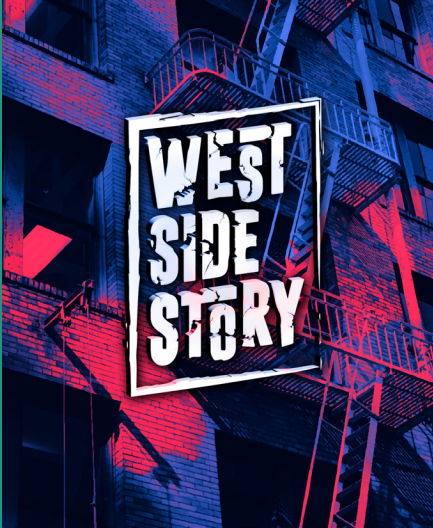
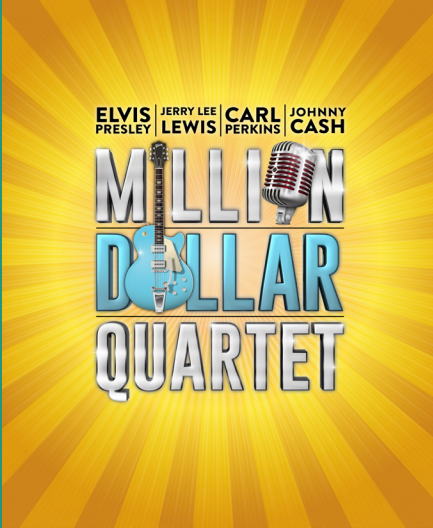




BROADWAY
AT MUSIC CIRCUS

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.



CREDITS

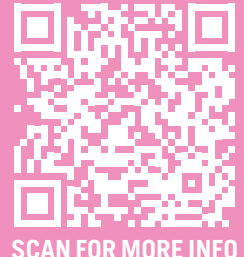
BOOK BY
MICHAEL STEWART

MUSIC AND LYRICS BY
JERRY HERMAN

DIRECTOR
GLENN CASALE

CHOREOGRAPHER
JOHN MACINNIS

MUSIC DIRECTOR
CYNTHIA KORTMAN-WESTPHAL



STORY

Mrs. Dolly Levi, a well-known matchmaker and meddler from New York, sets off for the town of Yonkers to find a wife for the grouchy half-a-millionaire Horace Vandergelder. He thinks she's setting him up with Irene Molloy, a young widow who owns a hat shop in New York City, but she's found someone better: herself. Dolly, who has mostly retreated from public life since the death of her husband Ephraim, longs to get back into society and use Horace's wealth to help others build better lives.

Dolly convinces Horace to come to New York City to meet Irene and watch the 14th Street Parade, leaving his chief clerk Cornelius and assistant Barnaby to watch over his store. Cornelius and Barnaby decide to close up shop and have their own adventure in the big city and they narrowly avoid running into Horace at Irene Molloy's hat shop. They successfully convince Irene and her assistant Minnie that they are wealthy gentlemen and the four of them head off for a fancy dinner—coincidentally at the same restaurant where Horace and Dolly are dining. The evening that follows is full of dancing, fine dining and mistaken identities, but with Dolly's masterful scheming everyone will end up right where they belong.

CHARACTERS

DOLLY GALLAGHER LEVI: A charming, crafty matchmaker who desires to make the most of life.

HORACE VANDERGELDER: A stubborn, wealthy widower who runs a hay and feed store in Yonkers.

CORNELIUS HACKL: The hardworking, adventurous chief clerk at Vandergelder's store.

IRENE MOLLOY: The owner of a hat shop in New York City who longs for romance.

BARNABY TUCKER: A naïve, excitable assistant at the feed store.

MINNIE FAY: Mrs. Molloy's prim and proper assistant at the hat shop.

ERMENGARDE: Horace's emotional, lovestruck niece.

AMBROSE KEMPER: A struggling artist who desires to marry Ermengarde.

ERNESTINA MONEY: A quirky woman with a bold personality who employs Dolly's services.

RUDOLPH REISENWEBER: The host of the Harmonia Gardens restaurant.

MAKING THE SHOW

MUSICALIZING THE MATCHMAKER

Mrs. Dolly Levi is such a large presence in the musical that bears her name that it may surprise readers to learn she wasn't even a character in **HELLO, DOLLY!**'s original source material. The original story, John Oxenford's 1835 farce *A DAY WELL SPENT*, followed the misadventures of two store clerks who try to pass as wealthy men and run into their boss. Austrian playwright Johann Nestroy next adapted Oxenford's play into the 1842 three-act musical play *EINEN JUX WILL ER SICH MACHEN* (HE'LL HAVE HIMSELF A GOOD TIME), which also lacked the meddling matchmaker.

In 1938, Thornton Wilder wrote an English adaptation of Nestroy's play, *THE MERCHANT OF YONKERS*, which introduced Dolly Levi as a minor character. Wilder rewrote his play in 1954 as *THE MATCHMAKER*, with Dolly at the center of the action, and it became an international success.

Theatre producer David Merrick, liked *THE MATCHMAKER* and hired playwright Michael Stewart to adapt it into a musical. Jerry Herman, who had recently composed the 1961 Broadway musical *MILK AND HONEY*, was invited to audition for the project. He wrote four songs in a single weekend, which quickly landed him the job.



Ruth Gordon (with Loring Smith) as Dolly Levi in *THE MATCHMAKER*, 1955

Next, the show needed a leading lady. Merrick's dream pick for the role of Dolly Levi was Broadway legend Ethel Merman, best known for her roles in *ANYTHING GOES!*, *ANNIE GET YOUR GUN* and *GYPSY*, but she passed on the project. So did Mary Martin, a recent Tony winner for *THE SOUND OF MUSIC*. Eventually, Merrick cast actress Carol Channing, who was known for her expressive performances and distinct vocal sound.

In November 1963, the musical *DOLLY, A DAMNED EXASPERATING WOMAN* premiered in Detroit. Early reviews were so harsh that Merrick brought in songwriters Charles Strouse and Lee Adams to help "fix" the show, leading composer Jerry Herman to fear he might be replaced. He wasn't, but Strouse and Adams provided valuable feedback that the creators used to improve the show's structure before it moved to Washington, D.C. and then Broadway. After Louis Armstrong recorded a promotional demo of the Act II song "Hello, Dolly!," the show's title was changed to match.



Carol Channing and the Original Broadway Cast of *HELLO, DOLLY!*, 1964

HELLO, DOLLY! officially opened at the St. James Theatre in New York City on January 16, 1964 and thanks to Jerry Herman's classic score, Gower Champion's direction and choreography and Carol Channing's charismatic lead performance, it was an immediate hit. So was Louis Armstrong's rendition of the title song. The production broke records, receiving 10 Tony Awards and playing for 2,844 performances. Several international productions and a US tour quickly followed in 1965, cementing the show's status as a staple of American theatre.

The charm and joy of **HELLO, DOLLY!** has continued to enchant audiences worldwide, including eight times at Broadway At Music Circus. As it returns for its ninth production on this classic stage, **HELLO, DOLLY!** is not just a beloved classic show—it's also a timely reminder that the world is full of wonderful things and we just need to look up to notice them before they pass us by.

DOLLY THROUGH THE DECADES

FAMOUS FACES WHO HAVE PLAYED THE ICONIC ROLE

Many renowned women from around the world have portrayed Mrs. Dolly Gallagher Levi on stage and screen over the years since Thornton Wilder created the now-classic character. These are some of the most well-known:



CAROL CHANNING (1964, 1978, 1979, 1995)

Channing originated the musical version of Dolly on Broadway in 1964, winning a Tony for Best Actress in a Musical and she returned to the role in two Broadway revivals, a West End revival and a US tour.



CAROLE COOK (1965)

Cook traveled to Australia and New Zealand to play Dolly in the first international productions of the musical.



MARY MARTIN (1965)

The Tony-winning actress had declined an offer to open the Broadway production of **HELLO, DOLLY!** but later led the first US tour and the West End premiere.



PEARL BAILEY (1967, 1975)

Bailey received a special Tony Award for her performance as Dolly with an all-black cast as part of the original Broadway run and she returned to the role eight years later for the first Broadway revival.



HANNA MARON (1968)

The famed Israeli stage actress led the Hebrew-language premiere of the musical to great success.



BARBRA STREISAND (1969)

In her second-ever film role, Streisand brought Dolly back to the screen in Gene Kelly's adaptation of the musical.



ETHEL MERMAN (1970)

Merman closed out the original Broadway production of **HELLO, DOLLY!**, complete with new songs that Jerry Herman had written specifically for her.

BETTE MIDLER (2017)

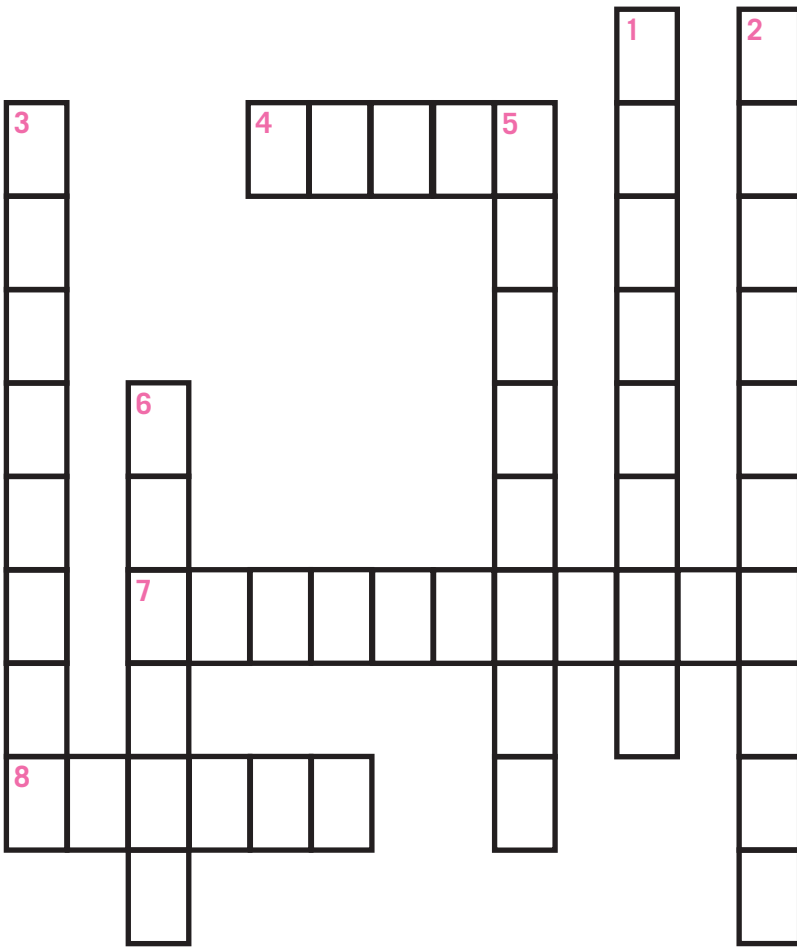
Midler returned to the stage to lead the fourth Broadway revival of **HELLO, DOLLY!**, winning the Tony for Best Actress in a Musical.

IMELDA STAUNTON (2024)

This British stage and screen legend portrayed Dolly in the third West End revival of the musical.

CROSSWORD

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



DOWN

1. The _____ Gardens Restaurant
2. The _____ Street Parade
3. “Holy _____!”
5. “We’ve got _____”
6. “It only takes a _____

ACROSS

4. The stuffed _____ at Barnum’s Museum
7. Mr. Vandergelder is a well-known half-a-_____
8. “Put on your _____ clothes”

DOWN: 1. HARMONIA; 2. FOURTEENTH; 3. CABOOSSES; 5. ELEGANCE; 6. MOMENT

ACROSS: 4. WHALE; 7. MILLIONAIRE; 8. SUNDAY

ANSWERS:

THINK ABOUT IT

- ▶ Several of the main characters in **HELLO, DOLLY!** have experienced significant losses, but the show is not a tragedy – rather, it’s an uplifting comedy. What can this show’s blend of grief and humor teach us about how to process loss or other hardships? Which character’s response to their struggles resonated with you the most?
- ▶ The idea of hiring a matchmaker may seem like a bit of an outdated concept in 2025. What modern approaches to dating and romance do you think have replaced it? Do you think a matchmaker could still be effective today?
- ▶ When Barnaby and Cornelius sneak off to New York City, they have a long list of the sights they want to see before the day is over. If you were to have an adventure for a day, where would you go and what would you want to see or do?
- ▶ Many talented women have taken up the mantle of Mrs. Dolly Levi over the past 60 years. Who are some actresses today that you think would be good in this role?

**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!**