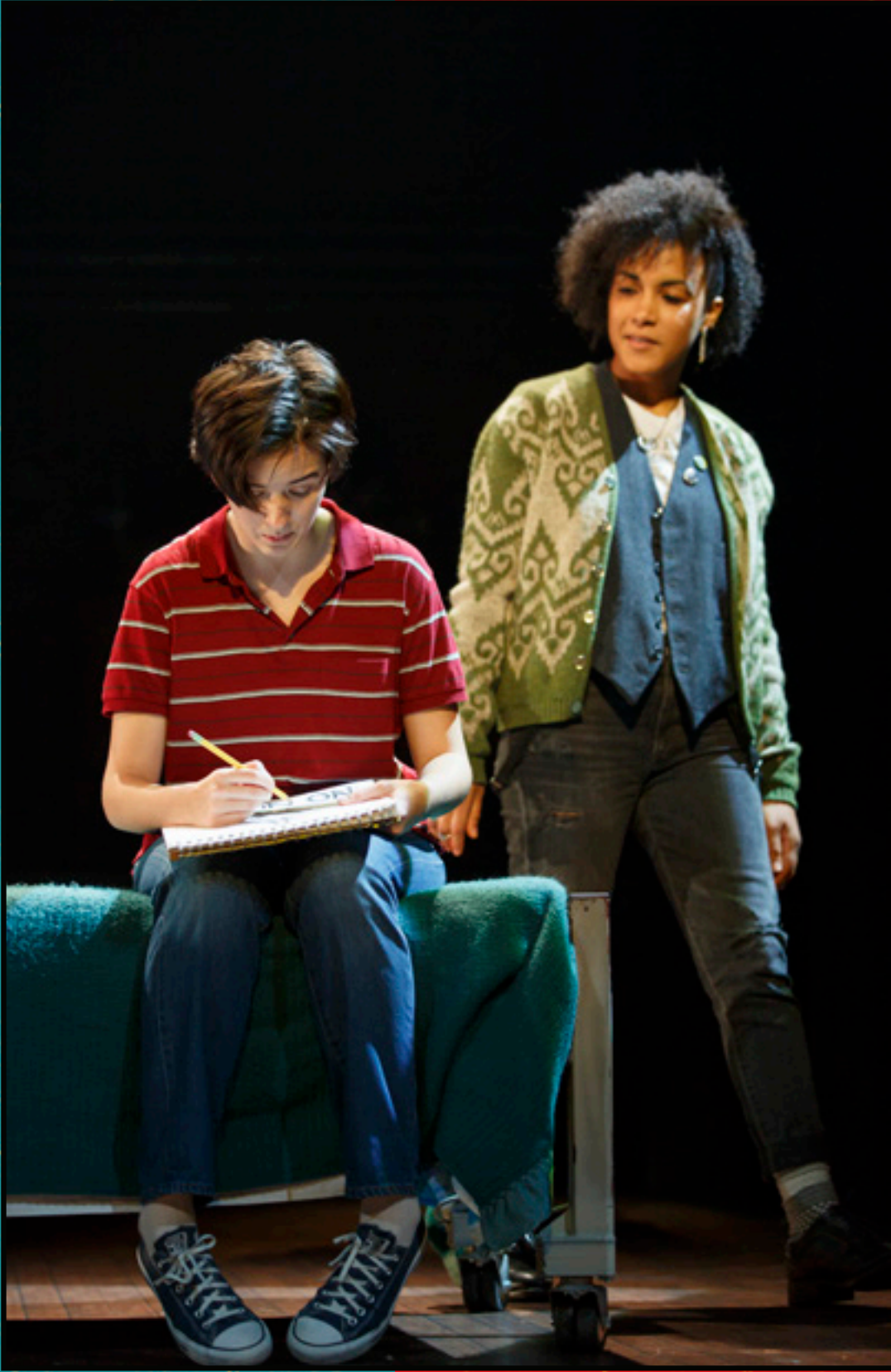
Kate Shindle, Robert Petkoff

certain years old just trying to really understand the form. I feel there are a lot of places in the spectrum on Broadway and Off Broadway and there is a lot of room for different kinds of musicals. This one I could only write at this point in my life, also because I found Lisa as a partner and this team. I’ve studied musicals forever, I teach what I need to learn and there are variables you just never know. A group that makes a hit musical can then turn around and lay out a big old flop. I think I just love the challenge of putting musicals together. Musicals are an American art form. I feel very proud of that and, at the same time, I think the mandate is to push it and push it and push it so that we can do some deep sea diving with this form, not to condescend to it but question it and see what else it can do. I like working with playwrights on great material because they understand the way that text can meet the beauty and the



Susan Moniz

Abby Corrigan, Karen Eilbacher



abstraction and the oceanic pull of music. I aspire to make it as great as I know the form can be. And I think the idea of throwing

it to the global spotlight that is Broadway and making it more intimate so that audiences are actually closer to it is something

Carly Gold, Pierson Salvador, Lennon Nate Hammond



that I find incredibly exciting.

LK: When we did this show at The Public, audience members sought me out on several occasions to say to me, “This show is so much bigger than a story about a lesbian.” At some point I thought, Actually, this show is *exactly* the size of a lesbian story. I think what got bigger for these people who talked to me was their sense of the world. If you’ve mostly encountered lesbians as a punch line, how could you imagine one could be a protagonist? How could you believe that this type of person might be human enough to serve as a prism for a universal story? Conversely, I talked to young queer people who had come to the show to see

themselves reflected in the gay characters on stage, and found themselves connecting with Helen Bechdel, the shattered wife, which led them to an unexpected feeling of connection with the older straight married lady from New Jersey sitting next to them.

Theater long ago slipped from its powerhouse position in the narrative arts. But because I love theater more than anything, I’m obsessed with thinking about where that ancient power comes from, what theater offers that we can’t get anywhere else. Here’s a thought: The conundrum of being human is that our experience of the world is inevitably limited by the boundaries of our own consciousness, and theater is where we go to get around that

limitation. Novels and poetry excel at walking around inside a single consciousness, but drama is what happens when one conscious mind has to deal with other, equally worthy, conscious minds.

THEATER IS NOT WHERE WE GO TO SEE OURSELVES; IT’S WHERE WE GO TO FIND OTHER PEOPLE. I HOPE THAT’S WHAT PEOPLE FIND WHEN THEY COME TO SEE FUN HOME.

DAVID ZINN

Scenic and Costume Design

Alison’s graphic novel works almost like a movie. Visually, she can train her lens on all the details and locations that help tell her story, creating boxes and putting her life in them. Our challenge was to simmer that story down to its essence and turn it into three dimensions, rendering it truthfully but simply.

We start in a place of unsorted memory, a stage full of clutter that (our) Alison tries to organize and sift through. We shift and clear the stage simply, with actors mostly, but when we (and Alison) return to Beech Creek we use all our machines and theater tricks to bring the house back to her as fully as possible, only to let it be wiped away again so she can finally begin her work. This space isn’t a literal house; it’s a place of memory. And after all that happens in the story, I love the

simple return of Alison’s table at the end. We’ve gone on this incredible journey with her and it feels like we’ve come full circle, back to where we started but fuller, ineffably deeper somehow.

BEN STANTON

Lighting Design

Fun Home explores a modern world, a world of memories, and at times a world of fantasy. My job is to use lighting to help the audience follow the many threads of this story.

At the beginning of the show, we

see modern day Alison organize her thoughts in preparation for writing her novel. She begins with a certain understanding of her childhood and relationship to her father that deepens over the course of the show. We see her pass through some fractured and intense moments, and in the end achieve a new kind of clarity. I try to use lighting to chart this emotional journey.

Even though simplicity is our goal, there is still a lot of cutting-edge technology at work. Musicals in general often require a lot of high-tech lighting equipment, and this show is no exception. But *Fun Home* is so natural and gentle

that we had to choose our equipment carefully. We’re using LED technology, which gives us color versatility without the noise distraction of older technologies. From the beginning, we made progressive choices, knowing that achieving real silence in the room was going to be important to this piece.

KAI HARADA

Sound Design

My first impression was that Lisa and Jeanine had written such a beautiful piece that I





had to allow for as transparent a sound system as possible – one that would never get in the way. I wanted the audience to hear this story exactly in the manner the writers wanted it to be told. It's also so wonderfully orchestrated, with an almost chamber music quality, that it needed to be natural and acoustic, but still have enough power to get big for some of the poppier songs and for the emotionally dynamic moments. Because we're sometimes in Alison's memories, there's a sonic texture to some of the scenes – the New York sequence, for example. You hear the murmur and then the explosions of the city and it tells you so much about what's really happening to this family – and the audience feels it just as the characters do.

DANNY MEFFORD

Choreographer

The dances in *Fun Home* needed to be fully integrated into the storytelling. In such a naturalistic musical, dance seemed to operate



Karen Eilbacher (background), Abby Corrigan

best when it felt like the characters were being true to themselves by dancing – an actor-driven, behavioral kind of movement in the 70s funk style, of course, because Jeanine wrote those great songs that feel so good to groove funkily to.

Alison's book had a wonderful panel in which the kids ride the carts that hold

the funeral home's folding chairs. That playfulness and freedom inspired "Come to the Fun Home." I tried to really collaborate with the kids, and utilize their incredible imaginations and exuberance, to achieve an authentic sense of childish play.



Alessandra Baldacchino, Robert Petkoff

ALISON BECHDEL DRAWS A CODA



Last year, her comic-book memoir *Fun Home* became an extraordinarily moving musical at the Public. To mark its transfer uptown to Circle in the Square (where it opens on April 19), we asked Bechdel about seeing herself, her parents, and their difficult relationship portrayed on a Broadway stage. Here's how she responded.





FUN HOME

Production photographs by Joan Marcus, with additional photographs by Jenny Anderson. All production photographs feature the National Tour Cast.

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Kate Shindle, Abby Corrigan, Alessandra Baldacchino