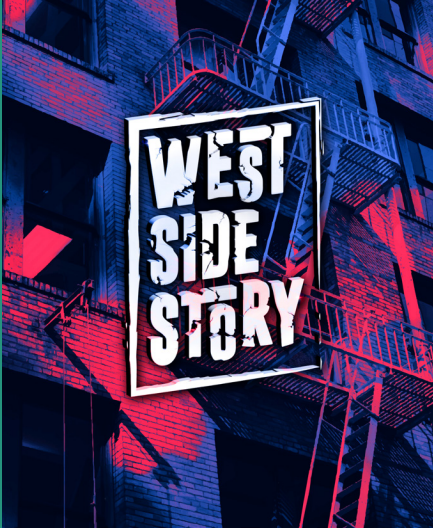
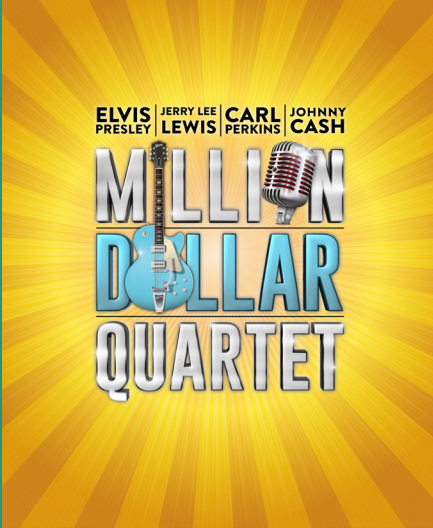




BROADWAY  
AT MUSIC CIRCUS

# 2022

## SEASON PERFORMANCE GUIDE





# WELCOME TO THE 2025 SEASON

Collaboration is essential in theatre making.

The Oxford dictionary defines collaboration as “the action of working with someone to produce or create something.”

What you will witness in today’s performance is the creative vision of dozens of artists. Artists who range in experience, background and perspective. You’ll see them under the bright lights of our stage, glimpse some quietly working in the dark and hear others making music from the orchestra pit. There are many more who are sewing, sawing, welding and painting the visual world of the play. And there are those who run the business of theatre making: Programming the ticketing software, creating enticing advertisements and balancing complicated budgets in order to make this magic possible. Most of these artists have studied and practiced their craft for years and yet they execute it selflessly so that their contribution isn’t singled out over another’s.

You are the last, essential participant in this collaboration. Your presence, laughter, applause and audible reactions energize this theatre and fuel this performance. Your contribution will make this performance unique: None before it or following will be identical because your attendance today had an impact.

I hope you leave this theatre today feeling better than you did when you arrived. I hope that the exquisitely detailed work of our artists has made an impression. I hope you were able to discuss your observations of the show with the person sitting next to you and that their insights enriched your own experience. I hope the story spoke to your soul, the performers reminded you of your potential, the show triggered your best memories and its story inspired you to journey outside your comfort zone.

Thank you for taking part in this theatrical collaboration and encouraging others to do the same!

A handwritten signature in black ink, appearing to read "Scott Klier", with a long, sweeping flourish extending to the right.

**SCOTT KLIER**

**PRESIDENT, CHIEF EXECUTIVE OFFICER**

- 1949** Actor St. John Terrell sets up a summer stock theatre under a giant round tent in Lambertville, New Jersey. Drawing inspiration from the layout of greek amphitheatres and summer fun of the circus, Terrell's idea is a success and more than 40 others pop up across the country in the next decade.
- 1951** With the support of arts patron and newspaper owner Eleanor McClatchy, producers Russell Lewis and Howard Young establish the Sacramento Music Circus by setting up a tent in the parking lot of the Sacramento Civic Repertory Theatre. It is the first professional theatre-in-the-round located west of the Mississippi River and the fourth in the country.
- 1953** Lewis and Young found the Sacramento Light Opera Association to continue producing shows in the area. Sacramento Music Circus continues to be a successful summer tradition, gaining a notable reputation in the theatre community.
- 1989** The Broadway Series is introduced as a winter companion to the summer shows, bringing National Tours of Broadway musicals and plays to Sacramento every year.
- 2003** The Wells Fargo Pavilion (now called the UC Davis Health Pavilion) opens on the site of the original Sacramento Music Circus tent, providing a state-of-the-art, permanent, facility for all future shows.
- 2018** The company name changes to Broadway Sacramento, with the respective touring and summer seasons being named Broadway On Tour and Broadway At Music Circus.
- 2022** Broadway At Music Circus returns after two summers off due to the COVID-19 pandemic, at the renamed UC Davis Health Pavilion.
- 2023** Richard Lewis, son of co-founder Russell Lewis, retires as President and CEO of Broadway Sacramento after 21 years in that position. He is succeeded by Scott Klier, who has been with the company for over 20 years.
- 2025** Broadway At Music Circus expands its programming for the 73rd season, transforming Sacramento's summer tradition into an all-year experience!

## BEFORE THE SHOW BEGINS, A FEW QUICK REMINDERS:

- ▶ Make sure you find your seat before the show starts. Actors will enter through the aisles, so staying seated when the lights go down helps keep everyone safe. If you need to leave, the ushers in the hall will let you know when it's okay to enter again.
- ▶ Please keep your phone silenced and put it away during the show. You are welcome to use it before or after, but the bright screen is distracting for everyone else at the theatre. Using your phone to take pictures or video during the performance is not allowed.
- ▶ If you're enjoying the show, make sure to laugh, cheer and applaud! The actors love hearing you have a good time. Please save singing and side conversations until after the show. This can be distracting for the actors and the people around you.

# HAIR

## CREDITS

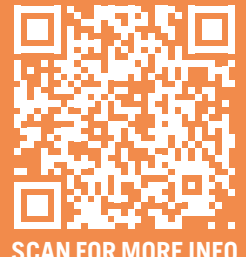
BOOK AND LYRICS BY  
GEROME RAGNI  
& JAMES RADO

MUSIC BY  
GALT MACDERMOT

DIRECTOR  
GLENN CASALE

CHOREOGRAPHER  
GERRY MCINTYRE

MUSIC DIRECTOR  
JASON LOFFREDO



SCAN FOR MORE INFO

## STORY

Amidst the turbulent political and social environment of the late 1960s, Claude finds solace and community in a countercultural group of hippies known as “The Tribe.” He is particularly drawn to Berger, an outspoken free spirit and Sheila, an NYU student and anti-war protestor. The tribe celebrates the freedom they find in sexual liberation, drug use and other countercultural behaviors while also mocking and protesting political establishments. Claude’s parents, who are disappointed in his lack of direction or drive, inform him that he has been drafted to serve in the Vietnam War.

Many members of the Tribe burn their draft cards, but Claude is reluctant to join in. Meanwhile, Sheila is growing frustrated with Berger, who seems to care more about being rebellious than being a good partner to her or fighting for any specific cause. After visiting the induction center, Claude experiences visions of the brutality of war during a hallucinogenic trip and the Tribe tries to talk him out of following through with the draft. Caught between his family’s expectations and his community’s values, Claude must decide which path is the right one to take and either choice could have significant consequences.

## CHARACTERS

**CLAUDE:** An idealistic young man from Queens who is searching for his purpose.

**BERGER:** A rebellious, energetic, charismatic man who leads the Tribe.

**SHEILA:** A passionate, grounded college student who is dedicated to the anti-war movement.

**JEANIE:** The pregnant, environmentally conscious “Earth-mother” of the Tribe.

**WOOF:** A confident, young man who believes in free love and is hung up on Mick Jagger.

**HUD:** A wise young Black man who is passionate about equality and racial justice.

**CRISSY:** An optimistic, vulnerable girl who is the youngest member of the Tribe.

**DIONNE:** A compassionate young woman who cares deeply about justice.

# MAKING THE SHOW

## TRIBAL TAKEOVER

The 1960s were marked by great societal change and upheaval. The Civil Rights Movement was making great strides toward racial equality in the United States. The American New Wave movement in Hollywood saw younger filmmakers making edgier, more innovative films that rejected previous trends. Escalating US involvement in the Vietnam War led to high-profile anti-war protests. Amidst all of this, anti-establishment thinking and liberal behaviors were spreading globally through the counterculture movement.

In the fall of 1964, actors James Rado and Gerome Ragni met while working on a short-lived musical revue called *HANG YOUR HEAD DOWN AND DIE*. Rado had a traditional theatrical background, having composed musicals in college and studied acting, while Ragni came from experimental theatre. The duo connected in spite of their differing experiences and decided to start writing a show in response to the current state of the world.

Inspired by long-haired hippies and a painting by pop artist Jim Dine of a tuft of hair, Rado and Ragni called their project **HAIR**. It became a series of vignettes where various characters would sing about their values or struggles. In late 1966, producer Nat Shapiro connected them to Grammy-winning composer Galt MacDermot, a straight-laced family man who had no connection to hippie culture but could write a good rock song. He produced the first iteration of the score in just three weeks.

After multiple Broadway producers rejected the show, **HAIR** found a backer in Joseph Papp, the head of the New York Shakespeare Festival. Papp had just established the Public Theater in Lower Manhattan and needed new works to stage. The rehearsal process for this Off-Broadway version of **HAIR** was scattered—the script lacked

structure, the cast was largely inexperienced and undisciplined. Director Gerald Freedman quit during the last week of rehearsals. After a disastrous final dress rehearsal, Papp quickly persuaded Freedman to return and get the show back on track.

**HAIR** opened at the Public Theater on October 17, 1967, to mixed reviews, but audiences embraced its unrefined energy. Despite this, Papp was reluctant to make any big commercial moves and it only ran for its scheduled six weeks. Novice producer Michael Butler came on board and moved the show to Cheetah, a nightclub in Midtown, where it ran for 45 performances. The show then underwent substantial revisions in preparation for a Broadway transfer. Rado, Ragni and MacDermot composed 13 new songs, the script was rewritten and experimental director Tom O'Horgan was hired. O'Horgan led a mostly new cast through the rehearsal process, encouraging improvisation and collaboration to create an organic feeling. The revamped version of **HAIR** opened at Broadway's Biltmore Theatre on April 29, 1968, to glowing reviews.



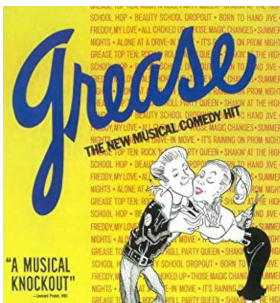
Rado and Ragni- Everett, 1968

Touring, regional and international stagings of **HAIR** soon followed and the show's anti-war sentiments, profanity and on-stage nudity often prompted protests from local governments and conservative community groups. Rado and Ragni continued to revise the script and songs for many years. Even now, nearly 60 years after its premiere, **HAIR** remains fresh and exciting thanks to its innovative spirit and desire to find the best in humanity.

# ROCK ON, BROADWAY!

## THE CULTURAL REVOLUTION MAKES ITS WAY TO THE STAGE

**HAIR** marked the first instance of a Broadway musical fully embracing the rock and roll sound that had grown to dominate popular music over the past two decades. Many critics and creatives speculated that this would lead to an influx of rock musicals on Broadway and while some followed, the guitar-heavy sound never fully took over. Regardless, many Broadway musicals in the following decades have embraced elements of rock music.



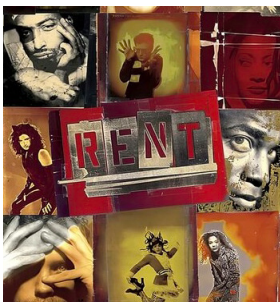
### 1970s

This is arguably the decade when rock's influence on musical theatre was most apparent. Early standouts include **JESUS CHRIST SUPERSTAR** (1971) and **TWO GENTLEMEN OF VERONA** (1971), which was composer Galt MacDermot's follow-up to **HAIR**. Composer Stephen Schwartz debuted with the rock-heavy **GODSPELL** in 1971 and **PIPPIN** in 1972. The score of **GREASE** (1972) hearkened back to the sound of 1950s rock. **EVITA** (1979), another concept album-turned-musical from Andrew Lloyd Webber and Tim Rice, closed out the decade.



### 1980s

Some Broadway shows in the 1980s reflected the growing popularity of synth-heavy rock music, like **CHESS** and **STARLIGHT EXPRESS** (both 1984), but this decade was dominated by more orchestral European pop scores like **LES MISÉRABLES** (1987), **THE PHANTOM OF THE OPERA** (1988) and more classic musical theatre compositions like **42ND STREET** (1980) and **LA CAGE AUX FOLLES** (1983).



### 1990s

Two major rock musicals dominated the 90s: **THE WHO'S TOMMY** (1993), based on The Who's 1969 album and Jonathan Larson's **RENT** (1996), a contemporary take on Puccini's opera **LA BOHEME**. Rock also thrived Off-Broadway, with **HEDWIG AND THE ANGRY INCH** (1998) running for several years in a hotel ballroom. The rising popularity of jukebox musicals, which used preexisting material, also led to more rock music onstage in shows like **BUDDY: THE BUDDY HOLLY STORY** (1991) and **SATURDAY NIGHT FEVER** (1999).

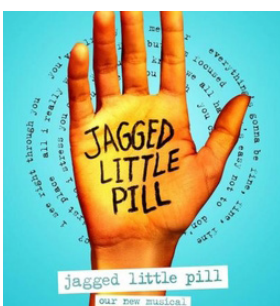


### 2000s

Jukebox musicals like **MAMMA MIA!** (2001), **JERSEY BOYS** (2004) and **ROCK OF AGES** (2009) continued to bring popular rock music to Broadway. Other rock-influenced scores came from rock musicians writing for theatre, such as Elton John and Tim Rice's **AIDA** (2000) and Duncan Sheik and Steven Sater's **SPRING AWAKENING** (2006).

### 2010s-NOW

Original rock-influenced musicals included **SPIDER-MAN TURN OFF THE DARK** (2011) and **School of Rock** (2015). Jukebox musicals including **AMERICAN IDIOT** (2010) and **JAGGED LITTLE PILL** (2019) brought alternative rock music to theatre audiences as well. Rock may not have fully taken over Broadway like some folks predicted, but its impact can still be heard today. It has grown common for Broadway orchestras to include electric guitars and drum kits alongside more classical instruments, adding a contemporary rock flair to the traditional musical theatre sound.



# WORD SEARCH

LOCATE THE GIVEN WORDS IN THE GRID, RUNNING HORIZONTALLY, VERTICALLY OR DIAGONALLY



~~WOOF~~

AQUARIUS

BERGER

CLAUDE

DIONNE

DRAFT

HAIR

JEANIE

MANCHESTER

SHEILA

SUNSHINE

TRIBE

## THINK ABOUT IT

- ▶ **HAIR** was incredibly fresh, modern and sometimes shocking when it premiered on Broadway, but that was nearly 60 years ago. What parts of the show still felt surprising to you? Did any of it feel dated?
- ▶ Claude finds himself caught between two groups of people he cares about deeply and struggles with feeling like he might disappoint either of them. Do you think Claude makes the right choice?
  - Put yourself in his shoes for a moment- how might that situation feel? What decision would you make?
- ▶ The members of the Tribe are united around a shared lifestyle, but they hold many different beliefs and viewpoints. Which character did you feel most connected to? Which one did you feel least connected to?
- ▶ Listen to some of the other rock-inspired musicals listed on the previous page. How does the sound of **HAIR** compare to them? Do you hear other influences reflected in the scores?
  - How might a rock musical composed in 2025 sound different?

**BE SURE TO CHECK BACK IN DECEMBER  
FOR OUR WHITE CHRISTMAS GUIDE!**



**UC DAVIS HEALTH PAVILION**

**SPECIAL THANKS TO**



This guide was developed by Mason Diab, Caleb Larrosa-Colombo and Jackie Vanderbeck.  
Special thanks to Griff Field, Matt Hessburg, Scott Klier, Dejan Zivkovic and YOU,  
audience members, for joining us at **Broadway At Music Circus!**