



 DREAMWORKS
THEATRICALS

SHREK

THE
MUSICAL

WELCOME!

CHECK YOURSELF BEFORE YOU SHREK YOURSELF

AN OGRE'S GUIDE TO THEATRE

PERFORMANCE ETIQUETTE

- Make sure to arrive early. The quest to find your seat can take a few minutes, and you don't want to miss the show!
- Keep your phones turned off and put away. It's distracting to everyone, and there's no reception in the swamp anyway!
- Don't talk during the performance.

OGRE EARS HEAR EVERYTHING.

- Don't take pictures or record the performance. The dragon will find you if you do.
- Remember to laugh and applaud when it's appropriate. Theatre is supposed to be FUN!

Welcome to the Broadway At Music Circus production of *Shrek The Musical* ... I'm a fan of the original movie and am thrilled to bring this funny and touching tale to life in the round. It has all the laughs and characters of the movie, but composers Jeanine Tesori and David Lindsay-Abaire have given all of the characters more of a backstory and fleshed out their lives. In doing this, we become much more invested in the story. This show has captured the fun of the movie for audience members of all ages, and we are bringing that to you!

• I hope that you will find yourself
• immersed in that world and smile
• from beginning to end. Isn't that
• just what we need today?

Shrek The Musical has many themes; a central one is not judging a person from what they look like on the outside. As Shrek says, "Ogres are like onions, they have layers." These layers challenge us to recognize that people are often much more complex than they may appear. Another theme is the importance of having close friendships. My relationships have always been very important to me, and stories that emphasize that theme help us connect with the characters and reflect on our own friendships.

Creating the big bright beautiful world of *Shrek The Musical* has been such a joy. I hope that you will find yourself immersed in that world and smile from beginning to end. Isn't that just what we need today?

Sincerely,

GLENN CASALE

Director & Artistic Consultant



SHREK'S JOURNEY FROM SWAMP TO STAGE

1990

Author/illustrator William Steig publishes *Shrek!*, a storybook about an ogre who falls in love with a cursed princess.

2001

DreamWorks Animation releases "Shrek," an animated film inspired by the original storybook. It goes on to win the first Oscar for Best Animated Feature and is followed by three sequels.

2002

Development begins on a *Shrek* musical.

2008

Following an out-of-town tryout in Seattle, *Shrek The Musical* premieres on Broadway and is nominated for eight Tony Awards.

2010

The first national tour of *Shrek The Musical* begins in Chicago.

2013

A filmed performance of the Broadway production is released.

2019

Shrek The Musical makes its Broadway debut at Music Circus premiere!

THIS IS OUR STORY

A BIG BRIGHT BEAUTIFUL WORLD

ONCE UPON A TIME ... on the young ogre Shrek's seventh birthday, his parents send him off to find a new home where he can hide away from the ogre-hating world. As the years pass he grows to love the loneliness of his smelly swamp. The evil Lord Farquaad banishes Fairy Tale Creatures from his kingdom of Duloc for being different, and they are sent to live in Shrek's swamp. This disrupts Shrek's quiet, solitary life, so he sets off to meet with Farquaad and make things right. On the way, he meets a talking Donkey who decides to travel with him to Duloc.

Farquaad learns of the beautiful Princess Fiona, who lives in a dragon-guarded tower, and decides to rescue her so he can marry her and become a king. Shrek arrives to ask for his swamp back, and Farquaad proposes a deal: rescue the princess, and he'll move the Fairy Tale Characters from the swamp. Shrek and Donkey journey to Fiona's tower, where they narrowly escape the angry Dragon and help Fiona escape. She is disappointed that her rescuer is a monstrous ogre rather than her true love, but they set off for Duloc anyway.

Along the way, Donkey discovers that Fiona has a secret. She hides at sunset every day because she has been cursed to turn into an ogre at nightfall! Farquaad comes to propose to Fiona and she accepts, despite her growing connection with Shrek. At the same time, the Fairy Tale Creatures are booted from Shrek's swamp and decide to protest Farquaad's cruelty.



Farquaad and Fiona's wedding is in progress when Shrek rushes in to proclaim his love for Fiona. The Fairy Tale Creatures are close behind, interrupting the wedding long enough for the sun to set and for Fiona to transform into an ogre! Farquaad tries to have everyone arrested, but Donkey and the Dragon come crashing through the window to save the day.

Fiona realizes that Shrek is her true love and they kiss, which breaks the curse and returns her to her true form— a beautiful ogress! The wedding continues back at Shrek's swamp, and everyone lives happily ever after.

HISTORY OF FAIRY TALES

IF YOU'RE A CHILD, or if you've ever been a child, you've probably heard a fairy tale or two – perhaps *Little Red Riding Hood*, *Snow White*, or *Jack and the Beanstalk*. Most of the fairy tales that we know and love today are credited to famous authors from the 17th, 18th, and 19th centuries like Charles Perrault, Hans Christian Andersen, and the Brothers Grimm, but for many, their origins are actually much, much older.

Fairy tales like *The Little Mermaid* and *Beauty and the Beast* are considered “literary” fairy tales. They are original stories that incorporate elements of fantasy. Others are considered “oral” fairy tales, which have no clear origin because they have been passed down from generation to generation. *The Smith and the Devil*, a story published by the Brothers Grimm, can be traced back over five thousand years to the Bronze Age. *Cinderella*'s classic rags-to-riches theme dates back to ninth-century China, and practically every culture has its own variation of the story. Tales such as these were passed along by travelers and eventually made their way across the globe.

Many fairy tales that are familiar to us today have strong ties to the Middle Ages and the Renaissance. Women would tell each other these “oral” fairy tales while they worked, with each storyteller offering her own unique interpretation. Some of their stories were ancient tales inherited from travelers, while others were new creations that added magical elements to real events.

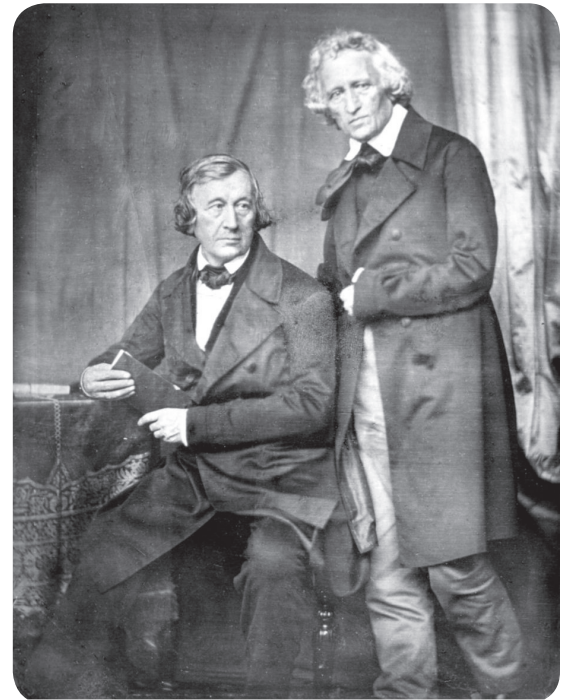
In 1697 Charles Perrault published *Stories or Fairy Tales from Past Times with Morals*, compiling versions of *Little Red Riding Hood*, *Sleeping Beauty*, and *Cinderella*, among others. This collection included both literary and oral fairy tales. Between 1835 and 1872, Hans Christian Andersen wrote and published



The Sleeping Beauty, a watercolor by Henry Meynell Rheam.

many volumes of fairy tales, introducing stories such as *The Little Mermaid*, *The Snow Queen*, and *The Ugly Duckling*.

Arguably the most significant contribution to the world of fairy tales was Jacob and Wilhelm Grimm's 1812 anthology *Children's and Household Tales*. It contained 86 folk tales, many of which were seen as too mature and scary for children. The brothers made many revisions and additions to the collection over the years until 1857, when it was re-released as *Grimm's Fairy Tales* with over 200 stories. Through their writings, the Grimms not only preserved the dying oral tradition, but they also popularized common fairy tale tropes like the wicked stepmother.



Brothers Jacob and Wilhelm Grimm.

The development of film in the early 1900s led to many new fairy tale adaptations. The most famous of these are arguably Walt Disney's classics like “*Snow White and the Seven Dwarfs*” (1937), “*Cinderella*” (1950), and “*Sleeping Beauty*” (1950). In order to appeal to younger children, Disney's films replaced some of the darker elements of these stories with music, animal sidekicks, and happy endings.

HISTORY OF FAIRY TALES (CONTINUED)

More recently there has been a growing trend to offer unique interpretations of the classics. Stephen Sondheim and James Lapine's 1986 musical *Into the Woods* combines several classic fairy tales into an original story, and the 1998 film "Ever After" offers a more modern take on *Cinderella* that includes the Grimm brothers as characters. Disney continues to adapt fairy tales as well, with "The Princess and the Frog" (2009), "Tangled" (2011), and "Frozen" (2013) providing new twists on *The Frog Prince*, *Rapunzel*, and *The Snow Queen*.

Now, a history of fairy tales would be incomplete without mentioning *Shrek!* William Steig's original storybook included classic fairy tale elements like witches, princesses, and monsters, and the 2001 film adaptation went further by including comedic references to characters from classic tales and Disney films. Providing humorous twists on beloved classics has since become a signature of the *Shrek* franchise.

Although the fairy tales we read and watch today may be quite different from the original stories, key themes remain that may explain why these tales continue to resonate with readers. Adding magic to stories that are rooted in reality has provided many people with new perspectives on everyday life, especially in times of hardship. Fairy tales help us understand evil and fear, but they also give us hope that goodness will prevail and that all will come to a happy end.



Shrek! written and illustrated by William Steig.

DISCUSSION QUESTIONS

1. Think of the fairy tales that you know. What are some things that they have in common?

Do you see any of those same things in *Shrek's* story?

2. How does *Shrek The Musical* reference other fairy tales, movies, and musicals you may know?

3. Fairy tales changed over time as they were passed down through oral tradition.

How does communication change information in *Shrek The Musical*? In life?

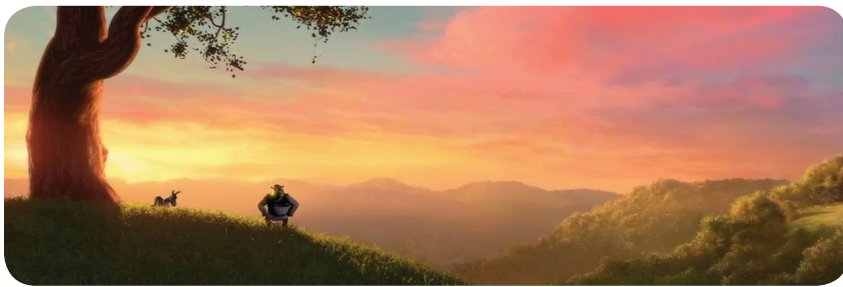
4. Many popular fairy tales are at least partially inspired by tragic events.

How have stories helped you find hope in difficult times?

SHREK THE MUSICAL AS MONOMYTH

ALL YOU NEED IS A PATH

Shrek's story has been told many times in many different ways—first as a children's book, then as a feature-length animated film, then as a Broadway musical. In all of its forms, the story centers on a frightening looking ogre who likes his solitude. The title comes from the Yiddish word *shreklekh* meaning “terrifying, awful, alarming or bad,” yet the scary-looking Shrek is actually a good guy. In fact, he's the hero of our story. And as the hero, he must leave his home, go on a quest, face his fears, make some friends, conquer evil, and rescue the princess, all before he can return home.



Still from “Shrek” (2001), directed by Andrew Adamson and Vicky Jensen.

If this story structure sounds familiar to you, it's because many stories follow a similar pattern. American mythologist Joseph Campbell called this pattern the *monomyth* (also known as hero's journey). Campbell, who got the term from Irish writer James Joyce, wrote about monomyths and common patterns of heroes' journeys from cultures all around the world in his book *The Hero with a Thousand Faces*. From ancient times to modern day, this pattern is used again and again – in classics like *The Odyssey* and *Beowulf*, iconic films like “The Wizard of Oz” and “Star Wars,” and modern-day popular fiction such as *Harry Potter* and *The Hunger Games*. Heroes, who usually live in an ordinary world, often feel like they don't truly belong. They are called to solve a problem that is disrupting their world. On their journey they survive hardships, tackle difficulties, conquer their weaknesses and self-doubts, and ultimately save their community.

Because the hero's journey typically **begins and ends in the same place (1)**, let's think about it as a circle. It begins with the **call to adventure (2)** —a crisis that gets the hero to leave their home. Sometimes the hero refuses the call (never a good idea) due to fear or insecurity, as some heroes don't think of themselves

as heroic. The hero will **meet a mentor (3)**, because everyone needs a friend or two to help along the way. The hero **crosses the threshold (4)** into adventure, and we see the contrast of the familiar world and the unfamiliar world. The unfamiliar is often a little scary, so this is where we start to appreciate the hero's true quality—a self-sacrificing nature.

As the hero travels through this unfamiliar world, there are **tests (5)**, maybe with monsters or forces of nature, that advance the journey. These tests and challenges strengthen our idea of heroic qualities: the hero's inherent goodness, a sense of duty to fight and defeat evil. These tests make our hero stronger, preparing him or her for the **supreme ordeal (6)**: the final showdown where the hero confronts and battles the biggest obstacle of all (possibly a Death Star or the Wicked Witch of the West). When the hero has conquered this ultimate evil, there is a reward called the *apotheosis*, from the Greek meaning “to deify” or “to treat someone like a god.” This could mean a prize, like money or a princess' hand in marriage, and often it includes the biggest party you can possibly imagine!

Now that the hero has defeated evil, it's time for **the return home (7)** to the ordinary world. Sometimes the hero refuses to return – understandable as he or she has finally gotten used to the unfamiliar world and are receiving great gifts – but the journey home is necessary nonetheless. Since the hero has **mastered both worlds (8)**, he or she can help the world back home. Remember the crisis that prompted this whole journey to begin with? Well now the hero can fix that – he or she has grown in spirit and strength and can now help the community, restoring safety and peace to all who live there.

Joseph Campbell wrote about the hero's journey as a way of understanding common themes that everyone shares – every single last one of us – from the ancient past to the distant future.

A HERO'S JOURNEY

1 THE PLACE

Shrek lives in his swamp.

2 THE CALL TO ADVENTURE

Shrek goes off to see Lord Farquaad.

3 THE MENTOR

Shrek meets Donkey on the way to Duloc.

4 CROSSING THE THRESHOLD

Shrek and Donkey enter Duloc.

5 THE TEST

Shrek rescues Princess Fiona from the dragon.

6 THE SUPREME ORDEAL

The final confrontation with Farquaad.

7 THE RETURN

Shrek and Fiona go back to his swamp.

8 MASTERING BOTH WORLDS

Shrek has found love and has his home back. He and Fiona live happily ever after.



DISCUSSION QUESTIONS

1. Since heroes epitomize their society's morals and values, what qualities would a hero from your culture have?
2. Are heroes born, or do they become heroes as a result of their experiences?
3. Do you agree or disagree with any parts of Campbell's model of the hero's journey? Explain.

VOCAB WORDS

ABANDON

to leave someone and never return

BANISH

to send someone or something away

CURSE

magical words that are said to cause trouble or bad luck for someone

FAIRY TALE

a simple children's story about magical creatures

HIDEOUS

very ugly or disgusting

LORD

a man who has power and authority over an area of land

OGRE

an ugly giant in children's stories that eats people

PARFAIT

a cold dessert made usually of layers of ice cream, fruit, and syrup with whipped cream on top

PARODY

a piece of writing, music, etc., that imitates the style of someone or something else in an amusing way

PROVINCE

the parts of a country that are away from large cities

QUEST

a journey made in search of something

RIDICULE

to laugh at and make jokes about someone in a cruel or harsh way

STEED

a horse that a person rides

STRICTURE

a law or rule that limits or controls something

SWAMP

land that is always wet and often partly covered with water

I L C Q C I S J E D O N K E Y
G H Z E K O W L X B Q R Y E V
F I V T D A A U K U U V O H U
F D Z D K T M S H R E K E F G
I Q H Q Y C P D S L S B L J F
O C E R S E A Z Y W T T E Y E
N L I B Y A V S J B I F H N D
A A F U U S F F T A R H G Q R
F H Z Q P P E Z F L S I D O A
G O R S I T A R D A E P J G G
V A L R A O A N J B E J F R O
F X G J W P Z H E S G X P E N
T C G J L M H R R C D L C J I
N X O D H V M U F N D E U V N
C X L G B Y C G W N T L S V C

WORD SEARCH

CAN YOU FIND THE WORDS LISTED BELOW?

CASTLE

FAIRY TALE

PARFAIT

CURSE

FARQUAAD

QUEST

DONKEY

FIONA

SHREK

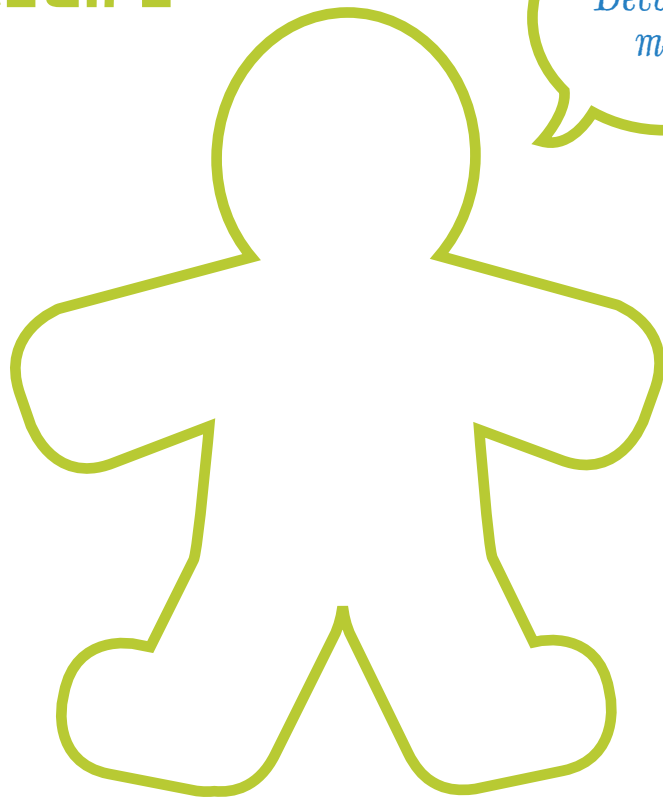
DRAGON

OGRE

SWAMP

GINGERBREAD

COOKIE & FROSTING RECIPE



COOKIES

- 1 cup packed brown sugar
- 1/3 cup shortening
- 1 1/2 cups dark molasses
- 2/3 cup cold water
- 7 cups all-purpose flour
- 2 teaspoons baking soda
- 2 teaspoons ground ginger
- 1 teaspoon ground allspice
- 1 teaspoon ground cinnamon
- 1 teaspoon ground cloves
- 1/2 teaspoon salt

YIELDS APPROX. 30 COOKIES

FROSTING & DECORATIONS

- 2 cups powdered sugar
- 1 teaspoon vanilla
- 2 to 5 tablespoons half-and-half
- Food colors, if desired
- Raisins or chocolate chips, if desired
- Assorted candies, if desired

INSTRUCTIONS

1. In large bowl, beat brown sugar, shortening, molasses and water with electric mixer on medium speed, or mix with spoon, until well blended. Stir in remaining ingredients. Cover and refrigerate at least 2 hours.
2. Heat oven to 350°F. Grease cookie sheet lightly with shortening or spray with cooking spray. On floured surface, roll dough 1/4 inch thick. Cut with floured gingerbread cutter or other shaped cutter. On cookie sheet, place cut-outs about 2 inches apart.
3. Bake 10 to 12 minutes or until no indentation remains when touched. Immediately remove from cookie sheet to cooling rack. Cool completely, about 30 minutes.
4. In medium bowl, mix powdered sugar, vanilla and half-and-half until frosting is smooth and spreadable. Add food colors as desired. Frost cookies; decorate with raisins, chocolate chips and candies.

Adapted from: <https://www.bettycrocker.com/recipes/gingerbread-cookies/92e6cb88-33d2-4f05-a09e-ea6722d67786>

BROADWAY AT MUSIC CIRCUS AT THE WELLS FARGO PAVILION

JUNE 11-16, 2019

RICHARD LEWIS, PRESIDENT/CEO • SCOTT KLIER, PRODUCING ARTISTIC DIRECTOR/COO

*The Broadway At Music Circus
Production of*

SHREK THE MUSICAL

Based on the DreamWorks Animation Motion Picture and the book by William Steig

BOOK AND LYRICS BY

DAVID LINDSAY-ABAIRE

MUSIC BY

JEANINE TESORI

Originally produced on Broadway by DreamWorks Theatricals and Neal Street Productions

Original Production Directed by JASON MOORE and ROB ASHFORD

Based on Original Costume Design by TIM HATLEY

featuring

JACOB KEITH WATSON
STEVEN STRAFFORD

KRISTEN BETH WILLIAMS
TYLER JONES

ANDRÉ JORDAN
JENNIFER LEIGH WARREN

COSTUME DESIGNER

Mary Folino

SCENIC DESIGNER

Christian Johnson

LIGHTING DESIGNER

Charlie Morrison

PROJECTION DESIGNER

Brad Peterson

SOUND DESIGNER

Joe Caruso, Jr.

HAIR AND WIG DESIGNER

Sarah Wolfe

MAKEUP DESIGNER

Denice Paxton

PROPERTIES DESIGNER

Alyssa Tryon

PRODUCTION STAGE MANAGERS

Katherine Cannon and
Craig A. Horness

PUPPET DESIGNER

Richard Bay

MUSICAL DIRECTOR

DENNIS CASTELLANO

CHOREOGRAPHER

ROBBIE ROBY

DIRECTOR & ARTISTIC CONSULTANT

GLENN CASALE

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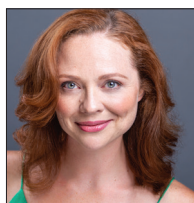
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THE COMPANY



JACOB KEITH
WATSON



KRISTEN BETH
WILLIAMS



ANDRÉ
JORDAN



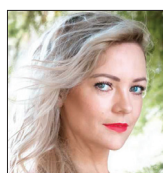
STEVEN
STRAFFORD



TYLER
JONES



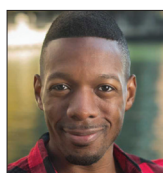
JENNIFER LEIGH
WARREN



ASHLEY
ARCEMENT



MATT
BAUMAN



RANDY
CASTILLO



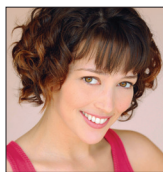
ELIZABETH
EARLEY



DREW
FRANKLIN



STEPHANIE
BURKETT GERSON



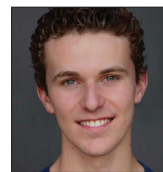
BRITTANY ROSE
HAMMOND



ADAM
LENDERMON



KATIE
LOMBARDO



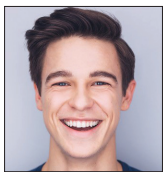
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NEWBURG



ELYSE
NIEDEREE



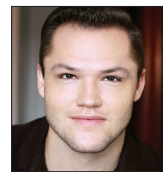
ADAM
ROGERS



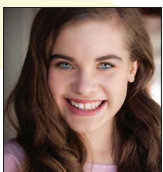
JONATHAN
SAVAGE



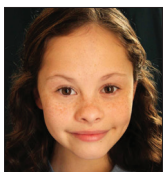
AMANDA
TORSILIERI



CAYEL
TREGAGLE



ELLA BLEU
BRADFORD



MIA
FISHER



MICHAEL
STARK

THE COMPANY

(in order of appearance)

Shrek	Jacob Keith Watson*
Young Shrek, Puss in Boots, Dwarf	Michael Stark
Mama Ogre, Mama Bear, Dragon, Ensemble	Jennifer Leigh Warren*
Papa Ogre, Papa Bear, Guard, Ensemble	Adam Rogers*
Pinocchio	Tyler Jones*
Captain of the Guard, Ensemble	Drew Franklin*
Big Bad Wolf, Ensemble	Cayel Tregagle*
Pig #1, Ensemble	Randy Castillo*
Pig #2, Ensemble	Jonathan Savage*
Pig #3, Ensemble	Matt Bauman*
Fairy Godmother, Ensemble	Stephanie Burkett Gerson*
Peter Pan, Thelonus, Ensemble	Adam Lendermon*
Ugly Duckling, Ensemble	Elyse Niederee*
Sugar Plum Fairy, Gingy, Ensemble	Brittany Rose Hammond*
Wicked Witch, Ensemble	Elizabeth Earley*
Mad Hatter, Ensemble	Cole Newburg
Humpty Dumpty, Ensemble	Ashley Arcement*
Shoemaker's Elf, Ensemble	Amanda Torsilieri
Baby Bear, Ensemble	Katie Lombardo*
Donkey	André Jordan*
Lord Farquaad	Steven Strafford*
Young Fiona	Mia Fisher
Teen Fiona	Ella Bleu Bradford
Princess Fiona	Kristen Beth Williams*

PRODUCTION STAGE MANAGERS

Katherine Cannon* and Craig A. Horness*

ASSISTANT STAGE MANAGERS

Lyn Alessandra*, Michael Dotson* and
Michael Friedlander*

DANCE CAPTAIN

Matt Bauman*

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

ORCHESTRA

Conductor: Dennis Castellano

Music Coordinator: Larry Lunetta

Alto Sax/Clarinet/Flute/Piccolo – Mike McMullen; *Baritone Sax/Bass Clarinet/Clarinet/Flute/Soprano Sax/Tenor Sax* – Mark Tulga; *Trumpet* – Larry Lunetta; *Trombone* – Phil Tulga; *French Horn* – Eric Achen; *Guitar 1* – Tom Phillips; *Guitar 2* – Henry Lunetta; *Drums* – Russ Gold; *Percussion* – Brian Kendrick; *Keyboard 1* – Dean Mora; *Keyboard 2* – Ethyl Will; *Violin 1* – Franklyn D'Antonio; *Violin 2* – George Hayes; *Cello* – Susan Lamb Cook; *Acoustic and Electronic Bass* – Richard Duke

MUSICAL NUMBERS

ACT ONE:

“Big Bright Beautiful World”

“Story of My Life”

“The Goodbye Song”

“Don’t Let Me Go”

“Regiment #1”

“Regiment” (Reprise)

“What’s Up, Duloc?”

“What’s Up, Duloc?” (Reprise)

“I Know It’s Today”

“Travel Song”

“Forever”

“This Is How a Dream Comes True”

“Who I’d Be”

ACT TWO:

“Morning Person”

“I Think I Got You Beat”

“Ballad of Farquaad”

“Make a Move”

“When Words Fail”

“Morning Person” (Reprise)

“Build a Wall”

“Freak Flag”

“Big Bright Beautiful World” (Reprise)

“Beautiful Ain’t Always Pretty/Finale”

“I’m a Believer”

THERE WILL BE ONE 20-MINUTE INTERMISSION

AFTER THE SHOW

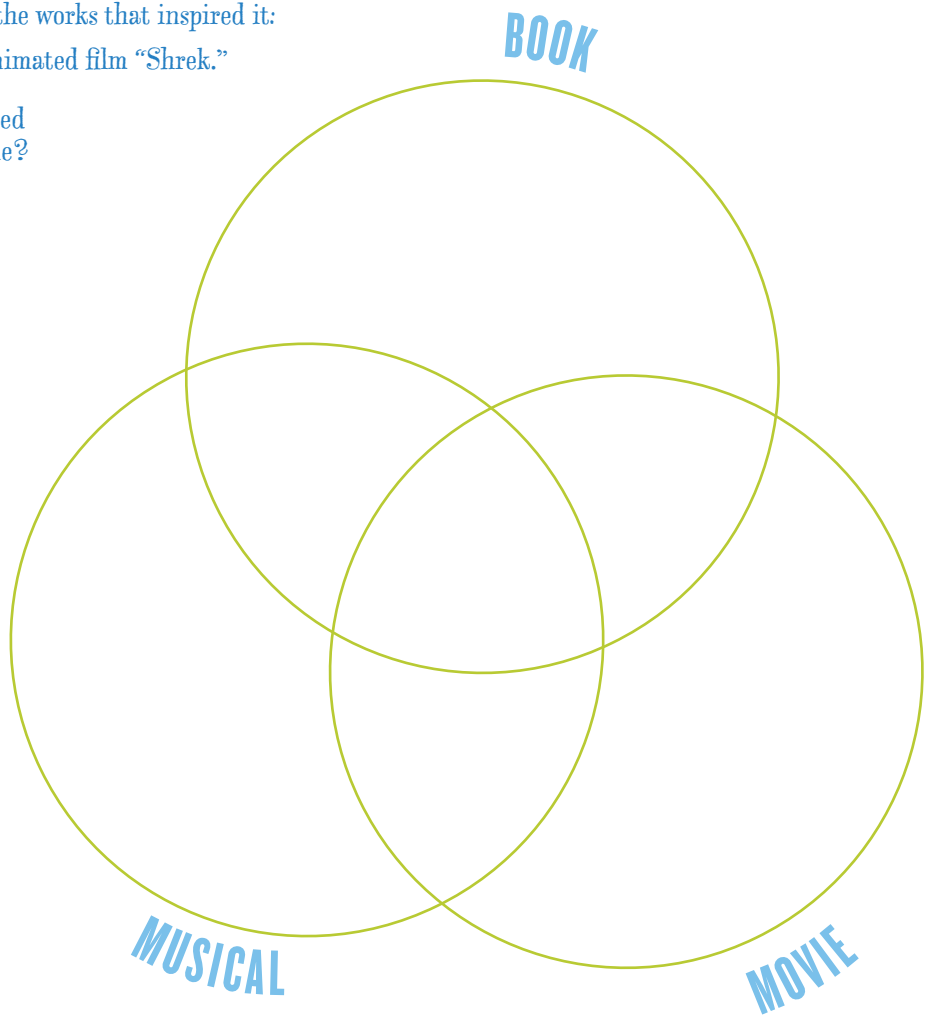
SHREK IN OTHER MEDIA

Now that you've seen *Shrek The Musical*, revisit the works that inspired it: the storybook *Shrek!* by William Steig and the animated film "Shrek."

- How has the story changed as it has been adapted for screen and stage? How has it stayed the same?
- Which version is your favorite, and why?
- Use a three-way Venn diagram to compare and contrast the three versions of Shrek's story.



Shrek! written and illustrated by William Steig.



OTHER FAIRY TALE MUSICALS

Shrek The Musical is just one of many fairy tale-inspired musicals that has made it to Broadway and beyond. Some of its predecessors include *Rodgers + Hammerstein's Cinderella*, *Into the Woods*, *Once Upon a Mattress*, and *Beauty and the Beast*.

- Are you familiar with any of these other musicals? Which one is your favorite, and why?
- Watch or listen to some of these shows. What common fairy tale elements do they include?
- How does each one of these musicals take a familiar story and make it unique?
- Pick your favorite fairy tale and write your own version with some surprising twists!

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FREAK FLAG

During the course of the show, Shrek, Fiona, and the Fairy Tale Creatures all learn that the things that make them different are things to be proud of.

What makes you stand out? Design your own “Freak Flag!”

THANK YOU!

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