BENNY ANDERSSON & BJÖRN ULVAEUS’
MAMMA MIA!
THE SMASH HIT MUSICAL BASED ON THE SONGS OF ABBA
SHOW GUIDE
Dear Educators

Wayne State University is proud to produce plays for young people’s enjoyment and to actively explore the beauty, diversity, complexity and challenges of the world around them through the dramatic arts. We wish to support the development of their creative voice, imagination, and understanding of drama and its role in our global society.

This play guide is designed to be a tool in helping you prepare your students for our performance as well as extend the production experience back into the classroom.

Activities presented assist in achieving the Michigan Common Core State Standards (MI-CCSS).

Your comments and suggestions about this guide, presentation and/or programming are welcome. Email theatrepr@wayne.edu.

Your Students’ Role

You may wish to have a discussion with your students before attending the play. Remind your students that they have an important role to play at the performance being the audience. It is because of the audience that the theatre exists. It will be their energy and response that will directly affect the actors onstage.

Young audiences should be reminded that live theatre is not like watching TV, a movie or DVD; the actors cannot pause or be rewound, there are no commercial breaks for running to the bathroom, the volume cannot be turned up to hear better if someone other than the actors are talking.

Encourage your students to listen and watch the play. They can laugh and cheer for their favorite characters. At the end of the play, applause is appropriate and is the opportunity for your students to thank the actors while the actors are thanking you for the role you played as the audience.

SHOW GUIDE
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DRAMATURG
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GRAPHIC DESIGN
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Mamma Mia! is a jukebox musical written by British playwright Catherine Johnson, and based on the songs of ABBA, composed by Benny Andersson and Björn Ulvaeus, former members of the band.

The title of the musical is taken from the group's 1975 chart-topper "Mamma Mia". Ulvaeus and Andersson, who composed the original music for ABBA, were involved in the development of the show from the beginning. Singer Anni-Frid Lyngstad has been involved financially in the production and she has also been present at many of the premieres around the world.

The musical is full of women empowerment spirit which celebrates the theme of friendship and love, which are beautifully expressed from ABBA's songs like, "Super Trouper", "Lay All Your Love on Me", "Dancing Queen", "Knowing Me, Knowing You", "Take a Chance on Me", "Thank You for the Music", "Money, Money, Money", "The Winner Takes It All", "Voulez-Vous", "SOS" and the title track. Over 60 million people have seen the show, which has grossed $2 billion worldwide since its 1999 debut. A film adaptation starring Meryl Streep, Colin Firth, Pierce Brosnan, Amanda Seyfried, Christine Baranski, Stellan Skarsgård and Julie Walters was released in July 2008.

As of 2016, the show has productions in London's West End, where it is the eighth longest-running show in West End history, as well as various international productions. Its Broadway incarnation closed in September 2015 after a 14-year run, making it the ninth longest-running show in Broadway history. The show had its first regional production on May 27, 2016 at the Barter Theatre in Abingdon, Virginia.
The Background and Production History for Mamma Mia!

Mamma Mia! is based on the songs of ABBA, a Swedish pop/dance group active from 1972 to 1982 and one of the most popular international pop groups of all time, topping the charts again and again in Europe, North and South America and Australia. Following the premiere of the musical in London in 1999, ABBA Gold topped the charts in the United Kingdom again. This musical was the brainchild of producer Judy Craymer. She met songwriters Björn Ulvaeus and Benny Andersson in 1983 when they were working with Tim Rice on Chess. It was the song “The Winner Takes It All” that suggested to her the theatrical potential of their pop songs. The songwriters were not enthusiastic, but they were not completely opposed to the idea. In 1997, Craymer commissioned Catherine Johnson to write the book for the musical. In 1998, Phyllida Lloyd became the director for the show.

Original West End production
The musical opened in the West End at the Prince Edward Theatre on April 6, 1999, and transferred to the Prince of Wales Theatre on June 9, 2004, where it played until September 2012, when it moved to the Novello Theatre. Directed by Phyllida Lloyd with choreography by Anthony Van Laast, the original cast featured Siobhan McCarthy, Lisa Stokke, and Hilton McRae.

Original Broadway and U.S. productions
Prior to the musical’s Broadway engagement, it opened in Toronto at the Royal Alexandra Theatre in May 2000, where it played for five years. Its US debut was in San Francisco, California, at the Orpheum Theatre from November 17, 2000 to February 17, 2001, moving next to Los Angeles, California, at the Shubert Theatre from February 26, 2001 to May 12, 2001, and finally to Chicago, Illinois, at the Cadillac Palace Theatre from May 13, 2001 to August 12, 2001.

New York City Run
The musical opened on Broadway at the Winter Garden Theatre on October 18, 2001, after beginning previews on October 5. The director is Phyllida Lloyd with choreography by Anthony Van Laast. As of October 2017, it is the ninth longest-running Broadway show and the longest-running jukebox musical in Broadway history. On April 18, 2013, it was announced that Mamma Mia! would transfer from its home at the Winter Garden Theatre to the Broadhurst Theatre later that year to make way for the musical adaptation of Rocky. The show played its final performance at the Winter Garden Theatre on October 19, 2013 and began performances at the Broadhurst Theatre on November 2, 2013.

It was announced on April 9, 2015 that the show would close on September 5, 2015.[11] On April 21, 2015, it was then announced that show would play an additional week and would instead close on September 12, 2015. Mamma Mia! played 5,773 performances on Broadway before closing.

International and touring productions
Mamma Mia! has been played in more than 50 countries in all 6 continents, including Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China, Colombia, Croatia, Czech Republic, Denmark, Germany, Estonia, Finland, France, Greece, Hungary, Iceland, Indonesia, Ireland, Israel, Italy, Japan, Jordan, Latvia, Lithuania, Malaysia, Mexico, Monaco, Netherlands, New Zealand, Norway, Panama, Peru, Philippines, Poland, Portugal, Qatar, Romania, Russia, Serbia, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, Turkey, United Arab Emirates, United Kingdom, and United States, and has been translated into 26 languages: German, Japanese, Dutch, Korean, Spanish, Swedish, Russian, Norwegian, Italian, Danish, French, Portuguese, Mandarin, Hungarian, Czech, Polish, Serbian, Croatian, Slovene, Icelandic, Estonian, Greek, Slovak, Finnish, Romanian, and Bulgarian. Over 60 million people have seen the show worldwide and it has set the record for premiersing in more cities faster than any other musical in history.

The first city to produce the show after London was Toronto, where it ran from May 22, 2000 to May 22, 2005, being the North America premiere of Mamma Mia! The original cast included Louise Pitre as Donna and Tina Maddigan as Sophie, who both of them later played these roles in first US Tour and Broadway premiere.
The Creators

Playwright Catherine Johnson and Composers Benny Andersson and Björn Ulvaeus

Catherine Johnson (born 14 October 1957) is a British playwright, producing works for stage and television. She is best known for her book for the ABBA-inspired musical Mamma Mia! and screenplay for the film of the same name. The film became the highest-grossing motion picture of all time in the UK, and the biggest selling UK DVD of all time in January 2009. She also co-wrote the 2018 sequel, Mamma Mia! Here We Go Again.

Johnson grew up in Wickwar near Wotton-under-Edge and attended Katharine Lady Berkeley’s School in Wotton. She moved to Bristol and finding herself unemployed and with one child to support and another on the way spotted a notice in the local paper for the Bristol Old Vic/HTV West playwriting competition. She wrote Rag Doll, using the pseudonym Maxwell Smart, a play about incest and child abuse, which won the competition and was staged by the Bristol Old Vic. Further plays for the Bush Theatre in London, Bristol Old Vic and Show of Strength followed along with work on television series including Casualty, Love Hurts and Byker Grove. Johnson lives in Bristol and also owns a house in Pimlico, London.

In 2007 Johnson instituted The Catherine Johnson Award for Best Play written by the five Pearson Playwrights’ Scheme bursary winners from the previous year. Catherine won a bursary from the scheme in 1991. Catherine is a patron of the Wotton Electric Picture House in Wotton-under-Edge, Bristol’s Myrtle Theatre Company and Arts and Community in Thornbury.

Göran Bror Benny Andersson (born 16 December 1946) is a Swedish musician, composer, member of the Swedish music group ABBA, and co-composer of the musicals Chess, Kristina från Duvemåla, and Mamma Mia! For the 2008 film version of Mamma Mia! and its 2018 sequel, Mamma Mia! Here We Go Again, he worked also as an executive producer. Since 2001, he has been active with his own band Benny Anderssons orkester.

Göran Bror Benny Andersson was born in the Vasastan district of Stockholm. Andersson’s musical background comes from his father and grandfather; they both enjoyed playing the accordion, and at six, Benny got his own. His father Gösta and grandfather Efraim taught him Swedish folk music, traditional music, and schlager. This variety of different kinds of music was to influence and follow him through the years.

When Andersson was ten he got his own piano, and taught himself to play. He left school aged 15 and began to perform at youth clubs.

Andersson met Björn Ulvaeus in June 1966, and the two started writing songs together, their first being “Isn’t It Easy To Say”, eventually recorded by the Hep Stars.

During the next eight years, Andersson (together with Ulvaeus) wrote music for and produced eight studio albums with ABBA. The group achieved great success globally and scored a chain of No. 1 hits.

Björn Kristian Ulvaeus (born 25 April 1945) is a Swedish songwriter, producer, a member of the Swedish musical group ABBA, and co-composer of the musicals Chess, Kristina från Duvemåla, and Mamma Mia! He co-produced the film Mamma Mia! with fellow ABBA member and close friend Benny Andersson. Björn Kristian Ulvaeus was born in Gothenburg, but as a child he moved with his family to Västervik.

Before gaining international recognition with ABBA, Ulvaeus was a member of the Swedish folk-schlager band Hootenanny Singers, early known as the “West Bay Singers”, who had an enormous following in Scandinavia. While on the road in southern Sweden in 1966, they encountered the Hep Stars, and Ulvaeus quickly became friends with the group’s keyboard player, Benny Andersson.

After ABBA and together with Andersson, Ulvaeus was nominated for the Drama Desk Award in the category “Outstanding Music” (for the musical Chess), and for a Tony Award in a category “Best Orchestrations” (for the musical Mamma Mia!). Original cast recordings of both musicals were nominated for a Grammy Award.
SPEAKING AND LISTENING

[Sharing of any writing project orally in class will also fit under the Speaking and Listening (SL) Standard]

CCSS.ELA-LITERACY.SL.1.1, 2.1
Participate in collaborative conversations with diverse partners about grade level topics and text with peers and adults in small and larger groups.

CCSS.ELA-LITERACY.SL.3.1, 4.1, 5.1, 7.1, 8.1, [9-10.1, 11-12.1]
Engage effectively in a range of collaborative discussions (one-on-one, in small groups, and teacher-led) with diverse partners on grade level topics and text, building on others; ideas and expressing their own clearly [and persuasively].

CCSS.ELA-LITERACY.SL.1.1, [2.4]
Describe people, places, things and events with relevant details, expressing ideas and feelings clearly [audibly in coherent sentences].

CCSS.ELA-LITERACY.SL.3.4, [4.4, 5.4]
Report on a topic or text, tell a story, or recount and experience with appropriate facts and relevant, descriptive details [to support main idea or theme] speaking clearly at an understandable pace.

CCSS.ELA-LITERACY.SL.6.4, 7.4, 8.4
Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details: appropriate eye contact, adequate volume and clear pronunciation.

CCSS.ELA-LITERACY.SL.9-10.4, 11-12.4
Present information, findings, and supportive evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience and range of formal and informal task.

CCSS.ELA-LITERACY.SL.6.6, 7.6, 8.6, 9-10.6, 11-12.6
Adapt speech to a variety of context and task, demonstrating command of formal English when indicated or appropriate.

Pre-Show Questions:
1. Have you ever seen a musical before?
2. Have you ever performed in a musical? In school, youth theater or camp?
3. What theatrical elements set musical theater apart from other genres of theater?
4. Why do we sing? Why do we dance?
5. When do you sing and dance?
6. How do you think the actors and creative team (director, composer, designers) will bring this musical to life on stage?

CCSS.ELA-LITERACY.RL.1.9, 2.9, 3.9, (5.9, 6.9)
Compare and contrast the adventures and experience of characters in stories. (in different forms or genres in terms of their approaches to similar themes and topics)
**Curriculum Support**

**Mamma Mia! Fun Facts**

Phyllida Lloyd not only directed the 2008 Mamma Mia! movie starring Meryl Streep and Amanda Seyfried, she also was the director for the original Broadway production.

Meryl Streep recorded “The Winner Takes It All” for the 2008 movie in one take and composer Benny Andersson called her a “miracle” for it.

Both Mamma Mia! and Nirvana use the same font (Onyx).

The 2008 movie was the biggest UK film of all time (in December 2008), smashing the previous records of Titanic and Avatar.

ABBA's Benny and Bjorn both make cameos in the film. Benny pops up on the piano during dancing queen and Bjorn appears as a Greek God in the closing credits.

**SPEAKING AND LISTENING continued**

**CCSS.ELA-LITERACY.RL.6.7**

Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

**CCSS.ELA-LITERACY.RL.7.7**

Compare and contrast a written story, drama or poem to its audio, film, staged or multimedia version, analyze the effects of techniques unique to each medium (e.g. lighting, sound, color, or camera focus and angles in a film).

**CCSS.ELA-LITERACY.RL.8.7**

Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

**CCSS.ELA-LITERACY.RL.11-12.7**

Analyze multiple interpretations of a story, drama, or poem (e.g. recorded or live production of a play or recorded novel or poetry) evaluating how each version interprets the source text.

1. Sister Act: The Musical is based on the film on the same name. Provide students with clips or DVD viewing and then compare and contrast it to the theatrical version.
2. After the play, as a class, discuss the similarities and difference between Sister Act movie to the theatrical production.
3. Divide the class into small groups. Provide a Venn diagram with the name of the main character: Deloris, Mother Superior, and Sister Mary Robert. Students work together writing what they know, or think they know, about the character before viewing the production or reading the story. Then students revisit the diagram after viewing/reading the story and add their new perspective on each.

**Writing**

**CCSS.ELA-LITERACY.W.1.3, 2.3, 3.3**

Write narratives in which they recount a well elaborated event or short sequence of events, include details to describe actions, thought, and feelings, use temporal words to signal event order, and provide a sense of closure.

**CCSS.ELA-LITERACY.W.4.3, 5.3, 6.3, 7.3, 8.3, 9-10.3, 11-12.3**

Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequence.
If you love the songs in Mamma Mia! you will love these 10 ABBA songs not featured in the movie or musical!

1. Ring Ring (Svensk)
2. Dance (While the Music Still Goes On)
3. Suzy-Hang-Around
4. If It Wasn’t for the Nights
5. Eagle
6. Me and I
7. The Piper
8. Elaine
9. I Let the Music Speak
10. Soldiers

**WRITING continued**

**CCSS.ELA-LITERACY.W.1.1, [2.1]**
Write opinion piece in which they introduce the topic or name of book they are writing about, state an opinion, supply a reasons for the opinion, and provide some sense of closure. [use linking words to connect the opinion and reasons, and provide a concluding statement or section]

**CCSS.ELA-LITERACY.W.3.1, 4.1, 5.1**
Write opinion pieces on topics or text, supporting a point of view with reasons and information.

**CCSS.ELA-LITERACY.W.6.1, 7.1, 8.1, [9-10.1, 11-12.1]**
Write arguments to support claims with clear reasons and relevant evidence. [Write an argument to support claims in an analysis of substantive topics or text, using valid reasoning and relevant and sufficient evidence]

**HISTORY/SOCIAL STUDIES**

**CCSS.ELA-LITERACY.RH.11-12.3**
Evaluate various explanation for actions or events and determine which explanation best accords with textural evidence acknowledging where the text leaves matters uncertain.

**CCSS.ELA-LITERACY.RH.6-8.6**
Identify aspects of a text that reveals an author’s point of view or purpose (e.g. loaded language, inclusion or avoidance of particular facts)

**CCSS.ELA-LITERACY.RH.9-10.6**
Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

**CCSS.ELA-LITERACY.RH.11-12.6**
Evaluate author’s differing points of views on the same historical events or issues by assessing the authors’ claims, reasoning and evidence.

**Post Show Questions**
1. What was the musical you saw about (the plot)?
2. Who were the main characters?
3. Who were your favorite characters? Why?
4. What was your favorite part of the performance?
5. Were there any aspects of the show that stood out to you (e.g. sets, lighting, costumes, music, and/or dancing)?
6. What did you like most about those aspects of the show?
WHAT IS A FAMILY?

As the story of MAMMA MIA! begins, Sophie longs for a traditional family: a father, a mother and children. But as Sophie learns, the definition of a family is a subjective concept: each of us has a different definition of what “family” means. In MAMMA MIA!, each character is “related” to one another as either a blood relative, through binding friendships or by romantic involvement.

• What does “family” mean to you? Brainstorm your own definition of family. Is it only those related to you by blood? How about beyond your relatives? Do you have friends or teachers you might consider “family” members? How about actors, musicians, politicians or activists who you don’t know personally but whose work you respect enough to call “family”? Write a brief paragraph description of your definition of “family.”

• Speak to members of your own family. How do THEY define family? How is their definition different from yours?

• Use your brainstorming to create your own family tree. Go as far back as you can in your own family, then add any “family members” beyond your relatives.
DIFERENTIATED LEARNING ACTIVITIES
(Modify as needed to meet the needs of your students)

MUSIC IN MIND

When creating the story of MAMMA MIA!, the show’s creative team started with the music. ABBA’s songs, well known throughout the world, were used as an inspiration and as a launching point to create Sophie and Donna’s story. How can music inspire the creation of the characters, emotions and plot lines needed to make a story?

Before seeing MAMMA MIA! brainstorm with your classmates using the songs of ABBA as inspiration.

STEP ONE
Split your class into three smaller groups. Each group will be assigned one aspect of the storytelling process: CHARACTERS, EMOTIONS and PLOT.

STEP TWO
Each group will choose a different ABBA song and listen to it together.

STEP THREE
After listening closely to your song, brainstorm with your teammates. Groups should collectively create a character, emotions, and potential plot lines inspired by the music of ABBA. Below, find some “brain-sparking” questions to ignite your discussions:

CHARACTER
- What sort of person would sing the song you’ve chosen?
- Describe the personality of the person who might sing your song?
- What job or profession might a person have who sings your song?

EMOTIONS
- What emotions come to mind when listening to your song?
- What colors come to mind?
- Smells? Sensations?

STORIES
- What stories come to mind when listening to your song?
- Why is the singer singing your song? What has happened to them to make the song necessary?

Record your brainstorming sessions. After seeing MAMMA MIA!, compare your ideas on character, emotions and story to the characters, emotions and plot line of MAMMA MIA!
The Bonstelle Theatre

3424 Woodward Avenue
Detroit, MI 48201

The Bonstelle Theatre is a 1,036 seat Broadway style theatre named after Laura Justine “Jessie” Bonstelle who was an American theatre director, actress, and company manager of the Detroit Civic Theatre. Prior to moving to Detroit in 1924, she was a producer and leading-actress on Broadway. In 1956, Wayne State University purchased and renovated the theatre to house plays and musicals each year.

Your seats will be assigned by the Group Sales Manager so if you have any specific needs, please let them know in advance.

Accessibility

There is wheelchair access on the north side of the building leading up from the connected parking lot. Please inform the Group Sales Manager in advance and accommodations will be made.
First Time Visitor’s Guide

IS IT YOUR FIRST TIME AT THE THEATRE?
Welcome! We can’t wait to have you join us. Live performances are an inspiring, riveting experience. For some, that can be intimidating. We hope this section provides you with answers to commonly asked questions but don’t hesitate to contact us if you need anything further.

START TIMES
Out of respect for the audience, we strive to start shows on time. The starting time is often referred to as the “curtain.”

We urge our audience to arrive at least a few minutes before curtain to allow time to find your seats and get comfortable. Arriving late may mean disrupting the rest of the audience because our ushers must use flashlights to safely guide you to your seats. You may also be asked to sit in another location to avoid disturbing others.

You’re welcome to arrive 30 minutes early.

CAN I BRING DRINKS OR SNACKS INTO THE THEATRE?
Few things are as distracting as the noise from a candy wrapper or a spilled drink making the floor sticky. This is why we ask that you finish any drinks or snacks in the lobby, although bottled water is acceptable inside the theatre.

CAN I TAKE PHOTOS OR RECORD VIDEO OF THE SHOW?
Elements of the show may be copyrighted, so it’s illegal to photograph or film the show.

A more significant reason we ask you to refrain from taking pictures or filming the show is that it’s very disruptive to your fellow audience members. The glow of a camera dramatically lights up the theatre. However, we encourage you to take photos before the show, at intermission, or afterward and share your experience on social media. Be sure to tag us!

Facebook: /TheatreandDanceatWayne
Twitter: @tndwayne
Instagram: @theatreanddanceatwayne
Youtube: WayneStateTheatres

WHAT ABOUT MY CELLPHONE/TABLET?
A ringing or the glow of a cellphone or tablet screen takes the audience (and the performers) out of the show. Please turn your device to airplane or silent mode or, even better, off, so that everyone can enjoy the show.

RESTROOMS
We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins. Restrooms are located in the lobby.

DURING THE PERFORMANCE
Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

IF I ENJOY THE SHOW, WHAT’S NEXT?
We’re thrilled you enjoyed the show! The best thing you can do is tell your friends about your experience. Word of mouth is the number one way people learn about us, so telling others how much you enjoyed yourself is truly appreciated. Share your experience on your favorite social media site, call a friend, or tell your colleagues at work.
Our season is full of exciting plays, musicals, and dance concerts. Included below is a list of each production and specific school matinée performances. If you’d like to bring a school group to any of these, please contact our group sales manager at 313-577-0852 or visit our website to submit your reservation online. If you’d like to come to a public performance, call the box office at 313-577-2972 or order your tickets online at theatreanddancewayne.com.

**ANGELS IN AMERICA - PART I: MILLENNIUM APPROACHES**
Hilberry Theatre
By TONY KUSHNER
Tuesday, Feb. 19 at 10 a.m.

In Part I of this two part epic, Prior Walter, a young man living in NYC in 1985, is diagnosed with AIDS. His boyfriend, Louis, struggling to cope with the disease and his own fears, abandons him. Alone, Prior struggles until he’s visited by ancestral ghosts who herald the coming of a fierce angel. At the same time, Joe Pitt, a conservative but closeted Mormon, is offered a high profile job in Washington, D.C., by his mentor, the McCarthyist lawyer Roy Cohn. Joe’s wife Harper, who struggles with her own illness, refuses to move. In the seven-time Tony Award and Pulitzer Prize-winning drama, playwright Tony Kushner explores evolving values in America.

**COMPANY ONE SPRING DANCE CONCERT**
Hilberry Theatre
By TONY KUSHNER
Friday, March 1 at 10 a.m.

Company One is comprised of Wayne State University dance students. Members are given the opportunity to create their own choreography, work with professional guest artists, and get involved in their community. The resulting work is performed several times, in multiple settings ranging from classrooms to proscenium theatres.

**VENUS**
Studio Theatre at the Hilberry
by SUZAN-LORI PARKS
Tuesday, March 26 at 10 a.m.
Wednesday, April 3 at 10 a.m.

Traveling from her home in southern Africa for what she hoped would be a better life, Saartjie Baartman became an unfortunate star on the 19th Century London freak show circuit. This Obie Award-winning play, written by Pulitzer Prize-winning playwright Suzan-Lori Parks, gives vibrant life to the story of a young black woman’s journey to London, her rise to fame as the “Hottentot Venus,” and her eventual relationship with a French scientist. Inspired by the true story of Baartman, Venus is a tragic-carnival, an intense and devastating journey honoring the life of Baartman and examining the way we live and love today.

**MAMMA MIA!**
Bonstelle Theatre
Music and Lyrics by BENNY ANDERSSON and BJÖRN ULVAEUS
And some songs with STIG ANDERSON
Book by CATHERINE JOHNSON
Originally Conceived by JUDY CRAMER
Tuesday, April 9 at 10 a.m.

Over 54 million people all around the world have fallen in love with the characters, the story and the music that make Mamma Mia! the ultimate feel-good show. A mother. A daughter. Three possible dads. And a trip down the aisle you’ll never forget!

**ANGELS IN AMERICA - PART II: PERESTROIKA**
April 26 to May 12, 2019
Hilberry Theatre
By TONY KUSHNER
Tuesday, April 30 at 10 a.m.

Following the events of “Part I: Millennium Approaches,” “Perestroika” continues the complex and fantastical examination of homosexuality, race, and AIDS in 1980s America. Fighting illness and losing hope, Prior Walter is hesitant to become the prophet as demanded by the Angel. Roy Cohn is hospitalized, diagnosed with “liver cancer,” and under the care of Belize. Harper has disappeared and Joe’s mother has arrived to try to put her family back together. Perestroika is the thrilling conclusion to the is epic tale of love, loss, and destiny.