

### Tik..Tik... It Was a Boom Indeed!

Andrew Garfield stars as the late Jonathan Larson, the composer and lyricist of the infamous Broadway musical "Rent," in this musical drama directed by Lin Manuel Miranda.

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### The Spark Behind The Pitch

"Tick..Tick..Boom!" is Jonathan's first meta-musical, which he presented in 1991, was initially considered as a one-man "rock monologue" but was later viewed as something more by not only the numerous admirers, but to the many aspiring people who had that creative spark in their eye. Writers, performers, and other creatives resonated with "Tik..Tik..Boom!" because they could relate with Larson's accurate portrayal of the fight to be seen and heard, to create challenging work that would truly speak to the audience, as stated by Larson himself "to be that voice of a generation". One of those creatives who was moved by Larson, was then 17 year old Lin Manuel Miranda.

Before Lin Manuel Miranda was known as the director/producer of the famous musicals and films we know and love today, such as "Hamilton", "In The Heights", and Disney's film "Moana" He was once one of the many people who was inspired by "Rent" discovering a new type of music in the play, one distinguished by a trendy sound, recognizable characters, and an exceptionally diverse ensemble of characters Larson died with an aortic aneurysm just before the Off-Broadway premiere of "Rent," making the previous endeavor seem strangely prescient. In it, he expressed concern over not achieving success before the age of 30, as if he realized his time was running out and his heart was ready to stop beating. Miranda's decision to film "Tick, Tick... Boom!" as his feature directorial debut says a lot about how much Larson meant to him. It's not a simple project to adapt, and it'll need some clever retooling to reach the film's wider audience they want to achieve for November 19th when it's released onto Netflix. Since Larson's original rendition required him to perform numerous parts, playwright David

Auburn of "Proof" refashioned "Tick, Tick... Boom!" " was adapted into a three-person show in 2001, and that's the version that's been presented many times over the last two decades, but Miranda takes a different approach.

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### The Implicit Meaning of the Boom!

"Tick, Tick... Boom!" is an anxiety autobiography. Larson, played by Andrew Garfield with kinetic desire, is fixated on success. How is he going to acquire it? How long will his wallet be able to withstand it? How much could his all-consuming ambition cost him in terms of his emotional well-being? "Do you want to make a deal or do you want to stick it out?" Garfield's aspirant croons, certain that his approaching 30's— the title's time bomb — will signal the beginning of his downfall from potential stardom to "waiter with a hobby." The film is carried by foreshadowing. Larson isn't yet the lyricist he will become, even in the tunes. The lyrics are full of cheerful observations about his restaurant job, writer's block, his favored swimming pool, and his haunting fear of death. Miranda's love for his idol prevents him from turning the musical's myopic fretting into a universal tale of sacrifice and resolve. Larson is given a charming vulnerability by Garfield.

When movie enthusiasts watch this new upcoming film they expect to see a happy ending which may satisfy people in the short term, but they ignore the complexity of what Larson was attempting to accomplish. Larson relied on his head-scrambling sci-fi operetta called "Superbia" to wow producers. While his closest friends — ex-actor roommate Michael (Robin de Jesus) and ex-dancer girlfriend Susan (Alexandra Shipp) — are cashing out and finding adult jobs, the character is determined to keep his artistic integrity. But Jonathan's devotion may make him intolerable towards his loved ones, and thus the film's realistic form portrays how his self-involvement towards his dreams costs him his relationships with his loved ones throughout the film. The blessing of "Tick, Tick... Boom!" isn't that Jonathan finds it, but that we see him slowly define his goals and acknowledge the sources he'll draw on in his later

musical "Rent" . There are continuous reminders of the AIDS pandemic, whose losses constitute a wake-up call, in 1990 New York. "Try writing what you know," his famed but worthless agent (Judith Light) encourages Jonathan, which is really a frequent enough Hollywood slogan to seem like sage advice. However, if Larson wants his art to be meaningful, singing of himself is essential but really not an adequate step — and also the same can be said about this production. "Tick, Tick... Boom!" is significant because it serves as a cleaning operation, forcing him to confront his deepest inner fears while also serving as a rough draft of his later masterpiece "Rent," which he will again focus on everyone around him.

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#### Lin's Twist and Hidden Treasure

Other than the "Superbia" highlight "Come to Your Senses," the soundtrack in this is catchy but it is far from Larson's strongest, but somehow, Miranda manages to find methods of making the songs feel fascinating, even though they're minor — as in the number "Sunday," filmed at the Moondance Diner where Jonathan use to waits tables at, and which also serves as a showcase for Larson to pay tribute to a few of his greatest cherished Broadway legends. Miranda, in concept, recognizes characteristics from his own artistic thinking in Larson's struggle, potentially creating a second dimension of autobiography towards the picture. How much more of Miranda could we interpret into Jonathan's role, whose fascination with time can also be observed both in "Rent's" "One Song Glory" & "Hamilton's" "Non-Stop"? The debuting director's approach is refreshing in that it seems to be ego-free. Miranda's style is lively and vibrant, frequently moving between several strands within just a song or scene, and it doesn't feel as though he's calling attention to himself even though he's attempting to open up the show — to give itself the wings Jonathan starts singing about in the final number.

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"Dream It Till You Make It"

Jonathan Larson and Lin Manuel Miranda was two of the many creatives who understood the concept of achieving for what you believe by any mean or cost necessary, Below is a movie that fite the similarity of the message given in "Tik..Tik..Boom!" in which you see other creatives who strive to reach for their dreams of making it into the entertainment industry, but are hit with the harsh dilemma between their dreams becoming a reality and the real world throwing hints of their harsh realism of self.

First we have La La Land (2016) directed by Damien Chazelle, who gives a prime example of a small town individual moving to the city of Los Angeles looking for a chance to appear behind the big screen or to compose with great time producers. Two aspiring dreamers Sebastian (Ryan Gosling) and Mia (Emma Stone) are instantly drawn together based on their goals their famously big goals of becoming someone, yet when those dreams come true they are hit with the famous face of reality of making a big time decision of choosing between the love of each other or choosing the love of their dreams.