

# *Comparative Analysis of Entertainment in the Process of Adapting the Musical "Tick, Tick... BOOM!" into a Film*

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**Abstract:** This paper explores the intricate relationship between stage and film adaptations, using the musical film *tick, tick...BOOM!* (2021) and its dramatic counterpart as a fresh example for comparative analysis. By examining the portrayal of individual songs, analyzing plot adjustments, and evaluating film techniques, the research aims to shed light on the challenges and opportunities inherent in adapting a musical for the screen. The focus on the character of Jonathan Larson, the accomplished composer, and lyricist, provides a pragmatic and psychological lens through which to explore the evolution of the common man to the musical wonder in the film adaptation process.

## 1. Introduction

### 1.1. Background And Research Objective

Since the release of the first part-talkie musical film, *The Jazz Singer*, in 1927, and especially following the 1929 stock market crash, musical films have captivated audiences with their enchanting music, stunning choreography, and artistic flair [1]. The Golden Age of Broadway (1940s-1960s) gave birth to numerous revered musicals, many of which were translated onto the big screen: *The Sound of Music* (1965), for instance, was one of the first musical movie adaptations that gained worldwide success. Such film adaptations are able to give play to the unique characteristics of the moving image while based on the original musical text. While contemporary Hollywood has produced acclaimed original musicals such as *La La Land* (2016) and *The Greatest Showman* (2017), there seems to be an increased trend toward adapting preexisting stage productions for the screen in the last decade.

In examining cross-media adaptations, fidelity versus creativity is a prominent consideration among the many criteria. "Fidelity" suggests that the audience appreciates that the adaptation has successfully captured some essence of the original text, yet cross-media adaptations often struggle to achieve strict fidelity because of different degrees of freedom and constraint for the creators and for the audience between different media [2]. According to Hutcheon, the popularity of adaptations is rooted partially in the pleasure of "repetition with variation, from the comfort of ritual combined with the piquancy of surprise," suggesting that adaptations, while staying true to the original text, must also incorporate creative elements to engage the audience [3].

Translating a musical from stage to screen requires authenticity and creativity in equal measure. To promote originality in future adaptations, it is essential to examine how specific techniques

connect the stage and film. This paper analyzes the film *tick, tick...BOOM!* (2021) and its musical counterpart, comparing the portrayal of individual songs, analyzing plot adjustments in the film, and evaluating the effectiveness of various film techniques. Through this comparative analysis, this paper aims to illuminate the intricate relationship between stage and film in the context of musical adaptations, fostering a deeper appreciation for the artistry involved in bringing musicals to cinematic life.

## 1.2. Jonathan Larson and *Tick, tick...boom!*

Jonathan Larson, an accomplished American composer and lyricist, is perhaps best known for his phenomenal rock musical, *Rent*. *Rent* tells the story of a group of impoverished artistic friends who strive to live a bohemian lifestyle in New York under the shadow of HIV/AIDS. Unfortunately, Larson never saw this show that eventually ran on Broadway for 12 years. He died of an aortic aneurysm on January 25, 1996, the opening night of *Rent*; yet, his legacy still impacts the world today.

*Rent* is Larson's only show that made its way to full production, but it certainly isn't his only work. He spent five years writing his first musical, *Superbia*, a rock adaptation of George Orwell's 1984 that was brilliant yet so far ahead that no producer dared to take the financial risk [4]. Frustrated, Larson went on to write a one-man rock monologue, named *30/90* and later *BOHO DAYS* before settling on *TICK, TICK...BOOM!*, which expresses his fear and anxiety before his 30th birthday, being nowhere close to what he had imagined to be a successful life.

*TICK, TICK...BOOM!* was left unfinished when Larson transitioned to *Rent*. After Larson's death, playwright David Auburn reworked *TICK, TICK...BOOM!* into a three-person cast show. Worried that the show would seem like an exploitation of Larson's tragedy for cheap emotional effects under the exigence, Auburn claims that he altered the musical so that it became more of an individual story stripped of hindsight [5]. The show opened Off-Broadway in June 2001.

20 years after the musical's official opening, playwright and actor Lin-Manuel Miranda took on the task of transforming it into a film. Most famously known for his hip-pop musical *Hamilton* (2015), Miranda has been experimenting with the incorporation of street cultures within the traditional musical genre. It is noteworthy that, while Larson was striving to succeed in the theater business before he reached 30, Miranda's first musical, *In the Heights* (2005), opened Off-Broadway when he was 25 years old. Three years later, this show won Miranda the 2008 Tony Awards. In a sense, Miranda's success today could have been what awaited Larson if he had met his goal with *Superbia*. This parallel can have played a role in shaping Miranda's take on the story of *tick, tick...BOOM!*

## 2. From Stage to Screen

### 2.1. Music

During cross-media adaptation of musical theater, it is inevitable to adjust the number and sequence of songs to suit a different time length and portrayal style. For *tick, tick...BOOM!*, the musical and the film's music vary drastically. While both are composed of a roughly similar set of songs, Miranda switched up the order of the songs, changed the plot portrayal of various songs, and introduced new songs from Larson's collection to build a more complex character arc in the film.

As listed in Table 1, the audience sees a resemblance in sequence only in the songs "30/90," "Why," and "Louder Than Words." These songs serve as the opening and closing songs that are essential to introducing Jonathan's life and concluding his transformation over time. They will not be analyzed in 2.1 but will be discussed in the following sections.

Table 1: Songs (in sequence)

Musical	Film
30/90	30/90
Green Green Dress	Boho Days ( <i>Film Only</i> )
Johnny Can't Decide	Green Green Dress ( <i>Excerpt</i> )
Sunday	No More
No More	Johnny Can't Decide
Therapy	Sunday
Real Life	Play Game ( <i>Film Only</i> )
Sugar ( <i>Musical Only</i> )	Therapy
See Her Smile ( <i>Musical Only</i> )	Swimming ( <i>Film Only</i> )
Come to Your Senses	Come to Your Senses
Why	Real Life ( <i>Excerpt</i> )
Louder Than Words	Why
	Louder Than Words

### 2.1.1. Musical Only: “Sugar” and “See Her Smile”

The exclusion of the songs “Sugar” and “See Her Smile” from the film version of the musical was a deliberate decision. These songs were deemed redundant for the film as they did not significantly contribute to Jonathan’s character transformation or plot development. However, they were considered suitable for the theatre experience as they provided comic relief and instant catharsis.

“Sugar” portrays Jonathan’s craving for a quick and sweet snack to help him recharge. The song’s upbeat and lively melody, combined with its quick rhythm and lively choreography, provide comic relief for the audience, which is essential for the pacing of a theatrical work. However, the narrative of “Sugar” is detached from the overall plot development as it describes a particular incident that does not drive the plot. As a result, it was excluded from the film to reserve more space for other more significant events.

It is worth noting that “Sugar” is also the song where Karessa, the leading vocalist in the *Superbia* workshop, first appears in the musical. In the song, Jonathan confesses that he has “fantasized about her more than once” when he sees Karessa, implying a sense of unfaithfulness towards Susan. It was deemed unnecessary to introduce Karessa in such a manner in the film, which aimed to pay homage to Larson. Instead, Karessa first appears in “30/90” as a singer at the beginning of the film, reappears as a friend at Jonathan’s party in “Boho Days,” and is present in all the *Superbia* rehearsal scenes. In this way, the audience understands that Karessa is a trusted friend of Jonathan’s who is talented at vocals and performance, and she does not appear to be an obstacle in Jonathan and Susan’s relationship.

In contrast, “See Her Smile” portrays a different tone from “Sugar.” Jonathan returns home to see Susan, frustrated, insecure, and angry. Jonathan breaks away from their fight and enters this song, singing about how he does not want to disappoint Susan. As the song ends, Susan leaves. The parting scene in the film closely resembles “See Her Smile,” but the film uses “Therapy” to portray Jonathan and Susan’s argument. In the musical, “See Her Smile” adds a layer of melancholy and distance to the couple’s relationship, while “Therapy” highlights the tension and inability to communicate between the two. This significant difference leads to the different meanings of “Come to Your Senses” in the musical and the film, which is to be analyzed further in section 2.1.3.

### 2.1.2. Film only: “Boho Days,” “Play Game,” and “Swimming”

The new featured songs in the film, namely “Boho Days,” “Play Game,” and “Swimming,” are notable for their unconventional approach to the traditional musical style. These songs, composed by Larson, resonate with contemporary audiences with their innovative and unique forms. “Boho Days” is performed a cappella, “Play Game” is a rap song, and “Swimming” features rapid, stream-of-consciousness lyrics. These musical choices exemplify Larson’s identity as a creative, revolutionary artist.

At a party hosted by Jonathan in his apartment, he and his friends sing “Boho Days.” The song’s upbeat melodies and lively nature are well-suited for the party’s atmosphere. Jonathan’s friends, like him, are mostly artistic, and the song’s lyrics serve to reinforce the audience’s impression of his bohemian lifestyle and pursuit of artistic freedom.

“Play Game” is the sole rap song in the film. Jonathan encounters a street rapper singing the song while walking through the noisy streets of New York. The song’s lyrics are a criticism of the American theater industry’s lack of innovation and materialistic nature, which aligns with Jonathan’s desire to create authentic works that challenge the status quo.

Jonathan’s creative process for “Come to Your Senses” is the focus of the song “Swimming.” The song’s lyrics, inspired by his stream-of-consciousness observations while swimming, convey his anxiety and frustration while attempting to write a song for *Superbia*’s female lead. In a moment of inspiration, Jonathan sees the tiles at the bottom of the swimming pool transform into staves, accompanied by musical notes floating above the water. This scene imaginatively portrays Jonathan’s creative process and signifies his moment of recognition of Susan’s feelings. Through the meditative process of swimming, he instills his emotions into the song he had been working on for years, a process that underscores the composer’s creativity and artistry.

### 2.1.3. Significantly Reworked: “Johnny Can’t Decide,” “Real Life,” And “Come to Your Senses”

In the film, the songs “Johnny Can’t Decide,” “Real Life,” and “Come to Your Senses” have undergone significant reworks that have reshaped the purpose of these songs within the story. These reworks include changes in sequence, length, and performing characters.

“Johnny Can’t Decide” is a song where Jonathan narrates his confusion as he witnesses Susan and Mike undergo significant transformations in their lives, and he struggles to decide if he should follow their pace or stick to his original aspirations. In the musical, Jonathan sings this song right after Susan proposes to go to Cape Cod. Susan and Michael join him in the chorus, with Jonathan sitting in the middle of the stage and his friends standing on his sides as if asserting an invisible pressure on him, a parallel of the peer pressure Jonathan feels. In the film, Jonathan sings the song after Susan proposes to go to Berkshire and Michael shows him his new apartment. Jonathan’s uncertainty becomes a result of both his friends’ transformations, not an immediate reaction towards Susan’s proposal, making Jonathan’s character arc more natural and complex. Also, the picture alternates between Jonathan singing at the piano and the main characters’ daily lives, another sign that Jonathan’s confusion gradually accumulates over time.

“Real Life” is a song that questions the meaning of real life and is prominently performed by Michael. In the musical, the characters ask, is it enough to only seek comfort from loved ones in one’s life? Michael, who gave up his acting dream and found a job that pays in the advertising industry, questions the meaning of life yet is grateful for what he has now. Facing the stubborn Jonathan who would never let go of his artistic drive, Michael sings “Real Life” as a gesture of understanding. In the film, “Real Life” is pushed from the middle of the plot to near the end, when Michael tells Jonathan that he is HIV positive. Shocked and grieved, Jonathan storms through the

city while Michael sings repeatedly “Is this real life” in the background, his voice distant, reverbed, and sorrowful. Michael’s singing serves as a powerful complaint about life’s unfairness and intensifies the tragedy, paving the way for Jonathan’s “Why,” the song that marks his final moment of recognition.

“Come to Your Senses” is one of the most striking songs in the film, but it is not as meaningful in the musical. One reason is that the film emphasizes, significantly more times than the musical does, how important this song is in *Superbia* and that Jonathan has not been able to write it out no matter how hard he tries. The more impactful reason, however, is that “Come to Your Senses” is sung by both Karessa and Susan in the film. Jonathan describes, “But when I open my eyes, I don’t see Karessa there.” He opens his eyes and the camera moves around him in a semi-circle. The background gradually fades into darkness, and he sees Susan on the rooftop singing to him. “Come to Your Senses” becomes not only an important song in *Superbia*, but it is also symbolic of Jonathan and Susan’s relationship. Susan, in the song, expresses her longing for the two to rebuild their relationship like the way it used to be: genuine and loving, instead of numbed by reality. Jonathan is struck by his realization of Susan’s feelings, bringing his character to life through such moving emotions. Of course, it is unrealistic for the musical to bring Susan on stage since the same actress plays Karessa and her, and therefore it is understandable for the song to obtain a less complex meaning.

## 2.2. Story

### 2.2.1. The Opening Scene

While both versions open with the song “30/90,” the prologues that lead to the song are radically distinct in terms of tone, and the song is portrayed in different manners as well. The musical opens with light ticking sounds, while a narrator speaks in a serious tone: “The sound you are hearing... It is the sound of one man’s mounting anxiety. I...am...that man!” The narration sets up the audience’s expectation for some powerful, renowned man to appear, but instead, a spotlight shines on Jonathan, who is wearing his plain clothes and sitting in front of an electronic keyboard and saying “Hi” weakly to the audience. This contrast creates situational irony and instantly brings the audience closer to Jonathan, inviting the audience to view Jonathan as a friend and even resonate with his experiences. After explaining his situation, Jonathan transitions into the song, pacing around on the stage and pausing the song to converse with Michael and Susan from time to time.

On the other hand, the film starts with an old-videotape-style clip of Jonathan coming upstage and introducing himself to the audience. His self-introduction has roughly the same meaning as the musical version until the tape stops abruptly and is replaced by acted clips from Jonathan’s daily life and real clips of the live performance of *Rent* on its opening night. A narrator explains, “This is Jonathan Larson’s story. Before the Tony Awards. Before the Pulitzer Prize. Before...we lost him.” Unlike in the musical, where Jonathan is almost like a common man who faces age anxiety like everyone else does, the film immediately introduces Jonathan as the composer of *Rent* who won all those renowned prizes but has already passed away, setting the tone for an homage and biographical account for Jonathan Larson.

### 2.2.2. The *Superbia* Workshop

The film version places greater emphasis on the *Superbia* workshop as compared with its musical counterpart. In the film, which spans 2 hours and 1 minute, the viewer is presented with scenes depicting the formation of the workshop throughout the timeline. These scenes include Jon’s first performance of *Superbia* in front of Sondheim, rehearsals, Jon’s invitations to producers, and



his efforts to save funds for the band. The total duration of these scenes amounts to approximately 14 minutes and 20 seconds, not including the formal presentation with the performance of “Come to Your Senses.” In contrast, the musical solely relies on the performance of “Come to Your Senses” to contextualize *Superbia* to the audience.

The aforementioned scenes provide not only a comprehensive understanding of Larson’s unproduced musical but also serve to establish Larson as a passionate, determined, and creative composer. The scene that stands out the most is Jonathan’s first performance of *Superbia* and his conversation with Sondheim, which demonstrates his motivation for working on a show for years and the source of his determination. This highlights Jon’s exceptional musical talent and helps the audience gain insight into his motivations. Sondheim’s approval and compliments give Jonathan a tremendous boost of energy that, when the workshop ended and *Superbia* did not get produced as he had expected, grew more intense and felt like a blow to Jonathan’s morale. The film’s comprehensive portrayal of the *Superbia* workshop enables the audience to gain a deeper insight into Jonathan’s professional life. As a result, viewers can empathize with Jonathan’s setback even more profoundly.

## 2.3. Film Techniques

### 2.3.1. Color and Lighting

Both theatrical and cinematic adaptations of the musical utilize lighting techniques to reflect the characters’ emotional states. In addition, the film adaptation incorporates post-production coloring effects to enhance certain comical effects.

The song “No More” is one of the most notable instances of the use of color and lighting in the musical. In this scene, Jonathan takes a tour of Michael’s new apartment as they sing about the benefits of living in a tidy, comfortable space compared to their previous, shabby living conditions. Both adaptations employ two contrasting color tones to accentuate the shift. The theatrical version (see Figure 1) uses blue light to symbolize coldness and harshness during the description of their previous living conditions, while the cinematic adaptation uses a dark, grayish color tone. The portrayal of the new apartment is illuminated by orange light, signifying warmth and joy in the musical adaptation. Meanwhile, the cinematic adaptation (see Figure 2) employs bright, dreamy, and radiant sunlight to emphasize their feelings of contentment. This manipulation of color psychology intensifies the contrast and adds a dramatic, comical sense to the song.



Figure 1: “No More” musical version; left, old apartment; right, new apartment.



Figure 2: “No More” film version; left column, old apartment; right column, new apartment.

However, there are notable differences between the two versions in terms of lighting in some songs. For example, in “Therapy” (see Figure 3) both adaptations depict two people sitting on separate chairs and singing while moving stiffly as if they were puppets. In the theatrical version, spotlights follow Jonathan and Susan as they perform, creating a realistic atmosphere since the lighting is consistent with that of the rest of the show. In contrast, the cinematic adaptation features a warm, coral-colored tone throughout as Jonathan and Karessa perform the song. This departure from the established lighting style of the show is notable. While pink is commonly associated with love and romance, the song portrays the opposite. The dreamlike lighting adds a sense of absurdity to the way the couples argue in a roundabout manner. The use of such an unusual color tone, which is rarely seen in real life, demonstrates the filmmaker’s intention to create an unreal and surrealistic atmosphere, further enhancing the song’s absurdity. The stark contrast of the color tone between these shots onstage and those of Jonathan and Susan’s real argument further contributes to the dramatic tension.



Figure 3: “Therapy”; left column, musical version; right column, film version.

### 2.3.2. Camera Movement

Camera movement design in filmmaking is a crucial element that goes beyond mere visual aesthetics; it serves as a powerful storytelling tool, influencing the audience’s emotional engagement and perception of the narrative. The deliberate choreography of camera movements enhances the overall cinematic experience by conveying information, establishing mood, and

guiding the viewer's focus within the frame. In *tick, tick...BOOM!* the most iconic example of stylistic camera movement can be found in the song "No More."

In "No More," there are two distinct types of camera movements: rigid and straight contrasted with smooth and curvy. The first style is employed during the parts where Jonathan and Michael sing about their old shabby apartment: the camera is fixed in one position in each shot and only moves in straight lines. The stagnant framing and lack of dynamic motion mirror the characters' emotional paralysis within the confining walls of their dismal living space. The refusal of the camera to wander reflects the characters' disdain, almost as if it, too, recoils from the unappealing surroundings. This deliberate limitation of camera movement accentuates the characters' frustration, emphasizing their trapped emotions and heightening the overall mood of discomfort.

In stark contrast, the camera's dynamic movement during the scenes depicting Jonathan and Michael's joy over their new, luxurious apartment becomes a visual symphony of joy and excitement. The camera gracefully glides along with their dance, mirroring the buoyant rhythm of their emotions and the expanse of the spacious room. The fluid movements of the camera encapsulate the characters' sense of liberation and exhilaration, enhancing the overall mood of jubilation. The dynamic motion serves as a visual metaphor for the characters breaking free from the constraints of their old dwelling, ushering in a new chapter filled with opulence and happiness.

### 2.3.3. Computer-Generated Imagery

Computer-generated imagery (CGI) is the term used to describe the application of computer graphics to special effects in video content. This technique, which was first used in the 1973 science fiction movie *Westworld*, has become increasingly popular in recent years due to its ability to produce striking visual effects that are imaginary, exaggerated, and/or supernatural. The film *tick, tick...BOOM!* uses CGI occasionally in an otherwise entirely realistic film, most notably in the scenes "Sunday" and "Swimming," to enhance the portrayal of the bursting creativity and wonders in Larson's life as an artist. This paper will only analyze the thematic effects of CGI usage and will not delve into the technical mechanisms of its use.

In the scene "Sunday" (see Figure 4) Jonathan is seen "pushing" a wall of the Moondance Diner without physically touching it, allowing sunshine to flood the formerly busy and confined diner. At the same time, customers sing the word "forever" in harmonious unity, creating an almost holy atmosphere. Jonathan's ability to manipulate the physical environment symbolizes his desire to break free from waiting and pursue his dream of musical theater freely. Furthermore, his act of pushing the wall over is analogous to his bursting creativity, which enables him to stay optimistic and continue composing despite the tedious, overwhelming pressures of reality.



Figure 4: "Sunday"

As noted earlier in section 2.1.2., "Swimming" (see Figure 5) involves the use of CGI when Jonathan sees musical notes floating in the swimming pool. This can be interpreted as an



imaginative portrayal of a composer's creative process and a vivid visualization of his sudden inspiration for "Come to Your Senses" while swimming and reflecting on his fight with Susan. The scene of the pool transforming into a musical staff provides a brief respite for the audience, who are finally relieved to see that Jonathan has found inspiration. Additionally, the gentle, slowing-down melody of "Swimming" when the musical notes appear, in contrast with the previously hurried, anxious tempo, and the dreamy special effect complement each other to illustrate a wondrous visualization of the creative process.



Figure 5: "Swimming"

In addition to the two songs, there is also CGI throughout the film when Jonathan writes down brief phrases, which are later revealed to be the lyrics of "Louder than Words" (see Figure 6) on a notepad whenever he witnesses significant events that bring him insight into his life and other worldly affairs. These phrases are shown in a handwriting font next to Jonathan in the frame, but the actual handwritten notepads only appear towards the end when Jonathan lays them on the ground on his birthday. Because these words are portrayed in an unconventional form, the audience is compelled to pay more attention to them and reflect upon the meanings of these lyrics, contextualizing them within Jonathan's experiences.



Figure 6: "Louder Than Words" Lyrics

### 2.3.4. Film Cameos

The selection of the cast for the song “Sunday” plays a significant part in paying homage to the renowned composer, Jonathan Larson. The song is a rendition of Stephen Sondheim’s “Sunday” from the musical “Sunday in the Park with George.” In the film, “Sunday” features a host of Broadway cameos in a compressed timeline. These luminaries include André De Shields, Chita Rivera, Howard McGillin, and many more. Notably, many of these actors had previously appeared in Larson’s musical production, “Rent.”

The decision to include such renowned musical personalities in “Sunday” reflects Larson’s contribution to the world of musical theater. The Broadway cameos in “Sunday” represent a reversal of Larson’s original parody, which elevates the tribute to its peak. According to Miranda himself in an interview, he noted that “Sunday” was Larson’s “love letter” to Stephen Sondheim. Considering that “the original ‘Sunday’...is this frenzy and cacophony of all the characters onstage, and Georges...assembles everyone into the tableau, which is his masterpiece,” Miranda took the opportunity to complete Jonathan Larson’s dream choir in the film, inviting renowned actors to honor Larson’s legacy [6]. The choice of the cast for the song resonates with the significance of Larson’s work in the musical theater industry.

## 3. Conclusion

In summary, this paper has intricately explored the dynamic relationship between stage and film adaptations, using *tick, tick...BOOM!* as a case study. The analysis has focused on the transformation of Jonathan Larson, a renowned composer and lyricist, from a common man to a musical wonder in the film adaptation process.

The examination of song portrayal reveals how the film strategically alters the order and content of songs. The exclusion of songs enhances Jonathan’s character arc and overall plot development, while the introduction of film-exclusive songs demonstrates the creative liberties taken to resonate with contemporary audiences and showcase Larson’s innovative identity. The significant reworking of certain numbers highlights the film’s commitment to providing a more complex and natural character evolution for Jonathan. These changes add depth to Larson’s internal conflicts and emphasize the importance of certain moments in his life, culminating in a more poignant and emotionally resonant narrative.

The exploration of story elements, including the opening scene and the *Superbia* workshop, reflects the film’s unique approach in setting the tone and providing a comprehensive understanding of Larson’s professional life. The detailed portrayal of the *Superbia* workshop in the film allows for a deeper connection with Jonathan’s setbacks and demonstrates the film’s commitment to exploring both the personal and professional aspects of Larson’s life.

Analysis of film techniques, such as color and lighting, camera movement, CGI usage, and casting choices, provides insights into how these elements contribute to the overall cinematic experience. These techniques are visually captivating and serve as storytelling tools, enhancing the audience’s emotional engagement and perception of the narrative. The inclusion of Broadway cameos in the song “Sunday” underscores the film’s homage to Larson’s contributions to the musical theater industry.

In essence, the accumulation of these specific reworks and creative decisions transforms Jonathan Larson’s character from a relatable common man to a musical wonder in the film adaptation. It emphasizes the film’s dedication to providing a nuanced and enriched narrative that goes beyond the confines of the stage, capturing the essence of Larson’s artistic journey with heightened emotional resonance and celebrating the enduring impact of his creative vision.

In conclusion, this research has contributed valuable insights into the complexities of adapting a

musical from stage to film, emphasizing the meticulous choices made in portraying the character of Jonathan Larson. The study showcases how the film adaptation of “*TICK, TICK...BOOM!*” goes beyond mere replication of the stage version, instead offering a nuanced exploration of Larson’s growth, artistic brilliance, and enduring legacy in the world of musical theater.

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