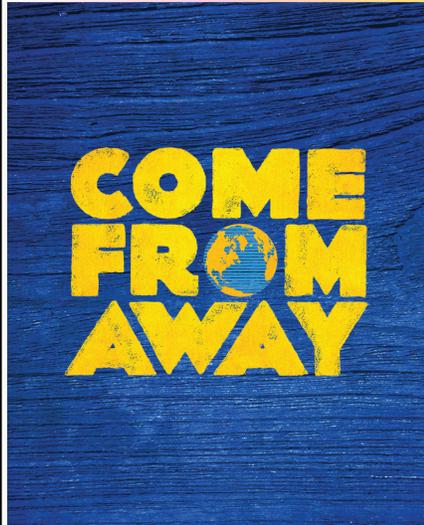
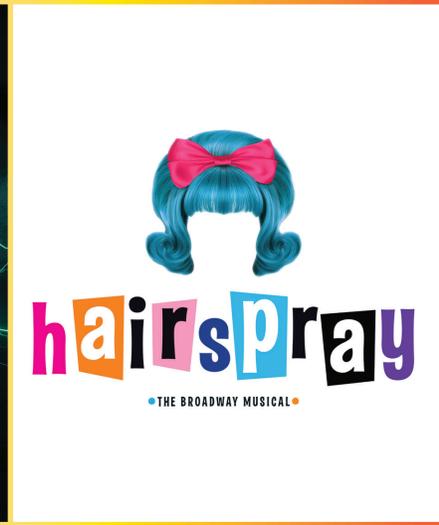
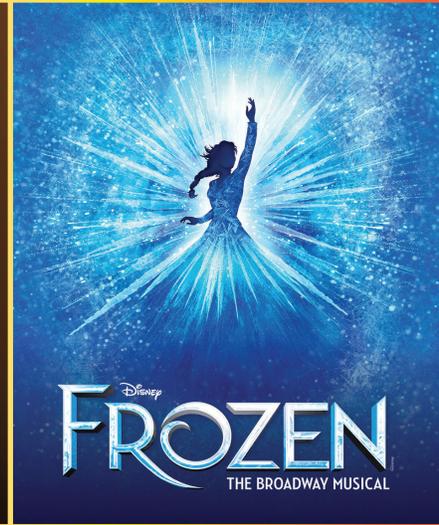


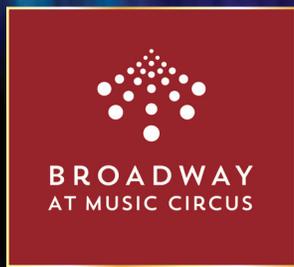


BROADWAY
AT MUSIC CIRCUS

2026

SEASON PERFORMANCE GUIDE





WELCOME TO THE 2026 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".

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, transforming Sacramento's summer tradition into an all-year experience!
- 2026** Broadway At Music Circus celebrates 75 years of Broadway theatre in the round!

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.

JESUS CHRIST SUPERSTAR

CREDITS

MUSIC BY
ANDREW
LLOYD WEBBER

LYRICS BY
TIM RICE

DIRECTOR
GLENN CASALE

CHOREOGRAPHER
GERRY MCINTYRE

MUSIC DIRECTOR
DENNIS CASTELLANO



SCAN FOR MORE INFO

STORY

As Jesus Christ of Nazareth travels to Jerusalem, Judas Iscariot, one of his twelve apostles, begins to worry that Jesus' growing popularity will be seen as a threat by the Roman Empire. Upon arrival, a large crowd greets Jesus like a king and the local religious leaders decide that his influence has grown too large. Jesus himself is overwhelmed by the corruption he sees in the temple and his companion Mary Magdalene urges him to rest while she cares for him. Meanwhile, the high priest, Caiaphas, convinces Judas to betray Jesus for thirty pieces of silver.

Judas confronts Jesus during a dinner with the apostles and hands him over to the Roman soldiers. Jesus is placed on trial before the Roman Governor, Pontius Pilate and King Herod. Both rulers challenge Jesus to perform miracles and earn his salvation, but he refuses and Pilate is pressured into sentencing him to death. As Jesus is taken to be crucified, both his followers and his enemies are left wondering: is he truly the Son of God, or just a man?

CHARACTERS

JESUS CHRIST: A religious leader, known as the "Son of God" and "King of the Jews," who is wrestling with his fate.

JUDAS ISCARIOT: An apostle who cares for the poor and is worried about the consequences of Jesus' fame.

MARY MAGDALENE: A compassionate follower of Jesus who grapples with her faith and her feelings for Jesus.

PONTIUS PILATE: The Governor of Judea, who has seen a vision of the future and fears the outcome.

PETER: An apostle who struggles with impatience and self-preservation.

SIMON: An apostle who is convinced that Jesus and his followers can fight their way to victory.

KING HEROD: The pompous, entitled king of Galilee who judges Jesus.

CAIAPHAS: The high priest, who sees Jesus as a threat to his power.

ANNAS: Caiaphas' scheming fellow priest, who is persuaded to distrust Jesus.

THE HISTORY OF JESUS CHRIST SUPERSTAR

1965 Seventeen-year-old composer Andrew Lloyd Webber and twenty-year-old Tim Rice collaborate on their first musical, *The Likes of Us*. It does not interest producers and is not staged publicly until 2005.



Andrew Lloyd Webber and Tim Rice, 1970

1967 Lloyd Webber and Rice debut an early version of *Joseph and the Amazing Technicolor Dreamcoat*, their first Biblical musical

1969 Inspired by Bob Dylan's song "With God on Our Side," the duo begins writing a musical about Jesus Christ told from the perspective of Judas Iscariot. Their first composition is the song "Superstar," which is released as a single performed by British performer Murray Head later that year.



"Jesus Christ Superstar" concept album, 1969

1970 Rather than mounting a traditional production, **JESUS CHRIST SUPERSTAR** is released on October 20 as a concept album—a sung-through, story-based record featuring a mixture of theatre performers and rock musicians.



JESUS CHRIST SUPERSTAR, Broadway, 1971

1971 Following a wave of community productions and staged concerts across the U.S., **JESUS CHRIST SUPERSTAR** premieres on Broadway at the Mark Hellinger Theatre on October 12. It receives five Tony Award nominations and runs for over 700 performances. Two National Tours open soon after, as well as many international productions across Europe and Australia.

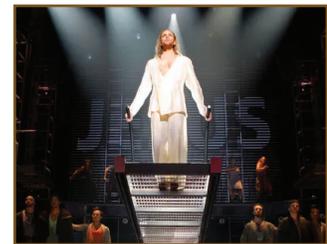


"Jesus Christ Superstar," Film Adaptation, 1973

1973 Director Norman Jewison's film adaptation of "Jesus Christ Superstar" is released. The film combines both modern and Biblical elements and most of the cast is carried over from the Broadway production.

1975 Broadway At Music Circus stages **JESUS CHRIST SUPERSTAR** for the first time.

1978 The long-running national tour of **JESUS CHRIST SUPERSTAR** returns to Broadway, marking the show's first revival.



JESUS CHRIST SUPERSTAR, Broadway Revival, 2012

1996 The show is revived on London's West End for the first time. This production receives a new cast recording, a filmed version and a Broadway revival in 2000.

2012 **JESUS CHRIST SUPERSTAR** returns to Broadway for a fourth time and a major arena tour launches in the United Kingdom.

2018 NBC airs *Jesus Christ Superstar Live in Concert*, a televised adaptation starring John Legend and Sara Bareilles.

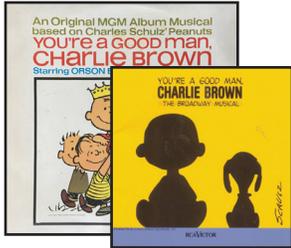


Jesus Christ Superstar Live in Concert, 2018

2026 **JESUS CHRIST SUPERSTAR** returns to Broadway At Music Circus for the fifth time!

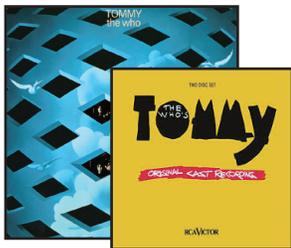
CONCEPT ALBUMS COME TO LIFE

JESUS CHRIST SUPERSTAR began as a concept album, a collection of songs built around a central theme or story. Like Andrew Lloyd Webber and Tim Rice did with **JESUS CHRIST SUPERSTAR**, musical theatre composers sometimes release concept albums to explore an idea for a show before bringing it to the stage. Here are a few well-known musicals that started this way—which ones have you heard of?



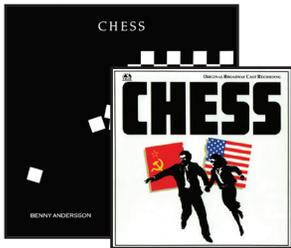
YOU'RE A GOOD MAN, CHARLIE BROWN (1969 album/1993 musical)

Composer Clark Gesner wrote a 1966 collection of songs inspired by Charles Schulz's "Peanuts" comic strip, but had no further plans for it. The following year, his album became the basis for an Off-Broadway musical, which later moved to Broadway and was adapted into a TV special.



THE WHO'S TOMMY (1969 album/1993 musical)

The fantastical story of a blind, deaf and mute young man who starts a religious movement, The Who's groundbreaking 1969 rock opera album "Tommy" has been adapted several times: first as a concert piece performed by operas and orchestras, then as a musical film in 1975 and finally as a Broadway musical in 1993.



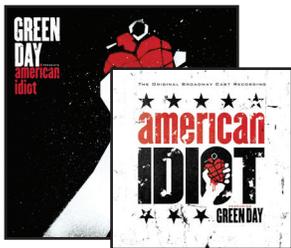
CHESS (1984 album/1986 musical)

Lyricist Tim Rice paired up with Benny Anderson and Björn Ulvaeus of ABBA to create a pop record inspired by the Cold War and the ongoing chess rivalry between the United States and the Soviet Union. The album's success led to a London stage production in 1986, followed by a revised production on Broadway in 1988.



JEKYLL & HYDE (1990 album/1997 musical)

Composer Frank Wildhorn and lyricist Steve Cuden's adaptation of Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* was first recorded in 1990 as an album focused on the show's solos. With assistance from composer Leslie Bricusse, *Jekyll and Hyde* was revised over the course of several regional productions before moving to Broadway in 1997.



AMERICAN IDIOT (2004 album/2010 musical)

The rock band Green Day considered their 2004 album "American Idiot" a "punk rock opera" about unrest in middle-class America. Director Michael Mayer encouraged them to adapt it for the stage and a Broadway production opened in 2010.

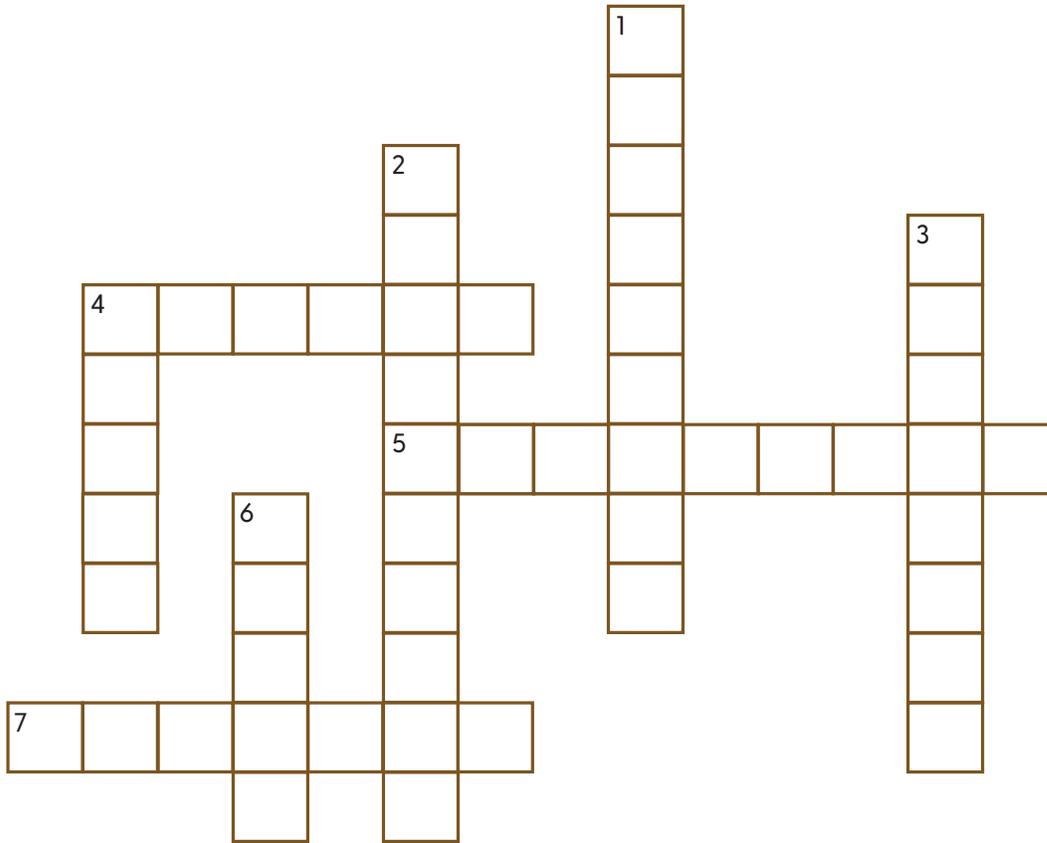


HADESTOWN (2010 album/2019 musical)

Anaïs Mitchell's folk and jazz-influenced retelling of Greek mythology began with a series of community theatre performances in 2006. Next came her 2010 album "Hadestown," which featured collaborators like Ani DiFranco and Justin Vernon. Mitchell developed an expanded theatrical version of her album over the next decade and *Hadestown* debuted on Broadway in the spring of 2019.

CROSSWORD

FILL IN THE GRID WITH WORDS THAT CORRESPOND TO THE GIVEN CLUES, ACROSS AND DOWN.



ACROSS

4. The leader who sentences Jesus
5. The first song released from the concept album
7. An exclamation of praise shouted by the crowds surrounding Jesus

DOWN

1. Female companion of Jesus, Mary _____
2. The garden where Jesus goes to pray
3. Where **JESUS CHRIST SUPERSTAR**'s first professional production was staged
4. The disciple who denies his connection to Jesus
6. Narrator of the musical

ACROSS: 4- PILATE, 5- SUPERSTAR, 7- HOSANNA
DOWN: 1- MAGDALENE, 2- GETHESEMANE, 3- BROADWAY, 4- PETER, 6- JUDAS

THINK ABOUT IT

- ▶ **JESUS CHRIST SUPERSTAR** uses modern language and music to tell a centuries-old story. What contemporary elements stood out most to you? How do they make the story feel more relevant? What elements still felt dated?
- ▶ When **JESUS CHRIST SUPERSTAR** first premiered, some religious leaders considered it disrespectful or blasphemous. How would you describe the show's depictions of faith, religion and religious figures?
- ▶ What is another story from ancient history that you think could be made into a musical? What kind of music would be used to tell the story and what other modern elements could you include?

THANK YOU FOR JOINING US!



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!**