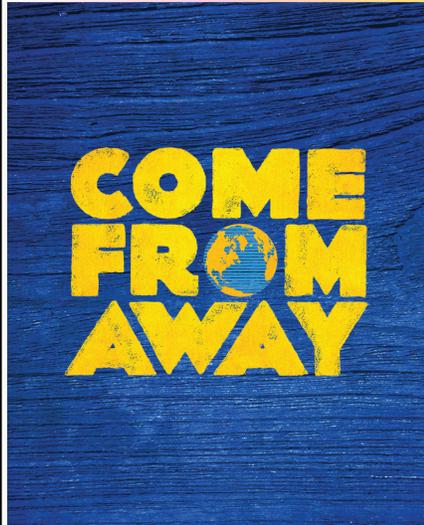
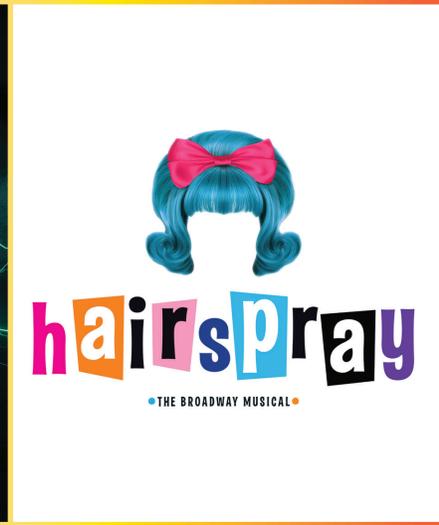
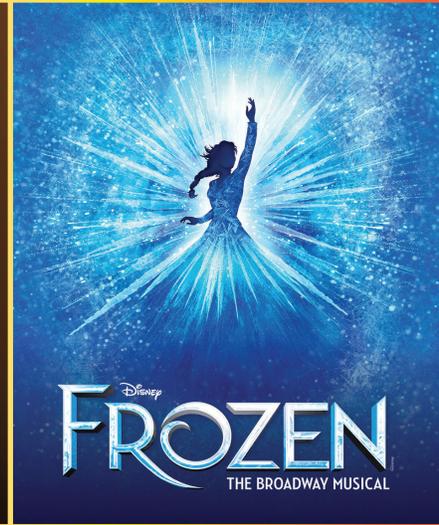


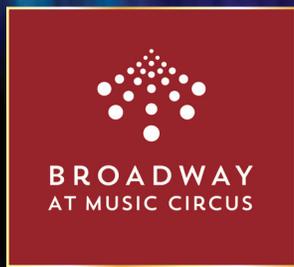


BROADWAY
AT MUSIC CIRCUS

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



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.

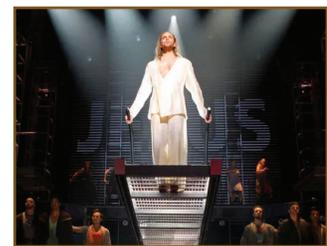


"Jesus Christ Superstar," Film Adaptation, 1973

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.

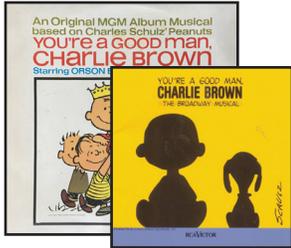


Jesus Christ Superstar Live in Concert, 2018

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

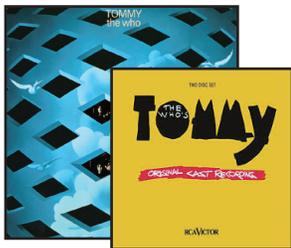
CONCEPT ALBUMS COME TO LIFE

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?



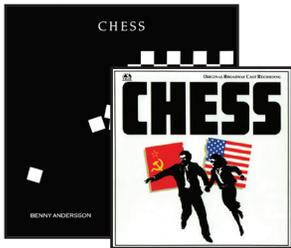
YOU'RE A GOOD MAN, CHARLIE BROWN (1969 album/1993 musical)

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.



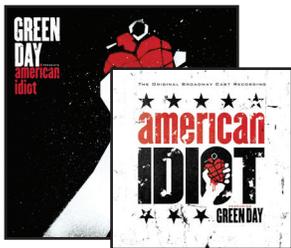
CHESS (1984 album/1986 musical)

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.

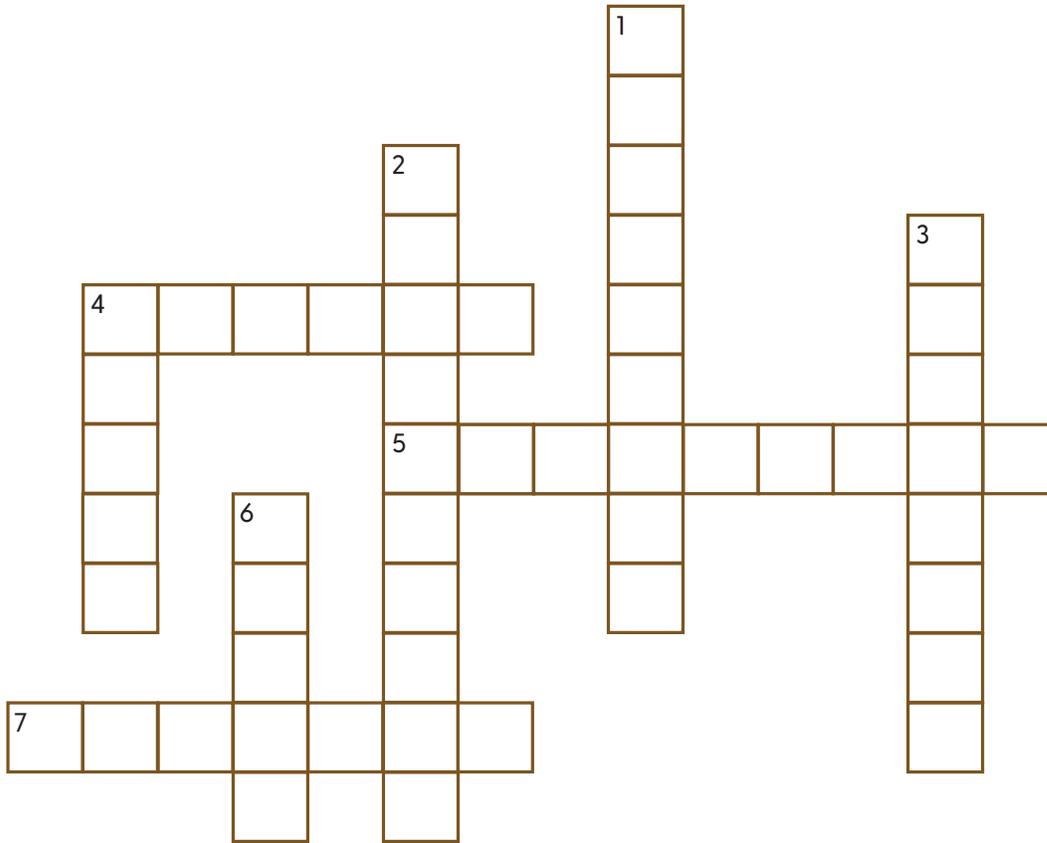


HADESTOWN (2010 album/2019 musical)

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?



Disney FROZEN

THE BROADWAY MUSICAL

CREDITS

MUSIC AND LYRICS BY
**KRISTEN ANDERSON-LOPEZ
& ROBERT LOPEZ**

BOOK BY
JENNIFER LEE

ORIGINALLY DIRECTED BY
MICHAEL GRANDAGE

DIRECTOR
GLENN CASALE

CHOREOGRAPHER
ROBBIE ROBY

MUSIC DIRECTOR
MAT EISENSTEIN



STORY

Young Princesses Elsa and Anna spend their days in Arendelle Castle separate and alone because of Elsa's inability to control her magical ice powers. When the time comes for Elsa to be crowned queen, the castle reopens and the kingdom is filled with guests, including the handsome Prince Hans and the preening Duke of Weselton. After the coronation, Elsa's powers flare and cover Arendelle in an unexpected winter. Elsa flees into the mountains and Anna enlists ice harvester Kristoff and his trusty reindeer, Sven, to help her find her sister. On their journey, they encounter Olaf, an energetic snowman brought to life by Elsa's magic.

Anna and her group eventually find Elsa in an ice palace at the top of the mountain and are unable to convince her to return to her kingdom. Meanwhile, the people of Arendelle have grown fearful and led by Prince Hans, decide to hunt for Elsa on their own. With an angry mob closing in, it will take an act of true love to melt the ice surrounding Arendelle and bring warmth back into the hearts of all who live in the kingdom.

CHARACTERS

- ELSA:** An isolated, fearful young woman with magical powers who is the future queen of Arendelle.
- ANNA:** An energetic, optimistic young princess who longs for connection.
- PRINCE HANS:** The charming, crafty Prince of the Southern Isles.
- KRISTOFF:** An ice harvester with a stubborn, cynical exterior that hides his big heart.
- SVEN:** Kristoff's loyal reindeer companion.
- OLAF:** A naïve, goofy snowman.
- PABBIE:** The wise patriarch of the Hidden Folk and adoptive father to Kristoff.
- BULDA:** The mystical matriarch of the Hidden folk and adoptive mother to Kristoff.
- DUKE OF WESELTON:** A pompous leader from a neighboring kingdom.
- OAKEN:** An ultra-cheery salesperson who loves everything comfy and cozy.

THE HISTORY OF DISNEY'S FROZEN

1844 Author Hans Christian Andersen publishes “The Snow Queen,” a fairytale about two young friends named Kai and Gerda and their adventures in a magical land with evil trolls and an enchanting Snow Queen.



“The Snow Queen” illustration by Elena Ringo, 1998

1937 Walt Disney Productions releases “Snow White and the Seven Dwarfs,” an animated musical fairytale and the first-ever feature-length animated film.



Early Disney Snow Queen art by Marc Davis, 1940

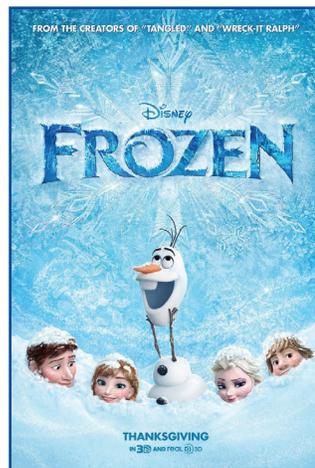
1940 Producers Walt Disney and Samuel Goldwyn begin developing a film about Hans Christian Anderson that would include animated sequences depicting many of his fairytales, including “The Snow Queen.” The project halts in 1942 while Disney focuses on creating U.S. military films during World War II.



“Anna and the Snow Queen” by Claire Keane, 2008

1989 Walt Disney Studios releases “The Little Mermaid,” their first animated fairytale in 30 years. The film’s success leads to renewed interest in film adaptations of fairytales.

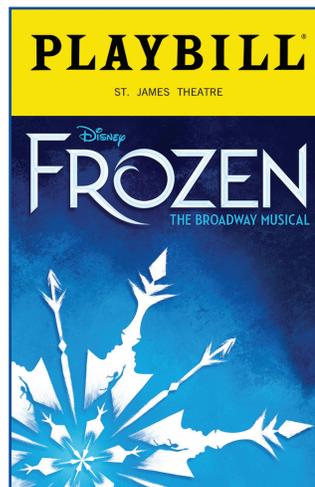
2008 Director Chris Buck begins developing “Anna and the Snow Queen,” a hand-drawn animated film based on “The Snow Queen.” As the project evolves, it becomes a 3-D animated film with a story about two sisters and the film is retitled “Frozen.”



“Frozen” movie poster, 2013

2013 “Frozen,” a 3-D animated musical fairy tale film from Walt Disney Studios, is released on November 27. The film’s catchy songs and heartwarming story about sisterhood take over the world! Disney quickly begins working on a stage adaptation of the film.

2016 An hour-long adaptation of **FROZEN** opens on stage at Disney’s California Adventure Theme Park in California.



FROZEN Broadway Playbill, 2017

2018 After a trial run in Denver in the fall of 2017, the musical adaptation of **FROZEN** opens on Broadway at the St. James Theatre. The musical adds deeper relationships between the main characters and more than 15 new songs. The Broadway production runs for two years and is followed by a National Tour and new productions across Europe and Asia.

2026 **FROZEN** plays at Broadway At Music Circus for the first time in forever!

ARENDELLE IN REAL LIFE

The kingdom of Arendelle in **FROZEN** is a fantastical land, but it is greatly influenced by Nordic countries such as Norway, Sweden, Iceland and Denmark. Check out some places and things that inspired parts of the story and where they come from!



The magical Hidden Folk of **FROZEN** onstage were adapted from the trolls in the animated film, but they also draw inspiration from the Icelandic mythology of the **huldúfolk**, elf-like people who live hidden among the rocks and help humans.



The **Samí** are an indigenous people group who are the native residents of parts of Norway, Sweden and Finland. **Joiking**, a traditional Samí musical style centered around chants, can be heard in some of the songs sung in Arendelle.



NORWEGIAN SEA



Nærøfjord is an inlet of the sea in western Norway that is surrounded by a long, narrow valley with tall cliffs. This inspired Arendelle's seaside location and steep, snowy mountains.



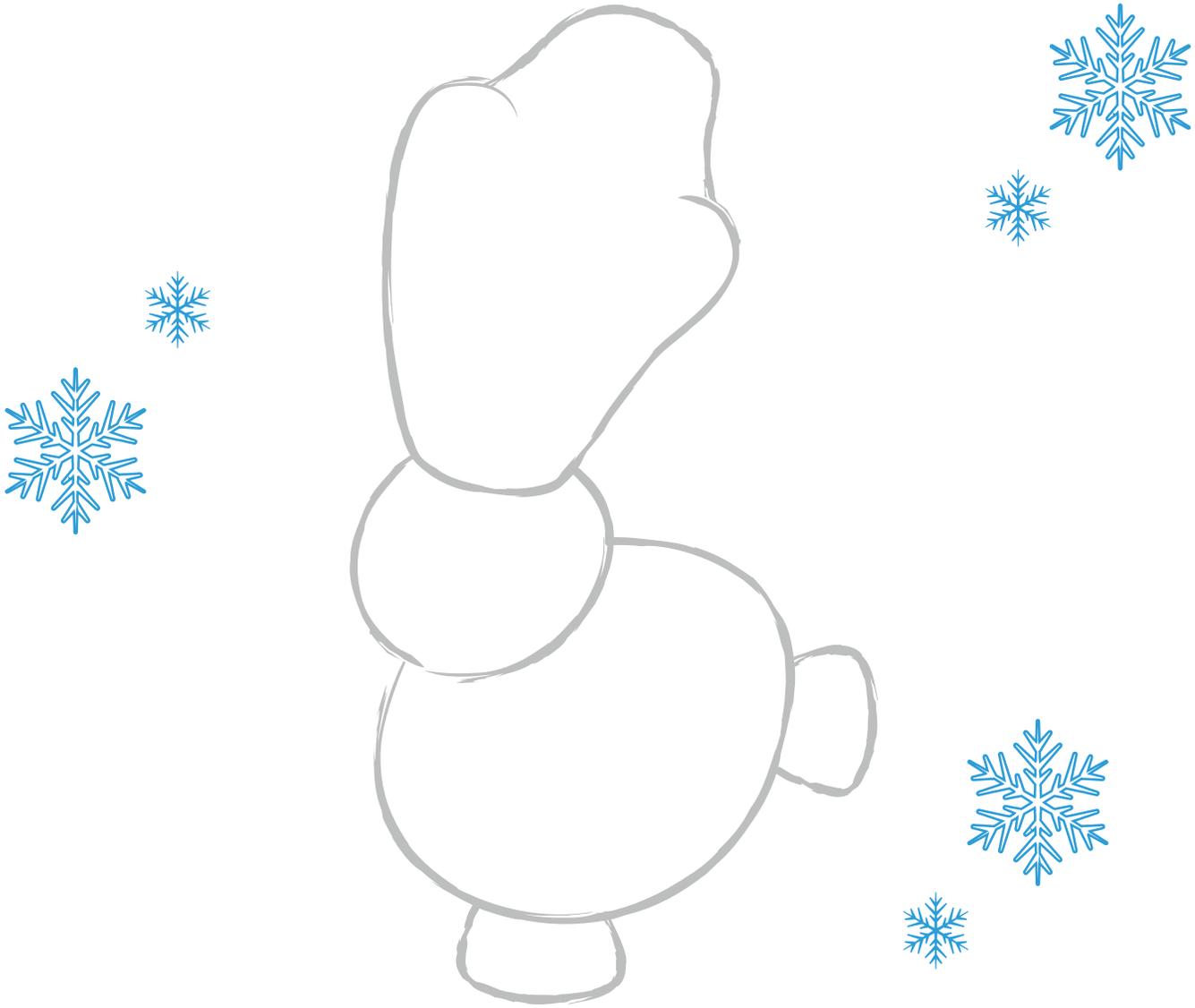
Oaken and his family sing about **hygge**, a Danish word that represents taking time to relax and enjoy quiet, cozy things like candles, blankets and warm beverages. This idea encourages Danish people to spend time together and care for each other during the cold, dark winter months.



Rosemaling is a traditional Norwegian style of decorative painting involving intricate floral patterns that became popular in the 1700s. In Arendelle, you might notice it in the scenery or even some of the clothing!

DO YOU WANNA BUILD A SNOWMAN?

DRAW A SMILING FACE AND A FANCY OUTFIT FOR YOUR VERY OWN FROSTY FRIEND!



THINK ABOUT IT

- ▶ **FROZEN** is an adaptation of an animated film, which is in turn loosely based on the fairytale “The Snow Queen.” Try reading the original story and/or watching the movie. What similarities do you notice between the versions? What changes stood out most? Why do you think those changes were made?
- ▶ Elsa begins to gain control over her powers once she lets go of her fear. Think of a time when you had to overcome a fear. What helped you get past it? How did it feel to no longer be afraid?
- ▶ Anna and Elsa are very different, but still love each other very much. Think about the differences between you and the people you care about. How do those differences make your relationships special?
 - ▶ How do these sisters model a different kind of true love from what is usually seen in fairytales?

MEL BROOKS'

YOUNG FRANKENSTEIN

CREDITS

BOOK BY
MEL BROOKS
& THOMAS MEEHAN

MUSIC AND LYRICS BY
MEL BROOKS

ORIGINALLY DIRECTED
AND CHOREOGRAPHED BY
SUSAN STROMAN

DIRECTOR
GLENN CASALE

CHOREOGRAPHER
SARA EDWARDS BUTLER

MUSIC DIRECTOR
DENNIS CASTELLANO



STORY

Dr. Frederick Frankenstein has gone to great lengths to distance himself from his notorious grandfather, Victor and build his own successful career as a brain surgeon. Despite this, when his grandfather dies, Frederick inherits the family castle and must travel to Transylvania to inspect it. Upon arrival, he is greeted by Igor, who is eager to help him continue Victor's work. The castle's housekeeper, Frau Blücher, shows Frederick his grandfather's laboratory, where he discovers that Victor's experiments with reanimating the dead were successful. Frederick resumes his grandfather's research and begins building a new creature with help from Igor and their lab assistant, Inga. The experiment successfully brings the Monster to life, but a critical error on Igor's part makes the monster violent and hard to control. With an angry mob of Transylvanian villagers closing in on the castle, Frederick must act quickly to tame his creation, embrace his past and redeem the Frankenstein family name.

CHARACTERS

DR. FREDERICK FRANKENSTEIN: A gifted brain surgeon, professor and grandson of a mad scientist.

THE MONSTER: Frederick's large, misunderstood creation.

IGOR: A kooky, hunchbacked servant whose grandfather worked with Victor Von Frankenstein.

INGA: A perky, pretty Transylvanian laboratory assistant.

ELIZABETH: Frederick's glamorous fiancée.

FRAU BLÜCHER: The castle's strict, mysterious housekeeper.

INSPECTOR KEMP: The justice-hungry Transylvanian head of police.

THE HISTORY OF YOUNG FRANKENSTEIN

1818 English author Mary Shelley publishes “Frankenstein; or, the “Modern Prometheus,” a Gothic horror novel about a young scientist who assembles a monstrous creature out of parts of dead bodies.



“Frankenstein” book author Mary Shelley

1931 Universal Pictures releases “Frankenstein,” the first film adaptation of the story with sound. Starring Boris Karloff as the Monster, the film introduces many now-familiar elements, including the mad scientist’s laboratory and the eerie lab assistant.



“Frankenstein” movie poster, 1931

1968 Comedian Mel Brooks writes and directs “The Producers,” a satirical film about fraudulent Broadway producers. The film is Brooks’ directorial debut and he wins an Oscar for the screenplay.

1974 Brooks releases “Young Frankenstein,” a comedic parody of classic horror films like 1931’s “Frankenstein,” to critical acclaim and box office success.

2001 *The Producers*, a musical adaptation of Brooks’ film composed and co-written by Brooks himself, opens on Broadway at the St. James Theatre. The show is a smash hit and receives a record-breaking 12 Tony Awards.



“Young Frankenstein” movie poster, 1974

2006 Inspired by the success of *The Producers*, Brooks and his co-writer Thomas Meehan begin working on a stage adaptation of “Young Frankenstein.”

2007 The musical adaptation of **YOUNG FRANKENSTEIN** premieres in Seattle, followed by a move to Broadway later that year. The show is mildly successful, receiving three Tony Award nominations and running just over a year.



YOUNG FRANKENSTEIN, Broadway, 2007

2017 A revised version of **YOUNG FRANKENSTEIN** opens in London to critical acclaim

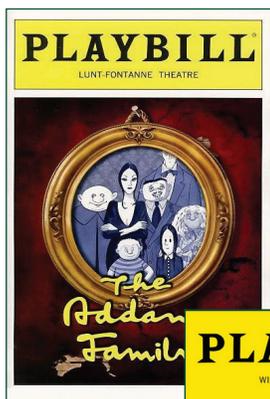
2026 **YOUNG FRANKENSTEIN** comes to life at Broadway At Music Circus for the first time!



YOUNG FRANKENSTEIN, London, 2017

MORE MONSTER MUSICALS

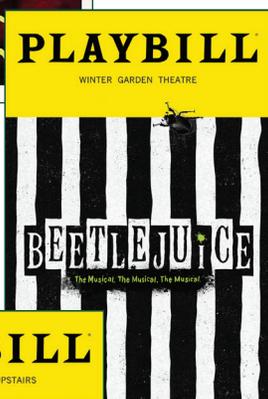
From classic horror films to modern stage musicals, monsters have captured audiences' imaginations for generations. Some productions lean into the thrills and chills, while others find humor in the strange and supernatural. Check out some other shows that have taken a comedic approach to their creepy creatures!



THE ADDAMS FAMILY (2010)

**Book by Rick Elice and Marshall Brickman,
Music & Lyrics by Andrew Lippa**

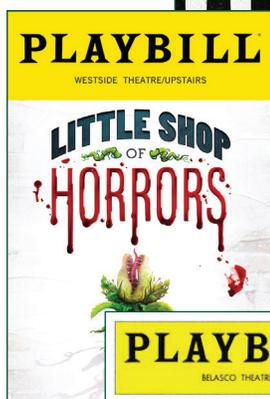
This adaptation of Charles Addams' classic cartoons and the beloved 1960s TV show features an array of creepy, kooky characters who make up a tight-knit family.



BAT BOY (2001)

**Book by Keythe Farley and Brian Fleming,
Music & Lyrics by Laurence O'Keefe**

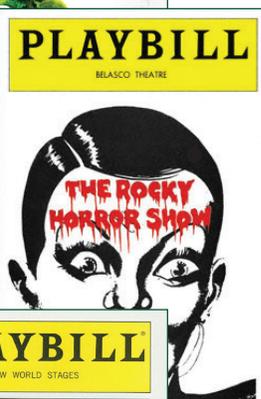
This dark comedy about a half-boy, half-bat creature trying to fit in in small-town West Virginia was inspired by a fictional headline from the *Weekly World News*.



BEETLEJUICE (2018)

**Book by Scott Brown and Anthony King,
Music & Lyrics by Eddie Perfect**

Based on the hit 1988 Tim Burton film of the same name, this musical features a lonely teenage girl who meets some unscary ghosts and a particularly troublemaking demon.



EVIL DEAD: THE MUSICAL (2003)

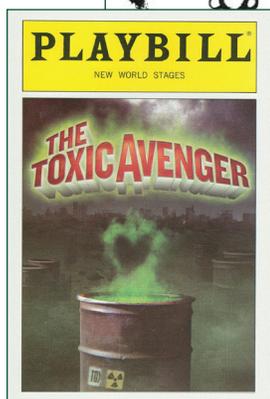
Music by Christopher Bond, Frank Cipolla, Melissa Morris and George Reinblatt; Lyrics by George Reinblatt and Christopher Bond; Book by George Reinblatt

This comedic rock musical adapts Sam Raimi's horror film series about college students who unleash ancient demons.

LITTLE SHOP OF HORRORS (1982)

Book & Lyrics by Howard Ashman, Music by Alan Menken

In this adaptation of the 1960 horror-comedy film, a mild-mannered flower shop assistant discovers a man-eating plant trying to take over the world.



THE ROCKY HORROR SHOW (1973)

Book, Music & Lyrics by Richard O'Brien

This campy tribute to low-budget sci-fi and horror B movies takes place in a castle with a seductive mad scientist, a group of quirky aliens and a blonde, muscular Frankenstein-style monster.

THE TOXIC AVENGER (2008)

**Music by David Bryan, Lyrics by Joe DiPietro and David Bryan,
Book by Joe DiPietro**

This rock musical adapts the 1984 dark superhero comedy film about a janitor who is turned into a mutant superhero after an accident with a barrel of toxic waste.

WORD SEARCH

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



~~COMEDY~~

BLUCHER

BROOKS

ELIZABETH

FRANKENSTEIN

FREDERICK

IGOR

INGA

MONSTER

RITZ

SCIENTIST

TRANSYLVANIA

THINK ABOUT IT

- ▶ Over the course of the show, Frederick goes from feeling ashamed of his family to embracing the Frankenstein legacy. What changed how he felt and how did you see that communicated through the actor's performance? Have you ever changed your mind like Frederick?
 - ▶ How does Frederick's transformation compare to the Monster's transformation?
- ▶ Check out some other versions of "Frankenstein," like Mary Shelley's original novel or any of the film versions. What characters and plot points do they have in common with **YOUNG FRANKENSTEIN**? How does **YOUNG FRANKENSTEIN**'s humorous approach to the material change how you feel about the story?
 - ▶ What is another scary story or movie you think could be entertaining as a comedy? What elements would you want to change to make the story more comedic?

hairspray

● THE BROADWAY MUSICAL ●

CREDITS

BOOK BY
MARK O'DONNELL
& THOMAS MEEHAN

MUSIC BY
MARC SHAIMAN

LYRICS BY
SCOTT WITTMAN
& MARC SHAIMAN

DIRECTOR AND CHOREOGRAPHER
ROBBIE ROBY

MUSIC DIRECTOR
DENNIS CASTELLANO



SCAN FOR MORE INFO

STORY

In 1962 Baltimore, young Tracy Turnblad is obsessed with “The Corny Collins Show,” a popular local TV show where teens perform trendy dances. She dreams not only of dancing on the show, but also winning the affection of the show’s heartthrob Link Larkin. When a spot opens up on the show, Tracy skips school to go audition, but she is laughed out of the room by the show’s director, Velma Von Tussle and her equally cruel daughter, Amber. Back at school, Tracy befriends Seaweed, a talented dancer who performs on “The Corny Collins Show”’s monthly Negro Day and he encourages her to dance for Corny at the upcoming school dance.

Tracy wows Corny with her moves and lands a spot in the cast, becoming a local celebrity overnight. She begins to advocate for the end of segregation on the show, much to Velma’s dismay and eventually joins the Black cast members in a protest at the station. The protest ends in chaos, and Tracy is left with a difficult choice: will she stay quiet to protect her newfound fame, or will she continue to dream bigger and fight for a more inclusive future?

CHARACTERS

TRACY TURNBLAD: An optimistic teen girl with big hair and bigger dreams who fights against segregation.

PENNY PINGLETON: Tracy’s loyal, sheltered best friend.

LINK LARKIN: The star crooner and dancer on the “The Corny Collins Show.”

AMBER VON TUSSLE: The entitled young starlet on “The Corny Collins Show” who dates Link.

SEAWEED J. STUBBS: A slick, charming young man who encourages Tracy to speak up.

EDNA TURNBLAD: Tracy’s mother, a boisterous woman who must regain her confidence.

WILBUR TURNBLAD: Tracy’s kind, goofy father who runs a joke shop.

CORNY COLLINS: A smooth-talking TV host.

VELMA VON TUSSLE: The racist, manipulative director of the “The Corny Collins Show.”

MOTORMOUTH MAYBELLE: The blond and brassy guest DJ for Negro Day on “The Corny Collins Show.”

LI’L INEZ STUBB: A talented young girl who longs to be a dancer on TV.

MRS. PINGLETON: Penny’s ultra-strict mother.

THE HISTORY OF HAIRSPRAY

1954 Amid ongoing efforts to end racial segregation in the United States, the Supreme Court rules in “Brown v. Board of Education” that public schools cannot be segregated. The landmark decision paves the way for increased racial integration across the country and is widely considered a major catalyst for the Civil Rights Movement.



Buddy Deane, 1954

1957 “The Buddy Deane Show,” a Baltimore-based dance show featuring teen performers and popular music, premieres on local TV. Although the show is incredibly popular, it ends in 1964 amid ongoing debates about allowing a racially integrated cast of dancers.



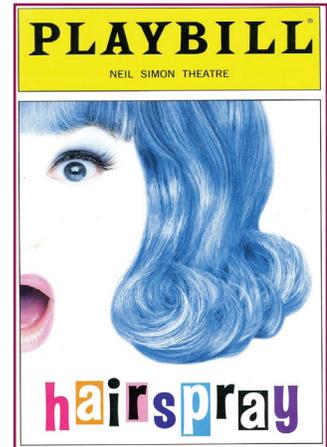
Lyndon B. Johnson signs the Civil Rights Act of 1964

1964 President Lyndon B. Johnson signs the Civil Rights Act of 1964, outlawing racial discrimination in workplaces, schools and public spaces.



“Hairspray” movie poster, 1988

1988 Director John Waters releases “Hairspray,” a comedy starring Ricki Lake as a teenage dancer who advocates for integration in 1962 Baltimore. The film receives critical praise and is Waters’ biggest commercial hit to date.



HAIRSPRAY Broadway Program, 2002

1998 Theatre producer Margo Lion begins developing a stage adaptation of “Hairspray,” recruiting songwriters Marc Shaiman and Scott Wittman to compose the score.

2002 After a tryout run in Seattle, the musical adaptation of **HAIRSPRAY** opens on Broadway at the Neil Simon Theatre on August 15. The production is a smash hit, earning eight Tony Awards and running for over six years. It is followed by multiple tours and international productions, including two runs on London’s West End.



(L to R) Paul Vogt as Edna Turnblad and Joline Mujica as Tracy Turnblad in the Broadway At Music Circus production of HAIRSPRAY, 2008, Photo by Charr Crail.

2007 A film adaptation of the musical version of **HAIRSPRAY**, featuring additional songs by Shaiman and Wittman, is released. It becomes one of the highest-grossing musical films of all time.

2008 Broadway At Music Circus produces **HAIRSPRAY** for the first time.

2016 *Hairspray Live!*, a television adaptation of the stage musical, airs on NBC.



Hairspray Live!, 2016

2026 **HAIRSPRAY** returns to Broadway At Music Circus, bigger and better than ever!

WELCOME TO THE '60S!

HAIRSPRAY is filled with references to pop culture figures that would have been well-known in 1962, but may not be as familiar now. Which ones do you recognize and who is new to you?



ALLEN FUNT

The creator and host of the hidden-camera prank show “Candid Camera.”

CHUBBY CHECKER

A rock-and-roll singer whose songs introduced popular dances, including “The Twist” and “The Pony.”

CONNIE FRANCIS

A highly popular singer in the 1950s and '60s, known for songs like “Who’s Sorry Now?” and “Pretty Little Baby.”

DORIS DAY

A popular film and music star of the 1950s and '60s, known for her wholesome public image and her collaborations with actor Rock Hudson.

FRANKIE AVALON

A teen pop star and actor known for his “Beach Party” films with Disney star Annette Funicello.

GIDGET

A small, energetic surfer girl character featured in a series of movies in the 1950s and '60s, originally played by Sandra Dee.

GINA LOLLOBRIGIDA

Famous Italian actress during the 1950s and '60s who was often known for her beauty and glamour.

GLENN MILLER

a popular big-band composer and conductor known for jazzy songs like “Moonlight Serenade” and “In the Mood.”

JACKIE B. KENNEDY

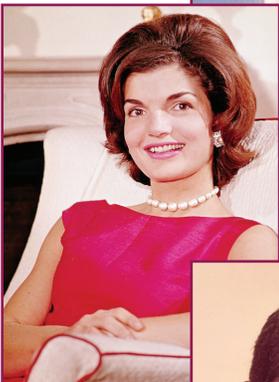
First Lady and wife to President John F. Kennedy, who was known for her stylish outfits and teased-up hairstyle.

MAMIE EISENHOWER

Former First Lady and wife to President Dwight D. Eisenhower, who was known for her short bangs and love for the color pink.

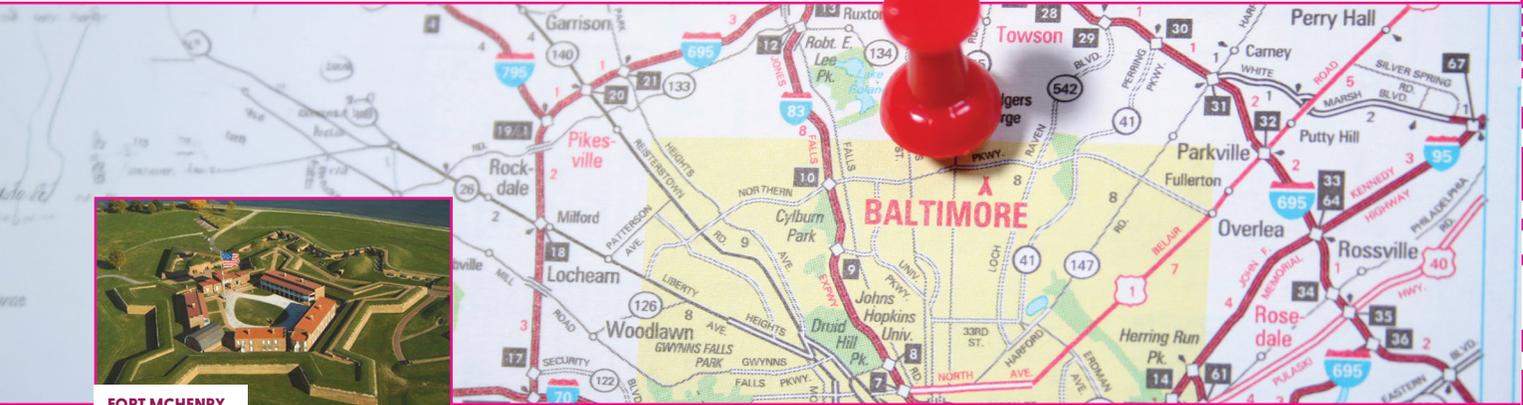
PERRY COMO

A popular crooner and television host during the 1950s who had hits such as “Magic Moments” and “Catch a Falling Star.”



WELCOME TO BALTIMORE

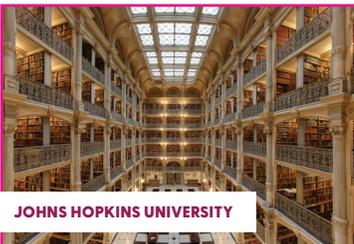
FUN FACTS ABOUT THE CITY WHERE **HAIRSPRAY** IS SET



FORT MCHENRY



THE FIRST UNITED STATES POST OFFICE



JOHNS HOPKINS UNIVERSITY



CECIL CALVERT, 2ND BARON BALTIMORE

- ▶ Baltimore's port has made it a major hub for immigration and trade. The port is also home to Fort Mchenry, the site of a major naval battle in 1814 that inspired Francis Scott Key to write "The Star Spangled Banner."
- ▶ Baltimore has been home to many firsts:
 - ▶ The United States' first post office was established here in 1744.
 - ▶ In 1829, the Baltimore and Ohio Railroad opened as the first passenger and freight railroad in the country.
 - ▶ The first telegraph line was built here in 1844, connecting Baltimore to Washington, D.C.
- ▶ Johns Hopkins University was founded in 1876 as the nation's first research university.
- ▶ The original inhabitants of the land where the city of Baltimore now resides are the Susquehannock people
- ▶ Baltimore began as a port in 1709 and was established as a city in 1729. It was named for Cecil Calvert, 2nd Baron Baltimore, founder of the Province of Maryland. Today, it is one of 41 independent U.S. cities not part of any county.

THINK ABOUT IT

- ▶ Listen to some popular songs from the 1950s and '60s. What sounds and styles remind you of the songs in **HAIRSPRAY**? How does the score of **HAIRSPRAY** sound different?
- ▶ Despite not looking like the other cast members "The Corny Collins Show," Tracy becomes incredibly popular and uses her fame to advocate for more representation. Why do you think it's important to see different types of people in the media you consume?
 - ▶ How does it make you feel to see people that look, act or sound like you in movies or TV?
- ▶ Though not directly targeted by segregation, Tracy and her family join the protest in solidarity with the Black community. Why do you think it is important to stand up to injustice even when it's not targeted at you or your community? How would you want people to support you?

COME FROM AWAY

CREDITS

BOOK, MUSIC AND LYRICS BY
IRENE SAMKOFF
& DAVID HEIN

DIRECTOR
CHRISTOPHER BETTS

CHOREOGRAPHER
MONICA KAPOOR

MUSIC DIRECTOR
MATTHEW SMEDAL



SCAN FOR MORE INFO

STORY

On the morning of September 11, 2001, the townspeople of Gander, Newfoundland wake up expecting another ordinary day in their small community, but the whole world is thrown into chaos when the United States is rocked by a series of terrorist attacks. With U.S. airspace closed, 38 planes are redirected to Gander International Airport and bring nearly 7,000 people to the small town. In the midst of the crowds, chaos and uncertainty, the community of Gander springs into action to welcome the “come from aways” from all over the world by offering meals, beds and comfort. Over the next five days, countless meaningful relationships are formed between the locals and their guests, turning a moment of unspeakable tragedy into a heartwarming example of unity and compassion.

CHARACTERS

CLAUDE: The friendly mayor of Gander, who cares deeply about his town.

BONNIE: A committed animal caregiver at Gander’s SPCA.

BEULAH: A teacher at Gander Academy and a leader in her community.

OZ: One of two policemen in Gander.

JANICE: A cheerful TV news reporter who is new to Gander.

BEVERLEY: The first female captain for American Airlines, who is en route to Texas.

ANNETTE: An optimistic, flirty schoolteacher.

DIANE: A single mother from Texas who learns to loosen up.

NICK: A career-focused oil engineer from England.

DOUG: An air traffic controller at Gander International Airport.

KEVIN T.: An environmental energy leader from California on vacation with his boyfriend, also named Kevin.

GARTH: The stubborn leader of the school bus drivers’ union.

KEVIN J.: The sarcastic, anxious partner of Kevin T.

ALI: An internationally recognized chef and devout Muslim man.

HANNAH: A mother anxiously awaiting news about her firefighter son in New York.

BOB: A young New Yorker struggling to trust his new environment.

Many of the actors will play multiple characters listed here, as well as other small parts.
Watch closely to see when and how they change who they are portraying.

— THE HISTORY OF COME FROM AWAY —

CIRCA 1993 Aspiring writers David Hein and Irene Sankoff meet on their first day at York University in Toronto, Canada. Over the next few years, they become creative and life partners.

2001 Hein and Sankoff are living in New York City, pursuing careers in the performing arts when the September 11 attacks occur and the Twin Towers at the World Trade Center are destroyed. They are greatly impacted by their community's response to the attacks.

2009 Hein and Sankoff debut their first musical, *My Mother's Lesbian Jewish Wiccan Wedding*, at the Toronto Fringe Festival. The musical, inspired by Hein's own mother, is a hit that gets picked up for a commercial run and a Canadian national tour.

2011 Producer and theatre director Michael Rubinoff approaches Hein and Sankoff with the idea of writing a musical about Operation Yellow Ribbon, Canada's response to the September 11 attacks. Hein and Sankoff travel to Gander, Newfoundland, to hear stories from people who were a part of the community's action in September 2001.

2012 A 45-minute version of **COME FROM AWAY** debuts in a 5-week workshop at Sheridan College in Ontario, supported by the Canadian Musical Theatre Project. A developmental production is staged there the following year.

2013 **COME FROM AWAY** is presented to producers and regional theatres at the National Alliance for Musical Theatre's Festival of New Musicals in New York City.

2015 The first professional production of **COME FROM AWAY** opens at the La Jolla Playhouse in San Diego, CA, and then moves to the Seattle Repertory Theatre in Washington. The show breaks records for ticket sales in both cities and is subsequently produced in Washington, D.C., and Toronto.

2016 Amid the show's pre-Broadway performances, the cast and crew of **COME FROM AWAY** travel to Gander to perform two staged concerts for the people who inspired the show.

2017 **COME FROM AWAY** opens on Broadway at the Gerald Schoenfeld Theatre, where it runs for over 1,600 performances. The show is nominated for seven Tony Awards, winning one.

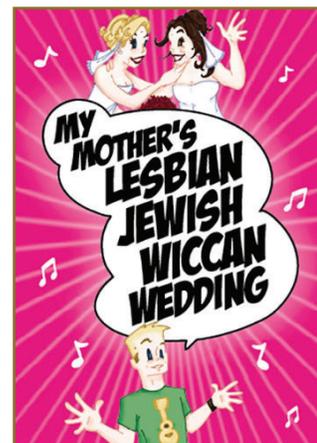
2019 **COME FROM AWAY** opens on London's West End, marking the show's first production outside of North America. It receives four Olivier Awards, including Best New Musical.

2021 A filmed version of the Broadway production of **COME FROM AWAY** is released on the 20th anniversary of the September 11th attacks, featuring the cast performing for an audience filled with first responders and survivors from the attacks.

2026 **COME FROM AWAY** lands at Broadway At Music Circus for the first time!



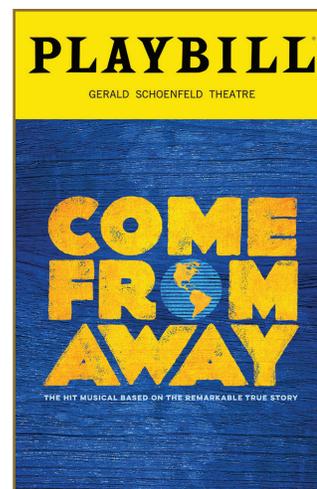
David Hein and Irene Sankoff, circa 2015



Art for *My Mother's Lesbian Jewish Wiccan Wedding*, 2009



Cast of *COME FROM AWAY* in Gander, 2016



COME FROM AWAY Broadway Playbill, 2017



Cast of the filmed version of *COME FROM AWAY*, 2021

TALK LIKE A NEWFOUNDLANDER

The people of Gander have some unique words and phrases that may not be familiar to outsiders. Which ones did you notice in the show?

"A SCOFF AND A SCUFF"
DINNER AND A DANCE

"WHO KNIT YA?"
WHO ARE YOUR
PARENTS?

"COME FROM AWAY"
SOMEONE NOT FROM
NEWFOUNDLAND

"BUDDY WHASSISNAME"
SOMEONE YOU CAN'T
REMEMBER

"B'Y"

A TERM OF ENDEARMENT FOR
A FRIEND, ORIGINALLY A SHORT
FORM OF "BOY"

**"GOD LOVE YOUR
COTTON SOCKS"**
THANK YOU

"NOT FIT"
BAD WEATHER

**"THE ARSE IS GONE
RIGHT OUT OF HER"**
IT'S GONE WRONG

**"I'M GUTFOUNDERED,
FIRE UP A SCOFF"**
I'M HUNGRY, MAKE ME FOOD

"BIVVERIN"
EXTREMELY COLD

"CROOKED AS SIN"
REALLY GRUMPY

**"GOT ENOUGH MOUTH
ON THEM FOR THREE LIPS"**
IS A CHATTERBOX

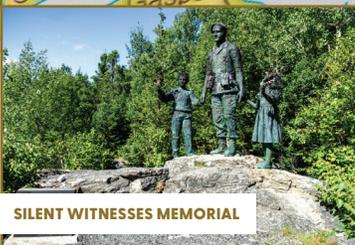
"I DIES AT YOU"
YOU MAKE ME LAUGH

GANDER LANDMARKS

DISCOVER GANDER: THE TOWN THAT INSPIRED **COME FROM AWAY**



STEELE COMMUNITY CENTER



SILENT WITNESSES MEMORIAL



NORTH ATLANTIC AVIATION MUSEUM



COME FROM AWAY INTERPRETIVE PANELS

TOWN HALL: Home to the mayor's office and many city operations.

STEELE COMMUNITY CENTER: A multipurpose ice rink and entertainment venue, where the original cast of **COME FROM AWAY** performed.

SILENT WITNESSES MEMORIAL: A park honoring the 256 lives lost in a plane crash on December 12, 1985.

COMPASSION MONUMENT: A piece of steel from the World Trade Center, commemorating the victims of the September 11 attack and the community's care for displaced travelers.

NORTH ATLANTIC AVIATION MUSEUM: A museum documenting the town's role in the development of transatlantic aviation, with artifacts and historic aircraft.

COME FROM AWAY INTERPRETIVE PANELS: a collection of informational signs around town indicating where key events from **COME FROM AWAY** took place and telling people's stories of those events.

THINK ABOUT IT

- ▶ The creators of **COME FROM AWAY** have described the musical as a show “not about 9/11, but set against that backdrop.” How does the show balance details about the tragic event with the story of what happened next? How did the show's use of humor impact the emotions you felt?
- ▶ Some characters experience discrimination based on other people's prejudices and fears. How did it feel to witness those moments from the audience? How did you see communication being used to move past cultural differences and overcome prejudice?
- ▶ The people of Gander had a significant impact on thousands of lives through their kindness and hospitality. If a group of strangers arrived in your city, what foods, landmarks or activities would be important for you to share with the newcomers so they felt welcomed?
 - ▶ What is a way you can follow Gander's example and show kindness or generosity to someone in need?

A CHRISTMAS CAROL

THE MUSICAL

CREDITS

MUSIC BY
ALAN MENKEN

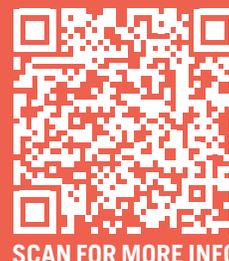
LYRICS BY
LYNN AHRENS

BOOK BY
MIKE OCKRENT
& LYNN AHRENS

DIRECTOR
LINDA GOODRICH

CHOREOGRAPHER
JOHN MACINNIS

MUSIC DIRECTOR
BEN WHITELEY



STORY

It is Christmas Eve and the people of London are preparing for celebrations with their loved ones. All save one, Ebenezer Scrooge, who refuses to hold the holiday season in his heart and instead prefers to while away the hours in his damp, cold office. He is unwilling to extend any generosity to his customers or cheerful townspeople and only reluctantly agrees to grant his clerk, Bob Cratchit, a day off to spend the holiday with his family. Later that evening as he is settling in at home for a night of solitude, he is visited by the ghost of his former business partner, Jacob Marley. Marley warns Scrooge that his greed and selfishness are leading him to an eternity of misery and that his only chance at salvation is to heed the warnings of the three ghosts who will come to him that night.

The ghosts spend the night taking Scrooge on a journey of Christmases Past, Present and Future. He is forced to reckon with all the money-obsessed, cold-hearted decisions that have led him to his present state and as morning approaches must decide if he will continue down that solitary road or change his ways and embrace his community with generosity and love.

CHARACTERS

EBENEZER SCROOGE: A stern, selfish moneylender who is blind to his own heartlessness.

MR. CRATCHIT: A dedicated family man who works for Scrooge.

MRS. CRATCHIT: The caring mother of the Cratchit family.

TINY TIM: A sweet young boy who is persistently hopeful in spite of his poor health.

FRED: Scrooge's optimistic young nephew.

GHOST OF CHRISTMAS PAST: A cheerful specter who reminds Scrooge of how he got to where he is.

GHOST OF CHRISTMAS PRESENT: A jolly, warm-hearted spirit who shows Scrooge what he is missing.

GHOST OF CHRISTMAS FUTURE: A silent ghost who warns Scrooge about the consequences of his behavior.

JACOB MARLEY: Scrooge's late business partner, who is suffering in the afterlife.

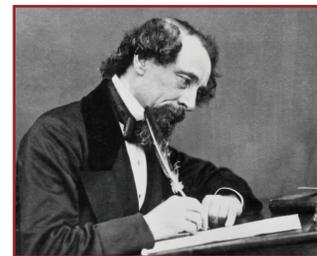
EMILY: Scrooge's fiancée from his youth, who was not concerned with money.

MR. FEZZIWIG: A kind, joyful businessman known for his festive Christmas parties.

MRS. FEZZIWIG: A proud hostess and wife to Mr. Fezziwig.

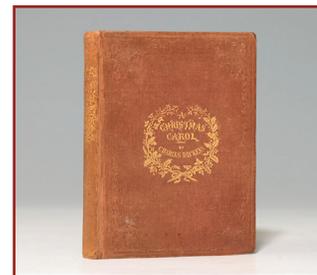
– THE HISTORY OF A CHRISTMAS CAROL –

1843 Charles Dickens publishes “A Christmas Carol. In Prose. Being a Ghost Story of Christmas” on Dec. 19. The 166-page novella, partially inspired by his childhood experiences with poverty, sells out its original run of 6,000 copies by Christmas Day, with strong sales continuing into the next year.



Author Charles Dickens, circa 1843

1844 Multiple stage adaptations of “A Christmas Carol” open in London as early as February, just weeks after the novella’s publication. The only production approved by Dickens is Edward Stirling’s *A Christmas Carol; or, Past, Present, and Future*, a three-act play with music.



“A Christmas Carol,” First Edition, 1843

1909 “Scrooge, or Marley’s Ghost,” a British silent short film, becomes the first known film adaptation of Dickens’ novella.



Still from “Scrooge, or Marley’s Ghost,” 1909

1994 Composer Alan Menken, lyricist Lynn Ahrens and writer/director Mike Ockrent collaborate on **A CHRISTMAS CAROL: THE MUSICAL**, taking inspiration from the British holiday tradition of pantomime shows. It premieres at New York’s Theater at Madison Square Garden in December 1994 and returns annually for the holiday season through 2003. Different actors appear as Ebenezer Scrooge each year, including Terence Mann, Roger Daltry, Frank Langella and Tim Curry.



Alan Menken and Lynn Ahrens, circa 1994

2004 A film adaptation of “A Christmas Carol: The Musical,” starring Kelsey Grammer as Ebenezer Scrooge, airs on NBC.



“A Christmas Carol: The Musical” film, 2004

2013 The musical has its U.K. premiere at the Tabard Theatre in London. It returns to London’s West End for a series of staged concerts in 2016, 2017, 2018 and 2020.

2024 Broadway At Music Circus stages its first-ever holiday show, *Elf – The Musical*, beginning a new winter tradition.



A CHRISTMAS CAROL: THE MUSICAL original UK cast, 2013

2026 **A CHRISTMAS CAROL: THE MUSICAL** is performed at Broadway At Music Circus for the first time!

VICTORIAN CHRISTMAS TRADITIONS

A CHRISTMAS CAROL: THE MUSICAL takes place in London during the Victorian Era, a time period closely aligned with the reign of Queen Victoria in the United Kingdom from 1837–1901. The era was a time period marked by substantial social, political and scientific changes, all of which greatly impacted British culture. During this time, Christmas grew to be a much more culturally significant holiday and many long-lasting traditions developed—including some that many people still uphold today!



CHRISTMAS TREES

The tradition of decorating evergreen trees for Christmas originated in Central Europe. Prince Albert, husband to Queen Victoria, was originally from Germany and helped popularize the activity after their marriage.



CRACKERS

Candy maker Tom Smith is believed to have created the first Christmas cracker in 1847 when he began adding notes into his small wrapped treats. In the 1860s, he added a popping mechanism and swapped out the treats for trinkets, creating the now-beloved holiday novelty gift.



GIFT-GIVING

Giving gifts to loved ones was previously a New Year's tradition, but it shifted to Christmas as the holiday grew in popularity. At the same time, mass production in factories made many children's toys and books accessible to more families. Victoria and Albert were often known to have tables filled with lavish gifts for each other.



FAMILY FEASTS

New railway networks made it possible for more people to return home to visit family during the holidays and increased wealth from new factory jobs made it possible for more workers to take time off. The royal family was known for their extravagant meals with roast turkeys and other rich foods, while middle class families often settled for the more affordable roast goose.



CARDS

The development of the Penny Post in 1840 made it possible to send small cards anywhere in the country for an affordable rate. Three years later, Sir Henry Cole commissioned artist John Callcott Horsley to draw a picture of a festive gathering, which he then printed onto 2,000 cards that he sold for one shilling each. Later innovations in printing made the process even more widely affordable.

SCROOGE SCRAMBLE

UNSCRAMBLE THE NAMES OF CHARACTERS FROM A CHRISTMAS CAROL. THEN, USE THE CIRCLED LETTERS TO SPELL OUT A SPECIAL MESSAGE!

OCEGROS	○			○			
RTTCAHI	○		○			○	
ITMYTNI		○					○
LMAREY	○		○	○			
ZGIEZIFW		○					
IMEYL				○	○		
SATPO		○		○			
ENSEPRT		○		○			
ETUFRU			○		○		

(ANSWERS: 1. SCROOGE 2. CRATCHIT 3. TINY TIM 4. MARLEY 5. FEZZIWIG 6. EMILY 7. PAST 8. PRESENT 9. FUTURE BONUS: MERRY CHRISTMAS TO ALL!)

THINK ABOUT IT

- ▶ The story of “A Christmas Carol” is nearly 200 years old, yet it is still very popular and has been adapted dozens of times. What do you think makes this story so relevant across time? What things did you recognize from other versions you may have seen and what made this musical adaptation unique?
 - ▶ If you were to update **A CHRISTMAS CAROL** to take place in 2026, what would you change? What would you keep the same?
- ▶ Most of the townspeople see Ebenezer Scrooge as cold, uncaring and mean, but Bob Cratchit and Fred still try to treat him with kindness. Why do you think this is? How does Scrooge’s response to their kindness change from the beginning to the end of the show?
- ▶ Many parts of current-day Christmas celebrations are still heavily influenced by Victorian-era traditions. Why do you think some of these traditions remain popular? What are some of your favorite holiday season traditions?

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!**